



**ANALYSIS:** The majors are rethinking how they approach the task of **SOURCING TALENT**  
Satellite labels 6

**ANALYSIS:** Who were the winners and losers in the **MARKET SHARES** battle last year?  
1998 results in full 8

**ALERT:** The long-awaited sixth album by **BLUR** is being hailed as their best yet  
Talent 10

**SPECIAL REPORT ON PR & PLUGGING COMPANIES**

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# musicweek

## BBC plans millennium megashow

by Paul Williams  
The BBC is preparing to celebrate the new millennium by staging the biggest radio and TV music event in the corporation's history.  
Around £10m has been earmarked for Millennium Music Live, which will take place during the second May bank holiday weekend next year and will range from a series of specially-staged superstar concerts to performances from thousands of amateur musicians across the UK.  
"It's a lifetime opportunity for the BBC," says festival director Bill Morris. "I've no doubt it will be the biggest music event the BBC has ever mounted and will probably be

the biggest the country has ever seen."  
Official organisations including the BPI and the Arts Council are already involved in initial discussions for the five-day event, which will take the BBC's annual one-city Music Live concept nationwide and cover all types of music. Promoters such as Harvey Goldsmith are also being brought on board.  
"It's a clever idea. There's a lot of opportunity to sell this," says Goldsmith. "To me, it's a follow-up to what we did with the National Music Day, but at last it's getting a focus."  
No artists have yet been announced for the festival, which



runs from May 25-29, but Morris says one of the plans is to have at least one world superstar concert in each of the BBC's 13 UK regions. Multi-artist concerts akin

to Live Aid are also under consideration. "It's not unreasonable to assume there might be events of that scale and that calibre," says Morris, who initially came up with the idea of turning Music Live – which takes place in Glasgow this May – into a one-off national event.  
The BBC is lining up more than 1,000 hours of live or recorded coverage of the event which will include extensive broadcasts on national, regional and local radio, while BBC TV will put out 24 hours of non-stop live coverage on the final day across BBC1, BBC2 and BBC Digital.  
"We'll be using all the BBC's outlets to reflect what's going on,"

says Morris, whose aim is to involve every amateur and professional musician in the UK, while appealing to every age group and every taste of music.  
"The joy of this festival is you've got the 18-year-old clubber who can be going off to a special club night with, let's say, Pete Tong while his or her grandparents go to an all-star edition of Friday Night Is Music Night," he says.  
A huge climax to the festival is promised which could include Lou Reed's Perfect Day – used in a BBC campaign in 1997 to promote the diversity of its music coverage – being performed in a link-up with artists around the UK.

## Three are promoted in editorial moves at Music Week and MBI

Music Week news editor Tracey Snell has been promoted to the new post of managing editor in a restructuring that also sees the promotion of reporter Paul Williams to the role of chief reporter.  
In her new role Snell will extend her job from overseeing the magazine's news pages to also handling the day-to-day control of other areas of MW.  
Williams will continue to play a linchpin role on MW's news desk, as well as developing the magazine's coverage of other areas including UK acts'

performance internationally.  
Meanwhile on sister magazine *Music Business International*, assistant editor Hamish Champ has been promoted to managing editor.  
MW and MBI editor Ajax Scott says, "These well-earned promotions reflect the contributions that Tracey and Paul have made to MW and Hamish has made to MBI. They will also enable me to commit more time to the future development of MW and MBI to ensure that both magazines adapt to serve their readers as comprehensively as possible."

## Marot lands hot-seat at Universal/Island

The newly combined Universal/Island company has started to take shape following the confirmation of Marc Marot as managing director and Mark Crossingham, currently general manager at Universal/Interscope, as his number two.  
Although a new contract with Marot had still not been signed by Friday lunchtime, Universal Music Group UK chairman and ceo John Kennedy says he was "working at the job".  
Room within the new label is also being found for MCA/Geffen's general manager Matt Voss, who has been found a role in international. However, the future of Island's newly-recruited general manager Jason Guy still remains uncertain, though



two weeks. Jeff Colombo, currently acting managing director of Universal UK, will shortly be relocating to Sussex Place, initially to support Kennedy with the integration process. It is still expected that around 60 staff will lose their jobs in the restructuring, including several from PolyGram's HQ.  
On the publishing side, MCA/PolyGram vice president of UK and Europe Paul Connolly says he is not as far advanced as the division's sister record labels. In assessing how to combine the PolyGram/Island Music and MCA Music operations. However, he says he has instigated a search for new offices to house the combined group in west London.

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Boyzone have recorded a cover of Billy Ocean's number one single *When The Going Gets Tough, The Tough Get Going* for release next month to raise money for Comic Relief. The song, which spent four weeks at the top of the charts following its original release on Jive in January 1996, was recorded last Thursday and Friday evening at Metropolis Studios in London. It has been co-produced by Biff and Julian Gallagher, with assistance from Jeremy Wheatley. The single will be released on Polydor on February 22.  
Meetings are taking place this week to find comedians to appear in the video and Boyzone are understood to be planning to perform the track at the Brits.



## 1998 Eurovision runner-up joins UK song shortlist again

Scott English, co-writer of last year's Eurovision runner-up *Where Are You Now?*, is again challenging to win the song contest for the UK.  
*Wait Until The Morning* – which he penned with Matteo Sargese and Debbie French – has been shortlisted for this year's Great British Song Contest, although at present no artist has been announced to perform the song.  
Last year Imaan's performance of English's entry lost the competition by just seven points to the Israeli song *Diva*, performed by Dana International.  
Songwriters Mike Connors and Paul Brown have also made it

through again to the final night and for the second successive year are paired with 17-year-old singer Alberta, whose track *So Strange* will be released by RCA.  
The other shortlisted entries are: *You've Taken My Dreams*, written by Bob Marshall and John Miles Jr (whose father John Miles had a number three hit with Music In 1976); *Fly*, written by Cheryl Beattie and Kit Hain (which the Eternal label is planning to release); *Say It Again* by Paul Varney; *All Time High* by Marc Andrews; *Separate Lives* by Susan Black; and *Until You Saved My Life* by Peter King and Lee Monteverde.

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## Brits boost exposure with US network slot

The Brit Awards are on course to reach their highest global audience yet after winning a network slot on US television for the first time and finalising other groundbreaking deals.

US network ABC - which has previously screened the show in different slots on its affiliate stations - has agreed to schedule this year's event for a two-hour nationwide broadcast going on the evening of March 6.

The deal is just one of several new agreements being brokered in major territories by Eagle Rock Entertainment. This year's show is to return to German TV for the first time in three years and Eagle Rock is also working on a first network slot in Australia. Eagle Rock television sales manager Alex Fraser says advanced discussions are also underway regarding a broadcast in China, previously a closed market for the Brits show.

More than 100 countries have so far agreed to take the show, compared with 80 at this same stage last year. More than 120 are finally expected to be on board.

The Offspring's Pretty Fly (For A White Guy) was yesterday (Sunday) lining up to become the seventh new UK number one single in as many weeks after outselling its nearest rivals Terrorvision and TQ by more than two units to one last week. Its success comes on the back of strong support for the video on both MTV and The Box, while the single has also been heavily backed by Radio 2, Atlantic 252 and Xfm. The US band, whose 1994 album *Smash* sold 11m copies globally, were yesterday also heading for a Top 20 placing for the first time with their Americana album. Robbie McIntosh, Columbia's director of promotions, says, "We're all really excited because this is the first Offspring project on Columbia. One of the main reasons it's a hit is it's one of the few alternative radio records which have completely crossed over."

## Unique turns Ginkgop for new radio link-up

Unique Broadcasting is looking to increase its activity in the radio production sector after forming a second joint venture with a broadcaster.

Unique, whose interests include the Pepsi Chart for commercial radio, has teamed with Chris Egan's Ginkgo Media Group to form radio production company G One. Based initially at Unique's offices in north west London, it will be run by Claire Marshall, former channel manager of Asian music TV service Channel V.

Last July Unique formed a production company with MTV. Called MTV Radio Productions, it recently won its first programming contract, to deliver the Walker Brothers' MTV produce the music feature starting on Virgin Radio in March.

Simon Cole, Unique's chief executive, says, "The Ginkgop joint venture is primarily aimed at the UK market, whereas the MTV UK venture is European. Also, the MTV venture is designed to access MTV's rights while this is very much about thinking up new ideas from a blank sheet of paper."

# Big life goes to wall as Testar fails in receiver

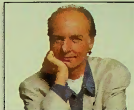
by Robert Ashton

Big Life Records has gone into receivership with debts of around £3.7m, after chairman Jazz Summers lost a six-month battle to save the company by attracting new investment.

TV compilation specialists Testar Records, which has a 10% stake in Big Life, appointed administrative receivers. Price Waterhouse Coopers to the label last Monday (January 18) by activating a debenture giving it a claim on the assets of the independent.

Big Life is already facing a winding-up petition that was served by Pinnacle on December 9 last year but was postponed until February 4. Michael Smith, director of legal and business affairs at Zomba, which owns the distributor, says he is still considering whether to proceed with the order.

Summers had been searching for investors since the middle of last



Summers: 50 Top 40 singles

year. He says he held detailed negotiations with one major potential in place a company voluntary arrangement (CVA) on November 18 based on obtaining funding. However, the investment and CVA deal collapsed on December 15, leaving him with few options.

"We are good at finding acts and breaking them, but today it costs a fortune to do it and as an indie you haven't got a big pit to draw on," says Summers. In the 10 years since Big Life was first launched,

Summers claims to have had 50 Top 40 singles, 13 of them in the Top 10. Successes have included Yaz, Nighty by Nature and De La Soul. Its recent roster includes Truce, Celestia and Damage, who have had three Top 10 singles.

Summers says Big Life owes about £1.5m to outside creditors, including Dament Audio and Pinnacle. £1.3m to Testar and £900,000 to himself and fellow director Tim Pary, who has made personal loans to the company and not taken salaries. Summers, who also manages acts including The Verve, says his other companies Big Life Music and Big Life Management, which are unaffected by the move, also lent the record label money.

Graham Williams, international business affairs director at Testar, says, "The reality is they were fighting a battle to save the company. It is a great shame, but I'm sure it won't be the last we hear of Jazz."

## Sony moves Russell to new strategic role

Five years after setting up Sony Music's centralised European operation, Paul Russell has been promoted to the newly-created role of chairman.

Russell, who was appointed SME Europe president in 1993, will retain overall responsibility for Sony's operations in Europe and South Africa. Sony Music International president Bob Bowlin says the promotion will enable Russell to spend more time directly assisting him in developing the company's strategy.

Meanwhile, Sony Music France president and ceo Paul-Rene Albertini has been promoted to the newly-created role of executive vice president, SME Europe, supporting Russell.



# Sine backs Gold's Xtravaganza with worldwide licensing deal

Sony Independent Network Europe has struck a licensing deal with Xtravaganza in a move the specialist dance label says will help it to build on its early UK successes and achieve a global profile.

The three-year agreement - Sine's first UK partnership since its deal with Sixty/Loaded a year ago - will see Sony inject backing into Xtravaganza in return for international rights, though it is understood that Sine has not taken a stake in the label. The Sony division also understood to be close to finalising another UK-based deal to back a start-up pop label.

Sine senior vice president Mark Chung, says, "Alex [Gold, Xtravaganza's founder] has great ears and Xtravaganza is a really good club-oriented label with strong international potential."

Chung says Xtravaganza's repertoire does not overlap with that of Sine's other partner labels, which



Gold (J) and Chung: celebrating deal include Creation, Nude and independent. "This is very different from the Skin deal," says Chung. "We're not expecting immediate pop radio crossover from Xtravaganza but more long-term development." Xtravaganza's *Boleatic/Bliss* repertoire will be channelled through Sony's international DancePop network.

According to Gold, Sine has exactly the right kind of commitment and enthusiasm for the label. "They also have extensive know-

edge of the world market," he says. "This deal leaves us with complete creative control, strengthening our presence in the UK and moving us onto the global platform."

Since Gold launched Xtravaganza in August 1995 it has enjoyed success in the UK Club Charts and secured 11 Top 40 hits with releases by Airscape, Disco Citizens, Black Connection and Chicane. Its current priority is Chicane, whose last single, *Strong In Love*, was co-produced by B'Witched mastermind Ray Hedge, who is also working on the set's as-yet-untilted new single featuring Clannad's Maie Brennan.

● Sony UK has terminated its label deal with Steve Jovine's Jovino. A Sony spokesman says, "Steve is an excellent A&R man whose track record is second to none, but sadly his label arrangement with us didn't reach its full potential. We wish him every success."

## news file

**HAIN STEPS UP AT VIRGIN RADIO**  
Virgin Radio promoted Bobby Hain to the post of programme director, replacing Geoff Holland who has moved to a broader role within Ginkgo Media Group. Hain, former assistant programme director, had a major role in the first new signing almost immediately after his elevation, bringing in Sony Radio Award-winning team Pete Mitchell and Geoff Lloyd to the station from Key 103. Virgin is now looking for a new head of music.

**MAJORS SIGN UP TO NEW DEAL**  
BMG Entertainment and EMI Records are helping up to the government's New Deal scheme to help the unemployed find work. The scheme, aimed at 18- to 24-year-olds, is expected to give successful applicants the opportunity to work across a range of departments from A&R to promotions.

**HOLLIER QUITS LEOSUNG ROLE**  
Tim Hollier, deputy chairman of the Independent Music Group's Leosung record label, will be leaving the company after nearly two years. IML chairman Ellis Rich says Hollier plans to concentrate on his other business activities including his role as a main board member of the newly created British Academy of Composers and Songwriters.

**LABELS PLAN VALENTINE ALBUMS**  
Compilations companies are aiming to take advantage of the Valentine's Day market with the release of love-themed albums on February 1. Universal Music Group and Warner have teamed up for the release of *Love Songs on the Polygram TV label*, while BMG's Global TV will be releasing *The Greatest Rock 'n' Roll Love Songs*. Virgin/EMI, meanwhile, will be issuing *The Best Sixties Love Albums in The World...Ever!*

**MTV EUROPE SETS AWARDS DATE**  
MTV Europe has set a date of November 11 for the sixth annual MTV Europe Music Awards which will take place at The Point in Dublin. The two-hour show will comprise 16 award categories and 10 live performances.

**TRING MAN JOINS MCPSP-PRS**  
Steve Porter, finance director of Tring International, which collapsed into receivership last November, is joining the MCPSP-PRS Alliance in a similar role on February 1. He replaces Pablo Lloyd, who is leaving to join the new government-sponsored University for Industry. Porter had been with Tring since 1996.

**CLEOPATRA TO HOST TV SERIES**  
Two leading pop acts are set to raise their TV profiles next month when they begin fronting TV shows. Cleopatra's seven-part weekly comedy drama, *Comin' Atcha*, which is loosely based on the day-to-day adventures of the WEA signings, begins on ITV on February 5. A day later Boyzone's Ronan Keating will begin hosting new BBC1 talent show *Get Your Act Together*, which will feature award-winning singer-songwriters with leading industry executives such as producer Ray Hedges. Both shows are being produced by initial makers of the Brit Awards.

## ROCK MAKES A QUIET COMEBACK

Nine months ago *Music Week's* sister magazine *MGI* ran a cover story examining rock's mid-life crisis. In the face of the genre's declining sales in many territories, the absence of any new superstars capable of selling around the world and an overall sense that not much exciting music was being produced, we asked whether rock still mattered. And not only to fans, but to the record industry. The global picture might not have changed much, but less than a month into 1999 the situation in the UK at least looks encouragingly different.

The general consensus across the industry a few months ago was that the musical story this year would continue to be pop and R&B. That may be true - Radio One's playlist is currently bursting with Busta Rhymes, Tatyana Ali, A+, Kiesha Laye et al - but there are already encouraging signs that guitars are making a comeback. Whether it is the speed with which radio is embracing Gay Dad's debut or the growing groundswell of support for Mercury Rev, there definitely seems to be a sea change underway. Even House Of Pain's Everlast has made a surprisingly convincing switch from straight-up rap to bluesy guitars, while Simon Fuller is on the verge of closing the deal for his punk-pop trio Teenage Rampage.

Of course the release later this year of high profile albums by acts such as Blur (previewed in *Talent* this week) and Radiohead books well. But even more encouraging is the emergence of acts like the Beta Band, Elliott Smith and Mercury Rev more by word of mouth rather than press hype or vast marketing campaigns.

We have been down the latter route too often before. Remember the New Wave of New Wave? Or the casualties of Britpop? For precisely this reason the Gay Dad posters that currently cover every hoarding and lamp post in central London may provoke scepticism about that band's long-term prospects. But there genuinely seems to be more opportunity for organic growth than for a long time. That bodes well for artists' careers - not to mention the careers of those trying to develop them. *Alex Scott*

## TILLY

## LOOKING BEYOND MIDEEM

Happy New Year - and welcome to those of you who are reading this nursing hangovers down at Mideem. Whatever people say about the event, there are a couple of things you can always be sure of: Cannes only ever gets more expensive; and there's always something interesting that comes out of Mideem, not least musically - just think of The Tamperer that was first heard in the south of France last year. Let's hope this year is no different - and more generally that 1999 shapes up to be another good year for the record industry with plenty of new acts and new types of music coming through.

But spare a thought at this time for all the people at PolyGram and Universal who for the past two months have known that 80 of them are going to be made redundant, without knowing which ones it will be. They must have had a great Christmas and New Year.

Let's hope, now the senior management in Unigram know they are restructuring the four companies to three, they will put the employees out of their misery, and that most of the unfortunate ones get re-employed in our industry.

So many people have called me with their thoughts once again on the Brit nominations - and most of them are unfavourable. But guys, there's one thing you have got to remember: all the record companies and associations have a vote, so the nominations reflect the choice of the industry. Even so, it is hard to comprehend the omission of Boyzone and the Spice Girls, and where Nell Finn, Lynden David Hall and Air fit in God only knows, so I have some sympathy with the complainers.

I bet the controversy was welcomed by the Brits PR company, since it guaranteed wider media coverage, and no doubt it will still be a great occasion, broadcast as it is to over 120 countries around the world. Given the price of tickets, there won't be many small independent companies in attendance, but I guess it's not meant for them anyway.

*Tilly Rutherford's column is a personal view*



by Tracey Snell

Artists are facing a four-month delay in receiving royalty payments worth an estimated £12m following changes to the way income earned from TV and radio performances is distributed.

Last June, record company-owned collection society PPL reached an historic agreement with artists' groups AURA and PBRMA establishing a basis from which payments would be made to featured and non featured artists such as session musicians during the next two years. It followed the introduction of an EC directive granting all artists individual statutory right to payment.

The first distribution under the scheme was scheduled to take place in February but has now been put back until June. The delay has been blamed on a lack of performer data, particularly in relation to older

## New shareholders aid Eagle Rock expansion with £3.3m injection

Eagle Rock Entertainment has raised £3.3m in equity finance from two new shareholders - Edel Music and computer chip maker Intel - to bankroll further expansion.

Germany-based Edel's investment cemented an existing relationship with Eagle as it is already the group's principal audio distributor in Europe. Intel's finance will be used to assist Eagle in developing electronic distribution of its audio and visual repertoire.

The investment comes as Eagle Records is in the process of beefing up its top management team. International director Lindsay Brown has assumed the new position of deputy managing director in addition to his current responsibilities, while product manager Joe Munns has been promoted to marketing manager.

Brown says the changes are primarily designed to cope with the signing of veteran stars Status Quo and Robert Palmer, who will be delivering new albums in March and April this year, and to handle the growth of the 18-month-old company.

## Goldsmith slams Dome's live music facilities

Harvey Goldsmith has launched a scathing attack on the Millennium Dome on the grounds that it offers no opportunities to put on full-scale live music concerts.

Speaking at The Event 99 Show conference at the London Arena, Docklands last Thursday the promoter blasted the project for having "no performance space". Instead he said it was just full of "yesterday's technology trying to show a peak at what tomorrow is".

"I don't think it has been thrown away on the Dome, which works for nobody except consultants who are making a fortune out of it," said Goldsmith, who criticised the fact that people using public

## We're annoyed over PPL delay to £2m artist payouts



Andrews: 'disappointed by delay'

tracks. "We are all disappointed by the delay but unless performers register or claim there is no way to pay them," says PPL chief executive Charles Andrews.

According to PPL, despite substantial campaigns by itself and PBRMA to inform performers about claims procedures, just 17,000 artists registered by the first cut-off

date for claims last August and less than half of these have subsequently made claims.

PPL is to carry out an intensive research programme in an attempt to fill in the missing gaps in the data and says artists will receive interest on their June payments. However, the delay has infuriated AURA, which represents mainly featured artists. "Up until now featured artists have been paid by PPL. It's not quite right to say they haven't got all the information," says AURA head of international John Glover.

AURA has written to PPL, demanding that its members are paid in February as planned. However a PPL spokesman says that will be impossible. "We can't separate AURA and PBRMA members. Incomplete information on a track can affect payment to those members we do know about," she adds.

## Point's purchase of Carlton paves way for budget entry

CD manufacturer Point Group has acquired Carlton Communications' budget business, just weeks after purchasing some of the assets of budget specialist Tring International.

The deal gives Point instant entry into the budget and super budget markets with established brands such as Pickwick and Hallmark, whose catalogue features Duane Eddy and country music legend Johnny Cash among others.

A new company, Hallmark Music & Entertainment, has been set up to handle the labels as well as Point's new Indigo budget/mid-low price brand, which is being launched at Mideem this week. Marcello Tammaro, who joined Point as a consultant last September from THE where he was international sales director, has been appointed managing director.

"The acquisition comes just weeks after Point bought the "rump" of the assets of Tring, which collapsed into receivership last November. Tammaro says Point is seeking to raise its profile in the UK. 50% of its business is international and that the Carlton business, which it bought for an undisclosed sum, complements its portfolio.



Tammaro: building Point's profile

"We are a manufacturer and we own copyrights. What we didn't have were the labels to put them under," says Tammaro. "We'll be overhauling the whole catalogue and looking to increase the range of product available to at least 1,500 titles. The catalogue currently comprises 600 to 700 titles, he says.

Carlton, which retains its video publishing business, was the fourth largest budget albums corporate group during the fourth quarter of 1998 after EMI, Crimson and PolyGram, according to CMI. However, its performance in the overall audio market over the past few years has been far from spectacular with losses and restructurings.



Dome: 'no performance space'

venues, such as promoters, were rarely consulted about their design features before being built.

In response, a spokesman for the New Millennium Experience Company says there is a dedicated entertainment zone, adjacent to the main dome, which will incorporate a

performance space for 3,000 people. "NMEC, together with BSKYB, are in the process of talking to all the major UK promoters, including Harvey Goldsmith, managers, agents and interested parties to confirm the line-up for a series of concerts and events to take place during 2000," she says.

Goldsmith's attack came during a seminar with MCP's managing director Tim Parsons on how the live music industry can regain its slice of the leisure industry pie. Goldsmith suggested that overall the live industry is thriving, though the rock sector is now too dominated by summer festivals concentrated in too short a period.

## Peel explores the sound of the suburbs

John Peel is to front a new Channel 4 programme which will examine the music scene in different UK suburbs each week.

Sound Of The Suburbs, running at 11.40pm for eight weeks from Saturday, February 27, will feature established acts such as Aphex Twin, Coft Dolls and Robert Wyatt alongside musicians receiving their first national exposure.

"We're interested in the fact that in some of the least salubrious parts of the country touring pop stars are working away in their bedrooms," says commissioning editor Peter Grimstead. "This country has a well-vested cottage industry



Track Records, the Sixties label that launched the careers of Jimi Hendrix and The Who, is being given a new lease of life by veteran rock manager Ian Grant and top theatre impresario Bill Kenwright. Grant has been preparing to revive the label since getting permission to use the Track name a year ago from original co-owner Chris Stamp. The venture will include film, dance and back catalogue divisions. Grant will run the new label from offices in Malda Vale, Kolony, whose first single Fantastic Friend features in Kenwright's new film Don't Go Breaking My Heart, will be the first Track release on February 8. Distribution is through Finnsack. Pictured are Kenwright (centre) flanked by Kolony and Grant (far right).

# E.U. takes steps to implement international Wipo treaties

by Tracey Snel

Securing copyright protection for music distributed electronically came a step nearer last week with the adoption in Brussels of amendments to the proposed EU Copyright Directive, though senior international record executives insist that there is still much work to be done.

The European Parliament's legal affairs committee adopted between 50.60 of the 300-plus amendments proposed last Wednesday. The IFPI, which a year ago described the draft directive as a "fundamentally flawed", says the vote has put Europe on the road towards implementing the key International Wipo Treaties concluded in Geneva in December 1996.

The IFPI says the amendments would strengthen the directive by providing better protection from piracy as regards temporary copying. They also improve the right to use technical measures to protect and distribute material across digital networks, as well as providing adequate protection against hacking devices which could be used to undermine those measures.

Paul Russell, Sony Music Europe's newly-promoted chairman,



Commission petition: (l-r) Nana Mouskouri, José María Gil-Robles, Jean-Michel Jare and IFPI's Jay Berman

welcomes the committee's vote but adds, "We've still got a huge amount of work to do with legislators and regulators both nationally and internationally. We've got to make our case very strong. The [draft] Copyright Directive doesn't go anywhere near far enough. A whole myriad of protection laws are required."

Richard Griffiths, BMG's UK chairman who also has continental Europe responsibilities, agrees. "We are moving in the right direction but we have a long way to go. Let's not crack open the champagne bottles just yet," he says. The IFPI says all but one of the

issues it raised a year ago have been addressed by the committee's vote. Now it will continue to lobby for action on the remaining issue, extending the rights to broadcast in relation to multi-channel and subscription services.

The full European Parliament is due to vote on the directive in Strasbourg next month and other committees could table amendments. The document also has to go before the Council of Ministers. The IFPI believes the directive will not be implemented across Europe until 2002 at the earliest.

The vote came a day after French artist Jean-Michel Jare handed a petition, Artists Unite for Strong Copyright, to Parliament's president José María Gil-Robles on behalf of 400 recording artists across Europe. The petition, published in the Financial Times, carried the signatures of platinum-selling UK and Irish acts including Robbie Williams and Boyzone.

## newsfile

### TICKET SALES GO ON-LINE

McKenzie Group, owner of the Britton Academy and the Shepherd's Bush Empire, has launched an on-line ticket sales operation in a joint venture with US company TicketWeb. The site ([www.ticketweb.co.uk](http://www.ticketweb.co.uk)) is initially offering tickets for shows at the two venues but says it will be branching out to cover "some very major events and tours" within the next few weeks. Ticketmaster replaced a similar service last May and says it currently represents 3% of its business.

### BMG LAUNCHES NEW WORLD LABEL

New albums by acts including producer/songwriter Bill Laswell and Canadian vocalist Mary Jane Lamond are the first fruits of a joint-venture label between BMG Classics and The Chieftains' Paddy Moloney. Wicklow Records, which will cover a variety of world music, will also be issuing albums this year by Canadian jazz artist MacDonald and Finland's Vartiina.

### TV TIMES FOR NME SHOWS

Channel Four has confirmed the times for its NME Premier Awards coverage. NME Premier Review, a documentary on the winners, goes out at 11.30pm this Wednesday (January 27), while half-hour highlights of the Astoria shows are scheduled for midnight on Thursday (28) and 12.30am on Friday (29). Further highlights will be broadcast around midnight on February 6 and 7.

### ATLANTIC 252 UNVEILS CHART SHOW

Atlantic 252 is sponsoring a newly-launched two-hour chart show on Atlantic 252, starting at 5pm this Wednesday and presented by Will Clarke. The Our Price Countdown chart will be based on sales information from all of Our Price's stores. The first show will feature performances by Another Level and 187 Lockdown.

### NOTTING HILL ACQUIRES DJJJ

Music publisher Notting Hill Music has acquired the DJJJ catalogue which includes songs recorded by Shamalar, The Whispers and Dynasty along with compositions including Rock The Boat, Me, Myself and I and Classic Gas. Two weeks ago Notting Hill Music was represented on four songs in the Top 40 through hits by Will Smith's Dr. Seuss, Paul Weller and Porn Kings vs DJ Supreme.

### CAROLINE INTERNATIONAL AT MIDEM

Due to an editing error, Caroline International was omitted from last week's list of companies exhibiting at Midem this year. Key account manager Richard Dyal, general manager Nick Pogorski and overstocks manager David Gadsby are among the team to be found in the basement of the Palais Des Festivals on stands 13.18 and 15.17.

### DEAN MARSH MOVES

Law firm Dean Marsh and Company, whose clients include Celtic Storm, Eye-Q and Manumission, has moved offices. The new address is 20 Bowling Green Lane, London EC4R 0BD. The new telephone number is 0171-553 4400; the fax number is 0171-253 8186.

## Sony scores top albums hat-trick as Titanic forces classical sales surge

James Horner's record-breaking Titanic soundtrack helped classical unit sales rise by 24.1% year-on-year in 1998, according to CIN data.

The Sony Classical release, which became the biggest-selling movie score to date in both the UK and worldwide, sold more than 883,000 units during 1998 with its companion Back To Titanic selling nearly 142,000 copies. Such was the impact of the two Titanic albums that they were excluded from the sales figures the classical market would have risen by 14.8% year-on-year.

The classical sector's rise outshone the expansion of the entire albums market, which last year rose by 11.0% to 121.5m units, according to CIN. Singles sales fell by 5.2% to 73.8m units as a result of having to compete



Bolton: 10th best classical seller with the previous year's Something About The Way You Look Tonight/Gandhi in The Wind #977.

Voice of An Angel took second spot with 428,000 sales and the second Titanic album third place. Sony also had the year's 10th best seller with Michael Bolton's My Secret Passion - An Arias, all helping Sony to top the year-end classical market shares for the first time with 24.6%.

Sony Classical marketing manager Alun Taylor says, "What we're seeing now are the fruits of the changes made by Peter Gelpi [Sony's worldwide classical president] nearly three years ago."

The success of Sony Classical, which moved from joint sixth company in 1997 to reach the top last year, pushed the previous leader PolyGram Classics down to second place with 21.7%. EMI Classics took third place with 13.0%.

## Cosgrave/MoS case reaches High Court

The Ministry of Sound last week began its High Court battle with former label manager Linn Cosgrave, who left the company in September 1997 to join Sony as vice president of its dance division.

MoS sued Cosgrave two months after she left, alleging breach of contract. The writ accused her of using Ministry time and resources while a company director to set up DJ management deals for her personal benefit in breach of her contract. It also claimed she instructed staff to conceal details of her activities. Cosgrave denies the allegations.

The High Court hearing began last Monday (January 18). Among those who gave evidence last week were MoS' chairman James Palumbo. Cosgrave is due to take the stand this week.

Cosgrave joined the MoS in 1991 and became a director of seven of its companies between February 1995 and January 1997.

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# Satellite labels land with a bump

Majors rethink how they approach the task of sourcing talent  
Paul Gorman reports

Sageam's acquisition of PolyGram has inevitably meant that much attention has been focused in recent weeks on the impact of the merger on the rest of the UK industry. However, the wider wave of retrenchment and restructuring that is sweeping the record business is already having an effect on one sector in particular, namely the satellite labels, through which the majors have sought to outsource A&R. Along with staffing levels, roster sizes and marketing budgets, the big five are steadily reappraising repertoire streams in the light of reduced and more focused release schedules. Thus one of Richard Griffiths' first moves on becoming chairman of BMG UK was to centralise backroom functions for labels such as Deconstruction and Boilerhouse within Arista, downsizing in the process. Meanwhile prior to the completion of the PolyGram deal, James Lavelle's Mo Wax label left the major to hook up with Beggars Banquet/XL, while Island ended its three-year association with indie veteran Geoff Travis's Trade 2 imprint.

Over at Warner, the company is currently in the process of absorbing repertoire from China Records and Coalition Records into its central UK operation following the decision to end their status as stand-alone companies. And Sony last week confirmed that it has ended its partnership with R&D pioneer Steve Jervis and his Jerv Records imprint.

This is all very different from a few years ago, when independents and majors were eagerly climbing into bed with each other. Sine, whose "Sine" independent Network Europe (Sine) offshoot announced a new licensing deal last week with dance specialist Xtravaganza (see page 3), spearheaded the trend with Sine's predecessor LRD, which invested in labels such as Creation and Nude in return for international rights.

And it was not alone. Warner UK launched imprints such as Blanco Y Negro under Geoff Travis, all of the while developing long-term relationships with autonomous entities such as ZTT, whose nine-year deal expired at the end of 1997. And PolyGram invested in Go! Discs, although it subsequently bought out founder Andy MacDonald - enabling him to go back into the indie sector with Independents - and closed the label.

But, as sales have flattened and external influences have kicked in - from corporate restructuring to the fall from favour of Britpop - there have been seismic shifts, which, for some, are creating a leaner and more competitive market. In turn, the relationship between autonomous-run A&R sources and the majors has changed.

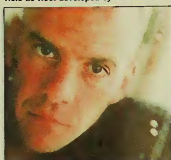
"Effectively a big 'No Entry' sign for entrepreneurs has been erected by the majors," says Osman Erlep, the former A&M managing director who originally brought Mo Wax into the major fold and is currently consulting for a number of indie labels.

"This will create enormous opportunities for the independents, not least because funding and capital for entrepreneurs is becoming more available from a variety of sources, whether it be retail and radio or investment banks."

The passing of the mania for label deals is being widely recognised. "Hopefully there will be less deals and less releases, because they're currently at ridiculous



Kelle Le Roc: developed by First Avenue

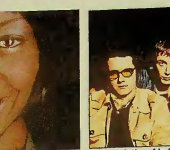


Fatboy Slim: deal with Sine a year ago

levels," says BMG's Griffiths. "At the same time, there are definitely opportunities for outside production sources who know what they are doing and can deliver."

Foremost among these are the likes of 19 Management, the company operated by former Spice Girls manager Simon Fuller, and First Avenue, the production and management unit behind Eternal, Dina Carroll and, more recently, Kelle Le Roc (signed to Polydor) and The Honeyz (Mercury). First Avenue co-founder Ollie Smallman says his company has benefited from avoiding a single label deal in favour of one-off arrangements. "We quickly realised that we are suppliers to the entire record industry, and that certain acts will only flourish within certain companies," he says. "For example, if we had done a deal with EMI, The Honeyz would never have taken off because they already have Eternal. In this game you have to avoid duplication and work with the partner who can offer most attention to individual artists."

As staff and rosters are slashed, Smallman claims, so there is a greater tendency to source acts externally. "Even during the Unigram merger we found that enthusiasm wasn't diminished for The Honeyz or Kelle Le Roc," he claims. "In fact, the majors have become more aggressive



Rialto: victim of industry merry-go-round



Griffiths: refocusing Arista

because they understand that it is difficult for them to sustain development over a two- or three-year period. We are quite happy to invest long-term and then turn over an act when it is fully developed so that the record company uses its skills in marketing and distribution."

Industry veteran Derek Green, currently overseeing China Records' absorption within the Warner UK fold, says that this is where the continuing strength of independents lies. "The majors are naturally driven by big numbers, so it's an uphill task for them to sell the first 5,000 records by a group," he says. "That's not the case with indies, who hold the key to proper artistic development."

**'We quickly realised that we are suppliers to the entire record industry, and that certain acts will only flourish within certain companies' - Ollie Smallman**

What we're seeing now is an increased polarisation between the majors and what I would call "non-aligned" independent labels."

Sony learned this lesson in 1996 when, rather than exercise its option to take full control of Creation, it left responsibility for the company's UK direction firmly in the hands of founders Alan McGea and Dick Green. Sine senior VP Mark Chung cites the deal he engineered with Skint/Loaded a year ago which is now reaping fruit with the crossover of Fatboy Slim. "The key is to leave creative and A&R decisions with the



Lavelle: linking up with Beggars/XL

original label," he says. Not all indies are looking to do deals with majors. Companies such as Zomba and Edel are becoming attractive potential partners, while Asian-focused alternative label Outcaste looked overseas for investment from US rap pioneer Tommy Boy. But these tend to be exceptions.

While Osman Erlep suggests that overall independents are now presented with a huge opportunity to increase their market share against the retrenching majors, he stresses that there is also likely to be a huge shake-out among them. "Those companies who have organised capital, management and flexibility of repertoire - like Edel, Beggars Banquet and Mute - stand to benefit. But there are a whole load of labels who don't have their competitive advantage. I predict that five out of 10

indies will very likely go bankrupt during this period, while maybe one or two out of that will last longer."

It is a strange time. And, as the merry-go-round spins ever faster, ironies abound. Take the case of Rialto, who were effectively dropped by Warner Music UK last summer when then-charman Rob Dickens oversaw their "transfer" to China Records, which at the time was only 50% owned by Warner Music Europe. Last week, with Dickens gone and China absorbed, Warner UK exercised the option for Rialto's second album.

## HOW THE MAJORS ARE RE-EXAMINING THEIR LABEL STRUCTURES

**BMG** Chairman Richard Griffiths is close to completing his model for Arista with the expected appointment of an MD. The main focus of the rejigged company is acting as an A&R source for product from labels like Deconstruction, Boilerhouse, Heavenly and Northwestside, which has enjoyed recent success with Another Level and Jay-Z.

### EMI / VIRGIN

Like BMG, EMI-related imprints tend to be wholly owned. Parlophone A&R director Miles Leonard's success with the likes of Bentley Rhythm Ace was rewarded with imprint Regal, home to critics' favourites the Beta Band. Meanwhile Food's durability as a satellite operation within Parlophone will be underlined by the release of Blur's eagerly-awaited sixth album in March. Over at Virgin, Hut has built up an enviable track

record with the likes of The Verve and Placebo, while Innocent scored instant chart success with Billie. Massive Attack's Melanchole imprint has been lower profile so far.

### SONY MUSIC

Sine's deal with Xtravaganza is the latest in a line that includes Nude, Creation, Indiana and Skint/Loaded. Sometimes the major has taken stakes in its partners but it has adopted an increasingly flexible approach - for example it has no shares in Nude, Independents or Xtravaganza. Some of Sony's other spin-offs have been slower to find success. Sony last week confirmed that it has ended its relationship with Steve Jervis's three-year old Jerv imprint.

### UNIVERSAL

As London prepares to leave the fold, John Kennedy's new structure focuses on three

companies: Mercury, which includes wholly-owned labels Talkin' Loud and Manifesto, Polydor - including Wildcard - and Universal/Island. Two years ago PolyGram acquired the remainder of Go! Discs, subsequently closing it down. Given the massive restructuring underway at present, striking new label deals with indies looks unlikely.

### WARNER MUSIC

As recently-departed UK chairman Rob Dickens prepares to launch his own label with major backing, his successor Nick Phillips is working out how to absorb repertoire from the Warner Music Europe-owned Coalition Recordings and Derek Green's China Records, which it now owns outright. Warner's joint venture with ZTT ended more than a year ago but wholly-owned imprints include Eternal, Futuretux and Blanco Y Negro, home to Catatena.

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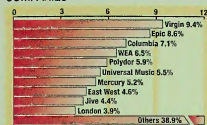
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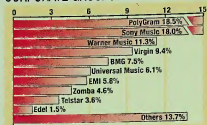
Distributed in the UK by Pinnacle Records.

## SINGLES: 12-MONTH PERFORMANCE

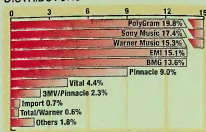
## COMPANIES



## CORPORATE GROUPS

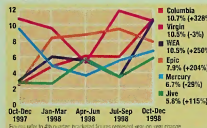


## DISTRIBUTORS

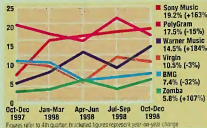


## SINGLES: 12-MONTH TREND

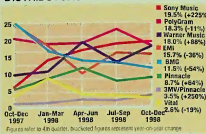
## COMPANIES



## CORPORATE GROUPS



## DISTRIBUTORS



# Virgin sets the pace but rival

Though the corporate and distribution titles remained in the same hands as in 1997, there was a significant power shift

## SINGLES

Viva Forever rather than Goodbye proved to be the Spice Girls' watchword in 1998 as they led Virgin back to the top of the singles league table.

Despite the hasty conclusions of some commentators following Geri Halliwell's departure in May, the group had a highly successful year, recording two of the three biggest singles by UK acts and helping their record company to its highest market share since the act's formation.

Unlike on albums (see opposite), Virgin had more of a fight on its hands to claim the singles crown, having slumped to as low as eighth highest-ranked singles company in the second quarter figures. The Spice Girls, as ever, came to the rescue in the following period when their first post-Geri release, Viva Forever, hit number one and returned Virgin to the top. Even a resurgent Columbia in the first quarter, when it claimed an unbeatable 10.7% share on the back of big hits by Chet and Aerosmith, was not strong enough to stop Paul Corroy's outfit being named the year's top singles company with 9.4%.

Virgin's closest challenger this time was Epic, which had led the listings in quarter two and achieved six number one singles in the year, its highest annual tally. Claiming 8.6% overall, the company provided two of the year's five biggest singles with Celine Dion's 'My Heart Will Go On' and B\*Witched's 'C'est La Vie'.

Parent company Sony, meanwhile, was having to get used to playing second fiddle to Virgin. Second and third with Columbia and Epic respectively on albums, in the singles market the Sony companies

### DATA SOURCE

Compiled by ERA from Millward Brown figures. Survey based on a weekly sample of singles sales and full-price and mid-price album sales through 4,000 UK outlets from January to December 1998 inclusive. Dealer minimum prices for LP and cassette albums £2.70; £4.25 for CDs

swapped places behind Virgin. But in contrast to Epic, whose singles successes were a mixture of homegrown and overseas acts, Columbia's third place for the year was mostly down to foreign talent.

Cher's Believe, meanwhile, straddled the path between homegrown and foreign talent as it paired a UK-signed US superstar with a domestic production. Overseas it all was executive producer and departing Warner chairman Rob Dickins, who went out in some style by leading WEA to fourth place in the singles rankings and Warner to its first single of the year since Boney M's Rivers of Babylon/Brown Girl In The Ring in 1978. By January, Believe had also become the biggest-selling single by a female solo act in UK chart history.

One place below WEA at five was PolyGram who controversially halted sales of its biggest hit - 'Boyzone's No Matter What - being logged when it reduced the dealer price to below chart qualification. Even so, the single still finished in the year's top five and was the main contributor to PolyGram's overall 5.9% share, a 40.5% improvement on 1997. A trio of other Boyzone singles made the year's Top 100, beating the group's total of three the previous year but matching their 1995 and 1998 levels. No other act has had that much representation in each of the past four years.

Twelve months previously Mercury and Universal were celebrating having the two



Cher: making history for Warner

biggest sellers of the year with, respectively, Elton John's Something About The Way You Look Tonight/Candle In The Wind 1997 and Aqua's Barbie Girl. Given the Elton John hit was also the most successful single of all time, Mercury was always going to struggle to match its 1997 share, which tumbled by 54.8% to 5.2% in 1998.

Universal, whose Barbie Girl is its most successful single in the UK, suffered less of a decline. Registering 6.3% in 1997, it scored 5.5% and sixth place in 1998.

In the corporate rankings, the impact of Candle '97 was equally evident. Although PolyGram still held on to its title with an 18.5% share, its lead on the previous year

was cut by 2,260% and it was closely challenged by Sony which led the fourth quarter with 19.2% and took second place for the year with 18.0%. That represented an 83.7% improvement on 1997 when Paul Burger's group had finished in fourth place.

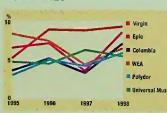
Warner also made positive strides, moving from sixth to third position with 11.3%, while Virgin progressed from fifth to fourth with 9.4%. EMI, though, had just five of the year's Top 100 singles (compared to 17 in 1997) and subsequently its share dropped by 47.7% year-on-year to 5.8% to slump from second to seventh position.

EMI's decline in the distribution sector was less sharp, but still notable. Some 22.6% down on the year, it dropped from third to fourth position to swap places with Warner. Meanwhile Sony's progress was even better than Warner's; just fifth with 7.9% in 1997, it took second spot with 17.4% in 1998 to keep PolyGram firmly on its toes. In quarter four Sony actually managed to grab the lead, but PolyGram had performed strongly enough in the previous three quarters to claim victory with 19.8% for the year.

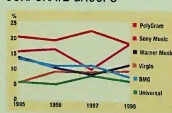
Though the corporate and distribution titles remained in the same hands as in 1997, power shifted quite significantly on singles during 1998. For Sony it was a year in which both Epic and Columbia performed magnificently, while Virgin continued to set the pace. By contrast, EMI and BMG have their work cut out in '99. Paul Williams

## SINGLES: FOUR-YEAR TREND

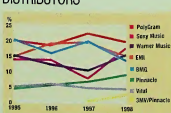
## COMPANIES



## CORPORATE GROUPS



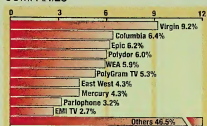
## DISTRIBUTORS



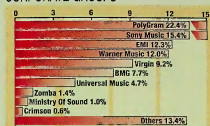


## ALBUMS: 12-MONTH PERFORMANCE

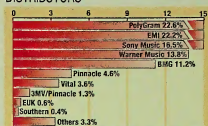
## COMPANIES



## CORPORATE GROUPS

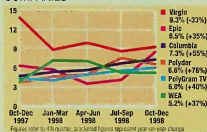


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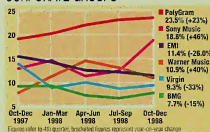


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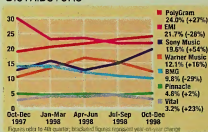
## COMPANIES



## CORPORATE GROUPS



## DISTRIBUTORS



# Is put up an impressive fight

in singles in '98, while a string of strong releases in the fourth quarter prompted strong competition for the albums crown

## ALBUMS

Virgin Records could hardly be described as having had a vintage year for new material in 1998 with five of its seven biggest artist albums being either 1997 releases or retrospectives.

The Verve's Urban Hymns, the previous year's Christmas number one, finished as its most successful artist album of the year at six, while its second biggest – the 15th-placed Hits by Phil Collins – was by an artist no longer on the company's books. But, even without the wealth of newly-recorded, multi- platinum albums it had put out in the previous few years, Virgin's year-end market share was still 2.8 percentage points ahead of nearest rival Columbia, enabling it comfortably to claim the 1998 albums company crown with 9.2%.

Although down on its table-topping 11.4% the previous year, Virgin's victory was something of a foregone conclusion having fairly comfortably led the field for each of the four individual quarters. Things, however, became a little more competitive in the closing three months when its 0.8 of a percentage point lead over second-placed Epic was its narrowest victory of the year.

Virgin, for so long a dominant force in the compilations market, found the going pretty tough in 1998 with its name appearing on



The Verve: Virgin's biggest album of '98

only 17 of the year's 50 biggest albums, compared to 24 in 1997. Columbia, more used to success with artist albums, was one company attempting to steal market share with the first of its newly-launched Fantastic series, Fantastic '80s', finishing 22nd of the year and the Chet Aid album going 14 places better. It claimed second spot for the year with 5.4% – a 25.5% improvement on 1997.

Columbia's compilations advantage over Epic was counter-balanced on artist albums where Rob Stringer's company filed nine of the year's Top 100 positions. The highest, George Michael's second-placed Ladies & Gentlemen, led an Epic charge in the fourth

quarter when the company outperformed all others except Virgin to take runners-up spot. For the year, its 6.2% share was enough to give it third place as Celine Dion's Let's Talk About Love became one of the year's 10 biggest albums for a second successive 12 months.

Despite acquiring a string of overseas superstars such as Sheryl Crow following the closure of A&M's UK office, Polydor's 1998 performance was mostly UK-powered. Taking fourth place with 6.0% – exactly 50% up on 1997 – it placed two Lighthouse Family and Bee Gees albums in the year's Top 100, while Ian Brown's Unfinished Monkey Business finished at 79. The company also landed the year's third most popular artist album with Where We Belong by Boyzone, an Irish act but a UK A&R release.

It was Irish power that led Warner to its biggest albums success story of 1998 with The Corrs' Talk On Corners, giving it the year's biggest album for the fourth time in eight years. Specifically, it revived the fortunes of East West, which finished in joint seventh place overall with 4.3%. East West, though, was outclassed by fellow Warner company WEA which made it to fifth spot with 5.9%. Nine of the year's top 100 artist albums were WEA releases, seven of which were new studio albums released in 1998.

Squeezing between the two Warner labels

in sixth place was PolyGram TV which took 6.0% in the fourth quarter and landed two huge-selling artist albums through Ladyshyn Black Mamba and Michael Ball. Mercury in joint seventh place for the year and seventh for quarter four defied general manager Jonathan Green's autumn conference prediction of being the artist album company for the closing period. However, it meant PolyGram had three of the year's 10 biggest companies. Demonstrating the Seagram takeover was no distraction from gaining market share, PolyGram comfortably became corporate group champion for another year – though with a slightly smaller margin.

PolyGram's 22.4% share was most closely challenged by Sony which improved its showing year-on-year by 17.6% to 15.4%, knocking EMI down a peg in the process. Having had a fantastic 1997 through the likes of Radiohead, Eternal and John Lennon, the Brook Green operation suffered a drop in fortunes during 1998 with Robbie Williams' two albums giving the company its only presence among the year's 40 biggest artist albums. Subsequently, the group's market share declined 11.3% year-on-year to give it third spot with 12.3%. Warner, which conversely had a quiet 1997, more than made up for lost ground by registering the biggest corporate increase of the year – a 48.1% hike to take it to 12.0% and fourth place.

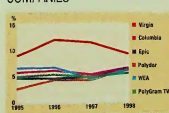
Meanwhile, distribution proved to be the closest battle of all with PolyGram edging out EMI by just 0.4 of a percentage point to head the year's table with 22.6%. EMI dropped to second place with 22.2% while Sony and Warner both progressed a place to take third and fourth spots. Losing out again was last year's third-placed BMG whose share was cut 22.7% to 11.2% to take it to fifth spot.

Overall, little changed in the albums market shares during the year. While the flurry of final quarter releases suggested a company race was on for the year-end figures, in truth nothing really altered.

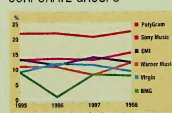
Paul Williams

## ALBUMS: FOUR-YEAR TREND

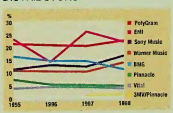
## COMPANIES



## CORPORATE GROUPS



## DISTRIBUTORS



## 13: TRACK BY TRACK

**Tender** — *MM's* favourite track — First single defining a switch in direction. Opens with Coxon playing a banjo but breaks into a country-gospel number featuring the London Community Gospel Choir. The loping beats and reminiscent of Lennon's *Give Peace A Chance*. Orbit says, "Graham had the idea of using planks. There's a tom tom in there but the drums are Dave and Graham whacking a floor."

**Bugman** Plenty of feedback and "na na na" backing vocals combine to make this track rock out like Bowie's *Suffragette City*. Albarn says, "Yeah, totally Bowie. What I like about this record is that I tended to imagine myself in different places..."

**Coffee & TV** Addictive summery acoustic number. The unrelenting drum, bass and guitar pace driven by Coxon's self-penned vocals and drifting Crosby, Stills & Nash harmonies stream through to an end conclusion.

**Swamp Song** Originally intended as a B-side, this was only added to the album last week. Coxon says, "I think Damon had a bigger vision for that than it turned out. But we were very confident as to this work."

**1992** First written in 1992 (around *Modern Life Is Rubbish*) and rediscovered on a tape by Albarn. It's a cross-sounding, complicated first. Coxon says, "It was a bit of a mess, but with William making sounds for those last four minutes and looking at his face as we did it."

**B.L.U.R.E.M.I.** More complimentary than the Sex Pistols were about EMI, this upbeat track tries a computer game sounding keyboard line and Albarn sounds like a Dalek ranting through a vocoder. Wardsworth says he sees it as an "affectionate tribute". Coxon says it should be taken that way, describing it as "throwing your uncle some cheese" while Albarn says it is pronounced "B.L.U.R.E.M.I.". **Battle** For Battle say "Doto!" like a child, although Albarn insists this is not intentionally cheeky. This stand-out track is a gently building sonic epic. His favourite track, Coxon says, "I've never done this kind of thing. The backing was done before we'd even got on the scene, which was a nice achievement."

**Mellow Song** Enthralling from beginning to end, a long acoustic intro breaks into Albarn's clearest vocal performance and then pacier spasms. Albarn says, "That was a much bigger arrangement, but as it had to be stripped back, the song makes more sense now."

**Trailerpark** The sinky, lo-fi self-produced country/hip hop track Rick Rubin rejected for the *South Park* compilation album. Keyboard-driven, it's punctuated with yelps and "Freestyles" but much may be read into Albarn's declaration, "I lost my girl to the Rolling Stones". Albarn says, "When you listen to the *South Park* album, it turned out to be just another compilation. I'd like to do a video for this."

**Caramel A Pink Floyd-esque track with shades of Brian Eno, its balance of delicate and caustic doesn't prevent it being one of the most beautiful songs Blur have penned. Albarn declares it his favourite, particularly for the memories of recording the vocals with a hoarse voice after cheering a football match in an Icelandic bar. Coxon adds, "It was difficult to structure because it has so many textures."**

**Trimm Trabb** Clearly one of the most "jammed" tracks, the grungy use of feedback on the potential second single make it one of the album's darkest and most pessimistic sounding moments.

**No Distance Left To Run Raw**, emotional blues number, with lines like "When you're coming down, bring me..." best demonstrates how much more heartfelt 13 is for Albarn. Orbit says, "Damon was charged up and weeping at the end of the recording."

**Optigan 1** — Essentially a collection of sounds mixed with church bells and organ for fairground music effect. Albarn says, "I saw this mad instrument with discs you put in and get loops and stuff in a studio in LA and was told I'd never find one, but I did, shipped it home and actually used it here."

**Blur's** sixth album 13 is not only their most adventurous, challenging and retrospective to date, but also that of any British rock band since Radiohead's *OK Computer*.

Yet unlike subsequent records — from *Oasis* 'Be Here Now' to the *Manic Street Preachers* This Is My Truth Tell Me Yours — and Blur's track record of reinvention, this is a record most will want to sit back and judge themselves. They won't be disappointed — although some false expectations are already surfacing.

Since emerging in 1989, Blur have always been tagged on to some new trend, from baggy through to Britpop, but on this record they finally mark out their territory.

EMI president/CEO Tony Wardsworth explains, "Not wanting to sound arrogant, it shows Blur are now without peers. They've gone beyond trends and are ploughing their own furrows — now albums they are Blur. They are more together, and this is the sound of a band at the top of their game."

Some will compare 13 to their epigonously titled previous album *Blur*, but there is no such instant

catchy pop numbers as *Beetlebum* or *Song 2*. Whereas *Blur* was the start of a new chapter, 13 is rather a plot twist. Manager Chris Morrison says, "They have proved time after time they can go ahead and capture where music is turning to. They've got this incredible sensibility. They're reinvented and proved they can do things differently." Food MD Andy Ross adds, "Other Blur albums have been a collection of strong pieces, whereas this was an entire piece of work by itself."

Guitarist Graham Coxon admits relief at losing the "sarkiness" of previous records which was "never understood". He adds, "It's like it's some kind of sin that bands should sound different, but development of musical ideas doesn't start at the recording of albums, it's between them, so of course it sounds different."

13 is a layered guitar record with folk and country roots, a multitude of ideas and plenty of improvisation and feedback. Despite the choice of William Orbit as producer after five albums with Stephen Street in the producer's chair, this is not a dance record. Indeed, the funkiest song on 13 is the only track Orbit did not produce, *Trailerpark*. As Ross says, "Anyone expecting it to sound like Madonna will be surprised."

Orbit has not just added to it sonically, but altered the way the band work. It's the first record Orbit has produced on which he has not written or played, although the use of his scientific mind, expansive memory and brand new (for him and the band)



ProTools system was crucial in its evolution. And like all Orbit records, 13 is best listened to on headphones, where the listener will keep picking up things on each play.

Lyrical, it is unusual for a sixth album, in that while most frontmen start off singing about their lives and graduate to more worldly observations, Damon Albarn is the reverse. This is his most introspective record yet; so deep is 13 in references to his now defunct relationship with Elastica's Justine Frischman that this is the first Blur album to carry no lyric sheet.

Albarn says, "It's entirely first person. Everything's more soulful and intimate. It seems easier now. I'm not afraid of it any more and the music's got more space. We've made a quantum leap on this record and we're more comfortable... we've resolved a lot of personal demons. We've re-established ourselves." When it comes to discussing the meaning of individual tracks he says only, "It's no secret that Justine and me split... It's not really Music Week."

Albarn reflects that they feel they've earned complete freedom at EMI to record the record they want to. "We had an ongoing battle with certain people at the label that are not there now," he says, declining to elaborate further. He adds, "We're a lot clearer about what we're doing. We've been through many different directions all loosely related to ideas we've believed in from the beginning. It must be hard for the record label to keep a handle on a band that's constantly evolving."

The band say they felt they had developed as far as possible with Street and made an amicable split, although Coxon admits he cowardly left Albarn phone him. Hooking up with Orbit, the most in-demand producer around after his work with Madonna, was remarkably straightforward. It was carved before his work on *Ray of Light*, when 18 months ago he dropped into Food's London offices to enmesh about its roster to Ross, which resulted in him remaining tracks for the Japanese Blur remix album, *Bustin' & Drorin*.

Ross says, "It was not fortunate but timely we established that relationship. They had pre-conceived ideas of producer but wanted a radically different approach. There would have been no point in following Steve with an equally competent Brit who would emulate what he'd done before."

Orbit admits he is easily startled and believes he earned Blur's attention with the non-dance "remixes." "I was very impressed with the label and the vibe and Andy's energy — he played me stuff from Food and other labels. The work came later on. I discovered Blur late and had always admired their immensely diverse talent and literary dynamics. I wanted to make a record every member of that band would listen to."

Coxon says, "I thought the remixes were superb — I'd never heard anything so extreme. I read a fax from William to Food and it was the most enthusiastic fax I've ever read — it was like the writing of an eight-year-old on Christmas Eve — and the word 'rocking' came up a lot. Stephen Street has heard the album and the only comment he made was something about the drums, but I have no problem with the drums."

Although, like previous albums, recording took about three months, the process was quite different. Writing began 12 months ago, and the band had only demoed one track before recording began with the other ideas unfurled. Coxon says, "I love recording. I'd go into the studio tomorrow and do another one if Parlophone would let us. We had no idea what we were going to do before we went in the studio or what it was going to sound like. They weren't any original songs, not very formed or structured from start to finish. Some were three hours long and we had to chop away at the sound and find some essence that had formed without knowing."

Originally the band planned only three tracks with Orbit, but that idea was soon abandoned. Recording began at Albarn's 13 studio in London, from which the album takes its title, and progressed to Mayfair and Sarm West (apart from some vocals Albarn recorded at Studio Syrtland in Iceland). With Coxon, Albarn, drummer Dave Rowntree and bassist Alex James having recorded their parts individually with minimal interaction on previous albums, this time they jammed solidly as a band for days.

Orbit recorded everything — down to the tea-breaks — and then spent days sifting through piles of DAT tapes for the best bits. "There was big punishment for any technician who didn't have a DAT running when there was something going on," he says. "Like Caramel for instance, it's such a huge soundscape with Graham's guitars and a lot happened when he was not concentrating."

Piece by piece, parts were compiled, edited and in most cases re-edited and stripped down as the re-production continued until the mixing.

Albarn says Orbit was on their wavelength — "he brought space to it... I'm very much an architect rather than producer" — while

**"We've made a quantum leap on this record and we're more comfortable... We've re-established ourselves" — Damon Albarn**

## ONES TO WATCH

## LOLLY

At 21 years old ultra pop star Lolly looks younger than her closest sounding peer, Aqua's Lene, and while not entirely dissimilar, the music sounds fresher than the post-Britpop Girl groups emerging. Her tracks are written and produced by the Duffie Bag Boys—understood to be a "big" name which Polydor is keeping secret. Lolly, from Birmingham, is the first pop artist signed on Christmas Eve to Polydor by A&R manager Simon Gawn after his successes with Eagle Eye Cherry and Howie B. Managed by Chris Herbert who also handles Five, her real name is secret but she has appeared in ads and West End plays. First single will be Viva La Radio at the end of April but another single to watch out for is the thrilling, Eighties-sounding Big Boys Don't Cry. An album, simply entitled My First Album, will follow in the summer.

## SIA

Australian singer-songwriter Sia is vocalist on an Erkyta Badu tip which is gathering increasing A&R interest. Managed by Nigel Foster and Tunji, who is handle Jamiroquai, for Long Lost Brother Records, the 22-year-old sometime session singer moved to London in 1997 from Adelaide, where her uncle Colin Hay fronted Men At Work. Her biggest achievement to date was a shortlisting for best unsigned act at last year's Mobo's.

Stand-out tracks from her hip hop/soul/jazz/funk-influenced sampler include Little Man and the piano ballad Blow It All Away.

## MUSIC WEEK PLAYLIST

**Stone Roses Vs. Grooverider (Live Electro)** A stand-out version of Roses classics from the new, old school vs. new school label (*vinyf promo, tbc*)

**Sara Evans — No Place That Far (RCA)** Not just another LeAnn Rimes but also possibly another Celine Dion (*single, April 19*)

**Feeder — Day in Day Out (Echo)** This record not only looks but *is* Side Dan's Dance To Disco promises much (*single, March 22*)

**Ultrasound — sampler (Nude)** Six engrossing numbers from the forthcoming double album (*album, March tbc*)

**Sound 5 — sampler (out)** A multitude of styles and influences from The Monkeys to De La Soul (*album, tbc*)

**Genuine — 100% Genuine (Epic)** Far more laid-back than before (*album, March 15*)

**Various — Toasted (Beatwax)** Impressive collection of singers and unsigned alternative talent, from Sketty to The Junket (*sampler, promo only*)

**Reef — sampler (52)** While they might not be expecting this, radio is likely to soak the gritty new single I've Got (*single, March 22*)

**Heathrow — sampler (Ultra)** A multitude of styles (*sampler, tbc*)

**The New Radicals — You've Got The Music In You (Universal)** Sounding like a happier Ben Folds Five, a permanent fixture on the stereo since December Christmas (*single, February 22*)

**Heavenly Bodies — sampler (Columbia)** Young female four-piece being musically guided by Phil Thornalley and demonstrating more than competent guitar pop (*sampler, tbc*)

**Seafruit — Looking For Sparks (Electric Canyon)** Big guitars and an even bigger chorus should give huge impetus to this grand, yearning love song from this Sheffield band (*single, March 1*)

Damon, when he enters the room, is the entertainer. He had a good audience with me. In a couple of songs he was really going for it, running up the walls like Fred Astaire with a low-tech mic. With Graham I found it harder to feel confident—I can't think he's aware of how good he is."

With the ability that comes with maturity to bring an integrity to popular music can come a fading of the ambition to be the biggest band in the world. Coxon says, "I think the time of consuming the world has long gone. I think it's gone with Damon's twenties—he's a bit more calm about this, now he's found some kind of fulfillment."

Morrison admits that musically Blur are a very British-sounding band that come from a starkly different cultural background to Americans, which has always made cracking the US tough. But while it is well documented that Blur remain so relatively unknown in the US that Albarn was always known as "Justin (the partner) Jackson's boyfriend" (when in the UK it was vice versa), the Stateside scene has changed for them. Where once they were on SBK and then latterly EMI, they now find themselves on Virgin America, where expat label co-presidents Ray Cooper and Kahley Newton are setting up a campaign. The Blur album sold more copies than previous records. Song 2 remains hugely popular backing music at, and for, sporting events and they have fans in the industry. EMI knows, however, there are better chances in Europe with a launch in Stockholm in February, and plenty of European promotion planned.

Ross describes the first single, Tender, released March 1, and premiered on Radio One's Evening Session this week, as the "battering ram for the album but acknowledges its wider importance. "After 1998 being such a poor year in musical terms, many record labels really need this to work to revitalise the alternative area of music, which has had a bit of a kick in the pants. It's a good album for a degree of humility," he says. The revolution starts here.

Stephen Jones

**Artist:** Blur **Label:** Food/Parlophone  
**Project:** single/album **Producer:** William Orbit/*Out (Trafalgar)* **Tracks:** Albarn/Coxon/James/Rowntree **Streams:** 13, Mayfair, Studio Sylind (*Reykjavik*), Sarn West **Released:** March 1/March 15

Lilith Fair tour meant much had to be recorded around touring in seven studios.

This time around her US release, which will be through Arista, is a particular priority. Her last album sold 160,000 copies via the BMG-distributed indie Dedicated and its staffers Ben Weber and Jake Orton will be working on the albums on Central Reservation. Orton has already been in America doing extensive promotion to build on the strong press coverage she has enjoyed from the likes of *Time* and *Rolling Stone* and Arista has committed to spending on radio promotion to back the record.

One of Orton's secret weapons, however, is her endearing nature which has set her apart from some of her po-faced American contemporaries. Barrett says, "That's the reason Americans like her. She's just totally natural and I'll Barrett."

The same is true in the UK. Orton has benefited from a large female fan base that sees her as a less mainstream alternative to the likes of Natalie Imbruglia or Texas. On current form, however, that might not be true as the mainstream beckons.

Tony Farsides

**Artist:** Beth Orton **Label:** Heavenly **Project:** single/album **Streams:** Olympic, September Sound, Townhouse, Garden Shed, Whitefield Street, RAK and The Church **Publisher:** EMI Music Publishing and others **Producers:** Van Vugt/D/Robert/Orton/Stern/Watt/Roback **Songwriters:** Orton/Barnes/Reed/Blanchard **Released:** February 22/March 8



Wadsworth says, with some relief, "It could have gone really wrong. Instead, working with William exacerbated the experience for them."

Coxon, who admits the sheer volume of ideas forced him to trust Orbit 100%, says, "It was a therapy playing together. We were playing as a group together, which we've never done in a studio an awful lot before. Musicians are meant to play like that, which is forgotten nowadays. That's why a lot of studio albums sound pretty staid."

"There were these digital tapes piled up and I was getting pretty annoyed — worried there was nothing happening. But I saw an interview with Madonna who said the same thing happened with her and William and

that made me feel better. William also explained it was like being in the scene of a movie, but having no idea how it fits until you go to the premiere."

Orbit says, "I'd never done a total production before and been totally there at their service. That's the classic role of the producer, to get that kind of art and energy they've got and transfer it to people through the hi-fi. It was a very different project which I guess sends out a message I can deliver."

He admits he felt like a rookie coming in after Street. "I had to resist the temptation at times to wonder what he'd do in a situation. There was a learning curve."

"I'm always really awestruck by talent and

## beth ORTON

When a new managing director is appointed at Arista they will quickly have to get to grips with its key album releases this year — aside from a second Another Level album in the autumn the key priority looks set to be Beth Orton's forthcoming record.

The singer-songwriter's second album *Central Reservation* (released on March 8 and with a video by US director Hal Hartley) will build on the success of her 1996 out-there *Trailer Park*, which from quiet beginnings attracted a solid audience and critical acclaim that resulted in a Mercury Award nomination.

On *Central Reservation* Orton sounds distinctly more assured vocally and delivers a more accomplished set of songs. With a languid, jazzy feel to many of the tracks, Orton has been assisted by artists such as Terry Callier, Ben Harper, Everything But The Girl's Ben Watt and Mazzy Star's David Roback.

Jeff Barrett, managing director of Orton's Heavenly label, says that the single *Stolen Car* (released February 22 and with a video by US director Hal Hartley) is the artist's strongest yet and is likely to change the perception of Orton as being predominantly an album artist.

"I think that'll change this time. But an important thing was that Radio One really supported us last time, and we found that even though Beth's singles only hit around the 40 mark, every time we put a single out the albums sales started rising," he says. Indeed, Orton's Best EP, which featured collaborations with folk/jazz legend Terry Callier, sold 40,000 copies without cracking the Top 40.

All of this is music to the ears of Deconstruction/Arista with whom Heavenly has a licensing agreement. With the upheavals of the last two years Orton is one of Arista's few remaining domestic artists with a proven record.

Despite the level of expectation, Orton says she felt under no more pressure while making the album. "When it came to the recording, it was something I just had to block out of my mind. I don't think it's good to write as a reaction or just for some specific goal," she says.

Problems finding the right producer and her involvement in the

### CHART COMMENTARY

by ALAN JONES



Frank Sinatra is denied a posthumous Top 40 hit with *They All Laughed*, as popularised in the Carlsberg lager ad, by less than 200 sales — the margin by which fellow old school crooner Englebert Humperdinck's *Quando Quando Quando* scrapes into anchor position. Recorded in 1979, when Sinatra was 63, for the following year's *Trilogy* album, *They All Laughed* sounds older because it was

recorded in classic big band style. It increases Sinatra's span of hits to more than 44 years, pushing his friend Dean Martin into third place in the chart longevity stakes. The only artist with a longer span of hits than Sinatra is Bing Crosby, who appeared in the very first chart (14 November 1952) and just appeared with *White Christmas* just three weeks ago, a span of more than 46 years.

The *Offspring* have been around since 1984, but their highest charting single *hiterto* was 1997's *All I Want*, which peaked modestly at number 31. They beat that with some ease, debuting at number one with *Pretty Fly (For A White Guy)*, which sold more than 140,000 copies last week, to become Britain's eighth number one in as many weeks — a record.

This *Offspring* are a punk band, but *Pretty Fly (For A White Guy)* is a *rap pastiche* based around samples from Def Leppard's 1983 single *Rock Of Ages*. With *Terrorvision* debuting at number two with another novelty — *Tegula*, which sold 58,000 copies last week — the top two are by rock acts for the first time since August 1995, when the *Blur/Oasis* stand-off was won by *Blur's* *Country House*, with *Oasis's* *Roll With It* at two. By reaching number one in the UK, *Pretty Fly* has matched its achievements in Australia, Sweden and Norway, though in the group's native US the record has climbed no higher

### MARKET REPORT

#### TOP 10 COMPANIES

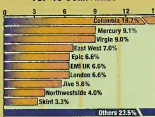
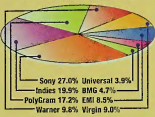


Figure shows top 10 companies by % of total sales of the Top 75, and average sales by % of total sales of the Top 75.

#### TOP CORPORATE GROUPS



#### SALES UPDATE

VERSUS LAST WEEK: **+16.8%**

YEAR TO DATE VERSUS LAST YEAR: **+14.7%**

#### PERCENTAGE OF UK ACTS IN THE CHART

UK: 56.0% US: 28.0% Other: 16.0%

than 53 in a three-month chart residency. It's five years since rapper Ice Cube released a single that reached the Top 40

but the LA band is mentioned in two current top five hits, these being the aforementioned *Pretty Fly (For A White Guy)* —

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

1	HEARTBEAT/TRAGEDY	STEPS	EBULJIVE
2	PHREASY YOU	FATBOY SM	SKINT
3	PRETTY FLY (FOR A WHITE GUY)	OFFSPRING	COLUMBIA
4	A LITTLE BIT MORE	911	VIRGIN
5	WHEN YOU'RE GONE	BRYAN ADAMS' FANTASY	MERCURY/BMG
6	I WANT YOU FOR MYSELF	ANOTHER LEVEL/GHOSTFACE KILLAH	NORTHWESTSIDE
7	YOU SHOULD BE...	BLICKSTOCK	SOUND OF MINISTRY
8	CHOCOLATE SALTY BALLS (P.S. I LOVE YOU)	CHEF	COLUMBIA
9	GODBYE	SPICE GIRLS	VIRGIN
10	MORE THAN THIS	EMMIE	MANIFESTO
11	RELIEVE	CHER	WEA
12	TEGULA	TEKNOVISION	TOTAL VEGAS
13	END OF THE LINE	HONEYZ	MERCURY
14	WESTSIDE	TQ	EPIC
15	CASSIUS 1999	CASSIUS	VIRGIN
16	GIMME SOME MORE	BUSTA RHYMES	ELECTRA
17	RESOLVE ME	ULTRA	EAST WEST
18	WALK LIKE A PANTHER	ALL SEEN 1 (FEAT. TONY CHRISTIE)	99RB
19	THE BIG BIG WORLD	EMILIA	UNIVERSAL
20	BEAUTIFUL DAY	3 CULTURAS RED	CREATION

### SINGLE FACTFILE

which also namechecks *Vanilla Ice* — and *TQ's* *Westside*, which debuts at number four. For all its gentle melodic charms, *Westside* commemorates slain gangsta rappers and salutes 'Thomas in incarceration' — jallibris. In his more mellow moments, *TQ* reminisces about listening to Ice T and Ice Cube, however. Like the *Offspring* record, *Westside* is bigger here than in the US, where it peaked at number 12 on the Hot 100.

Veteran vocalists abound in the chart this week, with 52-year-old Cher and 55-year-old Tony Christie being trumped by 62-year-old Englebert Humperdinck, who ends a 25-year chart drought by debuting at 40 with *Quando Quando Quando*. A dance remace of the popular 1962 song, it is Humperdinck's first hit since *Love Is All* peaked at 44 in 1973.

Steps hold at three with *Heartbeat/Tragedy*, which has now spent 11 weeks in the Top 10, selling 810,000 copies. That makes their version of *Tragedy* the biggest-selling UK hit written by the *Bees Gees*, bar none.

1	TALE AUST	Label	1	TALE AUST	Label
2	PRETTY FLY (FOR A WHITE GUY)	The Offspring	21	MY FAVOURITE GAME	The Cuddeges
3	TEGULA	Stephanie	22	MIAMI	Wiz Bros
4	HEARTBEAT/TRAGEDY	Steps	23	I LOVE THE WAY YOU LOVE ME	Stevie N
5	WESTSIDE 10	Epic	24	BIG BIG WORLD	Bea
6	GIMME SOME MORE	Elektra	25	MUSIC SOUNDS BETTER WITH YOU	Stephanie
7	A LITTLE BIT MORE	911	26	I DON'T WANT TO MISS A THING	Avantasia
8	WHEN YOU'RE GONE	Egan Adams Inc. M&C	27	THANK U 2	Mano
9	I WANT YOU FOR MYSELF	Andri-Lee	28	DUMB	The Beautiful South
10	PRAYE YOUR LOVE	Shirley	29	YOU DON'T KNOW ME	Amund
11	END OF THE LINE	Arson	30	CASSIUS 99	Cassius 99
12	MORE THAN THIS	Emmie	31	PERFECT 13	The Beautiful South
13	BELIEVE	Cher	32	MARIA	Brandy
14	NO REGRETS/ANTMUSIC	Relix	33	WALK LIKE A PANTHER	All Starz
15	YOU SHOULD BE...	Blockstar	34	THE POWER OF GOOD-BYE/LETTERS	Indivision
16	SO YOUNG THE THING	99RB	35	BEAUTIFUL DAY	3 Culturas Red
17	SWEETEST THING 10	99RB	36	THREE DRIVES	Bees Gees
18	GODBYE	Spice Girls	37	POSTCARD FROM HEAVEN	Lightshade Army
19	BAD GIRLS/LIKE	Julia Roberts	38	MILLENNIUM	Robin Williams
20	OUTSIDE	George Michael	39	CHOCOLATE SALTY BALLS (P.S. I LOVE YOU)	3 Culturas Red
			40	1999	Prize

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TITLES A-Z

Table with columns: Rank, Title, Artist, and Label/Cat./Dist. (Distributor) 7712. Lists titles alphabetically.

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MTV		THE BOX	
1	PRETTY LIE (FOR A WHITE GUY) The Offspring	1	BABY ONE MORE TIME Brandy Spears
2	I WANT YOU FOR MYSELF Jessica Lowndes feat. Ghostface Killa	2	CHANGES 2 Pac
3	MIAMI W/IL SMITH	3	TRAGEDY Steps
4	WHEN YOU'RE GONE Bryan Adams & Mel C	4	PRETTY LIE (FOR A WHITE GUY) The Offspring
5	GIMME SOME MORE Busta Rhymes	5	BETTER BET FORGOTTEN Steps
6	ERASE/REWIND The Cardigans	6	CHOCOLATE SALTY BALLS Chef
7	PRaise YOU Fatboy Slim	7	EYE FOR SORROW Steps
8	GOODBYE Spice Girls	8	WE LIKE 2 PARTY Pengoalops
9	YOU SHOULD BE... Blockster	9	GET ON THE BUS Busta Rhymes' Child feat. Timbaland
10	TO EARTH WITH LOVE Gay Dad	10	WHEN YOU'RE GONE Bryan Adams & Mel C

MTV		THE BOX	
1	PRETTY LIE (FOR A WHITE GUY) The Offspring	1	BABY ONE MORE TIME Brandy Spears
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4	WHEN YOU'RE GONE Bryan Adams & Mel C	4	PRETTY LIE (FOR A WHITE GUY) The Offspring
5	GIMME SOME MORE Busta Rhymes	5	BETTER BET FORGOTTEN Steps
6	ERASE/REWIND The Cardigans	6	CHOCOLATE SALTY BALLS Chef
7	PRaise YOU Fatboy Slim	7	EYE FOR SORROW Steps
8	GOODBYE Spice Girls	8	WE LIKE 2 PARTY Pengoalops
9	YOU SHOULD BE... Blockster	9	GET ON THE BUS Busta Rhymes' Child feat. Timbaland
10	TO EARTH WITH LOVE Gay Dad	10	WHEN YOU'RE GONE Bryan Adams & Mel C

MTV		THE BOX	
1	PRETTY LIE (FOR A WHITE GUY) The Offspring	1	BABY ONE MORE TIME Brandy Spears
2	I WANT YOU FOR MYSELF Jessica Lowndes feat. Ghostface Killa	2	CHANGES 2 Pac
3	MIAMI W/IL SMITH	3	TRAGEDY Steps
4	WHEN YOU'RE GONE Bryan Adams & Mel C	4	PRETTY LIE (FOR A WHITE GUY) The Offspring
5	GIMME SOME MORE Busta Rhymes	5	BETTER BET FORGOTTEN Steps
6	ERASE/REWIND The Cardigans	6	CHOCOLATE SALTY BALLS Chef
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Most played videos on MTV UK/Media Research Ltd w/e 22/1/99  
Source: MTV UK

## TOP OF THE POPS

TOP OF THE POPS	
1	PRETTY LIE (FOR A WHITE GUY) The Offspring; Tequila Terrorists; Busta Rhymes; I Want You For Myself Another Level; To Earth With Love Gay Dad; Walk Like A Panther All Seeing Eye; I Want To Be A Little Bit More 911
2	ERASE/REWIND The Cardigans; Cassia 911; Baby One More Time Brandy Spears
3	CHANGES 2 Pac
4	TRAGEDY Steps
5	PRETTY LIE (FOR A WHITE GUY) The Offspring
6	BETTER BET FORGOTTEN Steps
7	CHOCOLATE SALTY BALLS Chef
8	EYE FOR SORROW Steps
9	WE LIKE 2 PARTY Pengoalops
10	GET ON THE BUS Busta Rhymes' Child feat. Timbaland

Draft line-up 23/1/99

## CD:UK

CD:UK	
1	PRETTY LIE (FOR A WHITE GUY) The Offspring; Tequila Terrorists; Busta Rhymes; I Want You For Myself Another Level; To Earth With Love Gay Dad; National Express The Divine Comedy; These Are The Times Dru Hill; I Want To Be A Little Bit More 911
2	ERASE/REWIND The Cardigans; Cassia 911; Baby One More Time Brandy Spears
3	CHANGES 2 Pac; A Little Bit More 911
4	TRAGEDY Steps
5	PRETTY LIE (FOR A WHITE GUY) The Offspring
6	BETTER BET FORGOTTEN Steps
7	CHOCOLATE SALTY BALLS Chef
8	EYE FOR SORROW Steps
9	WE LIKE 2 PARTY Pengoalops
10	GET ON THE BUS Busta Rhymes' Child feat. Timbaland

Draft line-up 23/1/99

## THE PEPSI CHART

THE PEPSI CHART	
1	PRETTY LIE (FOR A WHITE GUY) The Offspring; Tequila Terrorists; Busta Rhymes; I Want You For Myself Another Level; To Earth With Love Gay Dad; National Express The Divine Comedy; These Are The Times Dru Hill; I Want To Be A Little Bit More 911
2	ERASE/REWIND The Cardigans; Cassia 911; Baby One More Time Brandy Spears
3	CHANGES 2 Pac; A Little Bit More 911
4	TRAGEDY Steps
5	PRETTY LIE (FOR A WHITE GUY) The Offspring
6	BETTER BET FORGOTTEN Steps
7	CHOCOLATE SALTY BALLS Chef
8	EYE FOR SORROW Steps
9	WE LIKE 2 PARTY Pengoalops
10	GET ON THE BUS Busta Rhymes' Child feat. Timbaland

Draft line-up 23/1/99

## AMERICAN CHART WATCH

by ALAN JONES

Seventeen-year-old Brandy Spears becomes the youngest female soloist ever simultaneously to top the US singles and albums charts this week, moving 3-1 with the single Baby One More Time while debuting in pole position on the album chart with her LP of the same title. Spears' album sold a little more than 120,000 copies last week, just 7,000 more than boy band 'N Sync's self-titled debut, which jumps 6-2 on its 43rd week in the chart. That's its highest position to date and though the band may rue their failure to reach number one, they can celebrate the fact their album passed 5m sales last week, and must wrily reflect on the fact that they just finished touring with Spears as support last Tuesday.

Among albums by British artists, most are down a few places, the only exceptions being You've Come A Long Way Baby by Fatboy Slim, which climbs 141-125 - a new peak - F5's self-named album, which improves 165-159, and the Spice Girls' Spiceworld, which holds at number 50. George Michael's Ladies & Gentlemen...The Best Of remains our top torch bearer, though it slips a notch to number 79.

## INTERNATIONAL PROFILE: NOW!

by PAUL WILLIAMS

It has been a chart-topping regular in the UK for more than 15 years, but the US is only just experiencing the Now! concept as a Top 10 item.

Last week the series' first Stateside release climbed into the Top 10 of the Billboard 200 for the first time, making it only the second non-soundtrack compilation to chart that high in recent years. The first was 1997's Pure Moods which was put out by Virgin Records, one of Now!'s US partners along with Capitol, PolyGram and Universal.

"We're very thrilled. It's another stage forward," says Virgin Records America's co-president Roy Cooper, whose company is handling distribution of the first album with the plan to rotate the role around the partners for future releases in the series.

Ahead of its retail release, the album was TV-advertised across the States as a mail order only product with the take-up suggesting just how successful it could become. "It definitely showed there was a market for this record and it's kept selling past Christmas," says Cooper. "In the pre-Christmas weeks we sold 170,000 and we're up to 1.5m."



30  
January  
1999

# THE OFFICIAL CHARTS

30  
January  
1999

## singles

music week  
AS USED BY



- 1 **PRETTY FLY (FOR A WHITE GUY)**  
The Offspring  
Columbia
- 2 **TEQUILA** Terrorvision  
Total Vegas
- 3 **HEARTBEAT/TRAGEDY** Steps  
Jive
- 4 **WESTSIDE TO**  
Epic
- 5 **GIMME SOME MORE** Busta Rhymes  
Elektra
- 6 **A LITTLE BIT MORE** 911  
Virgin
- 7 **WHEN YOU'RE GONE** Bryan Adams feat. Miel C  
A&M/Mercury
- 8 **I WANT YOU FOR MYSELF** Another Level/Ghostface Killah  
Northwestside
- 9 **PRAYSE YOU** Fatboy Slim  
Slint
- 10 **TO EARTH WITH LOVE** Gay Dad  
London



- 11 **MORE THAN THIS** Emme  
Manifesto
- 12 **THREE DRIVES** Greece 2000  
Hoo! Choirs
- 13 **CHOCOLATE SALTY BALLS (PS I LOVE YOU)** Chef  
Columbia
- 14 **YOU SHOULD BE...** Blockster  
Sound Of Ministry
- 15 **CASSIUS** 1989 Cassius  
Virgin
- 16 **WALK LIKE A PANTHER '98** The All Seeing I feat. Tony Christie  
fir
- 17 **BEAUTIFUL DAY** 3 Colours Red  
Creation
- 18 **LOVE STIMULATION** Humate  
Devariant
- 19 **END OF THE LINE** Honeyz  
1st Avenue/Mercury

## The Lanterns HighRise TOWN

The debut single  
25th January

[www.thelanterns.com](http://www.thelanterns.com)



## albums



- 1 **YOU'VE COME A LONG WAY, BABY**  
Fatboy Slim  
Slint
- 2 **I'VE BEEN EXPECTING YOU** Robbie Williams  
Chrysalis
- 3 **TALK ON CORNERS** The Corrs  
Atlantic
- 4 **LADIES & GENTLEMEN - THE BEST OF** George Michael  
Epic
- 5 **STEP ONE** Steps  
Jive/Ebul
- 6 **WHERE WE BELONG** Boyzone  
Polydor
- 7 **RAY OF LIGHT** Madonna  
Mayerick
- 8 **FORGIVEN, NOT FORGOTTEN** The Corrs  
Atlantic
- 9 **BIG WILLIE STYLE** Will Smith  
Columbia
- 10 **THE BEST OF 1980-1990** U2  
Island



- 11 **LIFE THRU A LENS** Robbie Williams  
Chrysalis
- 12 **THE BEST OF M** People  
M People/BMG
- 22 **AMERICANA** The Offspring  
Columbia
- 18 **ANOTHER LEVEL** Another Level  
Northwestside
- 13 **ONE NIGHT ONLY** Bee Gees  
Polydor
- 25 **VERSION 2.0** Garbage  
Mushroom
- 16 **THE MISEDUCATION OF LAURYN HILL** Lauryn Hill  
Columbia
- 15 **BELIEVE** Cher  
WEA
- 14 **THIS IS MY FATHER** The McFly  
Mercury



# midem

30 JANUARY 1999

## xtravaganza signs new deal with sony



Just a matter of weeks after ending a three-year deal with Edel, dance indie Xtravaganza has signed a worldwide deal with Sony. The deal with Sony (Sony Music Independent Network Europe) is similar to those that labels such as Nude and Skint have struck with the major.

Xtravaganza managing director Alex Gold (pictured) says, "It's a magnificent deal. The team of people are unlike any other major. There a lot of international people and this deal is specifically designed to take Xtravaganza onto a global scale."

As well as 12 Top 40 hits in the UK during the past year, Xtravaganza has enjoyed success abroad with hits with Germany, Austria, Belgium, the Netherlands and Scandinavia. Just before Christmas the label also had two hits in the Top Five of Billboard's dance chart with

Chicane's 'Strong In Love' and Black Connection's 'I'm Gonna Get Ya Baby'.

It was this international appeal that was central in attracting Sony to the label. Sony senior vice president Mark Chung says, "Alex's track record speaks for itself. This deal means that we can make a flow of high-quality dance releases available to the whole of Sony Music throughout Europe and in particular to the DancePool labels which have already shown a huge interest in Xtravaganza's repertoire."

While Sony will distribute Xtravaganza around the world, the label is free to arrange its own distribution in the UK although no deal has been signed yet.

The deal will allow Xtravaganza further to develop its artists such as Chicane, who Gold envisages growing along the lines of Faithless into a live/album-orientated act. The next Chicane single will be based on Clannad's 'Hairy's Game' and feature the song's original vocalist, Moira Brennan.

Gold says, "There's all sorts of collaborations being talked about for Chicane. We really want to move them onto that mass global market."

As well as Chicane the label will promote new acts such as funky disco act Rhythm Of Life. The group's first single, 'You Put Me In Heaven With Your Touch', will be released in the near future.



With the UK showing such enthusiasm for the new school of 'old skool' influenced rap acts such as Jurassic 5 and Black Eyed Peas, the time might be right for the return of the trailblazers in this genre, The Roots. The Philadelphia-based group, formed in 1987, will be releasing their strongest single to date in the shape of a collaboration with hip hop songstress Erykah Badu called 'You Got Me' which will be out on February 15; the group produced much of Badu's first album. The Roots are no strangers to the UK ever since they released their debut album released on Talkin' Loud in 1994. They then signed a worldwide deal with Geffen, which released the critically-acclaimed 'Midadelph Halftime' album in 1996 and is issuing the group's new set, 'Things Fall Apart', on March 1. However, it is as a live act that the group have built up a substantial fanbase. Mixing real instruments with human beatboxing and turntables, the Roots have been described by *Rolling Stone* as "the best live band in hip hop". The group, who were recently in the studio with London-based singer-songwriter Misty Oldland, will be touring here in March.

## inside:



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

[3-5] HOT VINYL: all the tunes of the week, the latest reviews and DJ Tips

[7] MIDEM XTRA: Claire Morgan Jones looks at licensing opportunities for dance labels this week in Cannes



buzz chart number ones

URBAN:	'BOY YOU KNOCK ME OUT' Talayna Ali (MJJ/Epic)	p4
PDP:	'WE LIKE TO PARTY' Vengaboys (Positiva)	p4
CLUB:	'FREAK IT!' Studio 45 (Azuli)	p5
COOL CUTS:	'FLOWERS' Armand Van Helden (white label)	p8

music, book, touring news, 12 Top 40 pop, soul and dance, reviews, and the Chart Package. Get more news, reviews, music, and more information on the web by going to [www.midem.com](http://www.midem.com). Music, book, touring news, 12 Top 40 pop, soul and dance, reviews, and the Chart Package. Get more news, reviews, music, and more information on the web by going to [www.midem.com](http://www.midem.com). Can't get on 0191 940 8273 or email: [chartpackage@midem.com](mailto:chartpackage@midem.com) for more details.

[www.dotmusic.com](http://www.dotmusic.com)

## CEVIN FISHER feat. Loleatta Holloway (You Got Me) Burning Up

No.1 Update, RM, DJ, Mixology, RM Pop Tip, Coolcuts & Buzz Chart

'Essential New Tune' - Pete Tong, Radio One / 'Power Play' - Danny Rampling, Radio One  
'Single Of The Week' - Dave Pearce, Radio One / 'Single Of The Week' - Mixmag Update  
'No. 1 Big Tune' - Mixmag January

Includes the T-Total remix, plus the original Queen St. Orchestra Mix

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14 21 BELIEVE ONE



14 22 MALIBU HOT



18 23 ELECTRIC BL



18 24 BIG BIG W/



17 25 BAD GIRLS!



22 26 MIAMI VIB!



20 27 GOOD RHYM



15 28 GET ON THE



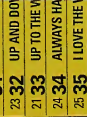
18 29 TOUCH IT!



18 30 FLAME Sebe



16 31 RESCUE ME



23 32 UP AND DO



21 33 UP TO THE W



24 34 ALWAYS HA



26 35 I LOVE THE



19 36 OVER YOU J



28 37 NO REGRET



32 38 WHEN YOU B



26 39 TO YOU I BE



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[BEATS & PIECES]

**BOB JONES** Kiss FM's soul DJ of 10 years' standing last week got the station. Jones says his decision to do so was because of the latest reshuffle at the London dance station and the uncertainty it has cast over the future of specialist shows like his own. Jones also says he no longer feels the station is representative of his musical direction. However, from this Sunday Jones will be back on the airwaves.

filling in for Norman Jay for three weeks on GLR 94.9 between 7pm and 10pm... Guy-Manuel Homem de Christo of **DAFT PUNK** will be making a rare DJ appearance in the UK at Le Knight Club 1999 this Saturday (January 30). Supported by Eric Chevelille and friends, the night takes place at Ormonds, Jermyn Street, London SW1 and entrance is a bargain £5... Staying with all things French, the Parisian label **SOLID** will be hosting monthly parties at London's Smithfields under the banner Solid 99. The first party will be on February 4 and will feature Etienne De Grey from Super Discout in the main

room and DJ J-Kell with Dr D-Scot, Alex Gopher and DJ Amatur in the bar... A **LIBRARY RECORDS** will be presenting a showcase featuring Colour Girl live with the Dream Team DJing at Midem on Tuesday (January 26). The show takes place at the Galton beach in Cannes... Beechwood will be releasing one of its strongest **MINSTER'S** albums in a while on February 1 with 'Classic Garage: Definitive Garage Masters' Volume 1. Compiled by Bobbi & Steve of Garage City and Zoo fame, the album features such classics as River Ocean's 'Love & Happiness', Juliet Roberts' 'Free Love' and Ali-Yus's 'Follow Me'

on the airwaves

(by caroline moss)



Not since All Saints spent two weeks at the top back in October has the Dance Airplay 40 had a UK act at number one. However there's a UK contender in Brandon Block whose 'You Should Be...' makes number two this week. Whether **BLOCKSTER** can topple **WILL SMITH** and defeat the mighty **ARMANDO VAN HELDEN** will doubtless be revealed next week.

The chart has stowed after last week's shakedown, but there are four strong new entries: **DESTINY'S CHILD'S** 'Get On The Bus' at 26, **SUPERBAD'S** 'Tonite' at 30, **LAURYN HILL'S** 'Ex-Factor' at 36 and A+s 'Enjoy Yourself' at 39. Kiss 100 has been the main force behind each breaker. It's given **DESTINY'S CHILD** 22 plays over the past seven days, backed up by **Choice FM**, and has promoted **Superbad** to a Priority track, helped by a few spins from Galaxy 101, 102 and 105. Kiss support for **Lauryn Hill** is equalled by **Choice**, with a few plays from the other stations,

and it's in the lead with A+, closely followed by Galaxy 2.2, and to a lesser extent the other stations. So Simon Sadler's position at number 14 in *Muzik* magazine's 50 Most Powerful People in Dance Music is certainly justified this week. Single **Mindest's** Tony Byrne has just returned from a week of plugging in Siberia, where he found the local youth are bang into all types of UK dance music. Byrne took recent tunes he's been working on including **Blockster**, **ATGOC** and **Ruff Driverz**, as well as filming a documentary for BBC Choice with DJ Dominant Spreadlove. Seeing as he did such a good job of plugging in the frozen wastes, he might as well have a crack here as well. He would like to draw attention to the fact that the new **Ruff Driverz** presents Arrola track 'La Musica' has been picked up on *Sweetie* by Judge Jules and Graeme Gold, and **Radio One** **Live Chocolate**, a Kiss priority track this week, is currently at the centre of a bidding war.

pete tong playlist



"WHEN I GROW UP (DANNY TENAGLIA MIX) Garage (Madroom) • "YOU CAN FEEL QUAKE MIX (The Other Two Edition) • "STUPID (Humble Boy (white label) • "FOR WHAT YOU DREAM OF (SICKBOY REMIX) Bedrock (white label) • "JAMMIN' (DJ Luck & MC Neer (white label) • "HAZEL Loop Do Loop (Manifester) • "RIGHT HERE RIGHT NOW' Fatboy Slim (skin) • "MASCQUERADES' (White) • "MONEY' Funky Green Dogs (Tolliver) • "10 FUNK' Skawoff (PSU) • "PROTECT YOUR MIND (DJ Sola & Friends (Positive) • "CIRCLES' Mustafa feat. Natalia (Millenac) • "EYES OF LOVE' Brother Of Soul (Goldcrest) • "BIG LOVE' Pete Heller (Lunatic) • "SHARE MY LOVE' G.L.O.D. feat. Lorraine Lowe (G.O.D.) • "ALL I ASK' Rose & Christian (white label) • "MOVE THE CLOSER I AM & SPOON MIX' Mike Clift (white label) • "PIKAS OF MY DREAMS' Airwave (Bonanz) • "THE SECRET WISH (LANGE REMIX) Boccaccio Loco (Neo) • EYED ANGEL' Origin Steel (Hard) • "THE MOOD CLUB' Restorm Barkin • "LINE VERY SILENT FILLI (Dimitri from Paris (Dolce) • "HISTORY OF DISCO (D) • "Seven Aukins (white label) • "DA NEW AGE FRANKERS' Junior Sanchez & Rhythm Masters (Lunatic) • "NOW IS THE TIME' DJ Die & Roy Keith (R Recordings) • "TONITE' Supercar (Pepper) • "SWEET LIKE CHOCOLATE' Shenka & Bigfoot (Chocolate Boy) • "9999' The Usual Suspects (Pride) • "TURN ME ON' Danny Tenaglia (Twisted) • "EXTENDED PLAY EP' Propellerheads feat. Jungle Brothers (Wall Of Sound) • "FLOWERS' Armando Van Helden (white label) • "LET ME SHOW YOU (KJLB MIX) K-klass (Deconstruction) • SPECIAL EDITION HOT MIX by GUY ORNABEEL: "KISS THAT SOUND! Pulse Driver (Nothing) • "9AM TILL I COME' APB (Ministry) • "CARTE BLANCHE' Unknown (white label) • "FREEBASE' Unknown (Bonanz) • "THE FRIDGE' Unknown (white label) • "WANTING' Quake (white label) • "THE SANCTUARY' Unknown (white label)"

(AS FEATURED ON RADIO ONE'S THE ESSENTIAL SELECTION WITH PETE TONG ON FRIDAY 22 JANUARY (6PM-9PM))

dance airplay forty

PL	LAST WEEK	TRACK	ARTIST	LABEL	
1	1	MIAMI	Will Smith	Columbia	
2	6	YOU SHOULD BE...	Blockster	Sound Of Ministry	
3	4	YOU DON'T KNOW ME	Armand Van Helden	lib/Lunatic	
4	7	BAD GIRLS	Juliet Roberts	Dolce/Disc	
5	4	PRaise YOU	Fatboy Slim	Skint	
6	10	I WANT YOU FOR MYSELF	Another Level	Northwestside	
7	16	SIDEWAYS TO	Epic/Clockwork Entertainment		
8	5	GOOD LIFE	Inner City	Play It Again Sam	
9	3	I WANT YOUR LOVE	Roger Sanchez presents Twilight	Defected	
10	12	CAN'T GET ENOUGH	SOUNDS LIKE	Pepitone	
11	17	CASSIUS 95	Cassius	Virgin	
12	2	BOY YOU KNOCK ME OUT	Tatyana Ali	Myl/Epic	
13	21	MORE THAN THIS	Emmie	Manifester/Mercury	
14	28	YOU GOT ME	BURNING UP	Cevin Fisher	Worship
15	14	MUSIC SOUNDS BETTER WITH YOU	Startuff	Virgin	
16	8	TAKE ME THERE	Blackstreet & Ayla	Interstate/EMI	
17	20	DREAMING	Ruff Driverz	Mercury	
18	19	GHETTO SUPASTAR	Pras feat. DOR & Willie	Interscope	
19	17	24 DODD WOP	(That Thing) Lauryn Hill	Ruffhouse/Columbia	
20	12	UP AND DOWN	Vengaboys	Positiva/EMI	
21	14	BELIEVE	CHR	WEA	
22	18	IF YOU COULD READ MY MIND	Stars 05	Tommy Boy	
23	12	HARD KNOCK LIFE	Jay-Z	Northwestside	
24	4	PROTECT YOUR MIND	DJ Sakin & Friends	Additive	
25	3	IT'S NOT RIGHT BUT IT'S OKAY	Whitney Houston	Arista	
26	10	IF YOU'RE THE GREATEST	LOVE	Timbaland	Capitol
27	27	THE GREATEST LOVE YOU'VE NEVER HAD	Leifur Helms	Wilder	
28	23	LOOKING FOR LOVE	Karen Ramirez	Manifester/Mercury	
29	3	GIVEN UP	Mirror Ball	Multiply	
30	1	WE ARE SUPER	Supercar	Pepper	
31	2	WE ARE LOVE	DJ Eric presents	Distinctive	
32	25	BODY FUNNY	Green Dogs	Twisted	
33	6	BIG BIG WORLD	Emilia	Universal	
34	24	OUTSIDE	George Michael	Epic	
35	1	HAVE YOU EVER?	Brandy	Atlantic/East West	
36	1	EX-FACTOR	Lauryn Hill	Ruffhouse/Columbia	
37	3	DREAMING	M People	lib/Phonogram	
38	11	DREAMS	The Corrs	143/Live/Atlantic	
39	1	ENJOY YOURSELF	A+	Kedar/Universal	
40	25	MYSTERIOUS TIMES	Sash! feat. Tina Cousins	Multiply	

Sources: manifold/betweens 03.00 on 14.01.99 and 24.00 on 20.01.99. Kiss 100, Galaxy 102, Galaxy 101, Choice London & AM, Virgin, the FM. © Music Control UK, 55-59 Abchurch Ln, London EC4M 6AH, see 0171-336 6969.

PREMIUM The Obsequy TEQUILA

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

HEARTBEAT WESTSIDE GIMME SON A LITTLE BIT WHEN YOUR I WANT YOU TO PRAISE YOU TO EARTH

5 11 MORE THAN 12 THREE DRIV 13 CHOCOLATE 14 YOU SHOU 15 CASSIUS 95 16 WALK LIKE A 17 BEAUTIFUL 18 LOVE STIMU 19 END OF THE

## hot vinyl

(on the decks: andy beavers,  
ronnie herel, chris finan,  
james hyman)

## TUNE OF THE WEEK

STUDIO 45 'FREAK IT'  
(AZUL) (HOUSE)

Produced by the German duo of DJ Kom and DJ Dole, this is a huge disco-house tune based around a chunk of Bernard Fowler's vocal from the Peech Boys' classic 'Life Is Something Special'. One 12-inch has a French filtered funk flavour with the original and Disco Elements versions, while a separate double-pack boasts Pete Heller's high-momentum treatments and the Black Science Orchestra's excellent disco-driven Last Days reworking. ●●●●● AB

LAURYN HILL 'LOST ONES REMIX'/'EX-FACTOR REMIX'  
(RUFFHOUSE/COLUMBIA)

(R&amp;B)

First appearing on the hipside of the sought-after US 12-inch release of 'Doo Wop (That Thing)', this is an obscurely funky reworking of Hill's phat album gem. One Guava - who, incidentally, did a fantastic job on label-mate Tatyana Ali's forthcoming single - has lifted the whole vibe wholesomely. Even though the album mix's flavour is potent, the remix revitalises its chances of mainstream crossover. As far as the 'Ex-Factor' remix goes, it's not touching my soul so I'm sticking to the gorgeous classic of an album mix - so there! ●●●●● RH

## LOOP DA LOOP 'HAZEL' (MANIFESTO)

(HOUSE)

Johan S provides strong remix support for this radio-friendly club track. A big, dragging percussive base starts off the Loop Da Loop mix, soon breaking into the pitched-up rap line repeat. Johan S's production is a lot harder, with the main beat enticing much more of a head nod and being more apt for credible club play. The cheeky rap line plays again and fits well in all the mixes. ●●●●● CF

## PROPELLERHEADS 'EXTENDED PLAY' (WALL OF SOUND) (ALTERNATIVE)

(ALTERNATIVE)

This six-track EP of new material has been eagerly awaited. Band member Will's healthy recovery is emphasised by Alex's downtempo 'Brother Will, he's been ill' rap on 'Props Vote Of Gratitude'. Other cuts include 'Crash!' (an update of the Fluff Freeman signature tune, 'At The Sign Of The Swinging Cymbal'), the Jungle Brothers hip-house flavoured 'You Want It Back', plus '360° (Oh Yeah)', mellow hip-hop featuring De La Soul. ●●●●● JH

## KAVANA 'WILL YOU WAIT FOR ME' (VIRGIN)

(HOUSE)

After the club success of the Matt Darey mixes of 'Funky Love', this follow-up ballad sees another high-profile club package with remixes by Eric Kupper and Dootaly. Kupper blends in smooth subdued house with Kavana's vocal, while Dootaly opt for a minimal two-step approach. A combination of versions that will appeal to a different audience to the last single. ●●●●● CF

## SYSTEM F 'OUT OF THE BLUE' (FFRR)

(HOUSE)

Originally a white label from Dutch Purple Eye Recordings marked 'Out Of The Blue', this filtered its way to the right places at the end of last year. Produced by Ferry Corsten (aka Moonman) under the name of System F, it is a full-on-and-instant energetic Euro pounder with stacks of drive and fill-in hooks throughout. Frr has decided not to run a full promo because of the huge buzz already generated, and is not surprisingly expecting massive things. ●●●●● CF

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PRODUCED BY NORMAN COOK



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30  
january  
1999

# THE OFFICIAL CHARTS

30  
january  
1999

## the **UK** **ALBUM** **CHART**

Pos	Weeks	Title	Artist	Label
1	29	BOY YOU KNOCK ME OUT	Tayana Ali	MJL/Epic
2	4	I'LL BE DAT	Releman	Del Jam
3	3	NO DOUBT	Imajin	Jive
4	2	HOLD IT DOWN/UNCUT, PURE CHANGES	Big Daddly Kane	Blak Jam
5	5	YOU GOT ME	ZPac	Jive
6	1	HOW DEEP IS YOUR LOVE (REMIX)	Reeba feat. Erykah Badu	Universal
8	11	ENJOY YOURSELF/TOP TOP WORK	Dra Hill	Del Jam
9	1	EX-FACTOR/LOST ONES	Louyah Hill	Kedar/Universal
10	3	SLEET HU	Ruffhouse/Columbia	Ruffhouse
11	6	RUSH	Lafaze	Lafaze
12	3	DO YOU FEEL ME	Klaphay Men Of Volcan	Jerv
13	16	BETCHA CAN'T WAIT	E-17	MJL/Epic
14	5	MY LOVE IS YOUR LOVE (LP)	Whitney Houston	Telstar
15	12	WHAT'S SO DIFFERENT	Ginuwine	Arista
16	4	I WANT YOU FOR MYSELF/GIRL WHAT YOU WANNA DO	Another Level feat. Ghostface Killah/Shola Ama	550 Music
17	8	WESTSIDE	IQ	Northwestside
18	14	GET ON THE BUS	Destiny's Child	Clockwork/Entertainment
19	17	GROWING UP MEMORIES/DON'T TEST	Blak Tsang	East West
20	13	GIMME SOME MORE/TEAR THE ROOF	Busta Rhymes	Blak Jam
21	18	THE LOVERS EP	Busta Rhymes	Elektra
22	4	IF YOU NEED A MAN	Destiny's Child	Baller House/
23	10	NOBODY ELSE	Destiny's Child	Rotating
24	26	SPELLBOUND	Destiny's Child	RCA
25	7	IT'S A PARTY	Destiny's Child	Grand Central
26	15	LOVE LINE THIS	Destiny's Child	East
27	39	A LITTLE COMMUNICATION	Destiny's Child	Bad Boy
28	25	IMPROVISE	Destiny's Child	Hut
29	20	IT'S ALL YOURS	Destiny's Child	East West
30	25	SEX MESSAGES & DRUGS	Destiny's Child	Imperial
31	34	GRETTO COWBOY	Destiny's Child	Relativity
32	1	JUST SAY	Destiny's Child	Oyster
33	23	I CAN'T SEE	Destiny's Child	Gold Mind Inc./East West
34	17	END OF THE LINE	Destiny's Child	1st Avenue/Mercury
35	32	SWEETHEART	Destiny's Child	So So Def/Columbia
36	31	MIAMI	Destiny's Child	Columbia
37	19	ULTIMATE LOVE	Destiny's Child	Sludge
38	21	HARD CORE LIFE	Destiny's Child	Northwestside
39	27	MY LITTLE SECRET	Destiny's Child	Columbia
40	30	THE PROFESSIONAL (LP)	Destiny's Child	Del Jam

**[commentary]**  
by Iuly Fairbridge

It's all go this week - with six new entries in the Top 10, we're beginning to resemble the national chart. At the top, one Sony female star replaces another, with **1** **BOY YOU KNOCK ME OUT** taking number one from **JUST SAY**. Jive keeps up its recent good form with two new Top 10 entries. Teen band **NO DOUBT** their second Urban Top 10 with "No Doubt", while **1998** returns with yet another posthumous release. With Miami-bass-style beats and R&B-ish backing, "Changes" is very club-friendly...Great to see **THE 3000** coming in at number six with their Enyah Badu collaboration "You Got Me", one of the best tracks of the year so far, and certainly their most commercial single to date. **1998** are back in the charts once again with a new set of mixes of "How Deep Is Your Love", obviously a move designed to shore up support for their ballad-orientated Babyface-produced new single "These Are The Times" (not so sure about that Man In Iron Mask style video)...Strong contenders for Dru Hill's crown as far as the ladies go will no doubt come from **DESTINY'S CHILD**. Their self-titled second album is very strong, and a sampler from it sees the group jump from 33 to 12. Both the album and the ever-popular "Do You Feel Me" will be released in the UK in March...Not in our chart but well worth mentioning is **1998**'s new single, the Premier-produced "Mas Is Like", which marks a real return to form.

## the **UK** **POP** **CHART**

Pos	Weeks	Title	Artist	Label
1	1	WE LIKE TO PARTY	Vengaboons	Poivilla
2	5	MADNESS THING	Leiland	ZTT
3	1	JUST FOR THE SEX OF IT	Leiland	MCA
4	1	BETCHA CAN'T WAIT (YOU GOT ME) BURNING UP CRAZY	Cevin Fisher feat. Loleatta Holloway	Telstar
5	2	CRAZY	Cevin Fisher	Wonderboy
6	12	ONLY YOU	CaSiMo	Indirect/Delinious/ter
7	17	JIMP	Bus Stop	Pow!
8	17	...BABY ONE MORE TIME	Brinley Spears	All Around The World
9	10	STRONG ENOUGH	Cher	Jive
10	3	WHEN YOU'RE GONE/BREAKFAST AT TIFFANY'S	Jackie 'D'	WEA
11	8	I BELIEVE	Wined	Euphonic
12	3	TRANSCEND	Wined	Edel
13	3	ALL AROUND THE WORLD	Lisa	Future Grove
14	27	THIS PARTY SUCKS!	Fused	Sound Moves
15	9	TEQUILA	Tennessee	total Vegas
16	13	THREE DRIVES	Greece 2000	Hooj Choons
17	4	BODY	Fusky Green Dogs	Twisted UK
18	6	DON'T STOP THE TRAIN '99	Phyllis Nelson	Almighty
19	11	EVERYONE'S A WINNER	Electrotrique	4 Fresh
20	14	HAZEY	Leop Da Loaz	Mandem
21	2	WALK LIKE A JAMAICAN	Manga	Skinny Man
22	6	KNOCK ON WOOD	Mary Griffin	Curf/The Hill Label
23	7	WILL YOU WAIT FOR ME	Colours feat. Stephen Emmanouel & Eka	Virgin
24	16	WHAT U DO	187 Lockdown feat. D'Empress	Ice Cream/Intense
25	3	ALL 'N' ALL	Various	East West Dance
26	21	EURO EXPRESS SAMPLER	Level II	Kione
27	3	THANK U	Armand Van Helden	Eurozone
28	31	2 FUTURE 4 U (EP)	Minty	Virgin
29	30	I WANNA BE FREE	Minor Ball	Multiply
30	18	GIVEN UP	Bruckner	Sound Of Ministry
31	25	YOU SHOULD BE... PARTY LICK-A-BLE'S	Brother Collins	Black Culture/WEA
32	14	I WANT YOU FOR MYSELF	Another Level feat. Ghostface Killah	Northwestside
33	16	PRAYE 'YOUSHO' NUFF/ROCKAFELLER SKANK	Fallout Slim	Skint
34	7	MORE THAN THIS	Juliet Roberts	Indirect/Mandem/ter
35	11	BAD GIRLS/LIKE	Allyson feat. Will Smith	Skint
36	40	BOY YOU KNOCK ME OUT	Tayana Ali feat. Cynda	MJL/Epic
37	37	THE POWER	No Solifion feat. Cynda	Delirious
38	35	RAISE YOUR HANDS	Big Room Girl feat. Darryl Pandy	Pepper
39	32			Junior Boy's Own/CV Recordings

**[commentary]**  
by alan jones

**VENGABOONS'** debut hit "Up And Down" topped the Pop Top 10 chart last November and went on to become a huge sales hit, emerging as the 41st biggest seller of 1998. Their new single "We Like To Party" is even simpler, more madening and more commercial than "Up And Down", and thus debuts at number one, swatting aside the challenge of **LEILAND, LIVIN' JOY** and E-17, all of whom would have topped the last week with their current generation. The Livin' Joy and E-17 records are impressive performers, in that they are also debuts. The E-17 single (number 4) has been promoted on three different 12-inch singles and has responded by making the upfront chart (number 15) and the urban chart (number 13) too...Poor Cher makes points gains for the second week in a row, but it's still stuck at number 12, while **JACKIE 'D'** is pumped-up cover of the Bryan Adams & Melanie C single "When You're Gone" dips 8-11 despite an 11% rise in points. Among the chart's prime movers this week is the old Lisa Stansfield hit "All Around The World", in a version which sounded uncannily like her and is indeed credited to "LISA", though her manager phoned to ask about the record, saying that Lisa herself spotted it in last week's chart and thought she must have been bootlegged. It seems that it is actually a cover, though the originators must be on very shaky ground regarding "passing off" by crediting it to "Lisa".

**1** PRETTY The Obsession  
**2** TEQUILA Te...  
**3** HEARTBEAT  
**4** WESTSIDE  
**5** GIMME SON  
**6** A LITTLE BIT  
**7** WHEN YOUR  
**8** I WANT YOU  
**9** PRAISE YOU  
**10** TO EARTH M  
**11** MORE THAN  
**12** THREE DRIV  
**13** CHOCOLATE  
**14** YOU SHOULD  
**15** CASSIUS TR  
**16** WALK LIKE A  
**17** BEAUTIFUL  
**18** LOVE STIMUL  
**19** END OF THE

# the **C**URCHART **U.B.I.T.Y.**

(compiled by alan jones from a sample of more than 900 DJ returns - tel: 01753-607362)

(upfront house)

[commentary]  
by alan jones



STUDIO 45's 'Freak It!' clambers to the top of the pile

this week but wouldn't have

done so had it not been for a bit of in-fighting between DJ ERIC's 'We Are Love', which storms 10-2 and the FAMILY FEATURING ALEXANDER HOPE's 'Love My Brother, Love My Sister'. Both records extensively sample Blaze Productions' 'Brothers And Sisters', and, though many DJs are mixing them together and charting them side by side, others are choosing one or other, with the DJ Eric record, which has the advantage of also sampling the familiar and much-loved bassline from Daryl Hall & John Oates' 'I Can't Go For That', winning out. For the second release in a row, KAVANA is getting heavy attention from upfront jocks. Last time out, he reached number two with 'Funky Love' - mixed by Matt Dreyer, the Trouser Enthusiasts and Spradely - being denied pole position only by the strength of JULIET ROBERTS' 'Bad Girls' single. This time, he beats a number 28 with 'Will You Wait For Me', as mixed by Eric Kupper, Doolally and their alter-egos SHANKS & BIGFOOT. It's the garage mixes of Shanks & Bigfoot which are doing the business. The duo, who have been working together for less than a year, had a number two club record of their own using the Doolally material for the single 'Straight From The Heart' last October, and have a potentially bigger record with their latest single 'Sweet Like Chocolate', which is released under the Shanks & Bigfoot banner. Available in very limited numbers on chocolate-coloured vinyl, it is the most in-demand garage tune of the moment, and briefly rose to number 30 on the club chart a few weeks ago, on the strength of a small mailout. Since then the Chocolate label on which it is promoted - and which was the original home of 'Straight From The Heart' - has had great trouble keeping up with demand, and the record is selling like hotcakes through specialist shops at £5.99 - when they can manage to keep it in stock. Much-championed by Kiss 100, it includes not just the spot-on garage mixes of Shanks & Bigfoot themselves but some excellent house mixes by TR Driver. A certain hit once it's picked up by a major, and a club chart re-entry at number 49 as some of the latest pressing (which seems to have sold out a couple of days after being repressed) reawaken the dancefloor.

- | Pos | Track   | Artist   | Label                   |
|-----|---|--|-------------------------|
| 1   | FREAK IT! (ORIGINAL/DJ'S ELEMENTS/PETE HELLER/BLACK SCIENCE ORCHESTRA MIXES)                                      | Studio 45                                      | Azuli                   |
| 2   | WE ARE LOVE (FUNK FORCE/ROBBIE RIVERA MIXES) DJ Eric presents   | DJ Eric  | Disfranchio             |
| 3   | (YOU GOT ME) BURNING UP (OLEEN STRAIN/CHRISTIAN/VIC/TOTAL MIXES) Gavin Fisher feat. Loleita Holloway              | Gavin Fisher                                   | Wendybird               |
| 4   | THE LIVING DREAM (SUNDANCES/SWIMMER/TRANSIST/OUT LA RIO MIXES) Sundance   | Sundance                                       | React                   |
| 5   | LOVE MY BROTHER, LOVE MY SISTER (COMINATROUS/ERIC MIXES) The Family feat. Alexander Hope                          | The Family                                     | Cleveland City          |
| 6   | PLAYING WITH KNIVES (TALL PALL/LOLO/LO & DIKENSAL SOTTO/PARANTELLA MIXES) Bizarriz Inc                            | Bizarriz Inc                                   | Vinyl Classics          |
| 7   | CRAZY (AK/LIN & KAH/LO/LO MIXES) Lucki  | Lucki  | Indecent/Delicious/Tr   |
| 8   | WHEN I GROW UP (DANNY TENAGUIA MIXES) Garbage   | Garbage  | Merchmont               |
| 9   | WE LIKE TO PARTY (JASON NEVENS/JACK DISCOMBO/ARRPLAY/BOM/KLUBBHEADS/TIN TIN OUT MIXES) Yengabays                  | Yengabays                                      | Positiva                |
| 10  | 3 ONLY YOU (PAUL GÖTEL MIXES) Ca\$ino   | Ca\$ino  | Powl                    |
| 11  | CLUB LONELY (ERIC KUPPER MIXES) Sam Ellis   | Sam Ellis                                      | Paral. Tel              |
| 12  | RAISE YOUR HANDS (RHYTHM MASTERS/FIRE ISLAND/FUTURESHOX MIXES) Big Room Girl feat. Danyal Puri                    | Big Room Girl                                  | Junior Boy's Own/VC     |
| 13  | HAEZ (LOOP DA LOOP/JOHAN S MIXES) Loop Da Loop  | Loop Da Loop                                   | Recordings              |
| 14  | YOU CAN PLAY (RYAN FISHER/VEVIA MIXES) The Other Two  | The Other Two                                  | Manifisto               |
| 15  | BETCHA CAN'T WAIT (SUNSHIPPY/HARPROBIE RIVERA/12 STONE/FERG SHUI MIXES) E-17                                      | E-17   | London                  |
| 16  | DIVING FACES (ORIGINAL/BINARY FINHARY MIXES) Liquid Club  | Liquid Club                                    | Talstar                 |
| 17  | CUBIK (VICTOR CLADERONE MIX)/BOMBARDIN (FIRE ISLAND MIX) Bob Stage  | Bob Stage                                      | Neo                     |
| 18  | CAN'T GET ENOUGH Soul Searchers   | Soul Searchers                                 | ZTT                     |
| 19  | WHAT U DO (ORIGINAL/STEPHEN EMANUEL/LO BELO MIXES)/HOLD ON (SEZZO/DJ MIXES) Colours feat. Stephen Emmanuel & Eska | Colours feat. Stephen Emmanuel & Eska          | Isa Crown/Helms         |
| 20  | STRONG (ORIGINAL/LOLO & DIKENSAL MIXES) Lubor Funk  | Lubor Funk                                     | PMS                     |
| 21  | THEE DRIVES (MRO/YORK/LOST TRIBE/ROZ POTTER/DAM MIXES) Greece 2000  | Greece 2000                                    | Prizez! Recordings      |
| 22  | RELAX (DJ LOTTIE/W/GI/AM MIXES) Robbie Rivera presents Invasion   | Robbie Rivera                                  | Hojo Champs             |
| 23  | FLASH (GRIFTERS/SOUNDS/CAPERS MIXES) The Grifters   | The Grifters                                   | Heat                    |
| 24  | JUST FOR THE SEX OF IT Livin' Joy   | Livin' Joy                                     | Duty Free               |
| 25  | KING OF SNAKE Underworld  | Underworld                                     | MCA                     |
| 26  | THE POWER (SHAWNA BOYS MIXES) No Solution feat. Cynda   | No Solution feat. Cynda                        | Junior Boy's Own        |
| 27  | GOOD LIFE (BRYAN VIDA) (SUMMER HITS/BARCELONA MIXES) Inner City   | Inner City                                     | Pepper                  |
| 28  | WILL YOU WAIT FOR ME (ERIC KUPPER/DOLLY/LA/SHANKS & BIGFOOT MIXES) Kavana   | Kavana   | Virgin                  |
| 29  | CHILDREN (TILT MIXES) Tilt  | Tilt   | Decanstruction          |
| 30  | KEEP ON (SPACEDUST/ORIGINAL MIXES) Aquarius   | Aquarius                                       | Spirit Recordings       |
| 31  | 2 FUTURE 4 U (EP) Armand Van Helden   | Armand Van Helden                              | frr                     |
| 32  | BODY (CLUB 69/SHELBY BEEDLE MIXES) Funky Green Dogs   | Funky Green Dogs                               | Twisted UK              |
| 33  | TEQUILA (MINT ROYALE MIXES) Tempestation  | Tempestation                                   | Total Grooves           |
| 34  | TRANSIC (DJ ENRICO/ORIGINAL MIXES) Wired  | Wired  | Future Groove           |
| 35  | EXPAND THE ROOM (FOUR STOREY/RENNIE FILM/REMIX/ORIGINAL MIXES) The Light  | The Light                                      | Hojo Champs             |
| 36  | SEE LINE WOMAN (ORIGINAL/FULL INTENTION/GOOD EDWARDS MIXES) Songstress  | Songstress                                     | Locked On/XL Recordings |
| 37  | ALL AROUND THE WORLD (RED RHYMIX MIX) Lisa  | Lisa   | Sounds                  |
| 38  | EVERYONE'S A WINNER (ELECTRO/THIQUE/SPACEDUST MIXES) Electrotheque  | Electrotheque                                  | Fresh Island            |
| 39  | RE-WIPED Jeep Ortiz   | Jeep Ortiz                                     | East West Dance         |
| 40  | ALL W' ALL (ROCKER T MIXES)/SOUTH-SIDE (K-REN MIXES) 187 Lockdown feat. D'Empress                                 | 187 Lockdown feat. D'Empress                   | Jive                    |
| 41  | BEYOND A FEEL GOOD (DAVIDSON OSPINA/HARP MIXES) Britney Spears  | Britney Spears                                 | Pepper                  |
| 42  | MAKE UP YOUR MIND (ORIGINAL/MALCOLM DUFFY/RHYTHM MASTERS MIXES) Bass Jammers                                      | Bass Jammers                                   | Phaziz                  |
| 43  | CAN'T GET ENOUGH Tricaster  | Tricaster                                      | US Subliminal           |
| 44  | JUST CAN'T GET ENOUGH Harry Choo Choo Romero  | Harry Choo Choo Romero                         | Pepper                  |
| 45  | I WANT YOUR LOVE (R/SUCKER/MASTERS/STONE/ROSE/SCUL GRABBER/12 MIXES) Roger Sanchez presents Twilight              | Roger Sanchez presents Twilight                | Millon Dollar Disco     |
| 46  | GET ON UP - FEEL GOOD (SET UP) - DANCE MILLION DOLLAR Disco   | DANCE MILLION DOLLAR Disco                     | Pepper                  |
| 47  | TONITTE (CONSPICATED MONKEYS/KAWALA SUPERBOP MIXES) Supercar  | Supercar                                       | Downtown/Columbia       |
| 48  | THIS PARTY SUCKS! (ORIGINAL/FIRE ISLAND MIXES) Fused  | Fused  | Chocolate Bay           |
| 49  | SWEET LIKE CHOCOLATE (SHANKS & BIGFOOT/TRUFF DRIVER MIXES) Shanks & Bigfoot                                       | Shanks & Bigfoot                               | frr                     |
| 50  | OUT OF THE BLUE System F  | System F                                       | MFS/Devinant            |
| 51  | LOVE STIMULATION (PAUL VAN DYK/KYLE A & JONES/OLIVER LIEB MIXES) Paul Van Dyk presents Humate                     | Paul Van Dyk presents Humate                   | 24 Stroke               |
| 52  | ANGEL (DYNAMIC BLK MIXES) Dene Venus  | Dene Venus                                     | M People                |
| 53  | DREAMING (JIMMY GOMEZ MIXES) M People   | M People                                       | Additive                |
| 54  | PROTECT YOUR MIND (LANGE/SUSPICIOUS MIXES) DJ Sakin & Friends   | DJ Sakin & Friends                             | WEA                     |
| 55  | STRONG ENOUGH (MARC ANDREWS/D-BOP MIXES) Cher   | Cher   | ZTT                     |
| 56  | MEADNESS TIME (ALMIGHTY/AMEN UK MIXES) Lellani  | Lellani  | Northwestside           |
| 57  | I WANT YOU FOR MYSELF (FULL INTENTION/CLAYTON & JOSEPH/ROBOTS) GIRL WHAT YOU WANNA DO Another Level               | GIRL WHAT YOU WANNA DO Another Level           | M/A/E/C                 |
| 58  | BOY YOU KNOCK ME OUT (STONE/ROSE/SALAZAR/REJ/SHAWNE GUEVARA MIXES) Tatyana Ali feat. Will Smith                   | Tatyana Ali feat. Will Smith                   | INCredible              |
| 59  | DARKNESS (MIXES) Satoshi Tomiie feat. Robert Owens/Cevin Fisher   | Satoshi Tomiie feat. Robert Owens/Cevin Fisher | Knub Zoo                |
| 60  | HIGHER LOVE (FULL INTENTION MIXES) Brian Chambers   | Brian Chambers                                 |                         |

STUDIO 45'S 'FREAK IT!' CLAMBERS TO THE TOP OF THE PILE THIS WEEK BUT WOULDN'T HAVE DONE SO HAD IT NOT BEEN FOR A BIT OF INFIGHTING BETWEEN DJ ERIC'S 'WE ARE LOVE', WHICH STORMS 10-2 AND THE FAMILY FEATURING ALEXANDER HOPE'S 'LOVE MY BROTHER, LOVE MY SISTER'. BOTH RECORDS EXTENSIVELY SAMPLE BLAZE PRODUCTIONS' 'BROTHERS AND SISTERS', AND, THOUGH MANY DJs ARE MIXING THEM TOGETHER AND CHARTING THEM SIDE BY SIDE, OTHERS ARE CHOOSING ONE OR OTHER, WITH THE DJ ERIC RECORD, WHICH HAS THE ADVANTAGE OF ALSO SAMPLING THE FAMILIAR AND MUCH-LOVED BASSLINE FROM DARYL HALL & JOHN OATES' 'I CAN'T GO FOR THAT', WINNING OUT. FOR THE SECOND RELEASE IN A ROW, KAVANA IS GETTING HEAVY ATTENTION FROM UPFRONT JOCKS. LAST TIME OUT, HE REACHED NUMBER TWO WITH 'FUNKY LOVE' - MIXED BY MATT DREYER, THE TROUSER ENTHUSIASTS AND SPRADLEY - BEING DENIED POLE POSITION ONLY BY THE STRENGTH OF JULIET ROBERTS' 'BAD GIRLS' SINGLE. THIS TIME, HE BEATS A NUMBER 28 WITH 'WILL YOU WAIT FOR ME', AS MIXED BY ERIC KUPPER, DOOLALLY AND THEIR ALTER-EGOS SHANKS & BIGFOOT. IT'S THE GARAGE MIXES OF SHANKS & BIGFOOT WHICH ARE DOING THE BUSINESS. THE DUO, WHO HAVE BEEN WORKING TOGETHER FOR LESS THAN A YEAR, HAD A NUMBER TWO CLUB RECORD OF THEIR OWN USING THE DOOLALLY MATERIAL FOR THE SINGLE 'STRAIGHT FROM THE HEART' LAST OCTOBER, AND HAVE A POTENTIALLY BIGGER RECORD WITH THEIR LATEST SINGLE 'SWEET LIKE CHOCOLATE', WHICH IS RELEASED UNDER THE SHANKS & BIGFOOT BANNER. AVAILABLE IN VERY LIMITED NUMBERS ON CHOCOLATE-COLOURED VINYL, IT IS THE MOST IN-DEMAND GARAGE TUNE OF THE MOMENT, AND BRIEFLY ROSE TO NUMBER 30 ON THE CLUB CHART A FEW WEEKS AGO, ON THE STRENGTH OF A SMALL MAILOUT. SINCE THEN THE CHOCOLATE LABEL ON WHICH IT IS PROMOTED - AND WHICH WAS THE ORIGINAL HOME OF 'STRAIGHT FROM THE HEART' - HAS HAD GREAT TROUBLE KEEPING UP WITH DEMAND, AND THE RECORD IS SELLING LIKE HOTCAKES THROUGH SPECIALIST SHOPS AT £5.99 - WHEN THEY CAN MANAGE TO KEEP IT IN STOCK. MUCH-CHAMPIONED BY KISS 100, IT INCLUDES NOT JUST THE SPOT-ON GARAGE MIXES OF SHANKS & BIGFOOT THEMSELVES BUT SOME EXCELLENT HOUSE MIXES BY TR DRIVER. A CERTAIN HIT ONCE IT'S PICKED UP BY A MAJOR, AND A CLUB CHART RE-ENTRY AT NUMBER 49 AS SOME OF THE LATEST PRESSING (WHICH SEEMS TO HAVE SOLD OUT A COUPLE OF DAYS AFTER BEING RE-PRESSED) REAWAKEN THE DANCEFLOOR.

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18	BIG BIG W
17	BAD GIRLS/
22	MIAMI VILLI
20	GOOD RHYM
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© CIN. Produced in co-operation with the BPI and BIRD, based on a sample of more than 4,000 record outlets.

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# THE OFFICIAL CHARTS

Successive Midem initiatives to relax rules and reduce registration fees have attracted more dance labels in 1999 than ever before.

Many will be taking advantage of the 26 national or trade association stands hosted by the likes of the UK's BPI, Cirpa (Canada), Decca-Expolarm (Germany), Export Music Sweden, Korea Video and Phonogram Association, Siae (Italy), and SCPP and SPPF (France).

This year also sees the launch of the Electric Village. It builds on 1998's Techno Club which grouped together labels specialising in dance, techno and electronic music in one location within the Palais des Festivals. It is to be found on the third floor, and among the companies with a presence there are Digital Hardcore, Unprogre, Axis and F Communications.

"The Electric Village has been specifically designed to provide smaller labels with maximum visibility," says Jare Gärden, press manager for Midem Cannes 99, who reports that the number of companies participating in the Electronic Village has risen by 78% this year.

Midem presents dance labels with an invaluable opportunity to build their profile, make contacts and strengthen existing relationships with affiliates and licensees, as well as keeping an ear open for a potential hit single or act.

Stefan Günwald, dance A&R



**johnny walker**

manager at Club Tools, a dance division of German imprint Edel, seeks to put business over pleasure and concentrate on buying, selling and licensing product.

"Midem is the most important meeting place for the music industry and is one of the best places to make deals with the majors," he says. "The right people are there to listen to what you have on offer. This is much better than simply sending a package with a DAT, tape, CD or vinyl which may end up just lying around on their desk."

At Midem last year Grönwald returns to have laid the groundwork for nearly a dozen deals, but was disappointed not to secure The Tamperer (see box below).

For others, such as Maya Masseboed, head of dance at Virgin France's specialist dance imprint Labels, the PR and networking aspect of Midem is as important as

striking new deals.

"Midem is more the place to meet the people you don't get the time to see during the rest of the year," she says. "It's a good place to meet new label representatives and all your collaborators in one place at the same time."

Last year, Masseboed secured deals with US techno DJ/producer Jeff Mills for his 'Purposemaker' compilation, as well as the right to release Wall Of Sound label product in Spain, Italy, Portugal, Greece and Sweden.

For Johnny Walker, head of A&R at UK dance imprint Champion (whose sister label, Cheeky, is home to

fathies), the fact that Midem is not a dance - or even an A&R-specific event only adds to its value.

The trip to Midem is always a stimulating and valuable one since it presents the opportunity to hear at first hand what the rest of Europe is doing. "Last year The Tamperer came from Italy and Mousse from Germany," he says. "Obviously France has been leading the way at the tender end of the market and so a lot of eyes will be on French labels. But the fact remains that dance has can pop up from anywhere."

And Midem is still the place to hear them.

## the tamperer: cannes you feel it?

When The Tamperer featuring Maya took to the stage at the Palais last night (Sunday) a circle was closed.

Produced by Milan-based radio DJs Mario Farghetta, Alex Feroqli and Juliano Saglia, Feel It was brought to Midem 1999 by Giacomo Malotini, president of Italian imprint Time Records, and sparked off a bidding war.

"Once the word got round, our booth was inundated with offers," says Time international manager Robert Lowry.

"Scott MacLachlan, A&R director at Jive, was one of the first to hear it. A week after Midem he flew to Italy with Zomba Europe's chief executives, Martin Dodd and Bery Meyer, to close the deal."



**maya**

Pending clearance of its sample from the Jacksons' "Can You Feel It", Jive/Zomba acquired the rights to "Feel It" for the world, excluding Italy, France, where it was released on Scorpio, and Germany, where it was issued on Orbit. In order

to exert pressure on the Jacksons' US publisher Warner/Chappell, the licensees combined forces and eventually secured the sample - but at a price. All publishing royalties on global sales of over 1.2m have gone to Michael Jackson. The positive outcome, however, was an eased clearance process for a Madonna sample, from 'Material Girl', on the follow-up single 'If You Buy This Record...'



**scott macLachlan**

## making a night of it

Club nights in Cannes are increasingly regarded as the way to showcase DJ, remixing and production talent. One of the key events this year was hosted by London club and label The End. Saturday night saw co-directors Mr C and Layo Paskin on the decks at the Whisky A Go Go.



**layo paskin**



**mr c**

"It's an honour to be asked to do a club event at Midem," says Paskin. "It's impossible to gauge how much it will boost our profile but if you do enough events like this in enough places around the world then they will definitely have an effect."

Also mindful of the PR value of Midem club events is UK-based distribution company Prime, which has expanded since it was launched in 1994 to include three in-house imprints - Primate, Primevii and Primary. The company will be celebrating its fifth birthday at Midem with another showcase tonight (Monday) at Whisky A Go Go, which will showcase the talents of those DJs who head Prime-distributed labels or have recorded or remixed for Prime

imprints. The line-up has a strong international flavour with Adam Beyer from Sweden, Marco Carola from Italy, Scottish act Funk D'Void (Lars Sandberg) and Prime label manager Jeremy Ford taking the decks.

"We've always had a strong presence at Midem as we are one of the main dance distributors in Europe, especially for techno," says Prime director John Warwick. "This year it felt right to put on a night, especially as we are planning future events in London, at the Winter Music Conference in Miami, Sonar in Barcelona and possibly PopKomm."

Other notable club nights at Midem include two at Palm Beach: the Electronic Night from French dance imprints Prozak Trax and Whats Up, with DJ Cyr K, Adam Scott and DJ Deep, live sets from Playin' 4 The City and Kujak on Tuesday 26; and the 'Palm Beach Beats IV' night from French imprint Furia including Ian Pooley, Paul Johnson, Jeff Mills and Richie Hawtin on Wednesday 27.



**jeremy ford**



**richie hawtin**

30  
january  
1999



1	PRETT	The Obscuring
2	TEQUILA	Te
3	HEARTBEAT	
4	WESTSIDE	
5	GIMME SO!	
6	A LITTLE BIT	
7	WHEN YOU'RE	
8	I WANT YOU	
9	PRAYSE YOU	
10	TO EARTH	
11	MORE THAN	
12	THREE DRY	
13	CHOCOLATE	
14	YOU SHOULD	
15	CASSIUS 19	
16	WALK LIKE A	
17	BEAUTIFUL	
18	LOVE STIMUL	
19	END OF THE	

# midem '99

stand 02.27

1984

1985

1986

1987

1988

1989

1990

## OUR ARTISTS:

The Tamperer feat. Maya Molella & Phil Jay  
The Outthere Brothers  
DJ Dado  
Usura  
The Mask feat. Joy  
Fast Eddie  
...and many others

# THE BEST TIMES OF YOUR LIFE

1993

1994

1995

1996

1997

1998

1999

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Shamen  
Vengaboys  
Run-DMC  
Boy George  
Eddie Amador  
20 Fingers  
De' Lacy  
Bamboo  
Camisra  
...and many more



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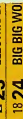
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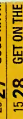
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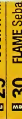
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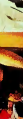
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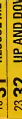
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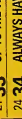
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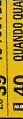
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28 37 NO REGRETS



32 38 WHEN YOU B



26 39 TO YOU I BE



11 40 QUANDO QU'...

# the COOL CUTS

[chart]



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- |    |            |   |                |        |
|----|------------|---|----------------|--------|
| 1  | (4)        | <b>FLOWERS</b> Armand Van Helden <i>(Filtered disco groove with Roland Clarke on vocals)</i>                              | white label    | ☎ 2407 |
| 2  | (5)        | <b>EXTENDED PLAY EP</b> Propellerheads <i>(All new material on this four-track EP featuring the Jungle Brothers)</i>      | Wall Of Sound  | ☎ 2408 |
| 3  | (1)        | <b>FREAK IT</b> Studio 45 <i>(A grower on import and now with new mixes from Pete Heller and Black Science Orchestra)</i> | Azuli          | ☎ 2377 |
| 4  | <b>NEW</b> | <b>TURN ME ON</b> Danny Tenaglia <i>(Powerful New York house with mix from John Digweed)</i>                              | Universal      | ☎ 2419 |
| 5  | (8)        | <b>KING TITO'S GLOVES</b> Deadly Avenger <i>(Excellent four-tracker that sets the standards for '99)</i>                  | Illicit        | ☎ 2409 |
| 6  | <b>NEW</b> | <b>1999 The Usual Suspects</b> <i>(Roger Sanchez and friends with another cover of the Prince anthem)</i>                 | Pride          | ☎ 2420 |
| 7  | (2)        | <b>WHEN I GROW UP</b> Garbage <i>(Not much left of Garbage on these Danny Tenaglia mixes)</i>                             | Mushroom       | ☎ 2394 |
| 8  | (6)        | <b>ELECTRONIC BATTLE WEAPON</b> Unknown <i>(Anonymous house grooves from the Chemical Brothers' label)</i>                | Freestyle Dust | ☎ 2385 |
| 9  | <b>NEW</b> | <b>SWEET LIKE CHOCOLATE</b> Shanks & Bigfoot <i>(Set to be one of the capital's big tunes)</i>                            | Chocolate Boy  | ☎ 2421 |
| 10 | (18)       | <b>TONITE</b> Supercar <i>(Bouncy vocodered pop disco)</i>  | Pepper         | ☎ 2416 |
| 11 | <b>NEW</b> | <b>MIXED BLOOD (MAMBO ROCK)</b> Bronx Dogs <i>(Potential party anthem with a singalong chorus)</i>                        | Marble Bar     | ☎ 2422 |
| 12 | <b>NEW</b> | <b>REWired</b> Jeep Girls <i>(Jeep Grrls in a soundclash with U2)</i>   | Island         | ☎ 2423 |
| 13 | <b>NEW</b> | <b>9PM TILL I COME ATB</b> <i>(Pumping Euro tune on another Ministry offshoot label)</i>                                  | Data           | ☎ 2424 |
| 14 | <b>NEW</b> | <b>BUDDY X Dream Team vs Neneh Cherry</b> <i>(Neat two-step groove with Neneh on vocals)</i>                              | 4 Liberty      | ☎ 2425 |
| 15 | (19)       | <b>AFTERSHOCK</b> Pink Bomb <i>(Melodic progressive trance track)</i>   | Quad           | ☎ 2417 |
| 16 | <b>NEW</b> | <b>GOOD SHOT</b> Hands Burn <i>(Bouncy house from Seb Fontaine &amp; Jules Verne)</i>                                     | Spot On        | ☎ 2428 |
| 17 | <b>NEW</b> | <b>DESERT MUSIC</b> Steve Reich <i>(Squelchy nu skool breaks with mixes from Freq Nasty &amp; B.L.I.M. and Coldcut)</i>   | Arthrob        | ☎ 2427 |
| 18 | <b>NEW</b> | <b>SKYLINES OVER ROOFTOPS</b> Two Banks Of Four <i>(Smooth soulful house music with an old school vibe)</i>               | Sirkus         | ☎ 2428 |
| 19 | <b>NEW</b> | <b>PEACE &amp; MIND</b> Qattara <i>(Pumping progressive trance)</i>   | Steel Fish     | ☎ 2429 |
| 20 | <b>NEW</b> | <b>CUT CHEMIST SUITE</b> Ozomatli <i>(Ten-piece LA outfit featuring two members of Jurassic 5)</i>                        | Almo           | ☎ 2430 |

BBC RADIO 1  
17-19pm

A guide to the most essential new club tunes as featured on 11th "essential selection", with sets long, broadcast every Friday between 8pm and 9pm. Compiled by (4) feedback and data collected from leading DJs and the following stores: city sounds (highly house groove/black market/rag/trax), eastern bloc (indie/rag/dance/1), Zapp (punchy pop/rag/hip-hop), 3 mix (live/rock), flying saucers (dance), global beat (indie/rock), mission (indie/rock), attack (indie/rag/trax), the new sound club (indie/rock).

Available through  
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**1** PRETT  
The Obsessing

**2** TEQUILA Te

**3** HEARTBEAT

**4** WESTSIDE

**5** GIMME SOM

**6** A LITTLE BIT

**7** WHEN YOU'RE

**8** I WANT YOU

**9** PRAISE YOU

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**13** CHOCOLATE

**14** YOU SHOUL

**15** CASSIUS 19

**16** WALK LIKE A

**17** BEAUTIFUL

**18** LOVE STIML

**19** END OF THE





- 12 **20** **GOODBYE Spice Girls** Virgin
- 14 **21** **BELIEVE Cher** WEA
- 15 **22** **MALIBU Hole** Geffen
- 16 **23** **ELECTRIC BARBARELLA Duran Duran** EMI
- 17 **24** **BIG BIG WORLD Emillia** Universal
- 18 **25** **BAD GIRLS/ LIKE Juliet Roberts** Delirious
- 19 **26** **MIAMI WILLI Smith** Columbia
- 20 **27** **GOOD RHYMES Da Click** frr
- 21 **28** **GET ON THE BUS Destiny's Child feat. Timbaland** East West
- 22 **29** **TOUCH IT Monifah** Universal
- 23 **30** **FLAME Seabohd** Domino
- 24 **31** **RESCUE ME Ultra** East West
- 25 **32** **UP AND DOWN Vengaboys** Positiva
- 26 **33** **UP TO THE WILDSSTYLE Porn Kings Vs DJ Supreme** A&M
- 27 **34** **ALWAYS HAVE, ALWAYS WILL Ace Of Base** London
- 28 **35** **I LOVE THE WAY YOU LOVE ME Boyzone** Polydor
- 29 **36** **OVER YOU Justin** Virgin
- 30 **37** **NO REGRETS Robbie Williams** Chrysalis
- 31 **38** **WHEN YOU BELIEVE Mariah Carey & Whitney Houston** Columbia
- 32 **39** **TO YOU I BELONG B\*Witched** Glow Worm/Epic
- 33 **40** **QUANDO QUANDO QUANDO Engelbert Humperdinck** The Hi Label

# compilations

1 **CLUBBER'S GUIDE TO... NINETY NINE** 9 11 THE VERY BEST OF THE LOVE ALBUM

- Ministry Of Sound  
Virgin/EMI
- 1 **2** **THE BEST CLUB ANTHEMS SO... EVER!** 11 **2** **MASSIVE DANCE#9**  
Virgin/EMI Warner/PolyGlobal
- 2 **3** **NOW THAT'S WHAT CALL MUSIC! 4!** 12 **13** **THE ALL TIME GREATEST LOVE SONGS - II**  
EMI/Virgin/PolyGram Columbia
- 3 **4** **HITS #9** 14 **14** **THIS IS... R&B**  
warner.bmg/global TV/Sony TV Backwood
- 4 **5** **CHEF AID - THE SOUTH PARK ALBUM** 15 **15** **HEARTBEAT - THE R&B GOLD COLLECTION**  
Columbia RCA/Epic TV
- 5 **6** **THE BOX R&B HITS ALBUM** 13 **16** **PEE TONG/PAUL OAKERHEAD - ESSENTIAL '98**  
Telstar TV frr
- 6 **7** **THE ANNUAL IV... JUDGE JULES & BOB GEORGE** 16 **17** **THE GREATEST HITS OF 1998**  
Ministry Of Sound Telstar TV
- 7 **8** **STREET VIBES 2** 17 **18** **THE ALL TIME GREATEST MOVIE SONGS**  
warner.bmg/global TV/Sony TV Sony TV/PolyGram TV
- 8 **9** **MUSIC OF THE NIGHT** 19 **19** **THE GREATEST LOVE**  
PolyGram TV Telstar TV
- 10 **10** **WOMAN** 14 **20** **ESSENTIAL SELECTION #8 - TONG/OAKERHEAD**  
PolyGram TV/Sony TV frr

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19 **20** QUENCH The Beautiful South

- 16 **21** **SAVAGE GARDEN Savage Garden** Columbia
- 17 **22** **THE BEST OF... THE STAR AND WISEMAN Jay/Ornith Black Mamba** PolyGram TV
- 18 **23** **NO 15 Mariah Carey** Columbia
- 19 **24** **GRAN TURISMO The Cardigans** Stockholm
- 20 **25** **SUPPOSED FORMER INFANTUATION JONKIE Alanis Morissette** Maverick
- 21 **26** **B\*WITCHED B\*Witched** Glow Worm/Epic
- 22 **27** **OCEAN DRIVE Lighthouse Family** Wild Card/Polydor
- 23 **28** **THE COLLECTION Lloyd Cole** Mercury
- 24 **29** **HITS Phil Collins** Virgin
- 25 **30** **INTERNATIONAL VELVET Catatonia** Blanco Y Negro



- 30 **31** **ON A DAY LIKE TODAY Bryan Adams** A&M/Mercury
- 31 **32** **MOON SAFARI Air** Virgin
- 32 **33** **WONDER NO.8 Homeyz** 1st Avenue/Mercury
- 33 **34** **FIVE Five** RCA
- 34 **35** **WITHOUT YOU I'M NOTHING Placebo** Hut/Virgin
- 35 **36** **BRING IT ON Gomez** Hut/Virgin
- 36 **37** **MODERN CLASSICS - THE GREATEST HITS Paul Weller** Island
- 37 **38** **SONGS FROM 'ALLY MCBEEAL' Vonda Shepard** Warner
- 38 **39** **UP REM** Warner Brothers
- 39 **40** **MEZZANINE Massive Attack** Virgin



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### CHART COMMENTARY

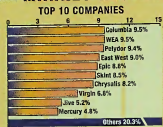
by ALAN JONES



After capturing pole position last week, Fatboy Slim's album *You've Come A Long Way, Baby* beds in at the top, leading the number two, Robbie Williams' *I've Been Expecting You* by a large margin. You've Come A Long Way, Baby increased its sales by 11% last week, reaching a new high of more than 41,000, and taking its overall sales in the past 14 weeks beyond the 360,000 mark. Its success is refreshing for dealers too – they can offer the album at a significantly lower price than most recent hits, as its dealer price (£8.10 for the CD) is more than a pound lower than all its main rivals.

With a dearth of new albums in evidence thus far in 1999, the most impressive chart moves are reserved for albums which have been around for a while. Three 1998 releases which reach their highest positions to date are *The Offspring's* *Smash* (see panel for details), Another Level's self-titled debut and *The Cardigans' Gran Turismo*.

### MARKET REPORT

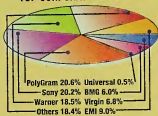


### SALES UPDATE

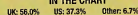


The number two success of *I Want You For Myself* brings to four the number of hits taken from Another Level's album, and has

### TOP CORPORATE GROUPS



### PERCENTAGE OF UK ACTS IN THE CHART



When first released last November, *The Offspring's* Americana album underperformed in the UK, debuting and peaking at number 75. Considering their previous effort, 1997's *Trxay On The Hombre*, peaked at 197, that's quite a worrying decline. All's well that ends well, however, and the momentum generated by airplay for the group's *Pretty Fly (For A White Guy)* – which debuts at the top of the singles chart

### ALBUM FACTFILE

this week – worked wonders for the album, which bottomed-out at 123 and has since moved 122-121-85-51-22-13, its latest position surpassing the peak of both *Trxay...*, and their debut album chart success, 1994's *Smash*, which reached number 21. In America, where *Smash* and *Trxay...*, each sold more than 5m copies, Americana has sold nearly 2m units in just nine weeks, and peaked at number two a fortnight ago.

again this week, reaching number 14 on its 11th chart appearance. Meanwhile, airplay given to *The Cardigans' upcoming single Erase/Rewind* and the continuing popularity of *My Favourite Game* have given the Swedish act's *Gran Turismo* a timely lift. It moves 43-24 this week, beating the number 27 peak it reached on its debut 14 weeks ago. The Another Level album has sold more than 160,000 copies to date, while *Gran Turismo* is nearing the 70,000 mark.

The Corps continue to have two albums in the Top 10 but Talk On Corners reassesses its authority over the older *Forgiven*, Not *Forgotten* by sprinting 6-3 as its rival holds at number eight. *Forgiven*, Not *Forgotten* has its biggest sales week to date, however, selling nearly 15,000 copies last week, helped by heavy discounting – it costs as little as £7 in some chains. *Forgiven*, Not *Forgotten* will top the 300,000 sales mark in the week, placing it more than 1.5m behind *Talk On Corners*.

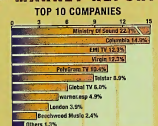
### COMPILATIONS

After just one week atop the compilation chart, *The Best Club Anthems 99...* is dethroned by *Clubber's Guide To...Ninety-Nine*, which debuts in pole position after more than 26,000 copies last week. It's the first Ministry Of Sound label release to top the compilation chart outside of its all-conquering *The Annual* series, and includes 37 dancefloor favourites. But while most compilation chart sales champs command proven hits, *Clubber's Guide To...Ninety-Nine* depends primarily on records which didn't set the chart in fire – a *Sense Of Danger* by Presence featuring Shara Nelson and CZR feat. Daryl Pardy's *Bad Enough* being prime examples; future hits like *Can't Get Enough* by Soul Searcher and *Freak It!* by Studio 54; fairly obscure (to the masses) new promos like

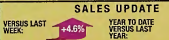
*9PM Till I Come* by ATB and Gordon Mathewman's *The Izza Trumpet Thing*; and just the odd crossover hit – Blockster's *You Should Be...*, and *Ariola's Dreaming* being the biggest and most obvious. It's a tribute to the Ministry of Sound brand that they can sell more copies of this than others can of hit-packed compilations.

With Valentine's Day still more than three weeks away, the first of an avalanche of albums aimed at romantics has entered the chart. Debuting this week at number 19, the new Telstar compilation *The Greatest Love* has a head start over the opposition, and is heavily fancied to be one of the two top albums themed around the day, the other being PolyGram TV's *Love Songs*, which doesn't hit the shops yet for another week.

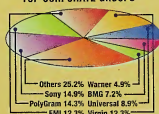
### MARKET REPORT



### SALES UPDATE



### TOP CORPORATE GROUPS



### COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 75.3%  
Compilations: 24.7%

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

- 1 YOU'VE COME A LONG WAY, BABY
- 2 I'VE BEEN EXPECTING YOU
- 3 LADIES & GENTLEMEN - THE BEST OF
- 4 TALK ON CORNERS
- 5 STEP ONE
- 6 WHERE WE BELONG
- 7 RAY OF LIGHT
- 8 THE BEST OF 1980-1990
- 9 FORTY-NINE, NOT FORTY EIGHT
- 10 THE BEST OF
- 11 LIFE THRU A LENS
- 12 BIG WHEEL STYLE
- 13 ONE NIGHT ONLY
- 14 THIS IS MY TRUTH TELL ME YOURS
- 15 SNAKE GARDEN
- 16 NO.1'S
- 17 QUENCH
- 18 B\*WITCHED
- 19 BELIEVE
- 20 SUPPOSED FORMER INMATE UNKIE

- |                        |                  |
|------------------------|------------------|
| FATBOY SLIM            | SKINT            |
| ROBBIE WILLIAMS        | CHRYSLIS         |
| GEORGE MICHAEL         | EPIC             |
| CORRS                  | ATLANTIC         |
| STEPS                  | ERLUBAJE         |
| BOYZONE                | POLYDOR          |
| MADONNA                | MAVERICK         |
| UZ                     | ISLAND           |
| CORRS                  | ATLANTIC         |
| M PEOPLE               | M PEOPLE         |
| ROBBIE WILLIAMS        | CHRYSLIS         |
| WILL SMITH             | COLUMBIA         |
| BEE GEES               | POLYDOR          |
| MANIC STREET PREACHERS | EPIC             |
| SAVAGE GARDEN          | COLUMBIA         |
| MARAH CARCY            | COLUMBIA         |
| BEAUTIFUL SOUTH        | GOI DISCOMERCURY |
| B*WITCHED              | GLOW WOMAN/EPIC  |
| CHER                   | WEA              |
| ALANIS MORISSETTE      | MAVERICK         |

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

- |   |                 |                     |
|---|-----------------|---------------------|
| 1 NOW THAT'S WHAT I CALL MUSIC 41           | VARIOUS ARTISTS | EMI/VERGIN/POLYGRAM |
| 2 HITS 9                                    | VARIOUS ARTISTS | WARNER/GBL/SONY TV  |
| 3 THE BEST CLUB ANTHEMS 99...EVER!          | VARIOUS ARTISTS | VERGIN/EMI          |
| 4 CHEF AD - THE SOUTH PALK ALBUM            | VARIOUS ARTISTS | VARIOUS ARTISTS     |
| 5 CLUBBER'S GUIDE TO...NINETY NINE          | VARIOUS ARTISTS | MINISTRY OF SOUND   |
| 6 THE ANNUAL IV - JUDDIE JULES & BOY GEORGE | VARIOUS ARTISTS | MINISTRY OF SOUND   |
| 7 THE BOX R&B HITS ALBUM                    | VARIOUS ARTISTS | TELSTAR TV          |
| 8 STREET VIBES 2                            | VARIOUS ARTISTS | WARNER/GBL/SONY TV  |
| 9 MUSIC OF THE NIGHT                        | VARIOUS ARTISTS | POLYGRAM TV         |
| 10 THE VERY BEST OF THE LOVE ALBUM          | VARIOUS ARTISTS | VERGIN/EMI          |
| 11 WOMAN                                    | VARIOUS ARTISTS | SONY TV/POLYGRAM TV |
| 12 MASSIVE DANCE 99                         | VARIOUS ARTISTS | WARNER/POLYGRAM/GBL |
| 13 THE ALL TIME GREATEST LOVE SONGS - III   | VARIOUS ARTISTS | COLUMBIA            |
| 14 ESSENTIAL SELECTION '91 - TONGADENFOLLO  | VARIOUS ARTISTS | FFRR                |
| 15 HEARTBEAT - THE 80'S GOLD COLLECTION     | VARIOUS ARTISTS | RCAD/GBL/TV         |
| 16 THE GREATEST HITS OF 1980                | VARIOUS ARTISTS | TELSTAR TV          |
| 17 ESSENTIAL SELECTION '91 - TONGADENFOLLO  | VARIOUS ARTISTS | FFRR                |
| 18 KISS ANTHEMS 88                          | VARIOUS ARTISTS | POLYGRAM TV         |
| 19 THE ALL TIME GREATEST MOVIE SONGS        | VARIOUS ARTISTS | SONY TV/POLYGRAM TV |
| 20 FUNKY DIVAS 2                            | VARIOUS ARTISTS | GLOBAL TELEVISION   |

30 JANUARY 1999

Table with 5 columns: Rank, Title, Artist (Producer), Label/CD (Distributor), and Case/Notes. Contains 75 entries of music releases.

FLYING... GOLD... SILVER... 99 weeks on made an essential unit of... CD PROD... WITH THE B&W COOPERATION...

TOP COMPILATIONS ARTISTS A-Z

Table with 5 columns: Rank, Title, Artist (Producer), Label/CD (Distributor), and Case/Notes. Contains 20 entries of compilation albums.



30 JANUARY 1999

# ROCK REPORT

by DANTE BONUTTO



Spurred on by All Saints' rendition of Under The Bridge, released as a single in April last year, the **Red Hot Chili Peppers'** Blood Sugar Sex Magik (1991) continues to perform strongly for Warner as a mid-price campaign title. The Rock Rubin-produced perennial – up to 445,000 UK sales – holds firm at number two on the specialist chart, with Dookie and Inimic – the 1994 and 1995 albums from Berkeley punks **Green Day** – also showing their staying power on the mid-price trail.

Dookie, the band's first album on Reprise, has notched up an impressive 365,000 UK sales, although doing even

better is the self-titled debut from **Garbage**, the outfit assembled by one-time Nirvana producer Butch Vig. Released in 1995 and featuring the top five single Stupid Girl, Garbage – a regular campaign title for Mushroom – is a 650,000 seller over here, buoyed up by the performance of its Version 2.0 successor, a week one chart-topper last May.

Holding its nerve five spot this week, two places ahead of Garbage, is **Metallica's** Garage Inc double-set on Vertigo – a covers-only collection with 60,000 UK sales under its studied belt. This 27-song outing, which debuted at number two on the US charts in

● Not only are The Offspring the 'world's greatest punk rock group', they are also the biggest-selling on an Independent label, with 1994's Epitaph album, Smash, having now hit the £1m mark worldwide. Three years later, the band – already together for more than a decade – released the follow-up, the tongue-twisting Knx On The Hombre, and then on November 16 1998 it was time for Americana – LP number five and the Orange County quartet's first for Columbia UK. The

## ROCK FACTFILE

Dave Jerdan-produced Americana may not have charted major waves here in week one, but the cause-conquering success of first single Pretty Fly (For A White Guy) has already sent the album flying up the chart. With a sell-out UK tour just completed and a TOTP appearance going out this Friday in the wake of continued support from both MTV and The Box, where the video is the number two most requested, 1999 has kicked off in stellar style for the band.

November 1998, may have drawn a mixed reception from the press, but its profile here is sure to be sustained by the release of Whiskey In The Jar (The Thin Lizzy song) as a single on February 1, plus speculation that UK shows are imminent.

Perhaps wisely, the San Francisco heavyweights have yet to cover anything by the Sex Pistols, whose Never Mind The Bollocks slips down two places this week. In October last year, Virgin gave the record a boost with a 21st anniversary reissue on pink vinyl (2,000 only) and CD with 32-page booklet (10,000 only), and current media interest in both the death of Sid Vicious (20

years ago next month) and a four-CD set of Public Image Limited material, out in March, has played a part in keeping the spotlight on this classic release.

If history has shown Never Mind... to be punk's finest hour, then the other Nevermind – Nirvana's seminal 1991 release for Geffen – must surely be granted equal stature in terms of US grunge movement. With sales now topping 3.1m in the UK, the album – which sits at number three this week – is a prime candidate for priced-mulch buy promotions, and is a key title in the ongoing 'HIV Clearcut' campaign.

## R&B SINGLES

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	WESTSIDE	TO	Epic 6662105 (SM)
2	GIMME SOME MORE	Busta Rhymes	Elektra 623932C (V)
3	I WANT YOU FOR MYSELF	Another Level/Ghostface KillaH	Northwestside 743243832C (BMG)
4	GET ON THE BUS	Destiny's Child featuring Timbaland	East West 52492C (V)
5	END OF THE LINE	Honeyz	Tat Avenue/Mercury/HZCD 2 (F)
6	TOUCH IT	Monifah	Atlantic/UNIT 50218 (BMG)
7	MIAMI	Will Smith	Columbia 666232C (SM)
8	TAKE ME THERE	Blackstreet & Mya feat. Mase & Brinkley Birk	Interscope 61202C (V)
9	HARD KNOCK LIFE (GHETTO ANTHEM)	Jay Z	Northwestside 743263531 (BMG)
10	HOW DEEP IS YOUR LOVE	Dra Hill	Istand Black/Music 1253 775 (F)
11	WAR OF NEVERTS	Brandy	Atlantic AT 08602C (V)
12	THE BOY IS MINE	Brandy & Monica	London/LONDON 431 (F)
13	IT'S ALL YOURS	MIC Lyfe feat. Gisele Thompson	East West 52492C (V)
14	THE GREATEST LOVE YOU'LL NEVER...	Lil' Kim	Wildcat DVD111 (V)
15	GHETTO SUPERSTAR...	Pras Michel feat. DDB & Mya	Interscope 101 85503 (BMG)
16	I GUESS I WAS A FOOL	Another Level	Northwestside 7432761202 (BMG)
17	DAYDREAMIN'	Tatiana Ali	Epic 665585C (SM)
18	TOP OF THE WORLD	Atlantic A700 48CD (V)	
19	ARE YOU THAT SOMEBODY?	Aislyah	Atlantic AT 0407CD (V)
20	BLUE ANGELS	Pras	Ruffhouse 666231C (SM)
21	EACH TIME	E-17	Telstar CD305 341 (V)
22	EVERY TIME	Janet Jackson	Virgin V51 1720 (V)
23	THE FIRST NIGHT	Monica	Roady/Atena 7432181302 (BMG)
24	HAPPY HOME	2Pac	Eagle 664712 (SM) (BMG)
25	COME WITH ME	Paul Diddy feat. Jimmy Poo	Epic 664382C (V)
26	LITTLE BIT OF LOVIN'	Kate Le Roc	1st Avenue/Wild Card/Polystar 867312 (F)
27	HOME ALONE	R Kelly feat. Keith Murray	Fox 662221 (V)
28	SWING MY WAY	KP & J&J	East West 52492C (V)
29	DO FOR LOVE	2Pac	Fox 651812 (V)

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

## DANCE SINGLES

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	THREE DRIVES	Garage 2000	Rojo Choons HQ04 70F (V)
2	LOVE STIMULATION	Humate	DeWent DVD 22K (V)
3	GIMME SOME MORE	Busta Rhymes	Elektra 623932C (V)
4	CASSIUS 1999	Cassius	Virgin D197 171 (V)
5	WHO'S THE BAD MAN?	Dee Patten	Higher Ground HGHS 15T (SM)
6	ESCAPE	Key-Cae	Addive 12AD 034 (V)
7	GOOD RHYMES	Ga Click	Rev FX 353 (F)
8	OUT OF THE BLUE	System F	Sanmarc TSU 0808 (Imperi)
9	OVER HERE	M-D Dubs feat. Emperor Richie Dan	Tsunami 7432 84641 (SM)
10	PEEL SENSATIONS	Bears of Canada	Warp WAP 114 (V)
11	GET ON THE BUS	Destiny's Child feat. Timbaland	East West 52492C (V)
12	BAD GIRL/ICE TEA	Julie Roberts	Delicious DEL11 (P)
13	PRAYSE YOU	Fabry Slim	Universal SKINT 42 (SM/V)
14	TOUCH IT	Monifah	Atlantic/UNIT 50218 (BMG)
15	DREAMING	Bull G Coward Presents Anrola	Interscope TFR111 (SM) (BMG)
16	I'M ALRIGHT	Charles Dicksen feat. Sheila Ford	Slip W' Side SP777 (SRK)
17	MORE THAN THIS	Ernie	Manhattan FESX 52 (V)
18	BE BRAVE	Model 530	R&S RS38135X (SM) (V)
19	UP TO THE WILDSTYLE	Pura Kings vs DJ Supreme	AATW 120JGL06 190 (P)
20	NO GOOD	De Foul	Rev FX 352 (F)

## DANCE ALBUMS

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	YOU'VE COME A LONG WAY, BABY	Fabry Slim	Shine BRASSIC 111/PBRASSIC 11M (SM) (V)
2	CLUBBER'S GUIDE TO... NINETY NINE	Various	Ministry Of Sound... AMO3M3 (SM) (SM) (V)
3	LOCKED ON... VOLUME 3	Various	VC Recordings VCRLP 9 (E)
4	MY UNLYN WEIGHS A TON	Peasant Buster Wolf	Copacabana COPA 00419 (P)
5	GREATEST HITS	2Pac	Fox 052361/052362 (P)
6	MY LOVE IS YOUR LOVE	Whitney Houston	Atlantic 071221/071222 (V)
7	EXTINCTION LEVEL ETERNAL...	Busta Rhymes	Elektra 7559821/17559821 (V)
8	IT'S A BEAUTIFUL THING	Keith Murray	Fox 052251/052252 (P)
9	ANOTHER LEVEL	Another Level	Northwestside 7432182414 (BMG)
10	R	R Kelly	Fox 0517831/0517834 (P)

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## VIDEO

This Last	Artist/Title	Label/Cat. No.
1	GOOD WILL HUNTING	Miramax 091261
2	LORRAINE KELLY - FIGURE IT OUT WITH SOUTH PARK - CARTMANN'S MOM IS A DIRTY...	PolyGram Video 051027
3	TITANIC	Warner Video Inc 238425/973
4	ALICE IN WONDERLAND	Fox Video 05045
5	THE USUAL SUSPECTS	Fox Video 05232C
6	THE JACKAL	4 Front 056543
7	BRAKEN ARROW	4 Front 056543
8	STRIKING THUNDER	Fox Video 05023W
9	GEORGE THOMAS	Touchstone 051080
10	STEPH THE VIDEO	Fox Video 05018
11	ANTHONY TURNER - TONE, LIFT & CONDITION	WVA 235243
12	SLEEPERS	PolyGram Video 047163
13	THE FIFTH ELEMENT	Pathe 7983/VM
14	THE LITTLE MERMAID	Walt Disney 091302

MUSIC WEEK 30 JANUARY 1999

## MUSIC VIDEO

This Last	Artist/Title	Label/Cat. No.
1	STAR TREK - FIRST CONTACT	DCI Video 019420
2	FACE/OF	Touchstone 091275
3	AS GOOD AS IT GETS	Columbia TriStar 01978461
4	BEVERLY HILLS - ULTIMATE RESULTS	Video Collection 05342
5	MATILDA	Columbia TriStar 0074823V
6	JERRY MURDER NEVER DIES	MCA/UA 595176
7	BANNEY - MAGICAL MUSICAL ADVENTURE	PolyGram Video 050203
8	YOHIO MAQUIRE	Columbia TriStar 01978461
9	ROSEMARY CONLEY - THE BEST WORKOUT IN...	Video Collection 05370
10	BANNEY - TALENT SHOW	PolyGram Video 051363
11	FARGO	Columbia TriStar 01978461
12	MY BEST FRIEND'S WEDDING	DCI Video 019429
13	GREASE	PolyGram Video 050203
14	THE GAME	PolyGram Video 050223
15	ASTRO LONGHAIR - ABC WORKOUT	PolyGram Video 050223

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# SINGLE of the week

**EVERLAST: What It's Like (Tommy Boy TBCD7470).** The first taster from Everlast

— aka Erik Schrody from *House of Pain* — is the soulful blues of *What It's Like*. Taken from the darker forthcoming album *Whitney Ford Sings The Blues*, which has gone platinum in the US, it's a standout track which deserves to break him in the UK. Airplay includes a spot on *Radio One's As Featured List*.



## SINGLE reviews

**BARENAKED LADIES: One Week (Reprise 2445592).** Following their US Billboard number one, Barenaked Ladies hit the UK with this catchy release. Its infectious chorus and distinctive lyrics have resulted in a blistering on Radio One.

**NEXT OF KIN: 24 Hours From You (Universal MCDSTH40202).** This is the debut single from the three brothers that come across as the UK version of Hanson. Their youthful voices and the poppy chorus result in a singalong track with mass appeal.

**DOT ALLISON: Tomorrow Never Comes (Heavenly HVN93).** This is Allison's first solo outing since she fronted dance act One Dove a few years back, but it's been worth the wait. Haunting vocal melodies thread delicately through melancholic steel guitar to powerful effect. There are only 500 copies of this limited edition release but watch for the aptly named follow-up single, *Mo' Pop.*

**LUCCID: Crazy (Delirious/frr SDC355).** Lucid add guitar and breakbeats to their Faithless-style house sound on this follow-up to their number seven hit *I Can't Help Myself*. Club plays have focused on the

remix by Nalin & Kane, while *Radio One* has picked up the track for its B-list.

**STUDIO 45: Freak It (Azuli ANZCYD090).** This string- and horn-laden German production stands out from the current wave of disco-house releases by taking a clever sample and adding frills and energetic vocals. A favourite on import, it topped *RM's* *Coolcuts* chart last week.

**KLESHAY: Rush (Jerv/Epic 666943).** After hitting the Top 40 with their debut *Reasons*, the UK teenage trio are back with this classy follow-up which more than hints at TLC and En Vogue for inspiration. It's currently on the *Radio One* B-list.

**BOUNTY KILLER: It's A Party (EDEL 6613/5).** This is what it says it is — a party track. Produced by Wydel Jean and Jerry Wonder, it features Rodney Price's trademark raspy vocals, though it may not be one of his best tracks.

**HEATHER NOVA: Heart And Shoulder (V2 VVR5002573).** This second single from Nova's album *Siren* complements her current UK tour. A mellower take on the Alanis Morissette/Glen Ballard school of songwriting, it has a more plaintive quality, but will appeal to a similar audience.

**RECORDED 2PAC: Changes (Jive 0522832).** A previously unreleased track from 2Pac's *Greatest Hits* album, *Changes* is currently *Radio One* B-listed. It features a catchy sample from Bruce Hornsby and The Range, and Tupac's usual social commentary.

**IMAJIN: No Doubt (Jive 0521772).** The latest pretenders to the pop/R&B throne sweetly harmonise away on this New Edition-leaning second single which, underscored by a heavy bassline, samples the Detroit Spinners' *It's A Natural Affair*.



**THE MOFFATS: Crazy (EMI CDEM533).** These four teenage Canadian brothers have conquered Germany and they have convinced UK ILR of their talents. Despite the radio support, it will be interesting to see if UK pop fans rate them or *Next Of Kin*.

**LENNY KRAVITZ: Fly Away (Virgin VUSCDF141).** This Kravitz release has been Grammy nominated. Familiar as the tune from the recent *Peggy 206* ad, it should return him to the Top 40. It has been playlisted by Virgin and Capital.

**AUDIOHOLE: Test The Theory (Mothair MUMCD110D).** Driving Sides harmonies meet ragga chat with this Kula Shaker/Beehive Man-style sound. With specialist radio support, this could be the one to cross over.

**NEIL FINN: Last One Standing (Parlophone CDRE512).** Finn's career has gone from strength to strength since the dissolution of Crowded House, and given this track's power and lyrical beauty it's no wonder why. It has been C-listed by *Radio Two* and, though ineligible for the charts, should reinforce his reputation.

**ANNIE CHRISTIAN: Kiss The Day Goodbye (Equipe Ecossie EQE 5005163).** This follow-up to the excellent *The Other Way* has loads of energy, skyscraping vocals

and a memorable chorus — all the right ingredients to kickstart a recovery in the rock market, but radio may be reluctant. **THE EVE & LOECH (RCA 74321639182).** These Californian power-popsters have already made their mark on the US charts. This track combines a catchy chorus and melodic sense with a punk energy. Xfm has been playing the track for almost three months.

## ALBUM reviews

**RECORDED DESERT EAGLE DISCS: The Eagle Has Landed (Bolterhouse 74321594412).** This London-based act consist of DJ/writer/producer

Size-Up and vocalist/co-Sheriff's sultry voice combines with Size-Up's laidback beats, and their fresh approach results in a credible album that neatly fuses US and UK styles.

**3 COLOURS RED: 3 Colours Week (Creation CRECD227).** 3 Colours Red release their second album following the success of the Top 20 hit *Beautiful Day*. Unfortunately this pure rock album doesn't show the same maturity and depth.

**BABYLON ZOO: King Kong Groover (EMI 4972802).** Jas Mann has returned after a lengthy hiatus with the Robbie-meets-Dave-style single, *All The Money's Gone*, and this album. However, nothing matches the futuristic kick of the *Spaceman* hit.

## Hear new releases

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

This week's reviewers: Dugald Baird, Hugo Fluendy, Simon Harper, Stephen Jones, Sophie Moss, Rachel Munro, Simon Ward and Paul Williams.

# GEORGE BENSON'S TRIBUTE TO DIANA PRINCESS OF WALES AND DODI FAYED, AVAILABLE ON CD AND VIDEO FROM 25TH JANUARY.

A specially recorded tribute to Diana Princess of Wales and Dodi Fayed will be available on CD (dealer price £2.21) and video (dealer price £4.08). Both the CD and video feature George Benson singing *My Father, My Son and I Will Keep You in My Heart*. The video also includes a conversation between Mohamed Al Fayed and George Benson, who has himself lost three sons in tragic circumstances. Net profits from the sale of the CD and video will go to the New School at West Heath near Sevenoaks in Kent, Diana's former boarding school which now offers specialised teaching to traumatised children. (Registered charity no: 297114)

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# IS A HAPPENING THING

The growing number of regular and one-off industry events need careful planning and profile-raising if they are to be a success, writes Nick Tesco

No matter how professional they may be, event organisers know that without the right level of public awareness, even the best laid plans can easily go astray. Consequently, leading PR companies such as LD, Costiffion, Hall Or Nothing, Outside, Beer Davies and The Point, which handle high-profile events on behalf of the Brits, Reading Festival, the Mobos, the Ivor Novello Awards, GMI and others, have become adept at securing exposure in the appropriate media at the right time. But they recognise that the sheer number of festivals, launches, awards ceremonies and charity shows every year, means that getting the kind of coverage their clients require calls not just for a top-quality contacts book, but for extra imagination and ingenuity too.

"You have to have it very clear in your mind why the event in question is significant and who it is aimed at before you can start laying the groundwork of any campaign," says Rob Partridge, managing director of Coalition PR, which represents the Mercury Music Prize and the Sony Radio Awards as well as in The City and various one-off events including massive live shows such as The Verve's appearance at Hailh Hall last year and Oasis' Loch Lomond and Knebworth shows in 1997.

"The imperative of the Mercury Prize, for example, is excellence in music and so it has more in common with the Booker Prize than the Brits. Though our pitch has widened each successive year, our core media audience would tend to be the broadsheets," he adds.

The Brits, on the other hand, is an unshamed celebration of the music industry as a whole. This gives LD Publicity (which has handled PR for the event for the past eight years alongside awards ceremonies hosted by magazines such as Q and Kerrang!) and the BPI's Man Of The Year award a much wider canvas.

"As The Brits is our national awards ceremony, most of the papers are immediately predisposed towards it," says Claire Singer, LD's managing director. "But you still have to put some thought into it. You can't afford to take anything for granted."

Consequently, LD suggested kicking off 1999's campaign with a launch at the Café De Paris - which would be an event in itself and herald six weeks of activity during which it will keep up the pressure on the nation's arts and news editors.

"On the night itself we will have a press office in the London Arena," says Singer. "We used to hold a rolling press conference but the journalists were usually too well oiled by that time and besides, most of them had already filed their copy before they got there."

Building media interest in a large rock festival poses a different set of problems for the PR professional. Terri Hall, managing director of Hall Or Nothing, handles all Mean Fiddler-promoted concerts including Reading, Phoenix and the Feads.

"We usually look for a four-month lead-in, starting in March," says Hall. "First of all, we aim to capture people's attention by announcing the headline acts. Then we feed through the others as soon as they are booked."

The workload then increases significantly during the final weeks before the first band hits the stage - as does the expense of



Hall Or Nothing's Terri Hall: local media can have considerable benefits

planning mishaps and preparing glossy press packs.

"Not only do you have to make sure you have pictures of all the bands, you need to send out weekly updates and to be aware of the local press requirements too," adds Hall.

Even though promoters expect to draw crowds from all over the country, festival PRs stress the importance of involving local newspapers as well as the national and music press.

"Not only does it help build local trust and goodwill, which is important for any event, but it can boost the walk-up audience too," says Judy Totton, who for 11 years has taken on the task of softening up the population of the Donington area in the weeks prior to the arrival of thousands of heavy metal fans for the annual Monsters Of Rock festival.

According to Terri Hall, targeting local media in other parts of the UK can also reap considerable benefits.

"Where a headline act comes from a particular part of the country I will contact local papers there and that is usually reflected in ticket sales in that area," she says. "The PR's job is not finished once the festival starts, however. At Reading, Hall and her team will be on the site before any of the audience arrive and are invariably still there long after The last act is in the hospitality tent. "It gives us a chance to meet all the various journalists from around the country."

One way of ensuring that an event makes headlines is the presence of celebrity guests in the audience. But most PR professionals do not regard it as one of their responsibilities to make sure that the stars are out that night.

"There are specialist agencies that handle celebrity guests," says LD's Singer. "It's not really our bag - we prefer to be judged on the number of journalists who turn up." Coalition's Partridge agrees.

"Occasionally we will ask some of our clients if they'd like to come along on an event we're working on but it's not something we see as being within our brief."

problematic. LD's Singer recalls that the more right-wing dailies showed a surprising antipathy towards the Freddie Mercury Tribute concert staged in 1992 at Wembley featuring acts such as David Bowie and George Michael. "It was only when they realised that the point of the whole exercise was to raise AIDS awareness that they became more sympathetic," she says.

Although it handles the Mobo Awards, the Outside Organisation does not have a stand-alone events department. Rather, managing director Alan Edwards sees the company's role as a continuous process of managing the various events around his many clients. It means knowing how to limit the damage a crisis, such as Geri Halliwell's departure from Spice Girls can do to an act's career as well as knowing when to keep the press away.

"In many ways, the worldwide media interest in Spice Girl Mel B's wedding forced me into managing the press coverage as if it was an event," says Edwards, whose other internationally renowned clients include David Bowie and Lennie Kravitz. As well as marshalling and corralling the press decamped in the local hotels and hostesses, Outside booked a helicopter to occupy the airspace around the church to help keep the paparazzi at bay.

Whether the onus is on them to attract as many journalists as possible or to keep the press pack at arm's length, PRs know that, when it comes to an event, there is no news like headline news.

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**pr cover stars, fourth quarter 1998**

After a year in which it has been a consistently strong performer, WEA's press office finally makes it to the top of the Music Week PR chart, the first in-house department to do so, albeit in joint first place, writes Nick Tosco.

WEA's score of six front pages came from a combination of the taste-making weeklies NME and MM, the more tasteful glossy monthlies Q and Select for Catastoma, REM and Alanis Morissette.

"I am personally very pleased that we marked Bob Dickens' last year by doing so well. Having a successful press office is great for the heart and soul of a company, and shows the way it believes in its acts," says WEA's head of press Barbara Charone. "Even though we do have a lot of big US names we still have to be good to keep them in-house."

Hall Or Nothing had both the Manics and Stereophonics to thank for their repeat

appearance at the top of the leader board. Managing director Terri Hall also believes that the regular presence of team members at grassroots gigs not only attracts new clients but also increases credibility with the weekly music press. "We never follow a trend, only our instincts," she says.

In third place is Jive Records' press department with four covers split between Steps and R Kelly, while three independents, Bad Moon, Coalition and the Outside Organisation finished equal fourth with three front pages each.

If the listings were based on readership, however, then Jive, The Outside Organisation and RCA would have emerged as the quarter's top three. They would have far outstripped all their competitors thanks to the virtual dominance by the aforementioned Steps, Boyzone and Five of high-selling teen mags Smash Hits and Top Of The Pops.

	NME (ABC 28,347)	MM (ABC 28,347)	Q (ABC 28,347)	1 (ABC 28,347)	2 (ABC 28,347)	3 (ABC 28,347)	4 (ABC 28,347)	5 (ABC 28,347)	6 (ABC 28,347)	7 (ABC 28,347)	8 (ABC 28,347)	9 (ABC 28,347)	10 (ABC 28,347)	11 (ABC 28,347)	12 (ABC 28,347)	13 (ABC 28,347)	14 (ABC 28,347)	15 (ABC 28,347)	16 (ABC 28,347)	17 (ABC 28,347)	18 (ABC 28,347)	19 (ABC 28,347)	20 (ABC 28,347)		
WEA	2	2	1	1																					
Hall or Nothing	2	1	1	1																					
Jive	1	1																							
Bad Moon	1	1																							
Coalition	1	1	1																						
Outside Org.																									
Columbia																									
EMI/Chrysalis	1	1																							
Epic																									
Geffen	1																								
Mercenary	1																								
RCA																									
Savage & Best	1	1																							
Arista																									
Braseneck																									
Chris Yimmou																									
Circus																									
Confile Filippello																									
Creation	1																								
Darling Dept																									
East West																									
London																									
Polydor																									
Press Counsel	1																								
RMP	1																								
Roadrunner																									
Sainted	1																								
Slice																									
Smash Press																									
Stone Immaculate																									
Wright Publicity																									

Source: Music Week research. ABC figures are for Jan-June 1998. \*Unaudited figure

By Steve Hemsley

In 1998 was the year when Robbie Williams cemented his position as the UK's top male solo artist, it also confirmed the pre-eminent role of Chrysalis' in-house promotions department. Although EMI's Brock Green-based team tied with Polydor with three tracks in the Music Control Top 25, it pulled ahead by virtue of higher combined listening figures. All three Chrysalis entries were tracks by Robbie Williams and between them the year's number one track Angels, Millennium (at number 12) and Let Me Entertain You (14) reached a radio audience of 3,225m.

"The job was to reposition Robbie as a credible songwriter and singer who could sing live," says Chrysalis' head of national radio Tina Skinner. "So instead of simply arranging lots of interviews, we went for as many Radio One sessions as we could get."

Tina worked alongside director of promotions Rebecca Coates, while the regional promotion team of Jonathan Payne and Jackie Jenkins was headed by Adyn Tremblay, who joined Chrysalis as Angels was being served to radio at the end of 1997. "We had no idea that the single would be such a success," she says. "Regional radio support just snowballed."

The top regional plugging team for 1998 was Warner Music, led by national sales manager Steve Betts and head of regional promotion Barbara Dunne. It managed to secure four songs in the year-end top 25; The Corrs' What Can I Do (10), Madonna's Frozen (13), Cher's Believe (14) and Brandy & Monica's The Boy Is Mine.

National promotions for East West and WEA are split, but local broadcasters are looked after by Warner's team of 19 pluggers who visit the largest regional stations up to three times a week. The three-strong in-house department run by Dunne arranges PAs at local retailers for touring artists. Since the early Eighties Warner has operated a system whereby the sales reps on the road take on a sales promotion role and visit local radio stations as well as shops.

"We build a strong relationship with the programmers and can keep them informed of the effect their playlists are having on local sales," says Betts. "The four tracks in the top 25 were all ideal ILR records."

Polydor also had an excellent year with three tracks making the final list: Eagle Eye Cherry's Save Tonight (4), Lighthouse Family's High (7) and Boyzone's No Matter What (19), accumulating a combined audience for the year of just over 3,050m. Save Tonight was the top airplay track in the third quarter when Polydor shared the national plugging prize with Virgin, Mercury and Intermedia National.

"It was a long, hard year but the company

**PR COMPANIES AND PLUGGERS EXPAND THEIR SERVICES**

A growing number of independent companies operating in both PR and plugging are expanding their horizons and offering clients a one-stop service, writes Nick Tosco.

It's an approach that Sharp End Promotions successfully pioneered in the late Eighties with acts such as Kylie Minogue and Jason Donovan.

"When we represent a client for both plugging and PR, we can closely co-ordinate all aspects of planning and timing," says Sharp End managing director Robert Lemon, whose current roster includes Jennifer Paige, All Around The World and Bustop. "We experience none of the communication problems that can arise between different companies."

Another company which believes in the double-headed approach is Alan James PR. It currently represents acts such as The Divine Comedy, Mercury Rev and Gene for press, radio and TV. Managing director Alan James always prefers to get in on the ground floor with a new band or artist. "If you are involved with an act from the beginning of its career you know the entire history," he says.

PR companies are also examining ways of broadening their approach to the media at large. Claire Singer, managing director of LD Publicity, which numbers The Rolling Stones among its clients, says she is hoping to launch a radio and TV promotion arm in 1999. "It's a logical extension of our services as we are already getting our clients onto radio and TV for interviews," she says.

Meanwhile, other PR and promotion specialists such as the Darling Department and club/dance promoters Whitelouse are already joining forces on selected projects, one of which is Skint Records' number one single and album act Fatboy Slim.

Whitelouse, who also works with the Mo Wax label and Red Snapper, are originally grounded in club promotion. Success at this level led to an increasing number of calls from Radio One DJs such as Jo Wiley and Marianne Hobbes, so a move into specialist radio plugging was inevitable.

"In many respects, the dance bubble has burst," says Whitelouse managing director Chris Butler. "The onus is now on dance acts who can deliver albums and they need a greater press presence too."



Sparks: co-operation mutually beneficial

Darling Department managing director Marion Sparks, who has handled the Skint Records roster since 1996 alongside other acts such as The Propellerheads and Lettfield, believes that close links with Whitelouse have been mutually beneficial. "When the situation arises we work extremely closely with Whitelouse in planning all aspects of a campaign," she says. "We are getting an increasing number of calls from international act worried about all the upheavals at major labels and looking for a safe pair of hands."



# ROBBIE PROVES TO BE A PLUGGER'S DELIGHT

Three Robbie Williams hits give Chrysalis a strong showing in the year-end airplay rankings



Chrysalis' top promotions team

as a whole has focused on all these projects and this has given the radio stations confidence," says head of radio Ruth Parrish, whose team includes her assistant Dan Drake for national radio, while the regions are covered by Jackie Heywood and Maria Pelford who joined the team in April from Mercury. Regional plugger for the north, Tony Myers, has been with Polydor for 10 years. Columbia had two songs in the chart, both by Sade's Garden. Truly Madly Deeply was the most-played song of the year with 42,322 plays, although it only made number five by audience. Regional promotion for all Sony labels is the responsibility of an in-house department headed by multiple MW Award-winner Bob Hermon.

Virgin's promotions department was responsible for the number two song of the year, Tin Tin Out's Here's Where The Story Ends, which was also the number one song for the second quarter. The national team comprising director of promotions Tony Barber and Mick Garbutt also worked Stardust's Music Sound Better With You (22), while the regional team of Martin Finn, Jason Baley and Lianne Woodley additionally plugged Janet Jackson's Together Again, the most-played song in the first quarter, which was promoted nationally by Intermedia National.

In November, Virgin's regional strategy was

changed to follow the Warner's model, giving responsibility for visiting regional stations to local sales reps. "If you include our telesales team, it means we now effectively have 21 people plugging the regions," says Finn.

Although major label promotion departments took the lion's share of the prizes, independents can also be pleased with 1998's results. Regional company No Bul Promotions, run by ex-Chrysalis staffer Alex Alexandrou, helped Mercury secure a number six position for Karen Ramirez's Looking For Love.

Beggars Banquet got massive radio play in early 1998 for Corneshop's Brimful of Asha (9). The label's radio promotions manager, Diane Harris, says interest in Corneshop grew out of Radio One's support. "Norman Cook heard the song and wanted to remix it," she says. "We then produced limited 12-inch for Radio One before Capital picked it up. At its peak, it was on 90 regional playlists."

Other companies to do well included Sharp End which plugged Jennifer Paige's Crush. The song was number 11 on the third quarter chart and number eight in the fourth quarter, generating enough support to end the year at number 15. Meanwhile, Manchester-based TMP played its part with RCA in ensuring Natalie Imbruglia's Torn finished 1998 as the third most-listened-to song. The radio success of Torn is emphasised by the fact that in 1997 it was the ninth most-played track and the number one song by audience in the fourth quarter of that year.

The Partnership and Red Alert achieved a number 18 placing for Luciana McNeal's Stranded, while the broad radio appeal of The Beautiful South helped Anglo Plugging make the final chart with Perfect 10 (21). Jive reorganised and expanded its in-house promotions team in 1998 and was rewarded with a number 25 position for the Tamperer featuring Maya's Feel It, which was the number three song in the second quarter.

## 1998 year-end top 25 airplay hits

No	The Artist (Label)	Peak (000s)	Audience (000s)	Plays (000s)	Radio Reg
1	Angels Robbie Williams (Chrysalis)	41,931	1,321,104	Chrysalis/Chrysalis	
2	Here's Where The Story Ends Tin Tin Out (VC Recordings)	36,022	1,252,743	Virgin/Virgin	
3	Tom's Incredible Night (RCA)	37,054	1,214,066	RCA/TMP	
4	Save Tonight Eagle Eye Cherry (Polydor)	33,888	1,137,576	Polydor/Polydor	
5	Truly Madly Deeply Savage Garden (Columbia)	42,322	1,116,968	Columbia/Sony	
6	Looking For Love Karen Ramirez (Manifester/Mercury)	33,875	1,090,297	Mercury/Mercury & No Bul	
7	High Lighthouse Family (NIS Carr/Polydor)	36,988	1,065,514	Polydor/Polydor	
8	Never Ever All Saints (London)	36,245	1,030,206	London/London & Jo Kar	
9	Brimful Of Asha Corneshop (Wipja)	30,933	1,013,209	Beggars Banquet/BB & Muzik	
10	What Can I Do The Corrs (143/Lava/ Atlantic)	31,716	1,009,277	East West/Warner	
11	Together Again Janet Jackson (Virgin)	36,718	1,003,099	Intermedia Nat./Virgin	
12	Millennium Robbie Williams (Chrysalis)	29,187	986,159	Chrysalis/Chrysalis	
13	Forever Madonna (Maverick/ Reprise)	28,182	939,557	WEA/Warner	
14	Let Me Entertain You Robbie Williams (Chrysalis)	27,371	917,764	Chrysalis/Chrysalis	
15	Crash Jennifer Paige (Epic)	27,870	903,859	Sharp End/Sharp End	
16	If You Tolerate This... Manic Street Preachers (Epic)	22,950	867,440	Epic/Sony	
17	Believe Cher (WEA)	23,186	849,021	The Partnership/Red Alert	
18	Stranded Luciana McNeal (Wildside)	27,309	847,935	Polydor/Polydor	
19	No Matter What Boyzone (Real World/ Polydor)	30,871	846,661	Columbia/Sony	
20	To The Moon And Back Savage Garden (Columbia)	24,684	840,887	Anglo/Anglo	
21	Perfect 10 The Beautiful South (Jof Discs/ Mercury)	22,341	803,917	Virgin/Virgin	
22	Music Sounds Better Than Sex (Virgin)	18,340	761,070	Epic/Sony	
23	Outside George Michael (Epic)	23,176	760,267	East West/Warner	
24	The Boy Is Mine Brandy & Monica (WEA Int'l)	23,058	751,872	Jive/Jive	
25	Feel It The Tamperer feat. Maya (Pepper)			Source: Music Week Research and Music Control	

## Fourth quarter 1998 top 10

No	The Artist (Label)	Peak (000s)	Audience (000s)	Plays (000s)	Radio Reg
1	Believe Cher (WEA)	23,176	860,448	WEA/Warner	
2	Outside George Michael (Epic)	20,155	649,809	Epic/Sony	
3	The Sweetest Thing U2 (Island)	18,538	627,744	Intermedia Nat./Island	
4	Perfect 10 The Beautiful South (Jof Discs/ Mercury)	19,040	600,857	Anglo/Anglo	
5	So Young The Corrs (Atlantic)	12,014	558,188	East West/Warner	
6	I Don't Want to Miss a Thing Aerosmith (Columbia)	18,288	507,756	Columbia/Sony	
7	Thank U Alicia Keys (Maverick/ Reprise)	15,116	505,296	WEA/Warner	
8	Crash Jennifer Paige (Epic)	15,489	438,744	Sharp End/Sharp End	
9	Falling In Love Agnès B. Eye Cherry (Polydor)	10,082	427,548	Polydor/Polydor	
10	When You're Gone Bryan Adams & Mel C (J&M/Mercury)	12,381	421,826	Mercury/Mercury	

Source: Music Week Research and Music Control

The massive success of Cher's Believe plus the extensive radio support for Alanis Morissette's Thank U, meant WEA ended the fourth quarter with the top national plugging team.

In the latest airplay list by audience, WEA had two songs in the Top 10, while in the regions Warner's plugging team can take the credit for three tracks because it also promoted The Corrs' So Young. "Our success in the last quarter is testament to the strength of the product we had to work with," says Pete Dawes, WEA's senior national promotions manager. The track led the IRL Top 30 for six weeks and achieved the highest weekly audience figure for the year on the November 28 chart when it was heard by just under 92m people.

The period's second most-listened-to track was George Michael's Outside, which initially kept Believe off the top of the airplay chart at the end of October and in early November. It was plugged nationally in-house by Epic and locally by Sony's regional promotions team which was also responsible for servicing IRL with Aerosmith's I Don't Want to Miss A Thing.

Sharp End managed to lift Jennifer Paige's Crush from 11 in the third quarter to eight as the number of plays increased by



Cher: fourth quarter winner

3,650 during the period, although its audience dipped slightly from 449m to 439m.

However, while Believe, Outside and The Beautiful South's Perfect 10, promoted nationally by Anglo Plugging, made it into the year-end top 25, the quarter's third ranked title, U2's The Sweetest Thing, promoted nationally by Intermedia National and to IRL by Island, only managed to reach 40th place overall. Steve Hemsley

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Table with 4 columns: Artist, Title, Label, Release Date. Lists numerous music releases from various artists like The Clash, The Jam, and others.

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If you are interested in applying for either role, please apply in writing to Kathy Thomas, Human Resources, EMI Music Services, Gate 4, 252-254 Blyth Road, Hayes, Middlesex UB3 1BW. Closing Date: Friday 29th January 1999.



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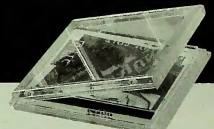
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## RETAIL FOCUS:

## VIRGIN

by Karen Fox

As part of its ongoing commitment to championing new music, Virgin Megastore has just rolled out a New Music campaign in all 92 of its stores. More than 75 new and recently signed artists' CDs are available at a special two-for-£20 price, with featured acts including Kent, Semisonic, Boards Of Canada and Six By Seven.

Simon Dorman, music marketing manager, says: "Thinking behind the product selection is to give customers an easy way into new music by tempting them with one critically acclaimed recent title – such as Mercury No – that they may have missed out on. This will then encourage them to take a risk on newer and, for now at least, lesser-known artists."

The chain is determined to sustain its reputation for breaking new music. "We are stuning the predictable, easy option of here's another millennium music retrospective' promotion and have kicked into 1999 with a commitment to new artists," says Dorman.

As well as giving in-store promotional support and airplay on Virgin Megastore's radio, the campaign will also be backed by a £50,000



Virgin: sustaining reputation for breaking new music is backed up by new promotion cases in the Manchester, Sheffield, Cardiff and Oxford Megastores.

Meanwhile, the past two weeks has seen the climax of the chain's collaboration with the NME's series of Unsigned Band Showcases and, with more than 2,000 demos dropped off at Virgin stores nationwide, the store believes it has demonstrated that there is a mass of talent out there waiting to be signed. From the 2,000 entries, 12 bands were given the chance to play at show-

## VIRGIN EXPANDS REACH TO DARTFORD

March will see the opening of a new 3,352 sq m Megastore in the Bluewater shopping centre near Dartford. "This is part of Virgin's expansion strategy which brings the number of stores in the UK and Ireland to 93," says Simon Dorman, the company's music marketing manager.

The new store, which is located in the shopping centre's southern entertainment mall, will offer a deep product range and knowledgeable staff. "With its enhanced interior and interactive facilities we believe we will be offering customers in Kent and the South East an up-to-date and stimulating shopping experience in the region," says Dorman.

Equipa shows no signs of slowing down.

On the albums front, Ministry Of Sound's Clubbers' Guide To '99 has got off to a flying start while albums from Madonna and Lauryn Hill continue to find plenty of takers. According to Dorman, the week's biggest success is Fatboy Slim's 'You've Come A Long Way Baby.' "It continues to top our in-store sales charts, helped in no small way by the success of the single 'Praise You,'" he says.

## IN-STORE THIS WEEK



**Dance radio single** – Tatyana Ali; **Windows** – sale with CDs at £5.99 or £10 for £20; **In-store and press ads** – Terriovision, Gerald Fitz, Jacqueline Du Pre, Babylon Zoo, Mansun, Picture House



**Album** – 911: **Single** – Dru Hill; **In-store** – Garbage, Inner City, Pulp, The Divine Comedy, Leilani, Garth Brooks, Totally Wicked 2, Kiss Smooth Grooves '99, Cassius, Ultimate 80s Mix 2, Euphoria, Ultra



**Album** – Robbie Williams; **Video** – Fighting Fat And Fighting Fit; **In-store** – sale with two CDs or three cassettes for £10, video sale with 50% off selected catalogue, fitness video promotion



**Windows** – Evelyn Glennie, Roberto Alagna and Angela Georgeph; **Andrew Schorr**; **In-store** – Vanessa Mae, Charlotte Church, sale



**Single** – Dru Hill; **Windows** – The Offspring, Clubbers' Guide To '99, Music Of The Millennium, Good Will Hunting; **In-store** – Ultra, Busta

Rhythms, Totally Wicked 2, Relax! Ultimate '80s Album; **Press ads** – Mercury Rev, The Divine Comedy, Foxy Brown, TQ, Cathedral, Tommy Boy, Porn Kings, Maximum Hardcore



**Single** – Placebo; **Album** – Relax! Ultimate '80s Album; **Windows** – 911; **In-store** – buy one of four selected albums and get Céline Dion's 'S'il Suffisait D'aimer for £2.99



**Selecta listening posts** – Morcheeba, The Egg, ZPac, Rialto, Entombed, Skinny Puppy, Pinnacle compilation; **In-store at Mojo Recommended retailers** – Signify, Jams' Funk, Snowboy & The Latin Section, Nite Flyte, Leon Thomas, I Like It



**Singles** – Babylon Zoo, Garbage; **Albums** – Céline Dion, Manic Street Preachers, Kiss Smooth Grooves '99



**Singles** – Garbage, The Divine Comedy, Straw, Dru Hill; **Windows** – Best of '98 promotion, Whitney Houston, REM, Massive Attack, Robbie Williams; **In-store** – 911, Cassius; **Press ads** – Totally Wicked 2, Spirit Of Ireland, The Offspring, Kiss Smooth Grooves '99



**Singles** – The Lanterns, Garbage, Inner City; **Windows** – four CDs for £19.99, 911, Cassius, Little Voice, Hilary And Jackie, Jewel, Little Voice, Busta Rhythms; **In-store** – four CDs for 19.99 with cross merchandised multi-buy on books and videos



**Singles** – Armand Van Helden, The Divine Comedy, Dru Hill, Garbage, Inner City, Leilani, Mercury Rev, Placebo; **Windows** – New Music campaign, 911, The Offspring; **In-store** – The Offspring, 911, Totally Wicked 2, Euphoria, Ultra, Black Crowes, £2 off Rialto CD; **Press ads** – New Music Campaign, This Noise



**Single** – Placebo; **Album** – Relax! Ultimate '80s Album; **Windows** – 911, Relax! Ultimate '80s Album; **In-store** – buy one of four selected albums and get Céline Dion's 'S'il Suffisait D'aimer for £2.99; **Listening posts** – Hilary And Jackie



**Singles** – Dru Hill, Placebo; **Album** – Kiss Smooth Grooves; **In-store** – Ministry Of Sound Clubbers' Guide, Garbage, mid-price CDs at £7.99 each or four for the price of three, Crimson Black CDs at £5.99 each or four for £20; **Press ads** – The Offspring, 911, Garbage



## BEHIND THE COUNTER

LERRYNN BRY, owner, Music Box, Plymouth

"We had one of our best Christmases yet and a lot of the big albums that we were selling then are still doing well now. Releases have been very quiet in January and Sony seems to be the only one who has gone for it with *The Offspring's* Americana album. The single is doing really well this week and we are thankful for that."

A lot of customers are asking about the Blur album and the Armand Van Helden single. You don't know Me. We specialise in dance and the 12-inch side is currently buoyant. A £12.99 price tag on the double-vinyl import of the Armand Van Helden track hasn't deterred healthy sales. Juliet Roberts and Blockstar are also flying out on vinyl.

Every year Valentine's Day provides a bigger and better sales opportunity and there are a range of compilations that we are looking at promoting in-store. Record companies are geared to providing special

PoS and we always make a focus of the date. We'll be bringing in the heart balloons and creating a special window display. The Brits is very useful for sparking business at a time that is traditionally quiet. By making a bit of a splash in-store, it jogs peoples' memory about those albums they meant to buy but never got round to getting. Artists such as Robbie Williams and The Corrs will no doubt benefit from a renewed wave of sales on the back of the event.

Although business has undeniably flattened out, the next couple of weeks could potentially be very healthy – especially in the dance sector. Our other shop just outside Plymouth is more of a rock and indie outlet and is currently doing big business with the Black Crowes' *By Your Side* and *The Offspring's* album. At this store we are looking forward to 911's new album and will be giving it pride of place in our windows."



## ON THE ROAD

STEVE MOSS, BMG rep for the North West

"The sales period has peaked now and most stores in my area are eagerly anticipating new releases. Business looks as if it should start to pick up early next month."

Another level's album has gathered new momentum this week on the back of the current hit single 'I Want You For Myself.' Another level are among the Brits-nominated artists that we will be promoting as part of the sales drive for this year's event. We also have Natalie Imbruglia, Five and Eurythmics – who are being given an Outstanding Contribution award. We are expecting sales to climb for our Eurythmics Greatest Hits package and all of the artists will benefit from PoS and discount deals for the indie stores.

The Global TV compilation Rock And Roll Love Songs is an ideal release for Valentine's Day. Released on February 3, it features 40 classic tracks including Roy Orbison, Elvis

Presley and Neil Sedaka. On Feb 1 we've got a new M People single *Dreaming*, from the Greatest Hits album, and we're also anticipating a good response to Blondie's single *Maria*. It has been gathering excellent reviews and the band have premiere slots on the National Lottery Live and TFI Friday. Their recent tour was a sell-out and as this is the first time we have handled a Blondie project, we are pretty excited about it.

Stores have been receiving a lot of enquiries for *Beth Orton's* new single *Stolen Car* from her forthcoming album *Central Reservation*, set for release in March. Her current album *Trailer Park* has been a very steady seller over a long period and we are expecting the follow-up to consolidate her credibility. We've noticed growing interest in TLC, who have a new single and album lined up, and Whitney Houston's single *It's Not Right But It's OK* should prove bankable in February."

With a name like **CHURCH**, it seems only appropriate that young **CHARLOTTE** should get the chance to join up with **THE POPE**. The 12-year-old, who's already been blessed with a rather remarkable singing voice, and her mum **MARIA** had an audience with the Catholic Church's top man at the Vatican a week last Wednesday as part of a trip to promote her suitably-titled double-platinum album **Voice Of An Angel**. Since the trip **CHARLOTTE**, who performed before her new acquaintance last year as part of a Vatican Christmas show, simply can't help singing the pope's praises. "It was really cool meeting The pope," she says. "He is the most peaceful man I have ever seen. His face was very radiant and he blessed my rosary beads."



**Remember where you heard it:** Dooley hears that a certain high-profile former top publisher who returned to Blighty from LA LA Land last year is hoping to make a splash soon with **Hippo Records**. Watch this space...Speaking of comebacks, Dooley hears that one even more high-profile **Brit** who was once hoping to work in LA but has been **Cherishing** his recent UK success of late is close to finalising his own plans. Where does **Sony** figure in all of this?...**Midem** is upon us: expect **Liquid Audio** to make an announcement that

The worryingly good **MERCURY REV** were being kept busy last week with appearances at the **NME's Astoria** show. But they were also caught in action at **Sound Republic** hammering out **Holes**, **Goddess On A Highway** and a host of other favourites for last Friday's **Xfm In Session**. Word is the gig went well so the **Leicester Square** venue will become the regular haunt for blossoming bands featured on the station's **In Session** series.

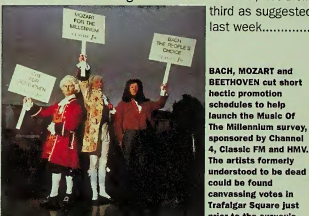


should be of interest to all those record company executives fearful of **MP3's**...Expect a leftfield appointment to fill the chairman role of the **BPI's Classical Committee**...That controversial lot at **Virgin Retail** are causing bloody trouble again. Having provoked fury from the churches a couple of Christmases ago for using an image of the **Virgin Mary** in a festive campaign, the sinners have now had the complaints rolling in for using the word 'bloody' in the company's post-Christmas **Bloody Big Sale**. Music marketing manager **Simon Dornan** even had to tackle a **Colchester** vicar on **BBC Essex** who

could not bring himself to say the word in question on air...**Bernard Doherty** and **LD Publicity**, long-time publicists for **Mick Jagger** and the **Stones**, are working out just when their role changed. According to the **Herald Tribune** last week, they are now **Jagger's lawyers**...Dooley really is puzzled over what year we're in. Last week veteran crooner **Tony Christie** was a new entry in the **Top 10**, while yesterday (Sunday) singles by both **Frank Sinatra** and **Engelbert Humperdinck** were trying to break into the **Top 40**...**Jason Nevins** vs. **Right Said**

**Fred** sounds like a **Sexy** combination...The team over at **WEA** beat their counterparts in Ireland in a football match by six goals to five, but were their colleagues aware the UK team fielded a couple of **East West ringers**?...Former **China Records** managing director **John Benedict** can be contacted on 0181-785 9765...**Tower Records** is promoting safe play. Come February 13, the retailer will be starting a **Durex Gold** promotion over **Valentine's Day** weekend when it will be giving away gold goodie bags containing condoms to **random customers**. As Dooley also likes to play safe, he has teamed up with **Tower** to offer three **MW** readers a year's supply of condoms. To win, simply send your name and address on a postcard to Dooley, c/o **Music Week**, 8 Montague Close, London, SE1 9UR...**VH1** will be sponsoring the **Top Albums Group** award at this year's **Music Week Awards** and not the **Top Artist Albums Company** as listed in last week's Awards advertisement. Anyone interested in joining the growing list of gold sponsors for the Awards should contact the **Music Week Sales** department on 0171-940 8500... Finally Dooley can come clean: he can't count. **Radiohead** are, of course, working on their fourth album, not their third as suggested last week.....

**BACH, MOZART** and **BEETHOVEN** out short hectic promotion schedules to help launch the **Music Of The Millennium** year, sponsored by **Channel 4**, **Classic FM** and **HMV**. The artists formerly understood to be dead could be found canvassing votes in Trafalgar Square just prior to the survey's launch last Monday.



**Classic FM's** presenters will also be lobbying for their personal favourites. The survey runs through most of the year, concluding on **November 6** when the results will be revealed. To vote, check out **HMV** stores nationwide or the websites [www.motm.co.uk](http://www.motm.co.uk) and [www.classicfm.co.uk](http://www.classicfm.co.uk).

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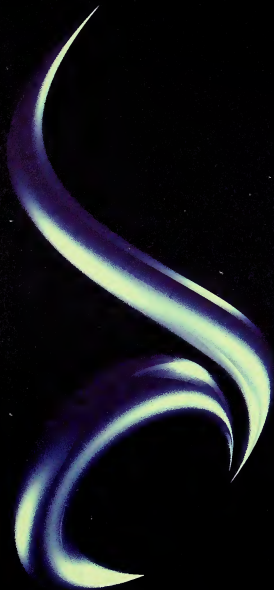
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