



**MARKETING:**  
Capital-owned station  
**XFM** kicks off £4m  
drive to triple its  
audience in two years  
**Marketing** 5



**INTERNATIONAL:**  
Sony and Universal post  
most overseas **CHART**  
**HITS** in *MW*'s new  
survey of world sales  
**International** 6



**A&R:** Parlophone  
gears up for delivery  
of the new **PET SHOP**  
**BOYS** album project as  
a busy period looms  
**A&R** 7



**VINYL**  
**SPECIAL REPORT**  
**STARTS ON P8**

17 APRIL 1998 £3.50

FOR EVERYONE IN THE BUSINESS OF MUSIC

# musicweek

## Marsh seeks role after BMG exit

by Robert Ashton

Jeremy Marsh is seeking a new role at the helm of a record company following his departure from BMG Entertainment UK and Ireland last Friday after seven years with the company.

Marsh's exit, finally concluded on Friday after weeks of negotiation, comes 15 months after Richard Griffiths assumed the roles of chairman at BMG UK and Ireland and executive VP of central Europe. Since then Griffiths, who replaced John Preston, has restructured the UK company, hiring new MDs for both the RCA and Arista labels.

Marsh, 38, has spent the past

year helping Griffiths effect these changes and has also overseen the day-to-day running of Arista, but when Ged Doherty was appointed to head the label last month his role was less clear.

Griffiths says, "Now we have very capable executives running each of our labels, the need for a strong music division head is less vital. It would be a waste of Jeremy's exceptional talent to keep him in this role."

Griffiths and Marsh reassessed his role in January, including examining whether he could assume a post at BMG International's HQ in New York. "Regrettably, there was nothing appropriate," says Griffiths.



Marsh: looking to run a label

However, insiders suggest the seeds for Marsh's latest career move were sown as early as Christmas 1997 when he returned to BMG from a three-month Harvard management programme. He found

the job he coveted, chairman of BMG UK, had been combined with Arnold Baskinham's former role – as chief of central Europe – and presented to Griffiths.

Despite this Marsh, who joined RCA as managing director in 1992 from WEA and assumed the post of president of the UK music division in 1995, says his working relationship with Griffiths has been exceptional and he is leaving BMG on an upward curve. "I feel good. It has been a great run at BMG," says Marsh, who enjoyed success with acts including Take That, Annie Lennox, M People and Natalie Imbruglia during his time with the major.

The last senior executive linked to John Preston's decade-long reign at BMG, Marsh declines to reveal his future plans. "Right now with my energy and age I would like to run a record label. It's highly likely to be a record company," he says.

He declines to comment on whether he has been approached to head either East West or Columbia Records.

BMG A&R consultant Simon Cowell, who was recruited to RCA from Arista by Marsh in 1993, says, "Jeremy has probably been one of the most influential people in my career. He gave me total freedom and boosted my confidence."

Martine McCutcheon's chart career was set to get off to a perfect start yesterday (Sunday) with her first release on course to debut at number one with a huge sales lead over its closest rivals. By the end of Friday, *Perfect Moment*, which went on sale at £3.99 in its first week, was outselling its nearest challenger, *Flat Beat* by Mr Oizo, by more than two to one. Innocent managing director Hugh Goldsmith, whose label's first act, Billie, was also launched with a number one hit, predicts the McCutcheon single will continue selling strongly in the coming weeks. "I don't think we've played every card at this stage," he says. "This week radio is really surging forward and we haven't yet saturated the market as far as radio is concerned. And because of the nature of the record, its potential audience will not run out to buy the record straight away."



## Capital joins station trials for Fastrax online servicing plan

London's Capital FM, Heart, Magic and Kiss have become the latest broadcasters to sign up for trials of a system that could revolutionise the way record companies promote music to radio.

The four stations are all undertaking tests during the next few weeks for the Fastrax system, which allows programmers to be sent tracks via computer along with relevant information such as release dates, PRS details and artist biographies. Trials have already been carried out by the Essex Radio group.

The system has been devised by Independent Media Distribution, which already uses the tech-

nology to supply radio commercials to 170 UK stations. The music version will be officially launched tomorrow (Tuesday) at the Radio Academy's Music Radio '99 conference at Baffa in London.

Magc and Kiss 100 managing director Mark Storey says Fastrax is definitely how stations will receive new releases in the future. "We've always had a relationship with people at record companies, but the whole mailing list system is outdated," he says.

Heart 106.2 head of music Gordon Crawford says his station is considering using the system to compile its playlist and create a music library.

## B\*Witched and Five reap US rewards of Disney TV support

The Disney Channel is helping to power a UK pop assault across the Atlantic after the US cable station scheduled repeated airings of a special featuring B\*Witched and Five.

More than a dozen broadcasts of the one-hour programme are scheduled to be aired until the end of May in the US, where this week B\*Witched's single 'C'est La Vie' climbed into the Top 40 for the first time, and their self-titled album moved from 18 to 12. Additionally, RCA act Five's album has reached a new US peak after jumping 68 places to

27 with their single *Slam Dunk* (Da Funk) debuting at 87.

Glenn Worm/Epic's B\*Witched are currently touring the US while Five are in the middle of writing and recording their second album. Epic/Sony S2 director of International marketing Jon Fowler points to B\*Witched's sheer hard work as a key factor in their US success. "We're very excited and things are looking even more exciting because they're out there now doing it at what seems to be the perfect time," he says.

● See American Chartwatch, p6

## NMC surveys state of music industry

The National Music Council (NMC) and consultancy firm KPMG are combining to produce what they believe will be the most wide-ranging and definitive statement on the shape, value and economic contribution of the UK music industry to date.

The survey will aim to draw together both the foreign and domestic picture and will build on the findings of the British Invisibles' Overseas Earnings Of The Music Industry report, published in 1995, and the NMC's own The Value Of Music report, released in 1996.

Jennifer Goodwin, administrator for the NMC, which represents the interests of the music industry

### AREAS TO BE INCLUDED IN NMC REPORT

- Live performance
- Recording and manufacture
- Retailing and distribution
- Promotion
- Management
- Education and training

and its representative bodies such as the BPI, PRS and Association of British Orchestras, says the scale and scope of the research will be broader than all previous reports on the business, including last year's Creative Industries mapping document produced by the government's

Creative Industries Task Force.

"I'm not aware of anything like this being attempted before," says Goodwin.

A spokesman for KPMG says the frame of reference for the as-yet-unnamed report will focus on areas including live performance, recording, manufacturing and retailing (see box).

He adds that the findings, expected in June, will set the music business in context with other industries, thus enabling comparison.

"This report will attempt to show all the industry's dimensions. It will cover the entire music spectrum from top recording artists to the cost of a conductor's baton," he says.



In Search of Excellence

# NW CREATIVE AND DESIGN AWARDS 1999

SECTION ONE

MUSIC VIDEO AWARDS

NW

SECTION TWO

DESIGN &amp; PACKAGING AWARDS

NW

SECTION THREE

NEW MEDIA AWARDS

NW

SECTION FOUR

THE CREATIVE AWARD

NW

## Shortlisted nominations:

## MUSIC VIDEO AWARDS

## Best Cinematography in a Video

Joe Zitzler for Purple's This Is Hardcore  
 Don Landa for Massive Attack's Mezzanine

**Best Music for a Space or Sci-Fi Film**  
 John Lynch for *Twelve Monkeys*, *Memento*

**Best Chaser for a Music Video**  
 John Mulvaney for UNKLE's Rabbit in Your Headlights

## Best Art Direction &amp; Production Design in a Video

Munk Tester for Purple's This Is Hardcore

**Best Score for a Music Video**  
 Robert Brown for Robbie Williams' Mezzanine

**Function Design for a Music Video**  
 John Mulvaney for *Twelve Monkeys*, *Memento*

**Best Score for a Music Video**  
 Annie Grogan for Massive Attack's Mezzanine

**Best Video for a Music Video**  
 Chris Oddy for Blink 182's *Take Out*

## Best Editing in a Video

Dave Shearforth for *As I Seem to Be* by The Roots

**Best Music for a Music Video**  
 Gary Knight for Massive Attack's Mezzanine

**Best Chaser for a Music Video**  
 Richard Lewis for UNKLE's Rabbit in Your Headlights

## Best Special Effects in a Video

Creative Effects & Seth Broughton for Massive Attack's Mezzanine

**Best Music for a Music Video**  
 Steve Margulies, Dan Williams, Steve Han, Anthony Washburn for *Twelve Monkeys*

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Music for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

## Best Rock / Alternative Video

Purple's This Is Hardcore

**Best Music for a Music Video**  
 Steve Margulies, Dan Williams, Steve Han, Anthony Washburn for *Twelve Monkeys*

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Music for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

## Best Pop Video

All Saints' Under the Bridge

**Best Music for a Music Video**  
 Steve Margulies, Dan Williams, Steve Han, Anthony Washburn for *Twelve Monkeys*

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Music for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

## Best Dance Video

All Seeing's The Best of Sex On

**Best Music for a Music Video**  
 Steve Margulies, Dan Williams, Steve Han, Anthony Washburn for *Twelve Monkeys*

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Music for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

## DESIGN &amp; PACKAGING AWARDS

## Best Single Design

Tabish Singh's *Tractor*

**Best Music for a Music Video**  
 Steve Margulies, Dan Williams, Steve Han, Anthony Washburn for *Twelve Monkeys*

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Music for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

## Best Album Design (Artists)

Massive Attack's Mezzanine

**Best Music for a Music Video**  
 Steve Margulies, Dan Williams, Steve Han, Anthony Washburn for *Twelve Monkeys*

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Music for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

## Best Album Design (Non-Artists)

Chemical Brothers' *Mezzanine*

**Best Music for a Music Video**  
 Steve Margulies, Dan Williams, Steve Han, Anthony Washburn for *Twelve Monkeys*

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Music for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

## Best Special Packaging

Massive Attack's Mezzanine

**Best Music for a Music Video**  
 Steve Margulies, Dan Williams, Steve Han, Anthony Washburn for *Twelve Monkeys*

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Music for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

## Best Press Advertisement

Virgin Records' *Mezzanine*

**Best Music for a Music Video**  
 Steve Margulies, Dan Williams, Steve Han, Anthony Washburn for *Twelve Monkeys*

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Music for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

## Best TV Advertisement

Virgin Records' *Mezzanine*

**Best Music for a Music Video**  
 Steve Margulies, Dan Williams, Steve Han, Anthony Washburn for *Twelve Monkeys*

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Music for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

## NEW MEDIA AWARDS

## Best Artist Website

Billy (www.billy.com)

**Best Music for a Music Video**  
 Steve Margulies, Dan Williams, Steve Han, Anthony Washburn for *Twelve Monkeys*

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Music for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

## Best Label Website

The Roots (www.the-roots.com)

**Best Music for a Music Video**  
 Steve Margulies, Dan Williams, Steve Han, Anthony Washburn for *Twelve Monkeys*

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Music for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

## Best Music Business Website

The Knowledge (www.theknowledge.com)

**Best Music for a Music Video**  
 Steve Margulies, Dan Williams, Steve Han, Anthony Washburn for *Twelve Monkeys*

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Music for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

## Best Enhanced CD

Pantyhose & CD

**Best Music for a Music Video**  
 Steve Margulies, Dan Williams, Steve Han, Anthony Washburn for *Twelve Monkeys*

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Music for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

## Best Promotional Campaign on the Web

Virgin Records' *Mezzanine*

**Best Music for a Music Video**  
 Steve Margulies, Dan Williams, Steve Han, Anthony Washburn for *Twelve Monkeys*

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Music for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

## SPECIAL AWARDS

## Most Creative Use of New Media

Dasee E-Jay 2 CD-ROM

**Best Music for a Music Video**  
 Steve Margulies, Dan Williams, Steve Han, Anthony Washburn for *Twelve Monkeys*

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Music for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

## Best New Director

Paul Griffin

**Best Music for a Music Video**  
 Steve Margulies, Dan Williams, Steve Han, Anthony Washburn for *Twelve Monkeys*

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Music for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

## Best Director

Chris Cunningham

**Best Music for a Music Video**  
 Steve Margulies, Dan Williams, Steve Han, Anthony Washburn for *Twelve Monkeys*

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Music for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

## Best Design Team

Yacht Associates

**Best Music for a Music Video**  
 Steve Margulies, Dan Williams, Steve Han, Anthony Washburn for *Twelve Monkeys*

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Music for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

## Best Video Commissioner

Virgin Records

**Best Music for a Music Video**  
 Steve Margulies, Dan Williams, Steve Han, Anthony Washburn for *Twelve Monkeys*

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Music for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine

**Best Chaser for a Music Video**  
 Paul Marangola for Massive Attack's Mezzanine



TICKETS

## SEAT RESERVATIONS

Tickets are selling fast so to reserve your seat, call Anne Jones on 0171 940 8570



DESTINATION

THE HILTON, PARK LANE : 06.05.99



# Universal and BMG unveil global online partnership

by Sam Howard-Spink  
Universal and BMG could start selling CDs direct to UK consumers before the end of the year via the GetMusic online initiative announced last week.

The global joint venture aims to increase the web marketing potential of both companies and their artists, as well as selling music through new online store getmusic.com. The initiative is based around the concept of genre-based websites developed since 1996 by BMG, which operates sites such as peeps.com specialising in rap and R&B and twangthis.com for country. These sites are being relaunched to feature material on artists from both majors, including video and audio clips.

The immediate focus of the GetMusic venture is the US, but BMG

senior VP of worldwide marketing Kevin Conroy says efforts to target the service at other markets, including the UK, Europe, Japan and the Far East, will be explored during the next few months. "We're using a market-driven model and the genre approach is orientated towards the US market," says Conroy. "In a territory like the UK, we'll want to present music to consumers in a way appropriate for them."

Conroy - who is supervising the venture with UMG's head of global electronic commerce and advanced technology Larry Kenawill - expects the planning period to be completed by the summer. He hopes to have tailored international sites up and running by the fourth quarter of this year. Visitors to the artists' sites will



Conroy: supervising venture have one-click access to getmusic.com where they can buy recordings by mail order. The online store will also sell titles from other record companies and will promote material on sale in traditional retail outlets.

Ultimately the scheme will involve the direct digital distribution of

music, but this is on hold until the Secure Digital Music Initiative reports in the summer. In the meantime, Universal and BMG are suggesting that commerce will play second fiddle to marketing. "The promotional opportunity of the internet, as opposed to the commerce opportunity, is very powerful," says Seagram chief Edgar Bronfman Jr.

The seriousness of the two companies are attaching to the initiative was underlined by the heavyweight executive turnout at the launch press conference held in New York last week. Among those present were Bronfman, Bertelsmann chairman/ceo Thomas Middelhoff and entertainment chief Michael Dornemann, plus their respective music division heads Doug Morris and Strauss Zelnick.

## newsfile

**EMI CREATES NEW MEDIA POST**  
EMI is expected to appoint a UK based head of new media this week. A company spokesman says the new post, which is likely to be filled by an external candidate, will provide focus to the division. Meanwhile, earlier this month US finance house Putnam Investment Management increased its stake in EMI to 3.32%. It now holds 26.16m shares in the UK group. The move helped push EMI's share price to a recent high of 485p.

**BRIT SCHOOL SEKS PRINCIPAL**  
The Brit School for performing arts and technology is to begin recruiting for a third principal after Clare Venables quit to join the Royal Shakespeare Company. Venables leaves the Croydon-based school in August to take up the post of director of education at the RSC.

**MORRISON HEADS FLEARN LINE-UP**  
Vic Morrison and Steve MacGowan are making a return to this summer's Reach to celebrate the 10th anniversary of the north London festival. Morrison and MacGowan will be joined on the July 10 bill by The Pretenders and Barmaked Ladies, both playing the festival for the first time.

**TEN LAUNCH GOES SMOOTHLY**  
Virgin Entertainment Network's (Ten) launch last week went ahead without any major hitches. Gwen Pearce, managing director of the new joint distribution venture, says, "It has gone smoothly so far." Retailers were also positive about the launch.

**SFX GAINS UK FOOTHOLD**  
SFX Entertainment, the rapidly expanding US live music-based group, has made its first move into the UK, as part of its recent purchase of The Next Adventure, the Canada-based promoter behind the current Rolling Stones tour and last year's Y2 Popmart tour. It has also acquired TNA's 10% stake in UK company Solo Agency & Promotions.

**Ex-Spice Girl Geri Halliwell this week last week launched her solo career in her own unique fashion - a whistle-stop media tour of five continents in seven days. She began by unveiling the video for debut solo single Look At Me - released on May 10 and premiered on Radio One this Friday - in Rio de Janeiro last Thursday before flying to New York. Her journey was then due to take her to Tokyo for a reception at the British Embassy followed by a stop in Sydney on Wednesday and Milan on Thursday before appearing on Zoe Ball's breakfast show on Friday morning. As previously reported in *MIX*, comparisons with Shirley Bassey seem inevitable, from the single's bombastic vocals to the rich brass section and Hammond-style organ. Throughout Look At Me, Halliwell pulls no punches in the lyrics, which include the lines "What you see ain't what you are getting" and "I'm your drama queen if that's your thing baby". Pictured with Halliwell are EMI-Chrysalis managing director Mark Collen (left) and EMI Records president/ceo Tony Wadsworth.**



## Publishers pay tribute to Roberts' long career

One of the publishing industry's most experienced and respected copyright managers, Michael Roberts, died on Wednesday after a long illness at the age of 58.

Roberts began his career at Francis Day & Hunter - later to become EMI Music - in 1958, and went on to become copyright manager at Essex Music, ATV, Warner/Chappell and MCA.

Known as one of the great "memory men" of publishing, his knowledge of writers and catalogues was legendary. He was also involved with various PRS copyright working groups.

Martin Wyatt, who worked with Roberts at Essex Music, says "There are many people who considered Michael a great friend. He will be sorely missed."

## New figures show rise in upfront radio airplay

Top 10-selling singles are reaching the radio airwaves around a week earlier than 8 year ago, according to a Music Week study which confirms anecdotal evidence that key records are being serviced to programmes sooner.

Analysis of all the first quarter's Top 10 sales hits by Music Control, which compiles *MW*'s airplay charts, suggests that on average they started receiving significant airplay 7.4 weeks before release compared with 6.3 weeks during the same period 8 years ago.

Music Control first tracked two of this year's Top 10 sales hits - Whitney Houston's *It's Not Right But It's OK* and Elton John & Leona Ruthen's *Written In The Stars* - winning notable airplay 13 weeks before their release, with the remix of *The Corns* Runway aired 12 weeks before it was commercially available.

The findings show some growing concern from some label executives that some records are reaching radio too early. The subject is due to come up during a session on

### HITS' UPFRONT AIRPLAY

<b>Written In The Stars</b> Elton John & Leona Ruthen	13 weeks
<b>It's Not Right But It's OK</b> Whitney Houston	13 weeks
<b>Runway (remix)</b> The Corns	12 weeks
<b>Protect Your Mind</b> DJ Spin & Friends	11 weeks
<b>One Week Guaranteed Ladies</b> Cassius 99 Cassius	10 weeks

Source: Music Control. Figures show how many weeks before release Music Control monitored Top 10 hits' first airplay.

the playlisting of records at the Radio Academy-organised Music Radio '99 conference held at Bafra in London tomorrow (Tuesday).

Capital group head of programming Clive Dickson says singles are definitely going to radio earlier now. "We've had records in the past 12 months that sometimes have been featured 16 weeks upfront because in recent times our audience has told us they would prefer to hear quality music and are less concerned about hearing music just because it's commercially available," he says.

## Music stations lead Sony award shortlist

Music radio stations have monopolised the three nominations for the national station category of the Sony Radio Awards.

The presence of Radio One, Classic FM and Radio Two is in sharp contrast to last year when no pop stations figured in the category, which was won by Radio Five Live. "It'll be a hard-fought battle," says Radio Two head of music policy Geoff Mullin. "We've probably seen more activity than Radio One or Classic and we've had a very high-profile year."

BBC Radio Ulster, Galaxy 105 and Clyde 2 are the nominees for stations with a potential adult audience reach of between 500,000 and 12m. BBC Radio Fyfe, Neptune Radio and Money 8th - the winner for the past three years - will compete for the local radio prize for stations with a reach of less than 500,000.

Between them Radio One and Radio Two took more than half the music nominations in the awards list announced last week. Among the personalities vying for gongs are Zoe Ball, Mark & Lard, Bob Harris and Pete Tong.

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**GAVIN RECORDS INDUSTRY A TO Z 1999**

A DIRECT LINE TO THE US MUSIC INDUSTRY.

The **GBRIN # TO Z** is a comprehensive contact book for the US music industry. Listing individual personnel as well as companies, the **GBRIN # TO Z** covers radio, record companies, independent promotion, publishers, artist managers and much more.

Priced £55, the **GBRIN # TO Z** is available now from Miller Freeman, the publishers of Music Week. For more information, call: Anna, Richard or Shane on tel: 0171 948 0585/0572/0645

## TIME TO FACE THE CD-R THREAT

It is all very well talking about the big issues and examining the big picture, but it is generally the little details that bring that picture into focus.

I came across two such details last week.

The first was in a second-hand record shop in Bath. A customer came in and asked the assistant whether certain mainstream jazz fusion albums had been reissued on CD since he no longer listened to his tired vinyl. Rather than seeing what he had available, the assistant immediately recommended that the punter walk down the High Street and buy his own CD-R machine since it would be cheaper for him to burn copies of those old albums rather than pay for new reissues.

The second dose of reality came two days later when someone showed me the Rio player they had just bought to record MP3 files off the Internet. The disc-less machine was no bigger than a packet of cigarettes – and its sound quality was impressive to boot.

For all its novelty value I suspect the Rio will not take off, though one of its successors undoubtedly will. More worrying, however, is the growing availability of low-cost CD-R hardware, which means that consumer-friendly digital copiers are already making inroads all around us quite separately from the Internet. The issue is already raising concern in continental Europe, where the marketing campaigns of hardware manufacturers such as Philips have been particularly aggressive. In France, schoolkids are reportedly taking orders from their friends for custom-made compilations and then burning them overnight. Alarm bells should be ringing louder over here. Whatever the challenges offered by the Internet, a far more immediate threat is quietly spreading undetected right now.

It will be hard to overturn this potential juggernaut. But the work should start now. A consumer PR campaign backed by all the industry would be one initiative well worth examining. Before it is too late.

Ajax Scott



# Songwriters plan concert in memory of Lionel Bart

by Robert Ashton

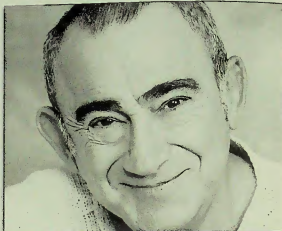
The cream of the UK's songwriters are planning a memorial concert to celebrate the life of the composer and lyricist Lionel Bart, whose funeral is today (Monday).

Sir Tim Rice, Don Black, Bill Martin, Mitch Murray and the rest of the Society Of Distinguished Songwriters, of which Bart was an honorary member, are expected to attend the ceremony being held in Golders Green to pay their final respects.

Black, who knew the Oliver! writer for 30 years, says Bart's friends and peers will want to organise a concert to mark his death but adds that it is too early to confirm details.

"All the great writers, such as Irving Berlin and Jerome Kern, are recognised by their Christian names. It is the same for Lionel," he says. "In a business not known for characters, he was a big personality. He had a flamboyant style, dressed like a gambler and spoke like a Damon Runyan character with his Cockney patois. Someone like Lionel only happens once."

Rice says Bart, who penned hits for Cliff Richard and Anthony Newley in addition to shows such as Fings Ain't Wot They Used T'Be and Lock Up Your Daughters, was



Bart: "one of the greats"

"one of the greats" and played a major part in influencing his own choice of career. Rice adds Bart was also a pioneer because he was the first British writer successfully to marry pop and theatre.

"I remember seeing his name on the back of a Tommy Steele LP and for the first time being aware that people wrote songs," says Rice. "I think in a way he was unlucky because he was ahead of his time

and writing musicals when there wasn't a huge audience for them like now."

Guy Fletcher, joint chairman of the British Academy of Composers and Songwriters, adds that Bart was a friend to all songwriters. "He helped a lot behind the scenes and was very helpful in encouraging young talent," says Fletcher. "He also happened to write the greatest British musical of all time – Oliver!"

## WEBBO

## LEARNING LESSONS FROM US SINGLES

The widening gulf between the UK and US markets has once again been highlighted, this time by the different responses to the same problem – singles.

Both markets have slipped down the slope of low-ball singles pricing, and both have dealt with it in different ways. Over here, inaction has characterised our approach. I think this, in part, has been due to the disproportionate power that a few retailers hold over the UK market. If they don't take your single and on the terms and prices which they dictate then the all-important first week's sales get damaged. This situation happens because there are far more singles being released than can fit into the Top 40. Demand for retail space far exceeds supply.

Contrast this situation with that in the US where singles can chart and be hugely successful just based on radio play. Many companies don't want to release singles because of the belief that singles sales cannibalise album sales. This belief is inherent in the US, while almost the opposite is true here. Moreover, US companies react to low-ball singles pricing by just not releasing singles. This results in retailers begging record companies to release big radio hits: the supply of retail singles space actually far exceeds demand.

The power in the US rests with the record companies not the retailers. In some instances retailers are given just one order for a commercial release before the single is deleted. However, the situation is further complicated by the increasing prevalence of cover versions of big radio hits which are not available as singles at retail – something we left behind years ago.

I have always been against the inclusion of radio play in the UK singles chart because it would concentrate power into the hands of a few radio programmers. But since power now rests in the hands of a few retailers maybe it's time the inclusion of radio play was revisited. Then the price of all singles, not just the biggies, could rise to economic levels.

Jon Webster's column is a personal view

## Bootlegger fined after BPI private prosecution

The BPI's anti-piracy unit brought its first solo private criminal prosecution last week in a move which could signal a new tactic against bootleggers.

Sheffield-based bootleg dealer Paul Mitchell was fined £1,200 and ordered to pay BPI costs totalling £8,000 last Thursday after being found guilty of six charges at the three-day trial.

Derek Varnals, the anti-piracy unit's technical advisor, says the BPI brought the action because it disagreed with trading standards officers over legal strategy and believes the unit can provide expert input to cases. "Taking a private criminal prosecution gives us the opportunity to be more hands-on, giving us a better chance of success," he says.

Varnals adds there is a risk if the BPI funds its own cases, but adds, "It is a risk we are prepared to take to make things happen."

## Veterans dominate rich list

No new pop or rock acts found a toehold in the rockocracy this year, with the six new entries to the *Sunday Times*' top 50 music millionaires list drawn exclusively from the rock dinosaur club.

The top five places remain unchanged from 1998, with Paul McCartney heading the list with an estimated worth of £500m (the same total as last year). The former Beatle is followed by Andrew Lloyd Webber on £350m (£480m), Sir Cameron Mackintosh on £350m (£350m), Robert Stigwood on £300m (£175m) and Elton John on £180m (£150m).

The three Bee Gees brothers, with a combined wealth of £90m, were the highest new entries at 11 after being classed as an UK act for the first time. Other new entries include the show owner and dancer Michael Flatley, who was joint 22nd with £50m, Jim Kerr (joint 35th with £40m), Van Morrison (joint 37th with £35m), Sir Tim Rice (39th with



McCartney: topping earnings list (£33m) and Chris De Burgh (joint 40th with £30m).

Media Research Publishing's Cliff Dane, the music industry consultant on the project, says new artists find it difficult to break onto the list because they have not got the proven money-spinning music catalogues of older acts or been able to accumulate earnings. "£1m invested wisely in 1970 can be worth £15m now," he says.

## Emap appoints Pemberton as new Q editor

Andy Pemberton has taken over the editorship of Emap Metro's Q magazine following the departure last month of David Davies to become editorial director of new launch Heat.

The 30-year-old, who took up his new role last week, joined Q as associate editor in June 1997 having spent more than three years as deputy editor of *Mixmag*, where he helped raise the dance magazine's circulation from around 30,000 to 100,000.

Pemberton, who worked under Davies at *Mixmag* before eventually following him to Q, says his main aim is to continue the work



Pemberton: building on core values carried out by his former colleague. There are two reasons why people buy magazines, "he

says. "There's the job it does and Q is very successful at being a one-stop shop for music. Then there is the other part of Q which are the core values – it is intelligent, witty, authoritative and, since the redesign, quite stylish – and we need to build these values up."

Having assisted in Q's redesign in 1997, Pemberton does not plan to make any fundamental changes to the magazine or the music it covers. However, he says, "It will be even more in-depth in its coverage with a lot of hard-hitting news stories and loads more insight and surprises."

new file

Nude Records today (Monday) releases the first single to appear on MiniDisc to help promote the forthcoming Suede album *Head Music*. The MiniDisc release of *Electricity* comes as part of a campaign overseen by Wild Promotions marketing director Clare Britt. The former Island marketing director has been brought in to create a major marketing push aimed at the May 9 release of the album with the aim of propelling the indie band to multi-million-selling status. Nude product manager Andy Townsend says, "We want to take Suede on another step and this campaign will be a big move forward for the band." Britt adds that the campaign will borrow extensively from the album name with 15 Head Music club nights running nationwide from April 28. A Channel Four TV show called *Head Music* is being filmed for broadcast on May 5.



Fresh woos teens with pop and fashion format

Europa Magazines, the publishing house behind youth titles *Massive* and *TV Stars*, is launching a new monthly aimed at image-conscious teenage girls.

Fresh is promising an editorial mix heavily weighted towards pop and fashion when it launches on May 27. In addition to celebrity interviews, the new magazine will also feature true-life stories, gossip and advice on issues affecting today's teenagers.

Cone readership is expected to be within the 13 to 15-year-old age group, although Fresh expects it will also appeal to schoolgirls as young as 11 who are interested in pop culture.

An initial print run of 150,000 is being planned and each issue, priced £1.70, will be promoted with a free poster or giveaway.

**FAITHLESS MAKE IN-STORE DEBUT**  
Cheeky Records act Faithless have been lined up to make their debut in-store performance with an appearance at Tower Records' flagship store in London's Piccadilly Circus next Tuesday (April 20). The band will be there to promote their new single *Bring My Family Back*, which is released the previous day.

**BOX PLANS TWO-FOR-ONE THROST**  
The Box reuniting is expected to offer the price-of-one after allowing viewers to choose a second video alongside their first choice at no extra cost. The one-week promotion, which started on April 9, comes on the back of a campaign to boost awareness of the station among the 2.1m homes connected to the music channel. During April an additional 211,000 Cable and Wireless subscribers will receive a box free from the Box director of marketing Maria Ghigi says the two-for-one promotion will help increase viewer interaction.

**PLUGGER MOVES UP AT VIRGIN**  
Jason Bailey, who joined Virgin Records as regional planner in December 1995, has been promoted to head of regional radio. He reports to head of regional promotions Martin Finn.

**TELEGRAPH TEMPTS TEENS**  
The Daily Telegraph has launched a new Saturday supplement aimed at the teen market with an increased focus on music coverage. Called *T2*, it is being published in-house and replaces the previous *Young Telegraph* supplement, which was owned by Two Can Publishing.

**BIT IN MORNING SWITCH**  
Former Radio One breakfast show presenter Dave Lee Travis has returned to the morning slot with a move to the 7am-10am weekday show on GWR's Classic Gold. Paul Burnett takes over DLT's former 10am-1pm slot.

**MAGPIE UNVEILS NEW TITLE**  
Mail order music specialist Magpie Direct Music is launching a new music and lifestyle magazine aimed at established mail order buyers. The first issue of *Hignote*, which will be mailed to 500,000 predominantly ABC1 males and contain features on everything from who's who and travel to music, will be launched in late May.

**MORE PLATINUM FOR STEPS**  
Suede's Steps One won its fourth platinum disc last week as Now That's What I Call Music! 42 went double platinum. BPI platinum awards were also awarded to the titled Another Level album and the Cardigans' *Gran Turismo*, while Catalonia's Equally Cursed And Broken is set to reach gold status ahead of release. Other gold awards went to Adiemus' *Canta Mundum* - Adiemus, Dusty Springfield's *The Best Of* and Marlene & Catherine's single *Perfect Moment*.



# Wfm kicks off £4m drive to bribe listeners in two years

by Paul Williams

Xfm has unveiled the first details of a marketing strategy which aims to triple the London station's audience during the next two years.

The Capital-owned station, which attracted 244,000 listeners each week in the fourth quarter of 1998 according to Rajar figures, is ambitiously aiming to raise its figure to 750,000 within two years on the back of a £4m marketing and programming budget.

Capital, which last week bought the remaining 9.9% of Xfm shares held by station co-founder Chris Parry for £1.4m, launched phase one of its plan for the alternative station last August. At that time, it introduced a new programming schedule, including Bob Geldof temporarily fronting the weekend drive-time show, while a revised schedule

started in February and was followed last week by the launch of a typosetting campaign as part of phase two of the plan.

Charlotte Soussan, who joined Xfm as marketing manager from leading food group Danone last November, says Capital used the first few months of its takeover to observe the new schedule's performance. "We've now got to a stage where we're quite happy with what the station is and, though we know it's going to evolve quite a lot, we're happy enough to kick off with our marketing activity," she says.

The campaign starts with a two-week typosetting campaign across London and will be followed by what Soussan describes as "guerilla tactics" to establish a presence at selected festivals, including V99 Chelmsford, Reading, Glastonbury



Soussan: plans festival presence and the Xfm-co-promoted Big Day Out in Milton Keynes. It is also increasing the number of gigs it co-promotes, among them the Beastie Boys at Wembley Arena on May 7.

The festival season will be preceded in May by the first mail-out to the station's 10,000-strong database, who will regularly receive an Xfm fanzine. In June, the station will launch its own web-

site with plans to sell music online. Additionally, Soussan says it will be looking to follow up a Hut Records-themed weekend which ran during the Easter Bank Holiday with more record company tie-ins. The weekend involved playing music by Hut acts, such as Gomez and The Verve, and competitions, including the chance to win a trip for two to Los Angeles to see Placebo in concert.

Soussan says that overall the station will be marketed in the same way as a record company promotes a band, adding that the marketing activity now under way makes the 750,000 audience target realistic.

"Xfm hasn't been heavily marketed for quite a long time," she says. "We're happy now with what the station is and going to be and when people listen we're sure the figures will go up."

## Galaxy joins forces with Ministry for dance release

Galaxy Radio is to become the latest dance broadcaster to move into the compilations market after linking with Ministry of Sound Recordings.

Galaxy Weekend, mixed by Galaxy DJs Boy George and Alistair Whitehead and released on May 3, will include a mix of classic dance anthems featured on the network. Compiled and marketed by the Ministry, the double album will be the first project the label has produced for a third party.

Galaxy 105 head of music Jay Smith says the album marks a natural extension of the Galaxy brand. "We've got Newcastle coming in on the summer so the Galaxy network is broadening out. This is another way of getting the name out there," says Smith, whose Leeds-based Galaxy 105 was nominated last week in the 1999 Sony Radio Awards Stations of the Year (see p. 3).

Although the release will not feature a MoS logo, Ministry label manager James Harris says the third party deal, which could run for six



Whitehead: mixing Galaxy CD albums, is an area the label is looking to expand. "We are basically acting as a pure record company, but it gives us a relationship with Galaxy, which is a growing media group with a similar mindset to us," he says. "It is something we are interested in pursuing more if the right partner comes along."

The compilation, which is expected to be advertised in Ministry magazine, will include Moloko's *Sing It Back*, Armand Van Helden's *You Don't Know Me* and Underworld's *Push Buttons*.

## Now! partners welcome millennium with compilations double whammy

The world's most successful music compilation brand is to mark the end of the millennium by bringing out a series of double albums covering the past two decades.

Now! partners EMI, Virgin and Universal Music plan to launch the first batch of 18 albums covering some of the biggest hits of each year from 1980 to 1995 on June 21, while the remaining titles bringing the series up to date will be released in the autumn. The compilations come six years after a similar set of ten double albums related marking Now!'s 10th anniversary.

Virgin/EMI TV commercial marketing co-managing director Steve Pritchard says the millennium is a factor in the releases, though he believes there has never been a better time to cover the past 20 years of music. "Eighties music is very strong at the moment and all the Now! partners are very strong in these decades," he says. Unlike regular Now! double



albums which each contain about 40 tracks, these albums will contain around 35 tracks to satisfy what Pritchard says is an aim of "quality over quantity".

The forthcoming retrospectives have already been advertised in the booklet for the current *Now!* 42, which Pritchard reports had a best first week for any Now! album with 219,000 sales. The main marketing push will centre on the release of the first set of albums with ads in the tabloid press. Details of in-store support are currently being finalised.





Diana Ross last week hand delivered EMI/Chrysalis her first proper album in four years. Every Day Is A New Day, which combines contemporary R&B, big ballads and slow groove dance tracks, is set for a UK release shortly after the upcoming single Not Over You Yet, which is released on June 24. The album will be issued a month after its US release, where it will coincide with the opening of the Double Platinum film in which she stars with Brandy. Four tracks from Every Day Is A New Day—which has been co-produced by Chuckell Booker, Rick Wake, Malik Pendleton, Darby Simmons and Arif Mardin—feature in the film. It was recorded last year at Right Track Recording in New York and The Carriage House in Connecticut with A&R overseen by Motown's Bruce Carbone.

## Get Your Act Together winners go into studio

Stoke-On-Trent boy band Marlo this week recorded their debut single for Polydor after winning a record contract on BBC's Get Your Act Together.

With 106,937 votes they easily defeated runner-up Jodie Adamson who scored 31,909 votes in the phone-in poll. The band, who were presented with the prize live on last Monday's show by managing director Lucian Grange, will be A&R'd by artist development manager Peter Loraine who handles Adam Rickitt.

The studio where they will be recorded was undecided at press time, but Gus Dudgeon—the producer who guided them to success through the eight-week talent contest presented by Roman Keating—has agreed to produce their winning track, How Do I Know Who You Are?

Loraine says, "We're just progressing with putting the track down and getting the video right and hope it does well. It's a case of getting the mixes right, but we want to get the record out there as soon as possible while it's still in people's minds."

Gus Dudgeon was the show's winning producer thanks to Marlo, although Ray Herdges was the top producer overall in the series with all three of his acts winning their hearts, followed by Charlie Rapino.

## "IN THEIR OWN WORDS..."

ACT: Todd Terry  
LABEL: Innocent  
SINGLE: Let It Ride

RELEASED: album June 28/single June 14  
Todd Terry talks to Mike Patterson about his new project which betrays broader and darker influences—drum & bass, reggae, hip hop, big beat—than most of the house classics and another recent mainstream reminder that he has made a name with.

"Resolutions is a totally different take for me but it's not as if I'm expecting giant sales. People jump me in with that 'Everything But The Girl' record [Missing] but there's so much more to me. When I do something like this I feel more creative.

Drum & bass is still considered uniquely British over in the States and really under-



## Parlophone gears up for Pet Shop Boys LP

by Stephen Jones

The Pet Shop Boys are close to delivering their first album in three years to Parlophone as the label enters its busiest period since to A&R man Keith Wozencroft took over as managing director 11 months ago.

The project remains under wraps but former Deconstruction artist Kylie Minogue is known to have recorded vocals on one track for the album, which features a number of other interesting collaborations. Producers who have worked with the band at Sarm West and Swan Yard Studios in London include Craig Armstrong, David Morales and Faithless Rolfe.

One insider says, "It's sounding brilliant. It's definitely a progression and they're getting a new look together. Remember the cones? Well this one's even more startling."

Meanwhile, labelmates Supersmear are completing the final mixes of their album at Cornwall's Sawmills Studios. Pumping On Your Stereo, their first single since October 1997, was mastered last Wednesday at Soundmasters in London, and sounds very much like David Bowie's Rebel Rebel. Due for release on May 24, its B-side, You'll Never



Todd Terry: going experimental

ground but it really grabbed me. Hearing Grover's Reign, Sade and Protokool was an inspiration and I tried to mimic their style without stealing their sound. When I came over to the UK and met those guys originally they said that some of the inspiration for drum & bass came from my stuff which can see because I had breakbeat records out back in the day. I went back home and started to put this record together doing a track here and there over the course of a year.

## Dorado fights off majors to sign Air singer Hirsch

London-based indie label Dorado Records—home to Moke and Outside—has beaten off international major label competition to sign singer/songwriter Beth Hirsch, best known for her vocals on Air's Moon Safari.

Although labels such as Elektra, Virgin, Astralwerks and Mother all reportedly expressed interest in signing Hirsch, Dorado managing director Ollie Buckwell says he beat them by accepting the singer's work in its own right.

"There was a lot of A&R interest but I think she got a lot of people wanting Air to produce her album. Her own material is less Seventies film scores and more folk-based songs. She's got an incredible voice," he says.

The twenty-something London-based singer, who was born in Florida and lived in Paris for three years, is published by PolyGram Music France and has been working with French producer Marc Collin.



Pet Shop Boys: Interesting collaborations

Walk Again, will be their first record to have been engineered by frontman Gaz Coombes. The album is due for a September release.

Other forthcoming Parlophone releases include The Beta Band's eponymously titled album, which will be released through the Regal imprint on June 14 and Parlophone/SKIR's Bentley Rhythm Ace are due to deliver their album, set for release in August, in a fortnight. Meanwhile, Radiohead continue recording material in Paris for their next album and Mansun are writing in Marbella. Last week Parlophone looked closer than any other label to signing A&R buzz band Coldplay.

I originally thought about using [veteran house diva] Martha Wash and having some real vocals like I did on Ready For A New Day, but this album is about raunchy beats and raps. It's more leftfield and the rhythms suit jazzy styles and some reggae shouts.

I never even intended to release it but I was at the Winter Music Conference in Miami last year and came back to my room very late one night and started playing some tracks. There was a complaint to the next night I played them even louder. It turns out Cheryl Robinson (head of A&R) from Innocent Records was staying in the next room and she came in to find out what it was. When she heard it was my material she persuaded me to release it through Innocent.

Hopefully I'm going to play drum & bass clubs to promote this as well as house clubs but I'm always working. I could release a record every day. There will be a new Manifesto album soon plus I'm also putting together a rockrap thing and a house album with pop and rock artists' vocals. I'm at a really experimental point in my life."

## newsfile

GEORGE MICHAEL CATCHES Y2K BUG

George Michael is opening what he bids for the first number one single of the millennium with the planned release of Y2K in December. Michael, who is signed to Dreamworks in the US and Virgin for the rest of the world, is currently producing the self-written track in his own north London studio. Other early frontrunners for Christmas/Millennium number one are Steps, 5 Club 7, Westlife and Spice Girls—although William Hill's favourite is Robb Williams at 3-1 for the Millennium, and 4-1 for Christmas behind the Spice Girls who are favourites at 2-1.

DE VRIES CO-PRODUCES DR ROBERT TRACK

Former Blow Monkeys keyboardist Marcus De Vries is best known for his work with Björk and Madonna and the BAFTA Award winning Romeo & Juliet OST—he reunited with Dr Robert to co-produce one track on his forthcoming album. Dr Robert, real name Robert Howard, has only worked and played on the untitled album. It will be recorded at the Cat Music through EasternCatalonia, which recently released material by Marc Almond and Ian Dury.

ASTRID SPLITS WITH NUDE RECORDS

Solo singer/songwriter Astrid has parted company with Nude Records. The former Goya Dress frontwoman, who is published by BMG Music Publishing and has recently been writing in New Orleans and New York—before appearing with Electronic on Friday's TRF—has her If I Loved You track featured heavily in the follow-up to cult film Gregory's Girl, due out this summer.

LA GIG SPARKS CUIT RUMOURS

Former Cuit singer Ian Astbury and guitarist Billy Duffy shared a stage at Los Angeles' Viper Room for the first time in four years last Monday. The band, with drummer Matt Sorum, performed two Cuit songs—Fires and I Wanna Be a Cat Machine—and confirmed they are to tour again this year. A source close to the band, who are without a record deal, says there is talk of recording a live or a studio album. Meanwhile, drummer Roger Taylor and guitarist Brian May have confirmed they are thinking of reforming Queen and recording this year—although reports George Michael will replace Freddie Mercury have been dismissed.

PUFF DADDY RECORDS NEW ALBUM

Puff Daddy is finishing an album of new material in a Caribbean studio for release this August. Among the guests who have contributed to the project are R Kelly, Nancy Wilson, Jay-Z, Kelly Price and Mass. Co-producers are expected to include The Hitman and Lionel Richie.

OASIS ESCAPE TO FRANCE FOR FOURTH ALBUM

Co-producer Mike "Spice" Stent last week joined Oasis in the house in France to which the band have fled to avoid the media harassment which dogged the recording of Be Here Now. The band have taken recording equipment with them to fit out the house and work on their fourth album. A spokesman says, "This is the future of recording in England, there are always a lot of distractions."

ITALIAN JOY TRACK SEEKS LABEL

Michael Caine and the Noel Coward estate have approved the use of audio samples from cult film The Italian Job on a dance cover of its theme, The Self-Preservation Society by Larry. Famous Music Publishing, which owns the Quincy Jones-penned song, has also approved the album. The album is due to be released on a sound track, while Larry Productions owners Gideon Palmer and Jay Abbott are currently courting label interest. Other tracks include a version of Neil Young's Old Man.

## TOP TO VINYL SINGLES OF 1998

Title/Artist (Label)	Manufacturers	Cutting Engineer	Facility
1. Bilingual of Asha Colesworth (Wivia)	Dumont	Mike Marsh	The Exchange
2. No-one But You/The Your Mother Down Queen (Parlophone)	EMI	Kevin Metcalfe	The Soundmasters
3. The Angel & The Gambler Ian Madden (EMI)	EMI	Nigel Green	Abbey Road
4. My Star Is In Brown (Polydor)	MPO	Chris Blair	Abbey Road
5. All Around The World Oasis (Creation)	Orlake	Mike Marsh	The Exchange
6. Road Rage	Warner		
7. Catatonia (Blanco y Negro)	Music Mtrg	Gordon Vicary	The Soundmasters
8. Corpse Ian Brown (Polydor)	Cops	Chris Blair	Abbey Road
9. The Rigorous Zombie (Geffen)	Orlake	David Williams	Masterpiece
10. She Left Me On Friday			
11. Shed Seven (Polydor)	Cops	Gordon Vicary	The Soundmasters
12. Can't See Me Ian Brown (Polydor)	Cops	John Davis	Whitfield St.

Source: QJ/MW Research

## TOP TO VINYL ALBUMS OF 1998

Title/Artist (Label)	Manufacturer	Cutting Engineer	Facility
1. Paradise Bob Sinclar (Yellow)	DFI	Nish Patel	The Exchange
2. Payance Fiction UNKLE (No Wax)	Cops	Tim Young	Metropolis
3. Hello Nasty Beastie Boys (Grand Royal)	EMI	Andy Van Dette	Masterdisk, NYC
4. Mizznane Massive Attack (Virgin)	EMI	Tim Young	Metropolis
5. Moon Safari A U (Virgin)	EMI	Nish Patel	The Exchange
6. 2 Future 4 U			
7. Premiere Van Helden (Iffr)	MPO	Geoff Pesche	The Townhouse
8. Armageddon James A (Source)	SNA	Alex Gopher	Translab, Paris
9. Harvest Neil Young (Reprise)	Warner	n/a	n/a
10. Music Mtrg			
9. You've Come a Long Way, Baby Fatboy Slim (Siskin)	Tribal	Guy Davey	The Exchange
10. Jurassic 5 Jurassic 5 (Pan/Key)	Orlake	John Davies	Whitfield St.

Source: QJ/MW Research

## THE VINYL COUNTDOWN

Despite its decline, reports of vinyl's death appear to be greatly exaggerated with the emergence of niche markets, writes David Knight

"We have a saying here at Cooking Vinyl. We can't look up and we don't sell vinyl," says Martin Goldschmidt, managing director of the independent label which will celebrate its 13th birthday later this year. "There's no escaping the fact that for artists who will only ever sell a limited amount of product, releasing on vinyl simply isn't worth it any more."

When Goldschmidt first started trading from his flat in Brixton in the mid-Eighties, the music industry was built upon the demand for black plastic and CD was in its infancy. As a result, the majority of sales of the label's first big hit — Michelle Shocked's *Compre Tapes* — were made on the time-trusted analogue format. Now well-established in smart offices in Acton, west London, Goldschmidt's business may be firmly focused on CDs, but he's not entirely happy about it.

"Vinyl didn't die, it was killed," he claims. "And killing vinyl inside the major labels is a fortune because people bought the claim that compact discs were better quality."

Of course, there were independent labels which benefited from the format switch too.

But there is no denying that, on paper, the prognosis for vinyl is not good. It accounts for an ever-decreasing proportion of the overall unit share of music sales in the UK. According to CIJ, vinyl sales across all three formats totalled just over 4.5m in 1998. Sales of 12-inch albums dipped by more

The vinyl frontier: high production values make reissues into collectors' items



than 20%, down to 0.5% from 0.7% of total album units the year before.

Seven-inch singles registered an even bigger drop, down 43% from 1.2% to 0.7% of singles sales.

Even 12-inch singles — by far the main factor in the vinyl sales of recent years — were down to 4.6% last year, whereas five years

before they had held a hefty 15.3% of the singles market.

But despite the statistics, vinyl retains a significance that official sales figures do not always reflect. Corporate disdain for the format may have ensured that we have seen the last million-selling long player. But there remains a firm foundation of influential underground support that shows no signs of being eroded.

"We would never sacrifice vinyl," says Steve Finan, co-owner of Mo Wax, the label of the second-biggest-selling vinyl album last year, UNKLE's *Psychic Fency*. "Half of our week is spent checking test pressings or working on vinyl packaging. It's part of our daily regime because we enjoy doing it. But the majors cannot be bothered any more."

Finan attributes the steep fall in 12-inch singles sales to the rise of the CD single and the major labels' subsequent decision to omit the format from many mainstream release campaigns.

"In 1992, artists like Kenny Thomas or Whitney Houston might have sold on 12-inch, but now the DJs at the Mecca disband around the country who play this stuff play everything on CD," he says.

Patrick James of North London-based Vinyl Japan, the specialist rock'n'roll and

## Success of classic album reissues prompts major label interest

Although many may criticise record companies' boundless enthusiasm for catalogue marketing, the practice has provided a new lease of life for rock and pop on vinyl. Prestige reissues from majors and independent vinyl specialists have succeeded in reclaiming significant amounts of retail shelf space for the format which, after all these years, is now finding itself identified as an exciting growth area.

"I believe there is definitely a niche market for vinyl and we intend to exploit it," says Stuart Batsford, recently installed as catalogue manager at WEA's catalogue label ESP, which expects to release at least 20 albums from the Warner catalogue on vinyl in the near future.

EMI will shortly release the 10-album Millennium Vinyl Collection including Queen's *A Day At The Races*, REM's *Document* and *The Specials'* eponymous debut album. This will be the third EMI vinyl collection following the successful *Centenary* releases of 1997.

"I think these sorts of events give us an opportunity to re-release vinyl albums," says Steve Davis, EMI director of catalogue development. "But we have always put out new releases and catalogue items on vinyl and will continue to do so, where and when we feel we can sell enough records to make it worthwhile."



Simply Vinyl's Loveday: "lots of potential"

In the case of the EMI and WEA product lines, emphasis will be placed on the quality of the products, which typically employ heavy, 180gsm virgin vinyl and lovingly reproduced gatefold sleeves which recapture the full experience of the golden age of vinyl.

The corollary is that this is a market which deals in premium products at premium prices. London-based reissue specialist Simply Vinyl is recognised as one of the pioneers of the trend for classic vinyl repackaging, having launched more

than 80 titles, licensed from Sony, Warner, MCA/Universal, BMG and others, since November 1997. The products have a dealer price of nearly £10 and retail at about £17. This makes them £3 or £4 more expensive than the average CD, a fact that managing director Mike Loveday justifies on grounds of quality. "If you see our records they stand out by a million miles," he says. "Each one is a good product that feels pretty special. We are not trying to compete against CDs, we are offering something which augments what is already available."

It demonstrates that a complete shift has taken place. Whereas the compact disc was initially marketed in direct opposition to vinyl as a superior listening experience, this new wave of releases is aimed at audiophiles who think differently and are prepared to pay for their preference.

Simply Vinyl aggressively seeks out retail opportunities which might not occur to less dedicated labels, including "non-conventional" outlets such as music instrument shops and hi-fi stores. The company even succeeded in placing the reissued Easy Rider OST release in the Harley Davidson motorcycle shop in London's Kings Road.

But having won over the 'core market' of hi-fi buffs with re-releases from the Sixties and Seventies, including Dylan's *Bringing It All Back*

Home, Leonard Cohen's *Songs Of Love & Hate* and *The Byrds'* *Sweetheart Of The Ride*, SV has progressed to more recent favourites. Nirvana's *Nevermind* has sold well, as have film soundtracks including *Reservoir Dogs* and *Pulp Fiction*. The label has also found success with first pressings of near-contemporary albums such as Marilyn Manson's *Antichrist Superstar*, which was not issued on vinyl at the time of its original release in 1996. "We've sold more than 3,000 units of that one in eight weeks," says Loveday.

Batsford denies that his initiative at ESP has been prompted by the success of Simply Vinyl. As a former product manager at Virgin Or Price he simply recognises that it is an area where demand continues to exist, despite having been starved for a number of years. "Vinyl never died, it just got pushed aside," he says.

Loveday at Simply Vinyl is not particularly concerned about the possibility of EMI/WEA's tentative entry into the market prompting a rush from other majors. "Most of them take the view that vinyl is a declining market with only residual value," he says. "It is a small sector for them, but there is a lot of potential for a company like ours which can make a proper business of it. Most of them have concluded that it is easier to license the titles to us than to release them on their own initiative." DK



aerosmith alan parsons project  
 anie lorenz bob brother & the  
 holding company billy Joel blue  
 crane cut bob Dylan bobson  
 boz scaggs byrds cowboy  
 lunatics eagles easy rida ost  
 aurynomics rockwood mac frank  
 zappa goldfinger ost guns n'  
 roses iggy & the stooges janis  
 joplin jean michel jaree left  
 buckley jefferson airplane john  
 barry lalo schirin leonard cohen  
 munson man from under ost  
 mission impossible ost nirvana  
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Vinyl number ones: Cornershop (left) and Run DMC/Jason Nevins

Sales-oriented garage rock label, points to the difficulties of distribution and retail as key factors in the depletion of vinyl's mainstream market share. "We like making vinyl records and people like to buy them," he says. "It's just that the distributors don't like handling them, and shops don't like stocking them."

But for the professional and bedroom DJs who make up a large segment of the dance market, vinyl remains the most important format of all.

The buzz on a new record in the clubs always still starts with a vinyl version, and the big 12-inch sellers last year all came from this culture. Run DMC Vs. Jason Nevins' It's Like That, for example, initially sold very well on vinyl before going massive as an "overground" release on CD, while others like David Morales' Needin' U essentially remained club hits.

There are even reasons to suggest that the "official" sales figures do not represent the whole picture. Whole subsections of the thriving dance culture - the London underground garage scene, for example, or the enduring reggae scene - operate outside of officially recognised music-purchasing points.

"Some specialist dance releases perform better than you would think," says Janet Bell, director of promotions and marketing at emerging indie dance label Defected. "If they were selling through registered shops they'd chart."

While the volume of unregistered sales may suggest that vinyl doesn't get the credit it deserves, it also means companies can exist comfortably beneath the radar of the chart. Bell, who quit AM-PM with former managing director Simon Durnmore to launch Defected, says, "Our focus has changed because we don't have to have hits to exist. All we have to do is sell some records."

Mike Loveday, managing director of reissue specialist Simply Vinyl estimates that the vinyl market is still worth £35m-£40m a year - a figure much larger than official sales suggest. "There are plenty of non-BPI members," he points out. "There are also hidden imports and the dance underground."

To complicate matters further, vinyl is increasingly regarded as a premium



product, with reissues and limited editions often retailing at higher prices than CDs (see breakout p8).

Meanwhile, the overseas market for the format is growing in importance. During the past three years, UK exporters have been generally affected by the relative strength of sterling, but many of those who specialise in vinyl report worldwide demand has remained surprisingly healthy.

"You're not restricted to doing deals with retailers," says Bell, whose first Defected releases, Soulssearcher's Can't Get Enough and Capriccio's Get On Up, have been packaged as a collectable double-pack with a dealer price of about £4 and performed well in that sector.

In what is admittedly a very specialist market, one of Vinyl Japan's collectable, double-artist seven-inchers (featuring Japanese band Michelle Gun Elephant and UK outfit The Bristols), has sold 15,000 copies, mainly on export.

The importance of the global market is well illustrated by the case of Bob Sinclar's import-only release Paradise on France's Yellow label, which became the biggest-selling album on vinyl in the UK last year, following the club demand generated for the Thomas Bangalter-produced track Gynoptic. Bangalter's refusal to allow the track to be reissued as a single meant that it was only available on the album. And as Yellow retained the vinyl rights to the tracks when the release was licensed to East West, it continued to benefit from vinyl sales made to hardcore dance enthusiasts.

"Dis wanted to play it out in the clubs, and so they had to have it on vinyl," says Tim Coulson, product manager at East West UK. But he doubts whether this could be seen as a small label's means of breaking revenge on a larger partner in an industry that has effectively sidelined vinyl.

"Vinyl would have played an important part of any fully-realised campaign for that kind of record," he says. "Majors are constantly employing vinyl for dance releases and I don't see that changing."

And even Cooking Vinyl has experienced recent success with the format, with the high-grade vinyl release of the new XTC album, Apple Venus Volume One. "It's doing really well," admits Goldschmidt.

Certainly, vinyl continues to make - and maintain - friendships right across the industry.

**Some specialist dance releases perform better than you would think. If they were selling through registered shops they would chart**

**- Janet Bell, Defected**

### TOP 10 12-INCH VINYL SINGLES OF 1998

Title/Artist (Label)	Manufacturer	Cutting Engineer	Quality
1. It's Like That (Run DMC/Jason Nevins) (Smile Comm.)	Damont	Martin Giles	CPS
2. Needin' U (David Morales) (Manifesto)	MPO	Shane McNeill	Tap to Tape
3. Let Me Show You (Cansira) (VC Rec.)	EMI	Arun Chakraverty	Master Room
4. Horny Mousse 1 Vs. Hot'n'Juicy (AM-PM)	MPO	Stuart Hawkes	Metropolis
5. Renegade Master 99 (Wildchild) (Hi-Life)	EMI	John Davis	Whitefield Street
6. Up and Down (Vengaboys) (Positive)	EMI	Arun Chakraverty	Master Room
7. Beachball (Nalin & Kane) (Iffrr)	MPO	Geoff Peshe	The Townhouse
8. Meet Her at the Love Parade (Da Hool) (Manifesto)	MPO	Arun Chakraverty	Master Room
9. I Can't Help Myself (Lucid) (Iffrr)	MPO	David Williams	Masterpiece
10. Feel It (Tamperfoot) (Mays) (Pepper)	ASL	Mike Marsh	The Exchange

Source: CIV/MW Research

Regardless of the dominance of digital mastering, most artists still want to see a vinyl version of their releases, which means getting the best cutting available, writes Nick Tesco

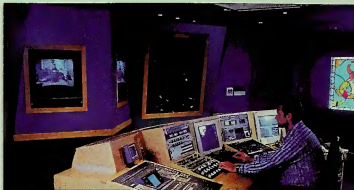
Final proof, if any were needed, that vinyl is the format which refuses to lie down and die comes from the UK's leading mastering suites. Although digital mastering is now their core business, the report from the cutting rooms is that analogue activity is booming.

Chris Blair is senior cutting engineer at EMI's Abbey Road studios. Known affectionately as "Vinyl" Blair (a name given to him by St. Etienne), he has just celebrated 30 years of toying down the grooves in St John's Wood and in that time has witnessed epochal changes, not only in equipment but also in the style of his clients.

"In the early Seventies I used to cut all the Motown and RAK singles," says Blair. "Mickey Most would book a cut in the morning, take an acetate away to check out in the studio and if he didn't like it he'd remix the track and come back that afternoon and re-cut."

Although CD jobs going through Abbey Road's three mastering suites now outnumber vinyl by a ratio of approximately three to one, Blair reports that, in the first three months of 1999 he has already cut six vinyl albums by acts including Travis and Pavement, while Manic Street Preachers'

# BUSINESS AS USUAL AT THE CUTTING EDGE



Masterpiece Mastering's Walter Coelho: pressure to make cuts as loud as possible

This Is My Truth, Tell Me Yours numbers among last year's major projects.

"All the bigger artists still want to see a vinyl release," he says.

One of the last developments to take place in vinyl mastering technology before it was superseded by the CD was Direct to Metal Mastering (DMM). The process, whereby tracks bypass the lacquer stage and are cut directly onto the metal discs

from which the final pressings are made, has enabled the engineers to make brighter cuts without increasing sibilance and is therefore popular with labels which specialise in prestige vinyl reissues.

"Since the advent of digital, people want cuts much brighter than before and vinyl lacquers can have difficulty handling higher levels of treble," says Blair. "Before DMM you really had to nurse the cut through."

The Exchange is responsible for 20% of the top cuts in all three of MW's Top 10 1998 vinyl charts. Its reputation extends beyond the UK to other territories and among its key overseas clients last year was Frenchman Chris Lefnart, the man behind the number one selling album, Bob Sinclar's Paradise.

Manoly Parnell is one of The Exchange's in-demand engineers and is a member of a select group of women in what is otherwise a man's world. She and colleague Guy Davey take responsibility for most Skint

**Since the advent of digital, people want cuts much brighter than before and vinyl lacquers can have difficulty handling higher levels of treble**

— Chris Blair, Abbey Road

Records releases and so she recently cut Fatboy Slim's forthcoming single, Right Here, Right Now, as well as the new Regular Fries album, Accept The Signal, due out on Junior Boy's Own in June.

"Vinyl accounts for at least 50% of our business," says Parnell. "We are extremely

VINYL REPORT CONTINUED ON P22

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TOP 75

17 APRIL 1999

Pos	Title	Artist (Producer/Publisher)	Label	CD/Cass (Distributor)	7/12
1	<b>PERFECT MOMENT</b>	Martina McCarthen (Moral/Dianna Pugh/Mot)	Innocent SINC0	75SINC 7 IE	↓
2	<b>FLAT BEAT</b> ★	F Communications/PIAS Recordings	F10CDUK/F10	10MVC 01	↓
3	<b>MY NAME IS</b>	InterScope/CDM/Int 95363/NW 95363	Interscope	CDM/Int 95363/NW 95363	↓
4	<b>TURN AROUND</b>	Multiply CDM/Int 95363/NW 95363	Multiply	CDM/Int 95363/NW 95363	↓
5	<b>THANK ABBA FOR THE MUSIC</b> ★	Eric Avedis IASB 1 (TE)	Eric Avedis	IASB 1	↓
6	<b>WITCH DOCTOR</b>	NovusEMI TOONCD 1Y/TOONC 1	NovusEMI	TOONCD 1Y/TOONC 1	↓
7	<b>BABY ONE MORE TIME</b> ★2	Jive 02182/02182/04	Jive	02182/02182/04	↓
8	<b>NO SCRUBS</b>	LaFace 7432196/052/7432196/054	LaFace	7432196/052/7432196/054	↓
9	<b>YOU GET WHAT YOU GIVE</b>	MCA MCSTD 4811/MCSC 4811	MCA	MCSTD 4811/MCSC 4811	↓
10	<b>TABOO</b>	WEA WEA 2030C/WEA 203C	WEA	WEA 2030C/WEA 203C	↓
11	<b>GIRLFRIEND/BYFRIEND</b>	InterScope/PolyGram Int 95363/NW 95363	InterScope	CDM/Int 95363/NW 95363	↓
12	<b>WE LIKE TO PARTY! (THE VENGABOS)</b>	Positiva CDTV 130/CTV 130 IE	Positiva	CDTV 130/CTV 130 IE	↓
13	<b>PROMISES</b>	Island UK595/25912/52594	Island	UK595/25912/52594	↓
14	<b>DEAD IN THE WAIST DOWN</b>	Bianco Y Negro NCD 1133D/NCD 1133 IE	Bianco Y Negro	NCD 1133D/NCD 1133 IE	↓
15	<b>IS NOTHING SACRED</b>	Virgin VCDN 3721/VNVC 374 IE	Virgin	VCDN 3721/VNVC 374 IE	↓
16	<b>WHEN THE GOING GETS TOUGH</b> ★	Polygram 58193/52569/124	Polygram	58193/52569/124	↓
17	<b>HONEY TO THE BEE</b> ★	Innocent SINC0 & SINC 8 IE	Innocent	SINC0 & SINC 8 IE	↓
18	<b>BETTER BEH FORGOTTEN</b> ★	Jive 05124/05124/12	Jive	05124/05124/12	↓
19	<b>BLAME IT ON THE WEATHERMAN</b> ★	Glow Wm/Erce 06.16225/061034	Glow Wm/Erce	06.16225/061034	↓
20	<b>BE ALONE NO MORE (REMIX)</b>	Northzone 76212/847/76212/8474	Northzone	76212/847/76212/8474	↓
21	<b>IT'S NOT RIGHT BUT IT'S OKAY</b> ★	Arista 7421624/07421625/04	Arista	7421624/07421625/04	↓
22	<b>EVERYTIME IT RAINS</b>	London ACD 10/AACD 10	London	ACD 10/AACD 10	↓
23	<b>YOU GOTTA BE</b>	Dated Sound/Sony S2 666/053/666/034	Dated Sound/Sony	S2 666/053/666/034	↓
24	<b>I STILL BELIEVE</b>	Columbia 667032/667034	Columbia	667032/667034	↓
25	<b>I'VE GOT SOMETHING TO SAY</b>	Sony S2 666/053/666/034	Sony	S2 666/053/666/034	↓
26	<b>MADE IT BACK 99</b>	Parlophone RHYTHM SERIES CDH5107/CDH5 1107 IE	Parlophone	RHYTHM SERIES CDH5107/CDH5 1107 IE	↓
27	<b>LOVE ON LOVE</b>	Reprise CDRCAET 143/CDREACT 143	Reprise	CDRCAET 143/CDREACT 143	↓
28	<b>STRONG</b>	Chrysalis CDCHS 5107/CDCHS 5107 IE	Chrysalis	CDCHS 5107/CDCHS 5107 IE	↓
29	<b>STRONG ENOUGH</b> ★	WEA WEA 2010C/WEA 201C	WEA	WEA 2010C/WEA 201C	↓
30	<b>HEARTBEAT/TRAGEDY</b> ★	Ebu/Unite 0514/0514/0514	Ebu/Unite	0514/0514/0514	↓
31	<b>REUNYAN (REMIX)</b>	Arista AD 0692/AD 0692C	Arista	AD 0692/AD 0692C	↓
32	<b>CHANGES</b> ★	Jive 02282/02282/04	Jive	02282/02282/04	↓
33	<b>TENDER</b> ★	Food/Parlophone CDFOOD 117/CDFOOD 117 IE	Food/Parlophone	CDFOOD 117/CDFOOD 117 IE	↓
34	<b>BARBARELLA</b>	Mercury AATD 77AATC 7 IE	Mercury	AATD 77AATC 7 IE	↓
35	<b>OUT OF THE BLUE</b>	Essential Recordings/London S2045/05270044	Essential Recordings/London	S2045/05270044	↓
36	<b>MY LOVE</b>	1st Avenue/Wild Card/Sony S081 125/030814	1st Avenue/Wild Card/Sony	S081 125/030814	↓
37	<b>REAL LIFE</b>	Reprise W 478C/W 478C	Reprise	W 478C/W 478C	↓

Pos	Title	Artist (Producer/Publisher)	Label	CD/Cass (Distributor)	7/12
38	<b>AS</b> ○	Erce 67012/67012/24	Erce	67012/67012/24	↑
39	<b>TOUCH THE WORLD</b>	Multiply CDM/Int 95363/NW 95363	Multiply	CDM/Int 95363/NW 95363	↓
40	<b>FUNK ON AH ROLL</b>	InterScope/EAGX 97/CD/Int 95363	InterScope	EAGX 97/CD/Int 95363	↓
41	<b>HILLARS</b>	Columbia 66659/05/66659/94	Columbia	66659/05/66659/94	↓
42	<b>FLY AROUND</b>	Virgin VUSDD 141/VUSC 141 IE	Virgin	VUSDD 141/VUSC 141 IE	↓
43	<b>JUMP</b>	All Around The World CD/DOBE 186/CA/DOBE 186	All Around The World	CD/DOBE 186/CA/DOBE 186	↓
44	<b>MUSIC TO WATCH GIRLS BY</b>	Columbia 66732/66732/124	Columbia	66732/66732/124	↓
45	<b>MARIA</b> ★	Beyond/ICA 7432194/563/27432194/563	Beyond/ICA	7432194/563/27432194/563	↓
46	<b>NOTHING REALLY MATTERS</b> ○	Maverick W 471/CD/W 471C	Maverick	W 471/CD/W 471C	↓
47	<b>YOU STOLE THE SUN FROM MY HEART</b>	Mercury 66659/05/66659/94	Mercury	66659/05/66659/94	↓
48	<b>I GIVE A LITTLE LOVE</b>	Sire/RSR 000C/RSR 000C	Sire/RSR	000C/RSR 000C	↓
49	<b>HOW LONG IS A TEAR TAKE TO DRY?</b>	Interscope/Mercury 00023/00023/04	Interscope/Mercury	00023/00023/04	↓
50	<b>DR GREENHUM</b>	Columbia 66712/02/66712/04	Columbia	66712/02/66712/04	↓
51	<b>RAIN SHOWERS</b>	Merimartor EXTDCS 76/EXTDC 76 US	Merimartor	EXTDCS 76/EXTDC 76 US	↓
52	<b>ERASE/REWIND</b>	Sire/Interscope/MCA PolyGram 50333/50333/04	Sire/Interscope/MCA PolyGram	50333/50333/04	↓
53	<b>SPECIALLY FOR YOU</b>	RCR 74321644/72/74321644/74	RCR	74321644/72/74321644/74	↓
54	<b>WISH I COULD FLY</b>	EMI IDEM 537/CD/EM 537	EMI	IDEM 537/CD/EM 537	↓
55	<b>KILLIN' TIME</b>	Eastern Bloc/Int 95192/03/192A	Eastern Bloc/Int	95192/03/192A	↓
56	<b>EX-FACTOR</b>	Ruffhouse/Columbia 66695/02/66694/04	Ruffhouse/Columbia	66695/02/66694/04	↓
57	<b>PROTECT YOUR MIND (FOR THE LOVE OF A PRINCESS)</b>	Positiva CDTV 130/CTV 130 IE	Positiva	CDTV 130/CTV 130 IE	↓
58	<b>JUST LOOKING</b>	V2 VVR 5053/03/VVR 5053/03	V2	VVR 5053/03/VVR 5053/03	↓
59	<b>LOVE SUPREME</b>	A Love Supreme/Cherry Red CD/VNVC 37	A Love Supreme/Cherry Red	CD/VNVC 37	↓
60	<b>FAITH OF THE HEARTY</b>	Universal UNO 9625C/UNO 9625C	Universal	UNO 9625C/UNO 9625C	↓
61	<b>WE ARE IE</b>	Distinctive DISCND 501	Distinctive	DISCND 501	↓
62	<b>WRITTEN IN THE STARS</b>	Mercury E3DD 45/IE/AMC 45	Mercury	E3DD 45/IE/AMC 45	↓
63	<b>PUSH UPSTAIRS</b>	JBO JBO 9067/73	JBO	JBO 9067/73	↓
64	<b>WINDOWLICKEE</b>	Warp WAP 100C/10	Warp	WAP 100C/10	↓
65	<b>WHEN YOU'RE GONE</b> ★	ABM/Mercury 58282/58282/14	ABM/Mercury	58282/58282/14	↓
66	<b>WRITING TO REACH YOU</b>	Independence ISDM 222C/ISDM 222C	Independence	ISDM 222C/ISDM 222C	↓
67	<b>CAN'T STAND IT</b>	Reprise W 478C/W 478C	Reprise	W 478C/W 478C	↓
68	<b>BELIEVE</b> ★2	WEA WEA 175C/WEA 175C	WEA	WEA 175C/WEA 175C	↓
69	<b>FLOODIT WORLD</b>	Nude NUDE 41/CDU/CMW 41	Nude	NUDE 41/CDU/CMW 41	↓
70	<b>SURRENDER</b>	Parlophone CDPS 6517/IE/PS 6517	Parlophone	CDPS 6517/IE/PS 6517	↓
71	<b>GOODBYE</b> ★	Virgin VSGD 132/VNSC 132/VA	Virgin	VSGD 132/VNSC 132/VA	↓
72	<b>LET ME LET GO</b>	Warner Bros W 478C/W 478C	Warner Bros	W 478C/W 478C	↓
73	<b>JUMP JIVE AN' AWAIL</b>	InterScope Int 95601/Int 95601	InterScope	Int 95601/Int 95601	↓
74	<b>YOU DON'T KNOW ME</b>	Mer 67130/67130/05	Mer	67130/67130/05	↓
75	<b>I WANT YOU</b>	Transcendental/Interscope 74321664/074321664/14	Transcendental/Interscope	74321664/074321664/14	↓

TITLES A-Z

Pos	Title	Artist	Label	CD/Cass (Distributor)	7/12
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As used by Top Of The Pops and Radio One

**MOVING TO CALIFORNIA**

STRAW

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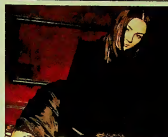
MOVING TO CALIFORNIA  
THE AWESOME NEW SINGLE  
RELEASED 19TH APRIL ON CD1, CD2 & MC

OUT NOW

17 APRIL 1999

# CHART COMMENTARY

by ALAN JONES



Former EastEnders actress Martine McCutcheon gets her solo chart career off to a dream start, debuting at number one with Perfect Moment, which sold 200,000 copies last week. The 22-year-old, who played Tiffany in the soap, received a huge helping hand from the hour-long TV documentary *This Is My Moment*, which was broadcast last Monday. Having previously charted in 1995 as vocalist on dance act Uno Cio's

## SINGLE FACTFILE

*Are You Man Enough*, which peaked at number 52, McCutcheon is the second EastEnders to top the charts - Nick Berry reached number one with *Every Loser Wins* in 1986. Her single is the third on Innocent to hit number one since last July following the first two Billie Singles, *Because We Want To* and *Glitterland*. All three songs were written by Wendy Page and Jim Marr, who also penned the current Billie single *Honey To The Bee*.

The drought is over. After eight consecutive number ones by overseas artists - five Americans, followed by two Irish acts and a French act - a Brit is finally sitting on top of the singles chart again. Londoner Martine McCutcheon thus brings to an end the lengthiest run of overseas number ones since 1958, when the homegrown Lord Rockingham's XI single *Hoots Mon* ended a run of eight number ones by American acts. The last Brits to top the chart before McCutcheon were 911 back on January 23.

Perfect Moment outsold Mr Oizo's *Flat* Beat by a margin of nearly three to one last week, relegating the puppet-powered hit to second place. In total, *Flat Beat* has sold more than 540,000 copies, and is now the third biggest-selling single of the year.

While one septuagenarian slips out of the Top 40, another returns. *Andy Williams' Music To Watch Girls By* dips 29-44 this week but *James Brown* - whose declared age is 65, but whose actual date of birth, as

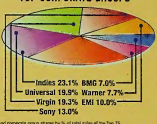
## MARKET REPORT

### TOP 10 COMPANIES



Figure shows top 10 companies by % of total sales of the Top 75, and excludes genre shares by % of total sales of the Top 75

### TOP CORPORATE GROUPS

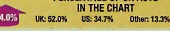


### SALES UPDATE



entered on court documents during his many sojourns with the US authorities, is May 3, 1928 - debuts at number 40 with Funk On

### PERCENTAGE OF UK ACTS IN THE CHART



An Roll. It is his first chart entry since *Can't Get Any Harder* in 1993, and his biggest hit since I'm Real reached number 31 in 1988.

Funk On Ah Roll samples James' classic *Hot Pants* but also includes lots of new vocal parts from the godfather/grandfather of soul, who thus becomes the oldest solo artist to register a new hit. Frank Sinatra was 77 when he charted *I've Got You Under My Skin* in 1953, but that was a duet with Bono. Coincidentally, Brown is 66mached on to one of this week's new hits too, the tongue-in-cheek tribute to Sunderland soccer star Niall Quinn by A Love Supreme.

Another more mature vocalist is Candt Stanton, who debuts at number 27 with *Love On Love*, at the age of 55. The song is a cover of a Boy George composition which reached number 59 for his band *E-Zee Posse* in 1990 and gives Stanton her biggest solo hit since she reached number six with a cover of the Sex Pistols' *Nights On Broadway* in 1977, though her voice has been sampled to great effect on hits by the Source (*You Got The Love*) and *New Atlantic (I Know)* in the interim.

## INDEPENDENT SINGLES

Pos	Label	Title	Artist	F Communications/PIAS Recordings	Label (last chart)
1	1	FLAT BEAT	Mr Oizo	Jive	F104CDUK (V)
2	2	BABY ONE MORE TIME	Britney Spears	Jive	0522752 (P)
3	3	BETTER BEST FORGOTTEN	Steps	Real/Jive	951302 (P)
4	4	LOVE ON LOVE	Candt Stanton	Real/COREACTX	143 (V)
5	5	CHANGES	Z-Pac	Jive	952262 (P)
6	6	GIVE A LITTLE LOVE	Invisible Man	Selwyn	S18R 0662 (P)
7	7	HEARTBEAT/RAGE	Steps	Real/Jive	0519142 (P)
8	8	JUMP	Bus Stop	All Around The World	CKXLOE 186 (P)
9	9	RAIN SHOWERS	Sizta	Xterminator	EXCD5 76 (US)
10	10	KILLIN' TIME	Tina Cousins	Jive/Eastern Bloc	0519232 (P)
11	11	LOVE SUPREME	Niall Quinn's Disco Pants	Cherry Red	COVINNE 3 (P)
12	12	WE ARE IE	Lennie De Ice	Distinctive	DISNCD 50 (P)
13	13	WINDOWLICKER	Aphix Trio	Wep	WAP 1952 (V)
14	14	FLOODS WORLD	Ultrasonic	Nada	NAD 45CD (SMV/P)
15	15	THANKING YOU	Abz	Kala	CDKUKJ 2 (P)
16	16	JUST LOOKING	Stereophonics	V2	VVR 506310 (SMV/P)
17	17	PUSH UPSTAIRS	Underworld	JBD	JBD 506312 (SMV/P)
18	18	TURN ME ON	Dancey/Tanogita feat. Lil' Torrez	Twisted UK	10405 (V)
19	19	SHIN IS SHINING	Technique	Creation	CRESCO 306 (SMV/P)
20	20	DAY IN DAY OUT	Feeder	Echo	ECCSD 75 (P)

All charts © CML

To hear the chart hot-off-the-press on Monday morning, call 0891 905290. Calls cost 50p/min



Pos	Label	Title	Artist	Label
1	1	PERFECT MOMENT	Martine McCutcheon	Impresso
2	2	FLAT BEAT	Mr Oizo	F Communications/PIAS Recordings
3	3	MY NAME IS	Cher	Mercury/Polygram
4	4	TURN AROUND	Phish & Beal	Mutiny
5	5	THANK ABBA FOR THE MUSIC	Various Artists	Epic
6	6	WHICHDOORTO	Carolina	Real/EMI
7	7	BABY ONE MORE TIME	Britney Spears	Jive
8	8	NO SCRIBES	LaFace/Warner	WCA
9	9	YOU GET WHAT YOU GIVE	Van Halen	WCA
10	10	TABOO	Enigma	Capitol
11	11	STRONG	Robin Williams	Cherry Red
12	12	AS	Group	Mercury/Warner
13	13	DEAD FROM THE WAIST DOWN	Carolina	Mercury/Polygram
14	14	RUNAWAY	The Cars	Mercury/Polygram
15	15	IT'S NOT ABOUT	Whitney Houston	A&M
16	16	YOU STOLE THE SUN	Maric Street Productions	EMI
17	17	IN OUR LIFETIME	Now	Mercury
18	18	WEATHERMAN	6-Weekend	Slow Motion/Epic
19	19	LULLABY	Now	Mercury
20	20	FLY AWAY	Loony Rave	Virgin
21	21	MARIA	Stevie Nicks	Capitol
22	22	BE ALONE NO MORE	Another Level	Mercury/Polygram
23	23	HONEY TO THE BEE	Sex Pistols	Source
24	24	ERASERHEAD	The Guitars	Darkling/Polygram
25	25	TENDER	Biff	Impresso/Polygram
26	26	GREENBOTT/BREND	Superstar 99	Jive
27	27	MADE IT BACK	Kevin Ayers	Philly Soul/Impresso
28	28	WHEN THE GOING GETS TOUGH	Byron Lee	Feeder
29	29	YOU GOTTA BE	Various	Creation/EMI
30	30	WE LIKE TO PARTY	Whitcomb	Impresso
31	31	PRIMES TO COME	Various	Real
32	32	ONE WEEK	Resonance Label	Impresso
33	33	STRONG ENOUGH	Cher	WCA
34	34	NOTHING REALLY MATTERS	Various	Mercury
35	35	WHSY YOU GOTTA BE	Various	EMI
36	36	BETTER BEST FORGOTTEN	Steps	EMI
37	37	WISH I COULD FLY	Avant	Nones Recordings/EMI
38	38	MY LOVE	Kia La Rae	Impresso/EMI
39	39	HOW LONG'S A TEAR...	The Beautiful Sound	EMI
40	40	LOVE ON LOVE	Candt Stanton	Real

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17 APRIL 1999

# CHART COMMENTARY

by ALAN JONES



## ALBUM FACTFILE

The brothers Hartnoll have charted seven albums as Orbital since 1991, and their latest, *The Middle Of Nowhere*, makes the highest debut on this week's albums chart. Entering at number four with sales of 20,500 copies, it equals their previous best chart position, posted by 1994's *Snivilisation*, and follows hot on the heels of the single *Stylo*, which reached number 13 last month.

Orbital have been through many changes in their 10-year career and are often tagged as ambient techno these days, though *The Middle Of Nowhere* is a highly eclectic mix, with samples from John Craven's *Newsroom*, electro break beats, a bit of Suzi Quatro and even a splash of heavy metal. Their last charted album was the concert album *Satin Live*, which reached 45 in 1997.

It's a marketer's dream for Polydor this week, with the 25th anniversary of Abba's Eurovision success and the launch of the new West End musical *Mamma Mia* coinciding to give the group's *Gold* – Greatest Hits compilation a huge boost, sending it surging 84 on the albums chart.

Gold returns to the top of the chart for the first time since it debuted there in October 1992. It spent 16 consecutive weeks in the Top 10 at the start of its career but, before jumping 11.8 last week, it had not even been in the Top 10 since May 14, 1994, though it has sold continuously since its first release. Ranked 12th in the 1992 year-end rankings, it is the only album to appear in the Top 100 every year since, finishing 36th in 1993, 63rd in 1994, 80th in 1995, 87th in 1996, 100th in 1997 and 50th last year.

It has spent more than half of its entire life in the Top 75, notching up more than 200 weeks on the chart, while selling more than 2M copies. However, only a little over

## MARKET REPORT

### TOP 10 COMPANIES

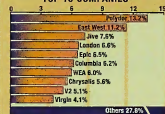
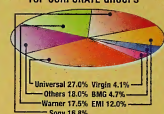


Figure shows top 10 companies by % of total sales and corporate group shares by % of total sales of the Top 10 artists.

### TOP CORPORATE GROUPS



### SALES UPDATE

26,000 copies of those sales occurred last week, making its weekly sales tally the lowest by a number one album since last July, when the

### PERCENTAGE OF UK ACTS IN THE CHART

album that Gold replaces at number one – *The Corrs*' *Talk On Corners* – topped the chart with sales of just under 20,000.

VERSUS LAST WEEK: -20.4%

YEAR TO DATE VERSUS LAST YEAR: -3.4%

UK: 54.7% US: 37.3% Other: 8.0%

## COMPILATIONS

After expanding by 61% last week to accommodate the arrival of *Now That's What I Call Music!* 42, the compilation market continues its volatile performance by shrinking 32% – and once again it is the *Now!* album that is the prime reason.

*Now!* 42 sold a massive 220,000 copies during its first week in the shops, enough to make it not only the biggest selling album of the week but also the biggest selling compilation of the year. It suffered a major decline last week, but still managed to sell another 132,000 copies to take its overall tally past 350,000. In an unchanged top three, it sold five times as many copies as second placed *New Hits 99* and 11 times as many as *Dance Nation* Six at three.

The highest new entry to the chart this

week is *Queer As Folk* from tiny indie dance label Almighty. The album – a double comprising primarily of B-N-SI remixes of familiar tracks – debuts at number six, with more than 9,000 sales, and is the first ever compilation chart entry ever for Almighty.

It includes many of the tracks used in the controversial Channel 4 drama series of the same name, and lands on the chart in a week when the only other new entry to the Top 20 is likewise a dance compilation from an indie label – namely 101%'s *Speed Garage Anthems*, a triple album from Castle which debuts at number 14 with more than 4,000 sales.

Finally, the screening of *Reservoir Dogs* by Channel 4 has helped the soundtrack album to surge 64-35 on this week's chart.

## INDEPENDENT ALBUMS

This Week	Last Week	Title	Artist	Label (distributor)
1	1	PERFORMANCE AND COCKTAILS	Stereophonics	VZ VVR 1000482 (3MV/VP)
2	2	YOU'VE COME A LONG WAY, BABY	Fatboy Slim	Skin BASSIC 1100 (3MV/VP)
3	3	STEP ONE	Steps	Ebu/Ebu 059112 (3MV/VP)
4	4	BABY ONE MORE TIME	Brandy Spears	Jive 052172 (3P)
5	4	DEFINITELY MAYBE	Oasis	Creation CRECD 169 (3MV/VP)
6	7	(WHAT'S) THE STORY MORNING GLORY?	Dave	Creation CRECD 168 (3MV/VP)
7	8	GREATEST HITS	2Pac	Jive 052562 (3P)
8	11	WORD GETS AROUND	Stereophonics	VZ VVR 1000438 (3MV/VP)
9	6	COME ON DEE YOUNG	Mogwai	Chemikal Underground CHEM 0303CD (3P)
10	13	GARBAGE	Garbage	Mushroom D 3160 (3MV/VP)
11	12	VERSION 2.0	Garbage	Mushroom MUSH 2500 (3MV/VP)
12	10	BEACONUP FISH	Underworld	JBO JBO 100434 (3MV/VP)
13	14	SCREAMDELICIA	Primal Scream	Creation CRECD 076 (3MV/VP)
14	14	BIG CALM	Marcbache	Indelochine ZEN 0102CD (3P)
15	14	PURE CULT	The Cult	RTM (Beggars Banquet) BEGA130CD (3P)
16	18	MELTING POT	The Chifantons	Beggars Banquet BR002 198 (3P)
17	16	TOO YOUNG TO DIE – THE SINGLES	Saint Etienne	Heavenly HVNLP 1003X (3MV/SM)
18	19	THE VERY BEST OF	Culture Club & Boy George	Disky Creations CD0698Z (3P)
19	19	YANSHING POINT	Primal Scream	Creation CRECD 178 (3MV/VP)
20	20	SPIDERS	Spac	Gut GUTCD 1 (3P)

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To hear the charts hot-off-the-press on Monday morning, call 0891 505291 (artist albums)/0891 505289 (compilations). Calls cost 50p/min.

## MARKET REPORT

### TOP 10 COMPANIES

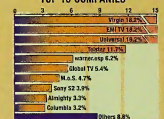
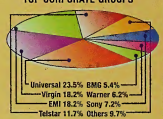


Figure shows top 10 companies by % of total sales and % of total sales of the Top 10 artists.

### TOP CORPORATE GROUPS



### SALES UPDATE

VERSUS LAST WEEK: -31.5%

YEAR TO DATE VERSUS LAST YEAR: -1.9%

### COMPILED'S SHARE OF TOTAL SALES

Artist albums: 71.6%  
Compilations: 28.4%

## THE YEAR SO FAR... TOP 20 ALBUMS

This Week	Last Week	Title	Artist	Label	Weeks in Chart
1	1	TALK ON CORNERS	THE CORRS	WEA	ATLANTIC
2	2	YOU'VE BEEN EXPECTING YOU	ROBBIE WILLIAMS	WEA	CHRYSALIS
3	3	YOU'VE COME A LONG WAY, BABY	FATBOY SLIM	WEA	SKINT
4	4	THE MISCEGATION OF	LARRYN LILLY	WEA	COLUMBIA
5	5	STEP ONE	STEPS	WEA	ELIJAH
6	7	FORGIVEN, NOT FORGOTTEN	THE CORRS	WEA	ATLANTIC
7	8	LADIES & GENTLEMEN – THE BEST OF	GEORGE MICHAEL	WEA	EPIC
8	11	PERFORMANCE AND COCKTAILS	STEREOPHONICS	WEA	EPIC
9	9	THIS IS MY TRUTH TELL ME YOURS	MANIC STREET PREACHERS	WEA	WEA
10	10	RAY OF LIGHT	MADONNA	WEA	MAVERICK
11	11	WHERE WE BELONG	BOYZONE	WEA	POLYDOR
12	12	THRU A LENS	ROBBIE WILLIAMS	WEA	CHRYSALIS
13	13	GRAN TORRADO	THE CARPENTERS	WEA	STOCK/COLUMBIA
14	14	BELEVE	SHIR	WEA	FOOD/POLYPHONIC
15	14	GOLD – GREATEST HITS	ABBA	WEA	WEA
16	15	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON	WEA	ARISTA
17	18	MID WILLYE STYLE	WILL SMITH	WEA	COLUMBIA
18	15	THE BEST OF	M PEOPLE	WEA	M PEOPLE
19	16	THE BEST OF 1980-1990	U2	WEA	ISLAND

© 20. Last figures represent the chart placing from the last published *Top 20* album chart.

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# THE OFFICIAL CHARTS

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# albums



## 1 PERFECT MOMENT

Marlene McCullough

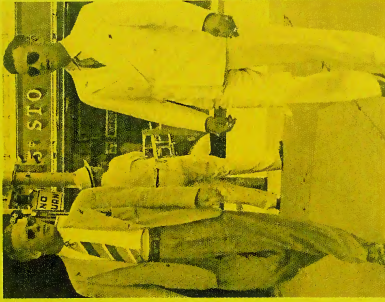
Innocent

- 1 FLAT BEAT Mr. Oizo F Communications/Polydor
- 2 MY NAME IS Eminem Interscope/Polydor
- 3 TURN AROUND Phats & Small Multiply
- 4 THANK ABBA FOR THE MUSIC Various Artists Epic
- 5 WITCH DOCTOR Cartoons Flex/EMI
- 6 BABY ONE MORE TIME Britney Spears Jive
- 7 NO SCRUBS TLC LaFace/Arista
- 8 YOU GET WHAT YOU GIVE New Radicals MCA
- 9 TABOO Giamma Kid feat. Shola Ama WEA



- 11 GIRLFRIEND/BOYFRIEND Blackstreet with Janet Interscope/Polydor
- 12 WE LIKE TO PARTY! (THE VENGABUS) Vengaboys Positiva
- 13 PROMISES The Cranberries Island US/Mercury
- 14 DEAD FROM THE WAIST DOWN Caratonia Blanco Y Negro
- 15 IS NOTHING SACRED Meat Loaf feat. Patti Russo Virgin
- 16 WHEN THE GOING GETS TOUGH Boyzone Polydor
- 17 HONEY TO THE BEE Billie Innocent
- 18 BETTER BEST FORGOTTEN Steps Ebu/Jive
- 19 BLAME IT ON THE WEATHERMAN B\*Witched Glow Worm/Epic

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## 1 GOLD - GREATEST HITS

Album

Polydor

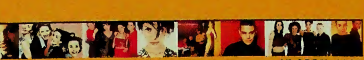
- 1 TALK ON CORNERS The Corrs Atlantic
- 2 FORGIVEN, NOT FORGOTTEN The Corrs Atlantic
- 3 THE MIDDLE OF NOWHERE Orbital f4rr
- 4 PERFORMANCE AND COCKTAILS Stereophonics V2
- 5 BABY ONE MORE TIME Britney Spears Jive
- 6 STEP ONE Steps Ebu/Jive
- 7 I'VE BEEN EXPECTING YOU Robbie Williams Crivastis
- 8 YOU'VE COME A LONG WAY, BABY Fatboy Slim Skint
- 9 GRAN TURISMO The Cardigans Stockholm/Polydor



- 11 MAYBE YOU'VE BEEN BRAINWASHED TOO New Radicals MCA
- 12 THIS IS MY TRUTH TELL ME YOURS Manic Street Preachers Epic
- 13 13 Blur Food/Panopticon
- 14 THE MISEDUCATION OF LAURYN HILL Lauryn Hill Columbia
- 15 LADIES & GENTLEMEN - THE BEST OF George Michael Epic
- 16 RAY OF LIGHT Madonna Maverick
- 17 TOONAGE Cartoons Flex/EMI
- 18 THE PARTY ALBUM! Vengaboys Positiva
- 19 B\*WITCHED B\*Witched Glow Worm/Epic







## MID-PRICE

This	Last	Title	Artist	Label (Distributor)
1	1	FORGOTTEN NOT FORGOTTEN	The Corrs	Atlantic 75672612 (TEN)
2	2	TRACY CHAPMAN	Primal Scream	Elektra EKT0462 (TEN)
3	5	SCAMADELICA	Primal Scream	Creation CRECD 076 (3M/VV)
4	4	DEFINITELY MAYBE	Oasis	Creation CRECD 076 (3M/VV)
5	4	THE BEST OF	Red Stewart	Warner Bros 739526812 (TEN)
6	7	BLOOD SUGAR SEX MAGIK	The Red Hot Chili Peppers	Warner Bros WX 52 (TEN)
7	7	CRACLES AND	Paul Simon	Silvertone CRECD 35 (MMPV)
8	8	THE COMPLETE STONE ROSES	The Stone Roses	Columbia 6719620 (TEN)
9	8	GENERATION TERRORISTS	Manic Street Preachers	A Band Apart/Manic 582486412 (TEN)
10	9	JACKIE BROWN (OST)	Various Artists	Blanco Y Negro 067816552 (TEN)
11	9	WAY BEYOND BLUE	Catania	Atlantic 75672612 (TEN)
12	17	FOUR SYMBOLS	Leif Szaqulin	Blanca Y Negro 067816552 (TEN)
13	17	THE BEST OF EVERYTHING BUT THE GIRL	Everything But The Girl	Reprise 538255232 (TEN)
14	10	DOOKIE	Green Day	WEA 82421292 (TEN)
15	10	THE DOCK OF THE BAY	Oce Radding	Vertigo 8246922 (U)
16	19	BROTHERS IN ARMS	Dave Struts	Foxtrot/Parlophone 7000420 (U)
17	19	LEISURE	Blur	WEA 82421292 (TEN)
18	20	THE SINGLES	The Pretenders	RCA 142135552 (BMG)
19	4	GREATEST HITS	Take That	Atlantic 75672612 (TEN)
20	11	EXPERIENCE THE DIVINE	Betha Midler	RCA 142135552 (BMG)

## BUDGET

This	Last	Title	Artist	Label (Distributor)
1	10	DENIS	Blondie	Discky Communications DCM7812 (DM)
2	7	ESSENTIAL IBIZA	Various	Beechwood ESSECD 5 (BMV/BMG)
3	8	ESSENTIAL R&B	Various	Beechwood ESSECD 16 (BMV/BMG)
4	10	20 GREAT LOVE SONGS	Dr Hook	Discky Communications L386842 (DY)
5	2	DA LIVE SESSION	LL Cool J	Melna Music/MMLCD 006 (U)
6	6	THE MUSIC STILL GOES ON	Alba	Spectrum 851102 (U)
7	11	THE VERY BEST OF	Catena Club & Boy George	Discky Communications DC 86862 (DY)
8	11	THE BEST OF	July Porton	Canden 742142782 (BMG)
9	11	REACT REACT TEST - SAMPLER	Various	React REACTCD 1 (TEN)
10	5	SONGS OF LOVE	Michael Bol	Columbia 625982 (TEN)

## R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	MY NAME IS	Eminem	Interscope/PolyGram INT 55639 (U)
2	2	TABOO	Glenns Kid feat. Shula Arna	WEA WEA 203T (TEN)
3	2	NO SCRIBBS	T.L.	LaFace/Atlantic 742310093 (BMG)
4	4	GRUMPY (BY) REMIX	Blackstreet with Janet	Interscope/PolyGram INT 55640 (U)
5	6	IT'S NOT RIGHT BUT IT'S OKAY	Willow Houston	Artist 7423105402 (BMG)
6	4	I STILL BELIEVE	Mariah Carey	Columbia 6671305 (TEN)
7	3	BE ALONE NO MORE (REMIX)	Another Level feat. Jay Z	Northwestside 7432165442 (BMG)
8	5	MAD EIGHT BACK 99	Beverly Knight	Parlophone/RYM Series CDHR715 (8 TEN)
9	7	YOU GOTTA BE	De'rice	Dunst Sound/Sony S2 666883 (TEN)
10	2	FUNK ON AN ROLL	James Brown	Interno/Eagle 5A012 (7) (BMV/BMG)
11	10	CHANGES	2 Pac	Epic 0528832 (P)
12	8	MY LOVE	Kate La Roc	1st Avenue/Wild Card/PolyGram 563812 (U)
13	11	AS	George Michael & Mary J Blige	Epic 0671022 (TEN)
14	9	RED GREENHUM	Cypress Hill	Columbia 6671305 (TEN)
15	10	THANKING YOU	Abi	Kuku CDKJ02 (2 P)
16	12	NIGHTS OVER EGYPT	Tina Turner	Takim LIND TLD0 46 (U)
17	14	EX-FACTOR	Lucy Liu	Ruffhouse/Columbia 669345 (7 TEN)
18	13	JUST SAY IT	Blond	Oyster Music/MS OYS 20015 (E)
19	13	MATTER OF TIME	Nine Years	Virgin VSCDT 1722 (E)
20	15	ENJOY YOURSELF	Yvonne	Universal/MD 86200 (BMAS)
21	18	WHAT'S SO DIFFERENT	Giselle	Epic 0675022 (TEN)
22	19	WESTSIDE	Jay-Z	Epic 0668105 (TEN)
23	16	CAN I GET A...	Ti feat. Aaliyah & Ja Rule	Def Jam 509842 (U)
24	17	DO YOU FEEL MEY... (FREAK YOU)	Me Of Vizion	MJL/Epic 6670915 (TEN)
25	21	PLAYING WITH KNIVES	Bianca	Virgin/Soliton VC 01021 (U)
26	20	BOY YOU KNOW ME OUT	Tayana Ali feat. Will Smith	MJL/Epic 6670915 (TEN)
27	22	HOT SPOT	Foxy Brown	Def Jam 509842 (U)
28	28	HARD KNOCK LIFE (GHEATO ANTHEM)	Jay-Z	Northwestside 7432165331 (BMG)
29	28	THE MESSAGE	Grandmaster Flash & Furious Five	Super Hit NEET 1003 (P)
30	28	I WANT YOU FOR MYSELF	Another Level/Greatest Hits	Northwestside 7432164362 (BMG)

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

## COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	1	COME ON OVER	Shania Twain	Mercury 590002 (U)
2	2	TRAMPOLINE	The Mavericks	MCA Nashville/UMD 8096 (BMG)
3	4	SITTING ON TOP OF THE WORLD	Lakota Rimes	Carlin/Hill Label/London 956202 (U)
4	1	TRIO	Harris/Ronstadt/Parson	Aquylum 750022752 (WV)
5	8	THE NEAREST TO PERFECT	Michael English	Ritz R22C0090 (IRMGU)
6	6	WIDE OPEN SPACE	Chickie Hicks	Epic 489422 (TEN)
7	5	THE MOUNTAIN	Grace Sze Earle	Grapevine IRCD21842 (BMG)
8	7	MUSIC FOR ALL OCCASIONS	Mary McCormack	MCA MCD 11346 (BMG)
9	13	HUNGRY AGAIN	Quincy Porter	MCA Nashville/UMD 8022 (BMG)
10	11	THE WOMAN IN ME	Shania Twain	Mercury 523882 (U)
11	10	SONGS OF INSPIRATION	Daniel O'Donnell	Ritz R2282175 (IRMGU)
12	9	LOVE SONGS	Daniel O'Donnell	Ritz R2282175 (IRMGU)
13	16	LOVE SONGS	Kenny Rogers	Virgin KENNYCD 11 (E)
14	12	FARMERS IN A CHANGING WORLD	Tractors	Arista Nashville/UMD21842 (BMG)
15	14	ALWAYS NEVER THE SAME	George Strait	MCA Nashville/UMD21842 (BMG)
16	15	WHAT I DESERVE	Kelly Willis	Rykodisc RCD 19524 (V)
17	17	FURTHER DOWN THE ROAD	Charlie Lindorshorough	Ritz RITZCD 0065 (BMG)
18	18	SEVENS	Garth Brooks	Capitol 055992 (E)
19	16	NO FENCES	Garth Brooks	Liberty CDP 795902 (E)
20	19	YOU LIGHT UP MY LIFE	Laura Rimes	Carb/The Hit Label CLCD4 96 (BMG)

## ROCK

This	Last	Title	Artist	Label (Distributor)
1	5	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 75909912 (E)
2	2	AMERICANA	The Offspring	Columbia 681582 (TEN)
3	1	ORGANIC SMILE CHILL	Shawn Antonio	Virgin VOCA 2281 (E)
4	4	GARBAGE	Garbage	Mushroom D 3164 (3MMPV)
5	1	UNDER THE INFLUENCE	Status Quo	Eagle EAAGD 076 (3M/BMG)
6	7	NEVERMIND	Nirvana	Geffen DGC 2425 (BMG)
7	9	PURE CULT	The Cult	Beggars Banquet BEGA 13002 (U)
8	8	DOOKIE	Green Day	Reprise 53827022 (TEN)
9	9	NEON BALLROOM	Silverchair	Epic 683399 (TEN)
10	10	SMASH	The Offspring	Columbia E 84322 (P)

## DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	TABOO	Glenns Kid feat. Shola Ama	WEA WEA 203T (TEN)
2	2	FUNK ON AN ROLL	James Brown	Interno/Eagle EA612 073 (3M/BMG)
3	1	TURN AROUND	Pharis & De	Multiply TMULTY 45 (TEN)
4	4	WE ARE IE	Lina De la Cruz	Discoactive DISNT 50 (P)
5	5	WE GAVE A LITTLE LOVE	Invincible Man	Serious SERIOUS 087 (8)
6	3	FLAT BEAT	Mr Oco	F Communications/PIAS Recordings F104 (U)
7	6	STEP 2 ME	Grant Nelson feat. Jean McClain	Swing City TTY 1023 (ADD)
8	2	NIGHTS OVER EGYPT	Incoognito	Takin' Loud TLX 40 (U)
9	2	JUST SAY IT	Blond	Oyster Music OYS 10015 (E)
10	4	JOY	Kathy Brown	Atari ACHY 95 (V)
11	13	RECYCLE EP - YELLOW	Steve Binkai/Hyperlogic	Tidy Tidy TTY 12 (5) (BMG)
12	13	PULVERBUM	Nelis Van Gogh	Logic 742314919 (U)
13	13	BAMBAATA 212	Shy FX	Ebony EBR 022TR (S)
14	9	WINDAWOLKER	Aphex Twin	Warp WAP 105 (V)
15	9	RECYCLE EP	Tidy Tidy TTY 1202 (7) (BMG)	
16	8	NEW YORK CITY GIRL	Dawn Talman	Uroda Vibe UVMG10 (V)
17	30	THE WAY WE USED TO	Chris Fisher	Subversive SUBSTRM (STRM)
18	11	POPPED!	Foxy Brown	VC Recording 51047 46 (E)
19	6	OUT OF THE BLUE	System F	Essential Records/London 520441 (E)
20	5	MUR ME DN	Danny Tenaglia feat. Liz Torres	Twisted UK TWI22 10015 (V)

## DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	MIDDLE OF NOWHERE	Orishal	Def Jam 509842 (U)
2	1	AM...	NAS	Columbia 485419/4891194 (TEN)
3	3	OLEER AS FOLK	Various	Almighty ALMYCD 28 (BMG)
4	4	161 SPEED GARAGE ANTHEMS	Various	Castle Communication MCMCD 012 (BMG)
5	9	FANMAIL	TLC	LaFace 730026055/730026254 (BMG)
6	7	CLUBZONE - DANCING IN THE CITY	Various	warners.asp/Radio City/Beat-398427054 (TEN)
7	1	161 MUM SPEED 99	Various	Virgin/EMI-VF10436 242 (E)
8	8	FINALLY	Blackstreet	Interscope INT 740222 (U) (BMG)
9	2	FUTURE 4 U	Armand Van Helden	Ritz 5540015 (5) (BMG)
10	2	GATECRASHER RED	Various	Incredible INC (SLP)INC SMC (TEN)

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## MUSIC VIDEO

This	Last	Title	Label Cat. No. (Distributor)
1	1	STEPS: The Video	U2 051975 (V)
2	1	U2: The Best Of 1980-1990	U2 051975 (V)
3	2	VARIOUS ARTISTS: Billie Jean King	Roadrunner RR15843
4	3	APHEX TWIN: Windwailer	Warp WAP105 (V)
5	2	ORIGINAL CAST RECORDING: Cats	PolyGram Video 47984
6	3	THE CORRS: Live At The Royal Albert Hall	Warner Music Video 75670370 (V)
7	4	GEORGE MICHAEL: Ladies & Gentlemen - Best Of	SIM/Epic 073352 (V)
8	11	RONAN HARRINGTON: Michael Flatley's Feet Of Flames	VWL 256752 (V)
9	10	MICHAEL FLATLEY: Lord Of The Dance	VWL 417883 (V)
10	7	VARIOUS ARTISTS: Hey Mr Producer!	Video Collection VCI146
11	5	ROBIE WILLIAMS: Live In Your Living Room	Chrysalis 621943
12	9	VARIOUS ARTISTS: Andrew Lloyd Webber Celebration	PolyGram Video 532223
13	10	CLIFF RICHARD: 40th Anniversary Concert	Video Collection VCI147
14	8	BOYZONE: Live - Where We Belong	VWL 658820
15	6	THE CARPENTERS: Close To You - Remembrance	Second Step SD2135
16	10	GARTH BROOKS: His Life... From Tulsa To The Top	Universal Leap CDG 130 (E)
17	10	OCEAN COLOUR SCENE: Travelling Home	Universal UICY1001
18	12	LIVE AT RECORDING: Les Miserables In Concert	Video Collection VCI148
19	16	FRANK SINATRA: My Way	Video Collection VCI149
20	15	METALLICA: Conning Stars	PolyGram Video 247432

17 APRIL 1999

## COOL CUTS CHART

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

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
	JUMBO Underworld	WHAT YOU NEED Powerhouse	WHAT IT'S GONNA BE Backstreet	I NEED A DISCO DROPTOP Space	WALK THIS LAND E-Z Rollers	NOMANSLAND DJ Salkin & Friends	FLOWER Soul Train	LIFE IN MINDS Lieke Martens	HOUSES IN MOTION Craig Armstrong	RESCUE ME Seneca	TOTAL DEVIATION JIMI Tenor	SUPER BOWL SUNDAY Ozamali	HE IS THE JOY DONNA Allen	THA MUSIC Phunkie Soul	KHART TRACKING Merlo	EL PARADISO RICO Diez	SAMURAI FIGHTER Tokyo	SILENCE Delerium	STARLOVERS Gus	SKIN Charlotte	
	(With mixes from Franco Kervorkian & Rob Rivers and DJ Knight)	(With mixes from Nappi Brown & Mike Rhodes)	(Big in Miami and with mixes from Full Intention)	(With mixes from Phats & Small, Groove Armada and Mer)	(Furked-up breakfast stormer)	(Another Euro trance tune with a big breakdown with mix from Laddie)	(New American soul act with mixes from Kings Of Tomorrow)	(Progressive trance with mix from José Amnesia)	(Love from the Planet & Machine soundtrack gets a single release)	(Lovely garage cut from California)	(The return of the funky Funky Flow with new mix from Sling)	(Excellent feelgood hip-hop cut)	(Smooth slow trip garage tune)	(NY house track that's gradually building a buzz)	(Her album's inspired pop even from her debut)	(Blinkers pumping hardstyle mayhem)	(Progressive trance from Orlando's Chris Porter and Neil Cole)	(With mixes from Freddy Fresh and Red Snapper)	(Big US club hit new rave from Club 69)		

Compiled by DJ feedback and data collected from the following stores: City Sounds/Tyng Pure Grooves/Backlist/Target/Taxi (London); Eastern Block/Underground (Manchester); Zed Productions (Sheff); 3 Beat (Liverpool); Tying (Newcastle); Global Beat (Bristol); Massive (Oxford); Arcade (Hastings); Rhythmic Synthesis (Cambridge).

## URBAN TOP 20

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
	ALL NIGHT LONG Faith Evans	SPRING 2 IT SAMPLER Various	BOUNCE, ROCK, SKATE, ROLL Baby DC	DAYZ LIKE THAT Pierce	WHAT YOU CAME HERE FOR Trina & Tamara	MY NAME IS... Eminem	HATE ME NOW Nas	IT'S OVERDRAPE OF LIFE Rimes	ANOTHER WAY Tevin Campbell	NO SCRUBS TLC	CRAZY FOR YOU Yvette Fauche	GET ON IT Phoebe	ROCK ON	MY LOVE Lole Rose	SWEET Brooke Russell	Mr Gentleman	Edu				
	(Feat. Peff Daddy)	(Feat. Jaxx)	(Feat. Jaxx)	(Feat. Jaxx)	(Feat. Jaxx)	(Feat. Jaxx)	(Feat. Jaxx)	(Feat. Jaxx)	(Feat. Jaxx)	(Feat. Jaxx)	(Feat. Jaxx)	(Feat. Jaxx)	(Feat. Jaxx)	(Feat. Jaxx)	(Feat. Jaxx)	(Feat. Jaxx)	(Feat. Jaxx)	(Feat. Jaxx)	(Feat. Jaxx)	(Feat. Jaxx)	

## CLUB CHART TOP 40

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	FEELING FOR YOU Cassius	HAPPINESS HAPPENING Lost Witness	JUST CAN'T GET ENOUGH Harry 'Choo Choo' Romero	THE FINAL Phil Fuldner	THE INVISIBLE EP Titi	THE FEELIN' (CLAP YOUR HANDS) Rhythmic Junkies	ON MY WAY Mike Koglin	DAYZ LIKE THAT Pierce	I'M TELLING YOU Chubby Chunks	CARTE BLANCHE Veracocha	BREAKDOWN Double Six	SKIN Charlotte	RIGHT HERE RIGHT NOW Fatboy Slim	EL PARADISO RICO Diez	CLAP YOUR HANDS Camira	BRING MY FAMILY BACK Faithless	CHECK IT OUT (EVERYBODY) B.M.R. feat. Felicia	ON OUR LIFETIME Tapes	HURT ME SO BAD Lulu	I'M LOVELY HOLLIS P Moore
	(Feat. Lulu)	(Feat. Lulu)	(Feat. Lulu)	(Feat. Lulu)	(Feat. Lulu)	(Feat. Lulu)	(Feat. Lulu)	(Feat. Lulu)	(Feat. Lulu)	(Feat. Lulu)	(Feat. Lulu)	(Feat. Lulu)	(Feat. Lulu)	(Feat. Lulu)	(Feat. Lulu)	(Feat. Lulu)	(Feat. Lulu)	(Feat. Lulu)	(Feat. Lulu)	(Feat. Lulu)

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
	NO APOLOGY Love To Infinity vs Loleatta Holloway	HERE I GO AGAIN E-Type	I KNOW '99 New Atlantic	SUNFLAKES 2HD	WHAT YOU NEED Powerhouse	CRAZY FOR YOU Yvette Fauche	BADDER BADDER SCHWING Freddy Fresh	WHAT IT'S GONNA BE Seneca	HE IS THE JOY DONNA Allen	EASTER ISLAND AD Of Trance	ENDLESS WAVE Kamaya Painters	ALL NIGHT LONG/NEVER KNEW LOVE LIKE THIS Faith Evans	GOOD SIGN Emilio	WAS THAT ALL IT WAS Hannah Jones	ONE GOOD REASON Soul Station	ROOTS (FEEL TOO HIGH) Sunshine State	GET ON IT Phoebe One				

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 90 (including mixes), Albums, Pop and Cool Cuts charts can be obtained from [www.djmusic.com](http://www.djmusic.com).

To receive the Club, Urban and Pop charts in full by fax call Alex Rennie on 01753 66055.

## CHART COMMENTARY

by ALAN JONES

Cassius deliver a knock-out blow to their opponents this week, surging 2-1 with Feeling For You. You, a more obvious and Celtic-flavoured club anthem than their last single. It wins a very close four-cornered fight for pole position this week, beating Lost Witness's Happiness Happening, Harry 'Choo Choo' Romero's Just Can't Get Enough and Phil Fuldner's The Final by a margin of less than 10%. The Harry 'Choo Choo' Romero record set this week's highest new entry, debuting at number three, having already had a substantial (12-week) run on the Top 100 as an import, when it peaked at number 36. It's the likeliest candidate for top spot next week, and, like the BMR single which topped the chart a fortnight ago, it's proof that AMP&I is striving to be as potent a member of the Island/Universal family as it was when it was an A&M/PolyGram project... The Phil Fuldner single is the highest placed of several trance records invading this week's chart, taking over from TIT's Invisible EP, which slumps 2-5. In much the same vein, but potentially much bigger, Veracocha's Carte Blanche debuts at number 10 on the Positiva label, having already made three appearances in the Top 100 as an import on Deal... Talking of imports, Charlotte's Skin, on the US Nervous label, makes an unusually high debut for an import, entering the chart at number 12. It's only an import in the technical fashion, however, as the US double-pack, featuring mixes by M&S, KLM, Underground Solution and Junior Vasquez, has been serviced in some numbers in the UK. The record, which has previously appeared here on the Rhythm Series/Panorholic label, and will presumably do so again, has recently been an number one hit on Billboard's Club Play chart, and enters the Cool Cuts chart with yet more mixes from Club 69... Wildstar's British female R&B trio Pierce have achieved the rare feat of registering a simultaneous Top 10 hit on all three club charts. Ironically, it's the Urban chart where they are faring least well, posting a number nine placing there compared with number eight on the Club chart and number six on the Pop chart. The record has been given no fewer than nine remixes to achieve this miracle, with four different 12-inches and a couple of seven-inches floating around.

## POP TOP 20

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	HURT ME SO BAD Lulu	WINTER IN MY HEART The Lanters	I KNOW '99 New Atlantic	ROOTS (FEEL TOO HIGH) Sunshine State	WAS THAT ALL IT WAS Hannah Jones	DAYZ LIKE THAT Pierce	RUSKY BABY (RASPUTIN) Sweet 16 vs DJ Bates	YOU GOT A WAY Insaani	TURN AROUND Phats & Small	PUR YOUR ARMS IN THE AIR (GET DOWN ON IT) Supernoteract	THE FINAL Phil Fuldner	I'M TELLING YOU Chubby Chunks	RIGHT HERE RIGHT NOW Fatboy Slim	ON MY WAY Mike Koglin	NO APOLOGY Love To Infinity vs Loleatta Holloway	LOVE OF A LIFETIME Honeyz	HAPPINESS HAPPENING Lost Witness	SOMEBODY SCREAM Henry Under	IN OUR LIFETIME Tapes	HERE I GO AGAIN E-Type
	(Rocket)	(Columbia)	(3 Beat)	(All Around the World)	(East Side)	(Wildstar)	(B&E)	(EMI)	(Multiply)	(ID-R)	(KazmoLogic)	(Cleveland City)	(Skiet)	(Multiply)	(Badtars)	(1st Avenue/Mercury)	(Logic)	(Mercury)	(Sire)	(Sire)

# Hollis P. Monely

## 'm Lonely

Pete Tong's Essential New Tune on Radio One

Released April 12 on cd & 12" cityBEAT

AIRPLAY FACTSHEET

AT A GLANCE WEEKLY MARKET SHARES

CHART COMMENTARY

by ALAN JONES

**R**obbie Williams' Strong dips in number 28 on the CIN sales chart but continues on top of the airplay chart for the fourth straight week. Strong registered 2,052 plays last week, equaling the record tally it posted the week before, but with scaled-down support from the two largest stations on the panel — Radio One and Radio Two — it lost more than 5m listeners. Radio One played the track 25 times last week, compared to 33 the previous week, while Radio Two spins were pared from 20 to 16. Strong is still a 1.3m audience impressions ahead of its closest rival, however, and could reign for another couple of weeks.

Though its nearest challengers are the **New Radicals** 'You Get What You Want' and **Phats & Small's** 'Turn Around, the smart' money is still on Texas taking the throne with In Our Lifetime. Climbing 5-4 on its fourth

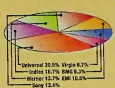
● Boyzone's cover of country star Anne Murray's 'You Needed Me' was serviced last week, and is off to a fairly slow start, with 321 detections earning an audience of 7m, enough for 91st place on the chart this week. The group's 15th single, it should make the top 50 with ease next week. ● Four weeks after being serviced there is still very little

support for the Cranberries' first single in three years. Promises move 75-65 this week but is likely to break into the top 50 next week, on the strength of chart show plays (it debuts at 13 on sales). ● Bryan Adams' 'Cloud #9' is shaping up to be a monster hit. Remixed by Chicano, it surges 42-17 this week with a huge 107% increase in support.

TOP 10 COMPANIES



TOP CORPORATE GROUPS



Figures show the percentage of the total airplay of the top 50 and corporate groups for the week ending 10th April 1999

appearance in the chart, the Texas record made only small gains this week but seems likely to surge again next week ahead of commercial release. It's already proving a huge success in Europe, and jumps 20-10 on the Euro Hit 100 chart in M1's sister publication *Foam*. That chart is based on reports from 15 territories, and the only record to reach the top 10 more quickly than in *Our Lifetime* in the year that force has been publishing is George Michael's 'Outside'.

Faith Hill reached number 13 on both the sales and airplay chart with her last single 'This Kiss', which attracted attention from many radio stations, Radio Two in particular. Radio Two is again solidly behind the country star's new single 'Let Me Let Go', but this time it is alone. The single jumps 183-48 on the airplay chart this week, but Radio Two provided 20 of its 55 plays — it shares top

billing on the station's most played list alongside in *Our Lifetime* by Texas as a result — and a massive 98.5% of its audience. With very weak retail support — it debuts on the CIN chart at number 71 this week — it seems unlikely to spread much further.

Martine McCutcheon's 'Perfect Moment' has made steady progress on the airwaves ever since it was first released to radio a month ago, and has moved 42-31-24-12. It is another Radio One and Two favourite (18 plays on each station), and even though it's ranked only 20th on IRL airplay, it was played more than 40 times by seven commercial stations.

Boyzone leader Ronan's own band WestLife have been getting saturation TV coverage for weeks but their debut single 'Swear It Again' has had a more cautious

welcome from radio. With only a week to go before its release, support is now accelerating, however, and the track forces its way into the Top 50, jumping 64-37 — but as has often been the case for boy bands in recent months, it is being aired more to the middle-aged MOR audience of Radio Two than to the group's natural audience of Radio One listening teens. Radio Two aired the track 10 times last week, twice as many as Radio One. It also received a dozen plays from Capital.

After debuting in the Top 50 last week at number 27, Mr Oizo's platinum single 'Flat Beat' is already suffering radio defections. It dips to number 31 as a result of shedding exactly a quarter of its audience. Unless it recovers, it will have the distinction of achieving a lower airplay chart peak than any number one sales hit this year.

TOP 10 TV		THE BOX		BOX BREAKERS	
Pos	Title Artist	Label	Pos	Title Artist	Label
1	STRONG Robbie Williams	Chrysalis	1	BABY ONE MORE TIME Britney Spears	Jive
2	YOU GET WHAT YOU GIVE New Radicals	MCA	2	THANK ABBA FOR THE MUSIC Various	Epic
3	BABY ONE MORE TIME Britney Spears	Jive	3	PERFECT MOMENT Martine McCutcheon	Innocent
4	TURN AROUND Phats & Small	Multiply	4	FLAT BEAT Mr Oizo	F Communications/PIAS
5	MADE IT BACK '99 Beverley Knight	Rhythm Series/Parlophone	5	WITCH DOCTOR Cartoons	Flex/EMI
6	BLAME IT ON THE WEATHERMAN B*Witched/Gold Worm/Epic	MCA	6	TRAGEDY Steps	Challenger
7	MY NAME IS Eminem	Interscope/Polydor	7	MY NAME IS Eminem	Interscope/Polydor
8	LULLABY Shawn Mullins	Columbia	8	PREETY TV FOR A WHITE GUY The Offspring	Columbia
9	ELECTRICITY Suede	Nude	9	CHANGES Pac	Jive
10	AS GEORGE Michael & Mary J Blige	Epic	10	WE LIKE TO PARTY Vergabovys	Positive

TOP 10 TV		THE BOX		BOX BREAKERS	
Pos	Title Artist	Label	Pos	Title Artist	Label
1	STRONG Robbie Williams	Chrysalis	1	BE ALONE NO MORE Another Level	Northwestside
2	YOU GET WHAT YOU GIVE New Radicals	MCA	2	SWEAR IT AGAIN WestLife	RCR
3	BABY ONE MORE TIME Britney Spears	Jive	3	BYE BYE BABY TQ	SCA
4	TURN AROUND Phats & Small	Multiply	4	THE DON'T IMPRESS ME MUCH Shania Twain	Mercury
5	MADE IT BACK '99 Beverley Knight	Rhythm Series/Parlophone	5	CAN'T HAVE YOU IFFO feat KO	Logic
6	BLAME IT ON THE WEATHERMAN B*Witched/Gold Worm/Epic	MCA	6	WHAT'S IT GONNA BE Busta Rhymes feat. Janet Jackson	East West
7	MY NAME IS Eminem	Interscope/Polydor	7	ABBA Gladys Knight & The Pips	WEA
8	LULLABY Shawn Mullins	Columbia	8	THANKING YOU FOR YOUR VIEWS Aaliyah	Kuku
9	ELECTRICITY Suede	Nude	9	RIGHT HERE RIGHT NOW Fatboy Slim	Skinet
10	AS GEORGE Michael & Mary J Blige	Epic	10	LOVE OF A LIFETIME Horace	1st Avenue/Mercury

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4	TURN AROUND Phats & Small	Multiply	4	THE DON'T IMPRESS ME MUCH Shania Twain	Mercury
5	MADE IT BACK '99 Beverley Knight	Rhythm Series/Parlophone	5	CAN'T HAVE YOU IFFO feat KO	Logic
6	BLAME IT ON THE WEATHERMAN B*Witched/Gold Worm/Epic	MCA	6	WHAT'S IT GONNA BE Busta Rhymes feat. Janet Jackson	East West
7	MY NAME IS Eminem	Interscope/Polydor	7	ABBA Gladys Knight & The Pips	WEA
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6	BLAME IT ON THE WEATHERMAN B*Witched/Gold Worm/Epic	MCA	6	WHAT'S IT GONNA BE Busta Rhymes feat. Janet Jackson	East West
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**TOP OF THE POPS**

TOP OF THE POPS

Turn Around Phats & Small; Is Nothing Sacred Matt Leaf; No Scrubs TLC; You Get What You Give New Radicals; Look At Me Girl Haddaway; My Name Is Eminem; Promise: The Clean; Martine McCutcheon Kid feat Shola Ama; Perfect Moment Robbie Williams

Draft lineup 16/4/99

**RADIO ONE PLAYLISTS**

**A-LIST** Red Alert Basement; Jaxx; Girlfriend/Boyfriend Blackstreet feat. Janet Jackson; Beat Mama Cass; Dead From The Waist Down; My Name Is Eminem; Right Here, Right Now Fatboy Slim; Taboo Ciara feat. Shola Ama; If Everybody Looked The Same George Almond; Love Of A Lifetime Honeyz; Made It Back '99 Beverley Knight; Shower Your Love Ruby Sharm; You Stole The Sun From My Heart Marlene McCutcheon; Perfect Moment Martine McCutcheon; You Get What You Give New Radicals; Turn Around Phats & Small; What's It Gonna Be Busta Rhymes feat. Janet Jackson; Electricity Suede; In Our Lifetime Various; No Scrubs TLC; Strong Robbie Williams

**B-LIST** Cloud #9 Bryan Adams; I Want It That Way Backstreet Boys; Check It Out (Everybody) BMX feat. Felicia; Promises The Cranberries; Si Pasalo Rico Deaton; You Got Me '99 Doves; All Night Long Rick Ross feat. Puff Diddy; Walk This Way 21 Jollies; Robbie Williams; Perfect Moment Martine McCutcheon; Is Nothing Sacred Matt Leaf

**C-LIST** Jump Jive An' Wal The Brian Setzer Orchestra; Defective Great Britain Hits (album) BB King; Let Me Let Go Faith Hill; Music To Watch Girls By Angy Williams; Maybe You're Right The Ramones; Faith Of The Heart Don Giovanni; Wames The Professionals; As George Michael & Mary J Blige; At My Most Beautiful R.E.M.; That Don't Impress Me Much Shania Twain

**MTV UK PLAYLISTS**

**A-LIST** Strong Robbie Williams; As George Michael & Mary J Blige; Outrageous/Fastlane George Michael; You Get What You Give New Radicals; Made It Back '99 Beverley Knight; Turn Around Phats & Small; My Name Is Eminem; In Our Lifetime Various; Right Here Right Now Fatboy Slim

**B-LIST** Better Best Forgotten/One For One Fray; Strong Robbie Williams; Honey To The Bee Biscuits; Perfect Moment Martine McCutcheon; Dead From The Waist Down Ciara; Runaway/Sa Under My Thumb The Corrs; You Stole The Sun From My Heart Marlene McCutcheon; It's Not Right But It's Okay Whistlers; Love Of A Lifetime Honeyz; Swear It Again WestLife; Promises The Cranberries; Electricity Suede; Girlfriend/Boyfriend Blackstreet feat. Janet Jackson; Baby One More Time Britney Spears; Lullaby Shawn Mullins; You Needed Me Boyzone; Private Number 911

**CD:UK**

Performance: I Want It That Backstreet Boys; Show Your Love Ruby Sharm; You Get What You Give New Radicals; Perfect Moment Martine McCutcheon; Bye Bye Baby TQ; Taboo Ciara Kid feat. Shola Ama

Private Number 911; Promises The Cranberries

Draft lineup 10/4/99

**RADIO 2 TWO PLAYLISTS**

**A-LIST** Don't Talk 2 Strangos Chaka Khan; Swear It Again WestLife; Cloud #9 Bryan Adams; My Love Kato La Roc; In Our Lifetime Various; Love Of A Lifetime Various; Every Time I Relax The Roots; Robbie Williams; Perfect Moment Martine McCutcheon; Is Nothing Sacred Matt Leaf

**B-LIST** Jump Jive An' Wal The Brian Setzer Orchestra; Defective Great Britain Hits (album) BB King; Let Me Let Go Faith Hill; Music To Watch Girls By Angy Williams; Maybe You're Right The Ramones; Faith Of The Heart Don Giovanni; Wames The Professionals; As George Michael & Mary J Blige; At My Most Beautiful R.E.M.; That Don't Impress Me Much Shania Twain

**C-LIST** Back On Top (album) Van Morrison; The ABCBA For The Music Steps/Tina Cousins; Cloud #9 B\*Witched/Billie; How Long's A Tear Take To Dry? The Beautiful South; Baby One More Time Britney Spears; Private Number 911; Love My Life Malcolm; The Hit (album) Emlynho Evans/Linda Ronstadt; Days of Pardon; Divided Sides Earth & The Owl City; Back Home To The Best Of Us; What I Could Be; Rocky; Doves of Long Ago Jim Diamond & Steve Hackett; Greatest Hits (album) Best Nelson Chapman; Alesha (album) Elton John & Hinder; One By One (album) Eva Cassidy; Barbara Alton's Atroc; Brains In The Weatherman B\*Witched

**MTV UK PLAYLISTS**

**C-LIST** Freak On A Leash Korky; Pick A Party That's New Sensations; Punks For Love Kula Shaker; Why Don't You Get A Job The Offspring; Red Alert Basement Jaxx; Moving To California Snow; How No Doubt; Secretly Shook Martine McCutcheon; Beat Mama Cass; Kenesha Biondo Fun Lovin' Omnis; Road Of Many Signs The Heavies; What It's Gonna Be Busta Rhymes feat. Janet Jackson; My Name Is Eminem; Up Here For Hours Medley; Run On Moby; My Own Worst Enemy Lit

**THE PEPSI CHART**

Performance: Electricity Suede; You Get What You Give New Radicals; Perfect Moment Martine McCutcheon

Videos: No Scrubs TLC; Once In A Lifetime Various; Girlfriend/Boyfriend Blackstreet feat. Janet Jackson

Draft lineup 15/4/99



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Juliet Roberts: vinyl hit

busy, particularly in the dance area."

She is impressed by the younger A&R executives who remain knowledgeable about the medium. "The only changes I've really noted have been down to the rise in home recording in the dance market," says Parnell. "Engineers know what they can get away with on a mix but with some of the young dance guys you can have your work cut out on the EQ."

Walter Coelho, engineer at Masterpiece Mastering (formerly Copymasters), agrees that the pressure from clients to make cuts ever louder is now greater than ever, but points out that engineers have a responsibility to protect equipment which for the most part is nearly 20 years old. "I run a drum & bass label myself, so I understand where they're coming from," he says. "But if you slaughter the cut too much you run the risk of blowing out the lathe head, which can cost as much as £4,000 to repair since there are very few spares left on the market."

With hit tracks by acts such as Phats & Small, Juliet Roberts and Lynden David Hall behind him, Coelho and the other engineers who operate Masterpiece's three vinyl rooms work a 12-hour shift on a day-on-day-off basis and regularly expect to cut half-a-dozen different tracks per session.

"Whether you're expecting to sell 500 copies or 5,000, you still need to get your track cut," he says.

Arun Chakraverty, mastering legend and owner of The Master Room, is another engineer who has been in the industry for 30 years. With credits on Ziggy Stardust, Transformer and Hotel California he can claim to have cut the soundtrack to the Seventies.

"In the Seventies and early Eighties, artists and producers took great care over the way mixes sounded on vinyl," says



Pete Tong: cutting personal mixes

Chakraverty. "It was a very competitive business and American producers would often fly over here just to cut their albums. The last few years there has been a shift in power to the labels, who aren't always quite so interested in the actual quality of the cut."

The Master Room lists George Michael and Andrew Lloyd Webber among its most prestigious clients. But, says Chakraverty, demand for his services is growing among top DJs such as Sasha, Pete Tong, and John Digweed. Whereas vinyl is often regarded as either an afterthought or a luxury by most artists, it remains the most important medium for those DJs who want to play out with their own private mixes.

"These guys will come in to cut tracks which you may only ever hear if you catch them in person at a club in Miami or Tokyo," he says.

"Like most areas of technology these days you get what you pay for.

"There's a lot of bad, cheap digital equipment out there," says Chakraverty. "With labels constantly looking for the cheapest option, you are not getting

the same consistency of cutting."

It is understandable that most major artists are not so interested anymore in the cutting process, given the quantity of sales that vinyl represents. However, within the ever-expanding dance scene the demand for cutters and their rooms remains high. Until someone comes up with a satisfactory method of scratching on CD, the 12-inch single will continue to dominate in the club arena.

In the final analysis it is not the quantity of sales that determines the economic well-being of the mastering business but the quality of the mixes which will maintain the public demand for that warm, vinyl sound.

**The last few years there has been a shift in power to the labels, who aren't always quite so interested in the actual quality of the cut**

— **Arun Chakraverty, The Master Room**

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Abbay Road's cutting room

CONTINUED FROM P11

# WORTH ITS WEIGHT IN VINYL

Although opinions differ about the varying sound quality offered by different weights, demand for vinyl is high, writes Nick Tesco

The rise in demand for heavyweight vinyl during 1998 perfectly demonstrates the format's ability to command an almost obsessional fanbase among audiophiles. The 12-inch pressed on 180g vinyl is widely perceived to offer better sound reproduction and stability than the standard 130g version, and though the sole supporting evidence is the fact that the pressing time is 5 seconds longer for the former than the latter, the finished article is seen by the public as an added-value product.

All the UK's leading vinyl manufacturers and brokers report a surge in orders for heavyweight vinyl, despite the fact that it can cost anything up to 50% more to press than the 130g variety. This is a trend which should not be underestimated in a sector where the margins are notoriously slim.

"People like the feel of a big chunk of PVC in their hands, although I'm not convinced that it makes any difference to the quality of the recording," says Mel Gale, general manager of ASL, which handles manufacturing for more than 250 largely independent labels.

Damant Audio, manufacturer of Cornershop's number one vinyl single Brintful Of Asha (and former employer of band member Ben Ayers), has seen business hold steady, a fact which sales manager Malcolm Pearce attributes in part to the heavyweight vinyl effect.

As usual, however, the continuing popularity of dance music has a great deal to do with the buoyancy of the vinyl

market, though some pop and rock acts continue to release vinyl editions.

Creation released Oasis' Masterplan compilation on seven 10-inch vinyl records with a run of 8,500 and Junior Boy's Own/V2 pressed up 14,000 vinyl double-album editions of Underworld's Beaucoup Fish. There are even reports of increased orders for picture discs, coloured vinyl and flexi-discs in some quarters.

The year saw British manufacturers faring well against foreign competition, with numerous contracts coming from abroad. Damont's important clients include Sony Australia, which has few qualms about manufacturing its vinyl on the other side of the world and then shipping it down under for domestic sale.

According to Katy Rose, head of sales for manufacturing broker Key Productions, companies outside the EU still offer little in the way of competition.

Indeed, UK firms continue to benefit from the dismantling of former Communist countries. "A lot of Eastern European plants have been bought up piece by piece," says Rose. "But one of the major problems is finding trained staff to operate and maintain the equipment."

Key places orders with six different plants including EMI Music Services, which enjoyed a particularly successful 1998. "Over the past six months we have seen our business increase by around 13%," says Emily Bingham, EMI customer development manager. The company's



One of the major problems is finding trained staff to operate and maintain the equipment

MUSIC WEEK 17 APRIL 1999

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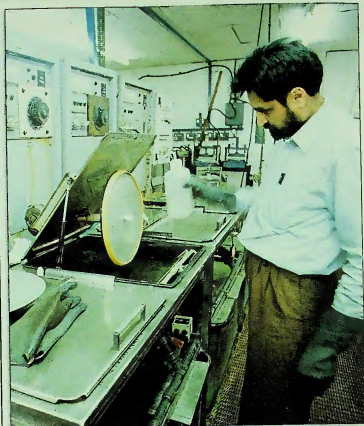
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Damont Audio: business holding steady as a result of the heavyweight vinyl effect

average order for 12-inch vinyl releases has also increased from about 1,000 to something in the region of 1,500.

Cops acts as the agent for French manufacturers DFI and SNA and has seen its vinyl business holding steady. Director Elie Dahdi has also noted the rise in demand for heavy vinyl, although she adds that fears of a consequent shortage in raw materials came to nothing.

"That was never a real problem, although price does seem to increase year on year," says Dahdi.

The French vinyl manufacturing industry has been concentrated in Normandy for the past 40 years, partly on account of the region's easy access to the UK, where consumer demand is greater than any other country in Europe.

One of the biggest of the French companies is MPO, which has an office in west London and, currently, more work than it can handle. "Demand is outstripping supply at the moment, and clients are queuing up," says sales and marketing director Steve Darragh.

The rise in demand for classic vinyl

albums has provided a significant opening for specialist companies and majors alike to benefit from collectors' demands.

"There is a huge latent demand out there," says Mike Loveday, managing director of Simply Vinyl, which has acquired the rights to press new vinyl copies of more

than 80 classic albums, including Van Morrison's Astral Weeks, Dylan's Blonde on Blonde and Lou Reed's Transformer, as well as more recent landmarks such as Norvimmind by Nirvana.

"What has been interesting is that customers who buy Dylan come back asking us to recommend new artists," says Loveday. "We've turned the older generation onto acts like Beck, and that's a great thing."

But it is the reverse of this process — namely a new generation discovering parents' records — which needs to occur if the sector is to regenerate itself beyond the confines of the dance market. In the meantime, consistent demand among vinyl's confirmed fans is reason enough to be cheerful.

**People like the feel of a big chunk of PVC in their hands, although I'm not convinced that it makes any difference to the quality of the recording**  
— Mel Gale, ASL



Oasis (left) and Underworld issue vinyl versions of their recordings





# SINGLE of the week

**1,000 CLOWNS: (Not The) Greatest Rapper (Elektra E3759CD).** One of the most popular videos in the *MV* office in recent weeks, this track is reminiscent of Slick's *I Wish or anything by Deee-Lite*. A quite different style from the white rap of Eminem, it's just as amusing in a very different way and produced by Mickey P, who has worked with Beck, The Offspring and the Dandy Warhols. A very summery number, it already sits on Radio One's C-list.



## SINGLE reviews



**911: Private Number (Virgin VSCDJ1730).** This reworked version of the third single taken from 911's top 10 album *There It Is* is a cover of the old Stax favourite, and without major competition could follow their number one single *A Little Bit More* to the top of the UK charts. The song features

unsigned 20-year-old vocalist Natalie Jordan. **STONEPROOF: Everything's Not You (VC Recordings VCRD47).** John Graham of garage act Tilt heads downtown for this trip hop track featuring strings, Portishead-style guitar and moody vocals. Paul Oakenfold and Steve Osborne's *Perfecto mix* adds scratches and creates a lush feel.

**CAST: Best Mama (Polydor 5635932).** Driven again by a pretty surf guitar, *Cast's* first new material in two years sees the band at their most rock-out and poppy. A rousing shouty chorus punctuates the up-to-it verses and overall makes for a potential Top Five hit.

**MOBY: Run On (Mute CDUTE21).** Taken from Moby's new album *Play*, *Run On* features the US techno star on vocals doing a fine Fred Astaire impersonation. The track has an uplifting Southern spiritual sound and a gloriously thumping piano riff. **METHOD MAN: Break Ups 2 Make Ups (Def Jam 8799272).** Method Man teams up with D'Angelo to produce this laidback guitar-led hip groove. As usual, his rapping does not disappoint and D'Angelo's vocals introduce the R&B element necessary to create a successful crossover.

**VICTORIA: Fall (London LONCD425).** Fifteen-year-old Victoria's endearing debut has a warm sensibility and a sound close to Crowded House's *Fall At Your Feet*. Her album, due to be released in the summer, is produced by Kevin Bacon and Jonathan Quarmby (Frisky Quavel) and Ian Stanley (Tori Amos, Sinead O'Connor).

**KELLY PRICE: Secret Love (Island CID793).** Fast emerging as the most exciting new female R&B vocalist around, Price releases the second single from her debut album. The So Def remix is already a club favourite.

**PHOEBE ONE: Get On It (Meca MCEX1017).** Meco Award-winner Phoebe One could see her biggest success yet with this catchy US-style hip hop track, boosted by mixes from DJ Spinna and C-Swing. A support slot on All Saints' US tour should help boost sales, while Radio One has

backed the track with a *C-listing*. **GROOVE ARNAD: If Everybody Looked The Same (Paper 05029E2).** Peppor looks to have signed another winner with this infectious big beat featuring a Chi-Lites vocal sample and filtered bassline. It is currently on Radio One's B-list.

**DOUBLE SIX: Breakdown (Multiple CDMLTY 01).** Breakdown is a Hammond-inspired swirl with fringes of The Charlatans. Mixes by Peplab, Motorcade and Firewall will give it both club and chart appeal.

**CARL COX: Platinum 2000 (Ede/Worldwide Ultimatum 00912150CX).** Featuring somewhat weak vocals in its original version, this new house track is revisted by a remix by Hybrid. Employing breakbeats, a trancey synth line, strings and R&B-style piano, it's attracting plays from Radio One's Pete Tong and Judge Jules.

**ASH: NumbSkull (Infectious INFEC62).** This third single from Ash's album *No-Clear Sounds* is their first release of 1999. Its stop-start Ramones-inspired sound presents Ash as a more assured proposition than they were previously — but its appeal seems limited to their fanbase.

**NOAJHODA: Teach Me How To Fly (52 667122).** The pop-punk quartet have turned another quality track that sounds nothing like their live delivery. This is their first proper release, and it's a more radio-friendly song than their limited-edition debut.

**BRYAN ADAMS: Cloud #9 (Mercury 5828942).** This remixed album track is unlikely to match the sales of its platinum predecessor when you're gone. However, it's another quality release and chart hit. **JIMMY NAIL: Blue Beyond The Grey (East West EW199CD).** Produced by Jeff Lynne, this is the first single from Nail's album *Tadpoles In A Jar*. A solo guitar-led single, it is, however, no classic.

**RHYTHM JUNKIES: The Feelin' (Clap Your Hands) (RIDE RIDE).** Produced by the Rhythm Masters, this British house track mixes hooky vocals with JD Brinkhwaite with a fierce groove that could give this UK-focused Ministry of Sound inspired its first hit.

**JOE ASLAN: Follow Me (Mute RW5CD).** Rocky guitar meets Asian vocals on this anthemic single from the Bangali duo's album *One And One Is One*. Remixes come from Way Out West and Skewiff. **AIRBORNE: Motor On Wheels EP (Bolsa AIR013).** Following their cash prize victory at last September's *In The City* comes the debut EP from this unsigned indie-dance act. A more aggressive cross between the



Happy Mondays and the Inspiral Carpets, the tracks show the band's development.

**CAISSY: Feeling For You (Virgin V1931).** The Parisian duo follow their Top 10 single *Cassius 99* with this funky house single based around a sample from Gwen McRae's *All This Love That I'm Giving*. Lacking the originality of their debut, it is unlikely to match its success.

**MELKY SEDECK: Raw (MCA MCST048107).** The Urban scene expected much from Melky and Sedeck Jean's first release, and, if their recent showcase at Scott's is anything to go by, they won't be disappointed. This single combines seductive vocals with thumping beats, creating a potential crossover hit.

**LADYSMITH BLACK MAMBAZO: Azebwezi (Universal 5643372).** D'Influence remix this track by the South African vocal group, which sounds rather like the material they produced on Paul Simon's *Graceland*. It should make an impact after their double-platinum album *The Star And The Wiseman*.

**MATCHBOX 20: Real World (Lava/Atlantic 7567-95556-2).** These US rockers just surpassed the UK Top 40 with their debut single *Push*, reaching number 64 with their follow-up 3AM. The group's best hope for this third release is matching their debut.

**FIERCE: Days Like These (Wildstar WILD29).** This is the second single from the all-female British R&B trio, who are currently touring with Another Level. Less immediately poppy than their last single, the Top 40 hit *Right Here Right Now*, its main mix has a greater R&B feel.

**THE DOBERMAN: Blossoms Falling (Independents ISO26MS).** An insistent, Sixties-influenced pop song from the Peel Show favourites, it has already made its way onto the B-list at both Xfm and GLR, and is currently on Radio One's C-list.

**REMARKS: SOMATIC: Rocking Chair (Universal MCST04023).** This is the long-awaited debut single from the talented London/Brighton-based trio backed by a full band. Although the material from their forthcoming album has an underlying New Orleans trip-hop feel, *Rocking Chair* is a guitar-charged number oversweet with haunting, sexually-charged lyrics by frontwoman Fleur Davies. Definitely one to watch.

Goldie. Tracing the history of the genre after nearly Nineties hardcore to the current scene, it includes tracks from Alex Reece, Grooverider, Phoxet and Doc Scott. **REMARKS: ARABESQUE: A Meme (Compliation (CD 07)).** Compiled by Momo restaurant Mourad Mazouz and resident Parisian DJ Francis Peyrat, this eclectic celebration of the North/African/Arabic music features songs by the genre's traditional stars including Khater and Sami Mirza, as well as more contemporary-style tracks by the Stereo MCs and Natacha Atlas.

**STRAW: Shoplifting (3984247332).** Proving that indie pop is not dead, Straw's debut album will be evocative of the Beatles but it is certainly not known to warrant the band credit. From the melody-driven Top 40 hit *The Aeroplane Song* to the psychedelic closing track *We Don't Belong*, the album is as infectious as it is sublime. **BEN FOLDS FIVE: The Unauthorized Biography of Reinhold Messner (Epic 4933122).** Ben Folds' fifth album highlights a melancholic, and sometimes symphonic, side to the band. Named after the first mountaineer to scale Everest without oxygen, it is unlikely to take the US band's popularity to new heights.

**THE LILAC TIME: Looking For A Day In The Night (Cooking Vinyl COOK01176).** Stephen Duffy returns once again under the umbrella of his sometime band, this time with a newfound country sensibility. The resulting album is a low-key gem whose largely autobiographical lyrics manage to stay on the right side of twopenny.

**BEVERLY KNIGHT: Prodigal Sista (Parlophone 4982382).** The UK R&B diva sees her debut album re-released on the back of her Top 20 hit *Made It Back '99* with three new mixes by Mike Spencer, TNT and Jus Bounce. With a Mobo award behind her, Knight could be moving to new heights. **VARIOUS: Funky House (Dance Dept TVCD3050).** Mixed by Frats & Small — whose Turn Around reached the Top three last week — this double CD includes Discworld hits from the Mirrors Van Holden and Blockstar. The artists' profile, plus extensive TV ads, should pull in the buyers.

## ALBUM reviews

**INCREDIBLE MIXED BY GOLDIE (INCREDIBLE INC6CD).** Various's Incredible imprint follows its successful Trevor Nelson compilation with this selection by drum & bass don

This week's reviews: Fatima Abass-Allie, Dugald Baird, Jimmy Brown, Suzannah Brown, Hamish Champ, Tom FitzGerald, Stephen Jones, Brian Klunk, Sophie Moss, Paul Williams and Adam Woods.

# ALBUM of the week

**ELECTRONIC: Twisted Tenderness (Parlophone 4983452).** Electronic re-establish themselves with a harder, more muscular sound for their third

album — and it is easily their best yet. If anything, whereas the previous record sounded more New Order, this sounds more Smiths. Powered by Johnny Marr's angry guitar lines — on some tracks sounding not unlike his performance on *The Queen Is Dead* — and a more soulful Bernard Sumner, the standout tracks (and most of them clock in over five minutes) are the current single *Vivid* and the beautiful and brutal *Haze*.



**GUS GUS: This Is Normal (AUS CAD9096CD).** Gus Gus's second album is similar to their first in that it effortlessly blends pop, soul and chilled-out techno. Unlike more generic outfits, Gus Gus' sound clearly benefits from the range of styles that they all offer (there are nine of them) and their otherworldly pop bent. Co-produced by Patti Borge and the band, and with such fans as Madonna and The Roots. Gus Gus have produced an inspiring album that may well win new converts to their unique and emotive sound.





4	MEHAN ANNE (Singing In The Rain)	Michael Robinson	CD	1209	2	Rock
5	HAYES, WARREN (Live At The Grand Canyon)	SPV	CD	1018	2	Rock
6	HAYES, WARREN (Live At The Grand Canyon)	SPV	CD	1018	2	Rock
7	HAYES, WARREN (Live At The Grand Canyon)	SPV	CD	1018	2	Rock
8	HAYES, WARREN (Live At The Grand Canyon)	SPV	CD	1018	2	Rock
9	HAYES, WARREN (Live At The Grand Canyon)	SPV	CD	1018	2	Rock
10	HAYES, WARREN (Live At The Grand Canyon)	SPV	CD	1018	2	Rock
11	HAYES, WARREN (Live At The Grand Canyon)	SPV	CD	1018	2	Rock
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17	HAYES, WARREN (Live At The Grand Canyon)	SPV	CD	1018	2	Rock
18	HAYES, WARREN (Live At The Grand Canyon)	SPV	CD	1018	2	Rock
19	HAYES, WARREN (Live At The Grand Canyon)	SPV	CD	1018	2	Rock
20	HAYES, WARREN (Live At The Grand Canyon)	SPV	CD	1018	2	Rock

21	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock
22	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock
23	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock
24	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock
25	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock
26	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock
27	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock
28	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock
29	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock
30	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock
31	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock
32	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock
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37	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock
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39	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock
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41	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock
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47	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock
48	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock
49	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock
50	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock
51	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock
52	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock
53	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock
54	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock
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58	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock
59	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock
60	CRONIN, RAZD (Singer)	SONOL	CD	1018	2	Rock

## NEW RELEASE

# COUNTDOWN

Key album releases scheduled for the next six weeks

- 26 April 1999**  
Electronic Twisted Tenderness (Parlophone); single: Vivid - April 12
- 3 May 1999**  
Jimmy Nail Tapdances In A Jar (East West); single: Blue Beyond The Grey - April 26  
Suede Head Music (Nude) single: Electricity - April 12
- 10 May 1999**  
Bassment Jaxx Remy (XL); single: Red Alert - April 19  
Texas The Hush (Mercury); single: In Our Lifetime - April 19
- 17 May 1999**  
Backstreet Boys Millennium (Jive); single: I Want It That Way - May 3  
Cast Magik Hour (Polygram); single: Best Man - April 26  
Phil Collins The Phil Collins Big Band (East West)  
The Pretenders Via El Amor (WEA); single: Human - May 3
- 24 May 1999**  
Travis The Man Who (Independent); single: Driftwood - May 10  
The Happy Mondays The Greatest Hits (London); single: The Boys Are Back In Town - May 17
- 31 May 1999**  
Boyzone ...By Request (Polygram); single: You Needed Me - May 10  
Wendy Shepherd By 7:30 (Epic) Belle & Sebastian Tigerfoot - reissue (Jeepster)

## SINGLES

1	ALICE IN CHAINS (Singer)	SONOL	CD	1018	2	Rock
2	ALICE IN CHAINS (Singer)	SONOL	CD	1018	2	Rock
3	ALICE IN CHAINS (Singer)	SONOL	CD	1018	2	Rock
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32	ALICE IN CHAINS (Singer)	SONOL	CD	1018	2	Rock
33	ALICE IN CHAINS (Singer)	SONOL	CD	1018	2	Rock
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35	ALICE IN CHAINS (Singer)	SONOL	CD	1018	2	Rock
36	ALICE IN CHAINS (Singer)	SONOL	CD	1018	2	Rock
37	ALICE IN CHAINS (Singer)	SONOL	CD	1018	2	Rock
38	ALICE IN CHAINS (Singer)	SONOL	CD	1018	2	Rock
39	ALICE IN CHAINS (Singer)	SONOL	CD	1018	2	Rock
40	ALICE IN CHAINS (Singer)	SONOL	CD	1018	2	Rock

## RELEASES THIS WEEK: 145

1	ALICE IN CHAINS (Singer)	SONOL	CD	1018	2	Rock
2	ALICE IN CHAINS (Singer)	SONOL	CD	1018	2	Rock
3	ALICE IN CHAINS (Singer)	SONOL	CD	1018	2	Rock
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39	ALICE IN CHAINS (Singer)	SONOL	CD	1018	2	Rock
40	ALICE IN CHAINS (Singer)	SONOL	CD	1018	2	Rock

## RECORDS PREVIOUSLY LISTED WHOSE RELEASE DATES HAVE BEEN PUT BACK TO 1999/99

1	ALICE IN CHAINS (Singer)	SONOL	CD	1018	2	Rock
2	ALICE IN CHAINS (Singer)	SONOL	CD	1018	2	Rock
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30	AL					

SITS  
WANTEDEXPERIENCED  
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Excellent Retail Contacts  
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People Management Experience  
Strong Sales and Marketing Skills  
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ADVERTISE  
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WEBSITE  
THROUGH

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INTERNET ADDRESS  
BOOK - CALL SCOTT

0171

940 8593

## APPOINTMENTS

TIME  
LIFEInternational Director of  
New Product Development

Time Life is seeking an International Director of New Product Development for its music franchise. Time Life is a leading international direct marketer of books, music and videos and is a division of Time Warner, one of the worlds largest media companies. This person will be responsible for all of our international markets outside of North America and will be based in London. Responsibilities will include developing new concepts for all direct response channels in the compilation market and overseeing the compiling of track listings, sequencing of albums and seeing projects through to production stage. Will be responsible for setting the strategic direction of the music franchise and liaising with senior members in all markets to ensure suitable products available both locally and internationally. Will be primary point of contact between Time Life and the major record companies (internationally and locally) and have overall responsibility for Time Life's product clearance and contract process.

The candidate should have an extensive knowledge of music, the music industry and the compilation market with at least 10 years experience. Direct marketing and/or international experience are definite pluses. We offer a competitive salary plus benefits. If you think you have what it takes to join our dynamic team please send your CV to:

Jeanette Neider  
Time Life  
Brettenham House  
Lancaster Place, London WC2E 7TL  
Fax: 0171 322 1005

A Time Warner company. No agencies.

## BBC Broadcast

## Events Assistant

## BBC Radio 1

£16 - 18k. Central London.

Have you a passion for live music and a good knowledge of the country's festivals and music events?

BBC Radio 1 need a well organised assistant to support the Events Manager in dealing with the practicalities of marketing BBC Radio 1 events. You will liaise with promoters and producers, fixing dates, checking artwork and arranging delivery of materials whilst also managing essential paperwork and budgets.

The job is mainly office based but there will be some weekends away. Tact, diplomacy and excellent office skills are essential, plus a good knowledge of BBC Radio 1's output, and preferably an understanding of the processes behind a live event.

For further details and an application form, contact BBC Recruitment Services by April 27th (quote ref. 40263/M/S and give your name and address) Tel: 0181-740 0005. Textphone: 0181-225 9878. Postcard: PO Box 7000, London W12 8JG. E-mail: recserv@bbc.co.uk Online: www.bbc.co.uk/jobs/e40263.shtml Closes: April 30th.

## BBC

Working for equality of opportunity

## APPOINTMENTS



**CANDY ROCK**  
the UK's leading producer  
of business music.

## MUSIC PROGRAMMER

Based at our Birmingham studios we require a Music Programmer to be responsible for compiling in-store music programmes for the UK's leading leisure and retail operators. The successful candidate will possess a wide knowledge of all styles of music and demonstrate an understanding of music profiling and customer targeting through the use of music as a marketing tool. Basic computer skills are a necessity.

Interested candidates should submit their CV's clearly demonstrating their experience to Human Resources at:

CANDY ROCK RECORDING LTD

3/35 TAYLOR ROAD

KINGS HEATH

BIRMINGHAM B13 0PG

TEL: 0121 441 1313 FAX: 0121 441 1322

E-MAIL: music@candyrock.co.uk

WINDSONG  
INTERNATIONAL

a leading Exporter/Importer of  
musical product worldwide  
requires:

PRODUCT  
CONTROLLER

A member of our senior management with control of our Buying and Product Information teams, you will be responsible for all aspects relating to product and purchasing management, including achieving order fulfilment and order turnaround objectives within a budgetary framework.

Coming from a successful product background within the music industry - preferably in import/export - you will possess excellent negotiation skills and the ability to lead staff effectively with an attentiveness to detail. Computer literacy and knowledge of systems based solutions is essential.

This important role will reward the successful candidate with a competitive remuneration package.

To apply, please send your CV together with a covering letter to:  
Roma Muccio, Personnel Manager,  
Electron House, Cray Avenue, St Mary Cray,  
Orpington, Kent BR5 3JY

Young & Dynamic  
Independent PR Company

Requires ambitious young press officer to join expanding team. Must be literate, enthusiastic and confident. No experience required, although knowledge and passion for all types of music essential. Tell us why you think you fit the bill.

Contact Box No. 168, Music Week, 8 Montague Close,  
London Bridge SE1 9UR

## PR POSITION

Exciting and successful, independent PR company is seeking an ambitious PR person with 3 or 4 years experience to join its dynamic team, preferably with a record label background.

Contact Box No. 166, Music Week,  
8 Montague Close, 4th Floor, London SE1 9UR

## THE RECRUITMENT CONSULTANTS TO THE MUSIC INDUSTRY

LICENSING MANAGER	£24,000 NEG
Minimum 4 years experience. Proven negotiating skills	
CLASSICS PRESS	£18,000
Music graduate, minimum 2 years press experience	
SALES MANAGER	£25,000 NEG
Minimum 3-4 years music sales experience preferably in indie label	
LABEL ASSISTANT	£17,000
Talent player, sacrosanct skills and proven music experience	
TV RUNNER	£10,000
Irresistible opportunity for bright junior	
A&R / BUSINESS AFFAIRS ASST.	£14,000
Solid administrative, numerate with good Excel	

Relevant and 'Spiracy'  
fascinated and 'Business'  
Suspect that

handle  
0171 935 3585

Expanding London based independent label seeks  
Financial Assistant

Would suit part-qualified accountant or recent Accounting graduate. The post would initially be on a part-time basis (3/4 days per week).

Please send CV along with covering letter and financial requirements to:  
Harry Martin, PO Box 4029  
London SW15 2XR

## MUSIC TELESales

Telephone sales person required for independent dance music distributor. Previous music industry experience is NOT necessary but a successful track record in sales is essential. The successful candidate will be enthusiastic, self-motivated and demonstrate the ability to set up and maintain a customer base, together with keen interest in dance music.

Salary: Basic + commission  
To apply please send CV and covering letter to Merris Cechowicz, Managing Director, MDJ's Music Machine Ltd, Unit 11, Forest Business Park, South Access Road, Walthamstow, London E17 8BA.

For enquiries related to this position, contact Romay Anderson on  
0181-520 7254



RETAIL FOCUS: **3 BEAT**

by Karen Faux

When dance specialist 3 Beat launched its website at the beginning of March no less than 30,000 people logged on during the first week. Its online launch party - featuring exclusive mixes by John Digweed, Graeme Park and John Kelly - is only just coming to an end and store manager Pezz is delighted by its overwhelming response.

"We ran a massive ad campaign across the dance press stressing the fact that the site was the only place fans could sample the mixes. With the help of a US internet hosting company, we arranged unlimited streaming, enabling any number of people to listen to the mixes simultaneously. This gave it a real party quality," he says.

The launch of the website represents an exciting development for the renowned Liverpool shop, which is currently favoured by top DJs as the place to buy progressive house, garage and trance. Apart from providing information about the store and its associated labels - 3 Beat Records and Glow -



3 Beat: popular with influential DJs

the website also gives up-to-the-minute mail-order information.

Having beaten off a number of underground dance store competitors in the area,

**3 BEAT'S TOP 10**

1. SKF - Childhood Fears (Pure)
2. New Atlantic - I Know 99
3. Life On Mars - Life On Mars (Quad)
4. Paris Ref - Git Wit Me Remixes (Glow)
5. Donna Allen - He Is Joy (Soulfire)
6. Steve Morley - Reincarnation (Neo)
7. DJ Jurgen - Better Off Alone
8. Johnny D & Nicky P - Yes You Play (2 Play)
9. Veracocha - Carte Blanche Remix (Positiva)
10. Macs Zimms - All Over The World (2 Play)

3 Beat continues to benefit from its close proximity to legendary dance club Cream. "A lot of powerful DJs come here every weekend and they generally come in to the shop," says

Pezz. "For example, Paul Oakenfold, Nick Warren and Boy George all regularly visit."

While the store undoubtedly has the edge with progressive house, it also stocks everything from Top 40, UK and US house to techno. The store's biggest sellers are Donna Allen, who is making a successful return with He Is Joy, while DJ Jurgen's Better Off Alone is shaping up for huge crossover potential now that it is licensed to Positiva.

As far as sister labels 3 Beat and Glow are concerned, the store provides a perfect A&R source. "There is a lot of payback between the store and the labels," says Pezz. "We can get on top of tracks before major record companies hear about them and then decide whether to release them ourselves or sell them on to a major label."

In October 3 Beat intends to celebrate its 10th birthday with a big party. "We all feel very positive about the way the business is going," says Pezz. "We are tailoring our business to the direction the industry is taking."

**IN-STORE NEXT WEEK (from 19/4/99)**

**Radio Single** - Lynden David Hall; **Windows** - Reef, Universal campaign with CDs for £7.99 each or three for £21; **In-store** - Mozart Arias; Reef, Dark Star; **Press ads** - Steve Reich, Discover The Classics 3, Rachmaninov Vespers, Electronic, Freddy Fender



**Singles** - Barbara Windsor, Suede, Electronic, Deetah, Honeyz; **Albums** - Funky House, Andrea Bocelli, Eminem, Bruce Springsteen, James Last, Take A Break; **Videos** - Screen 2



**In-store** - three videos for £15, Advantage card bonus points on selected music and video titles, three classical CDs for £10, two music cassettes for £5



**Album of the month** - Mogwai Display board - Add N To (X), Atari Teenage Riot, Herbie Hancock, Dr Doobie, Da Doo, Phreaz Noize Plunk, Gas, Gus, To Rococo Rot, Clinic (vinyl exclusive to GWN stores)



**In-store** - Reef, The Cranberries, Catatonia, Tom Waits, Ally McBeal, Ultrasonic, The Big Lebowski; **Press ads** - Texas, Armand Van Helden, Basement Jaxx, Fatboy Slim, Faithless, Elliott Smith, TQ, WestLife



**Album** - The Cranberries; **Windows** - Reef, Honeyz; **Listening posts** - Reef



**Album** - Reef; **Windows** - The Cranberries, Catatonia, Velvet Goldmine; **In-store** - Bruce Springsteen; **Listening posts** - Tom Petty, Tom Waits, Ultrasonic, LadySmith Black Mambazo, Supertramp, Robert Palmer, After Eden/Superstitions, Nightmares On Wax; **Video** - Seventies movies promotion



**Singles** - UB40, Texas, Busta Rhymes and Janet Jackson, Fatboy Slim, WestLife; **Albums** - Heartful Of Soul 2, Bonkers 6; **Video** - Velvet Goldmine; **In-store** - Thomas The Tank Engine videos for £9.99 each or three for £20



**Singles** - Electronic, Suede; **Albums** - Chris Bangs, DJ Rap, Jan Garbarek, Heavy Shift, Liz Horsman, Joli; **Windows** - Blackstreet, Bruce Springsteen, Catatonia, Ultrasonic, South Park, Suede; **In-store** - CDs at £6.99, Screen 2; **Radio ads** - LadySmith Black Mambazo (Talk Radio); **Press ads** - Female Touch 2, New Hits '99, Maximum Speed, Cartoons, TLO, Beautiful South, Eminem, Marc Almond, Suede, Honeyz, Mishka, Jimmy Nail, Ally McBeal, Bruce Springsteen, Reef



**Selecta listening posts** - Man Or Astronaut, Sound Price sampler, Light Of The World, Tom Waits, W.A.S.P.; **Most recommended retailers** - Howard Wether, David Hillyard, Jiving Jamboree 2, Small Faces, Steve Marriott, Swing Cats



**Singles** - UB40, Basement Jaxx, TQ, Faithless; **Windows** - Catatonia, Tom Waits, Monoc, full-to mid-price album sale, Texas, Reef, Omnisul, The Cranberries, Ally McBeal; **In-store** - Ally McBeal, Catatonia, spring sale, Faithless, Warner Home Video sale, Monet, Tom Waits, Search For A DJ competition, Ignite PAS



**Single** - Texas; **Windows** - Texas, The Cranberries, Reef; **In-store** - Ultrasonic, Beverley Knight, EB King; **Press ads** - Busta Rhymes feat Janet Jackson, Fatboy Slim, Korn



**Album** - Honeyz; **Windows** - Honeyz, Reef; **Listening posts** - Reef



**Singles** - Martine McCutcheon, Blackstreet; **Album** - Abba Pater; **In-store** - Kele Le Roc, Gatorcrazer Red, Noel 42; **Press ads** - Orbital, Echo And The Bunnymen, Cartoons, Female Touch 2, Ace Of Base, Carol Stator

**ON THE SHELF**

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



**M**artine McCutcheon has outdistanced all competitors to be our top singles performer this week. The TV documentary screened on the day of the record's release did a good job in securing awareness and we expect to see sales take another rise at the weekend. The school holidays always affect business with singles and pop compilations selling particularly well. **Now! 42** has been streaming out.

Although **Stereophonics' Performance And Cocktails** has been out for around five weeks it is still in our top three. **V2** have sustained discounts on re-orders which has enabled us to make the most of its potential. At the moment we are offering the two **Cora** albums for £20, which is proving a popular deal. We took on a lot of stock of **Forgiven Not Forgotten** when it was available at mid-price and there is still big demand for both albums.

There is a lot of talk about the need to push singles prices up to full price in their first week of release, but from our point of view there is the worry of being left with a lot of high-price stock that can't be shifted. Last week I was happy to sell **Eminem** at £2.99 because it was a bankable release but I would be unlikely to buy in singles at a higher price when they are for lower profile artists.

We recently expanded our two for £10 budget range and have committed to more **EMI** Gold and **BMG** Chandlen titles. Although we are primarily a chart shop, it makes sense to develop the lower end of the spectrum and we are seeing a good return on acts such as **Hot Chocolate**, **Blondie** and **Ebibles** best of's.

Apart from devoting more space to budget, we are also in the process of planning a complete in-store refurbishment. We recently installed a new counter and will soon be giving our facade a complete makeover."

**ON THE ROAD**

**DAVE TOMKINS,** Sony  
sales rep for East  
Midlands/East Anglia

**I**'ve been with Sony for three years now and I enjoy the fact that my area provides a good cross section of retailers that do well with all types of music. This week most stores are upbeat following healthy sales over the Easter period. Singles were particularly buoyant and we have had big success with **B'Witched**, **Mariah Carey**, the **Abba** tribute track and **Reef**.

With album re-promotions on **B'Witched**, **De'Vee**, **Charlotte Church** and good business with the second **Gatorcrazer** compilation from the **iNcredible** dance label, life on the road is particularly hectic at the moment and shows no prospect of slowing. This week I have been pre-selling singles from **The Lanterns and TQ**, whose single **Bye Bye Baby** looks likely to repeat the top five success of his debut. I am also pre-selling new albums from **Ben Folds Five** and the second in the **iNcredible Sound Of...** series, mixed by **Goldie**. I am getting a very good

reaction from dealers to upfront plays of new signings **Overman** and **Glasgow Gangsters Funk**, along with what promises to be the next massive hit from **The Offspring**.

This week most promotions are lined up around the release of new singles from **Kula Shaker**, **Silverchair** and **South Park's Chef** while retailers are hotly anticipating new albums from **Jamiroquai** and **Travis**. Looking further ahead we are expecting big things from new signing **A1**, who are on tour with **Steps**, guitar girl band **Heppner** and singles from **Lauryn Hill** and the **Manic Street Preachers**. The multi-million selling **Dixie Chicks** are coming to the UK soon to play live and we are giving them a big build up to maximise their sales prospects.

The one album I am really looking forward to hearing in full is **Lettfield's** new one on Higher Ground. After having listened to four tracks at Christmas, I am sure it will be well worth the wait."

A bunch of space cowboys? Dooley's not too sure, but there was definitely some virtual insanity going down when Sony's top non-hat wearer PAUL BURGER (left) and MUFF INWOOD, the head of Sony S2, Planetarium last Thursday to provide key retailers and Sony's international affiliates with their first taste of the band's forthcoming album, *Synkronized*, which is set to land in June. Offering healthy slices of string-fired disco plus heavier dance beats, this one looks set to fly.

Remember where you heard it: May 11 will prove to be a highly significant day for one Jeremy Marsh. Not only will it be his 39th birthday, but he will also be hosting his **leaving bash** and – word has it – revealing his next plan of action...Dooley hears PolyGram/Island's **Richard Manners**, meanwhile, has finally just settled his **severance deal** with his former employers...While the autograph hunters haven't apparently been blocking his path to work after his dazzling TV appearance on the Martine special, **Hugh Goldsmith** has been having something of a hectic time of late. First there was the **birth of his son**, then last week overseeing the small matter of launching his latest star's chart career. "I'm a relieved man," declared Goldsmith who tonight (Monday) will have more than enough reasons to rejoice with planned celebratory drinks with **Martine and staff at Virgin Towers**...Talking of hitting the top, **Virgin** was yesterday (Sunday) hoping to make the top grade in a somewhat different style thanks to its



Madonna and George Michael didn't turn up one of their favourite eateries – London's swanky restaurant Momo's – but **QJ Records** more than made up for them with Tom Jones. The Welsh crooner, who spent much of the evening chatting to Catherine Zeta Jones, was there along with the likes of Goldie and Talvin Singh to help QJ celebrate the launch of *Arabasque*, a compilation of Arabic music (see Reviews, p25). Pictured are (F-R)

Mr Momo himself, HOURAD MAZOUZ and QJ's consultant CAROLINE TRUE alongside chairman GUY HOLMES, who all collaborated on choosing tracks for the compilation along with resident Parisian DJ Francis Peyrat.



latest **co-promotion deal**. That's because it was linking up with the **Arrows Formula One** team to sponsor their cars at the Brazilian Grand Prix...Dooley's website of the week is the cheeky **Official Lego Street Preachers** at <http://isp.fortunecity.co.uk/> which is fast becoming cult viewing...Speaking of internet cults, **David Bowie's** got his own radio station at <http://www.rsradio.com...>Which fierce deal is about to sprout into something bigger?...**The Honeyz'** Heavenli will be replaced by Mariama from the girl-band **Solid Harmonie**...Spotted entering the Sony building last week was one **Mica Paris**...X'm turned into X-rated last week when one bonkers listener decided to **strip on air** (however you do that). More disturbingly she did all this for tickets to see Ben Folds Five... Dooley notes that Abba were outselling Steps on the albums chart yesterday (Sunday)... **Columbia US** is going to be kicking itself after it signed just

the single, **Kiss Me** (set for UK release on May 17), and not the album from Squint Entertainments' **Sixpence None The Richer**...Staying with records from America, **Baz Luhrmann's** *Everybody's Free (To Wear Sunscreen)* on Capitol sounds inspired...**Robbie Fowler** may well snort, but Dooley is proud to pass on details of solicitors **Sheridans'** 11th annual football tournament in aid of Nordoff Robbins. It takes place on Saturday, June 20. Ring 0171-404 0444 for more details...On the subject of footballers, if **Michael Owen** does ever take up a singing career it seems only appropriate he should sign for **Rob Dickinson's** label. With Rob having called his new venture Instant Karma, a new **Walkers Crisps** TV advert featuring

Owen is using the very same Lennon track....

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When it comes to **size**, it seems there are very few bigger in the classical game than rising counter tenor **ANDREW SCHOLL**. But, judging by the photographic evidence, **Scholl himself** (left) and **Decca UK** head **DICKIN STAEK** appear to be in dispute over just how tall this guy really is. What is certain is that the new Decca signing is causing a

buzz in the classical world with Heroes, his debut release for the label. The launch party for the album, held at Hamilton Place, even attracted the attentions of The South Bank Show, adding a further large helping of cultural kudos to the singer, described by *Opera Magazine* as "the most glamorous in the modern history of this kind of singer".

## new music week

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