



NEWS: The industry pays tribute to the late **ANTHONY HEWLEY**, one of the last great all-round entertainers
Newley obituary 4



A&R: Milan gets a taste of the new **GERI HALLIWELL** single as the former Spice Girl reveals new sounds
A&R 7



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A&R 8



PLUGGING AND PR REPORT STARTS ON P10

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music week

Asda and Kingfisher transform retail map

by Paul Williams

The music industry is bracing itself for the planned merger of mass market retail giants Kingfisher and Asda in a deal which would create a music retailing powerhouse controlling up to 30% of all UK single and album sales.

Coming just four months after the merger of record companies Universal and PolyGram, the deal would see the Woolworths, Asda and M&S brands united under the same owner which, according to latest BPI figures, would represent around a third of singles and a quarter of the albums market.

Senior executives at the companies' music divisions were remaining tight-lipped on Friday following the initial announcement of the deal. A further announcement is expected today (Monday) about the merger, which would create the UK's biggest retail group and one of the 10 biggest in the world.

One senior major label executive describes the planned deal as "absolutely frightening" since it could give Kingfisher immense bar-



Asda: 'retailing powerhouse'

gaining power when it comes to sales negotiations. "We could be talking nearly 45% of the business on certain product lines, and that is quite scary," he says.

However, the executive adds that the scenario could have been much worse since it is widely suggested that the deal was triggered by Kingfisher to stop US discounting chain Wal-Mart buying Asda to enter the UK market. "From my point of view, better the devil you know," says the executive. "Wal-Mart would have been working with a mark up of just 2% which would have killed the business."

Virgin Megastores managing director Simon Wright says the planned deal brings "a massive amount of buying power under one ownership", although he adds that on a practical level it might not make too much difference since Kingfisher-owned distributor EUK already supplies Asda. "It's not necessarily as significant as it first appears," he says. "It's one ownership, but it's how they manage their market spread which is more interesting than changes in any buying power."

The deal could still have a significant impact on Tesco and Safeway, which are currently supplied by EUK and may feel uncomfortable about buying music product from a company owned by such a large competitor. Tesco music buyer Sam Mason says that at present her company is adopting a wait-and-see policy, although industry sources suggest that the supermarket chain had been investigating the possibilities of another supplier prior to the announcement of the Kingfisher-Asda deal.

dotmusic coup with Geri world exclusive

dotmusic, MW's sister website, has launched the UK's first Digital Audio Postcard with a world exclusive broadcast of Geri Halliwell's debut single, Look At Me.

The ground-breaking project, launched last Friday in close cooperation with Halliwell's record company EMI-Chrysalis ahead of the single's release on May 10, enables labels to alert fans to the launch of new releases while allowing them to hear audio samples.

Thousands of the digital postcards, which play a high-quality soundclip, display graphics and link to a special Halliwell website created by dotmusic for EMI, will be e-mailed to fans.

"This may be the breakthrough the record industry has been waiting for," says dotmusic editor-in-chief Steve Redmond. John Leamy, EMI-Chrysalis senior marketing manager, adds: "Working with dotmusic helps us build Geri's profile at the earliest opportunity."

Dickins joins China mission

The huge opportunities that China offers to the international music industry are to be explored in a visit to the country by culture secretary Chris Smith and a team of seven heavy hitters from the creative industries, including BPI chairman Rob Dickins.

Dickins is joining Granada chief executive Charles Allen, Channel Five chief executive David Elstein and British Screen Finance chief executive Simon Perry on the fact-finding mission, which leaves on April 27 and is expected to take in Beijing, Shanghai and Hong Kong.

A senior government source says the trip will deal with issues such as market access and piracy. "There is nothing like the kind of (trade) access we would want," he says. "If you think about the size of China and the opportunities it presents, the numbers start to fall off the page."

With Hong Kong producing 10 pirate CDs, most of which find



Dickins: on fact-finding visit

their way into the Chinese market. Smith and his team will also discuss ways to tackle illegal product. "All the indications are that the Chinese are keen to address intellectual property, but it is a sophisticated problem," he says.

Dickins says the trip will provide a good opportunity for an exchange of views, but adds there is no fixed agenda. The team is expected to be back in London on May 6 when Dickins says he will report his findings to the BPI.



Sir Cliff Richard faced up to the might of UK radio's biggest players last Tuesday when he delivered a heartfelt address asking them to give his music a fair chance. Having seen his releases overlooked by most of the country's radio stations during the past few years, the EMI artist told the Radio Academy's Music Radio conference that "while he can expect to be played by right, he and other artists of his age are frustrated at being dumped without being heard." "The thing that's really disappointed me over the past few years is I feel myself really edged out," said Sir Cliff. He added that even after more than 100 hits, he was unable to switch off the ambition in his heart.

Studio fire forces MTV off air

Fire crews were called to MTV Europe's Hawley Crescent HQ in north London last Wednesday evening after a blaze broke out at its studio complex, causing the station to go off air temporarily.

Eight fire engines and around 40 fire fighters were brought in to tackle the blaze, which started at 11pm and took more than three hours to bring under control. No one was hurt.

An MTV spokeswoman says it

appears the fire was caused by an electrical fault and that the damage is confined to the facility that houses the studios. "I believe the studios themselves have not been affected," she says. "It's impossible to estimate the cost of the damage at this point. Fortunately everything is fully insured."

Camden fire service confirms the blaze is not being treated as suspicious.

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- "I Don't Know" - "Don't Know"
- "I'm a Star" - "I'm a Star"
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BBC stations face criticism at music radio conference

by Paul Williams

The musical outputs of Radios One and Two came under brutal attack at this year's Music Radio conference as the stations stood accused of totally abandoning their principles in favour of chasing ratings.

In a highly-charged debate at London's Batta last Tuesday, Chrysalis Radio excused Keith Pringle and Kevin Palmer against the two stations had moved away from promises set out in the BBC Charter and elsewhere which say the corporation's public service role is to provide output unlikely to be undertaken by commercial broadcasters.

Their prepared diatribe was the most intense of a series of attacks on the BBC's role during the conference, though elsewhere sections of commercial radio came in for criticism for their "bland" and similar-sounding music output.

The pair, who were joined on stage by GWR deputy group programme director Dick Anthony, used selective data to suggest that Radio

CONROY ATTACKS RADIO 'BLANDNESS'

Virgin Records president Paul Conroy (pictured) has hit out at the "blandness" of UK radio which he believes is stifling new talent through its obsession with call-out research. He launched his attack at last Tuesday's conference



where he expressed concern that too many stations now sound too similar with everyone chasing the same mainstream, big-selling artists. "Five years ago research was a novelty. Today testing tracks is fast becoming an industry standard. I hope, for all our sakes,

One's output had changed dramatically in just two years. Referring to figures from just three playlists, he suggested the station's playlist output had gone from around 42% alternative and only 6% pop in 1997 to 27% pop and less than 9% indie two weeks ago. Pringle, Chrysalis Radio's group programme director,

that it doesn't remain so," said Conroy. "It means that an ever smaller cross-section of the incredible range of music that's now being made in this country will get to be heard by the people for whom it is intended."

Conroy's attack preceded the second part of a debate discussing the merits or otherwise of music testing. Jason Brownlee, research manager for Emag brands Kiss and Magdo, suggested that research was only one of several tools that programme planners could employ.

told the conference, "It's no longer doing its duty of pushing back the boundaries to surprise us."

Meanwhile, Peimer, Heart 106.2 programme director, claimed Radio 2 was prepared to abandon its older listeners and drive them to support other BBC services instead. Its output, he noted, now

included acts such as 911, Steps, Ultra and Kavava.

Radio One's head of music policy Jeff Smith immediately hit back at the attacks on his station. "It would be funny if not quite so scary," he said, adding, "Radio One offers not only a public service to listeners but a public service to commercial radio because we provide a constant drip feed of new artists."

Radio Two controller Jim Mair said he did not believe a defence was needed to what he called "the tissue of misconceptions" whose subtlety was pushing the argument for the deregulation of commercial radio. "You had weeks to prepare," he said to his attackers. "This is hardly a balanced session."

In the conference's final session Talk Radio chairman and chief executive Kelvin MacKenzie launched his own attack on the BBC, including Radios One and Two. "Why pop music should be covered by a state-owned entity is way beyond me," he said.

newsfile

RAND'S ACCOUNTANT PLEADS GUILTY
The Charitians' accountant Trevor Williams pleaded guilty at Northwick magistrates court in Cheshire to four charges last Wednesday including stealing £234,428 from the Universal-Island group. Williams will be committed for sentencing at Chester crown court at a later date.

SAMIT LIVES EMI NEW MEDIA POST FORMER University Studios new media chief Jay Samit has been appointed senior VP of new media at EMI Recorded Music. Based in Los Angeles, Samit will be responsible for the strategy and implementation of all new media activities worldwide. He will report to EMI Recorded Music president Ken Berry.

ROBBIE SCOOPS FASTER AWARD
Robbie Williams has won the first Fastest Award for the most-played artist on British radio. The award, presented at the Music Radio conference at London's Cafe de Paris last Tuesday, is based on the number of plays for acts on UK radio in 1998 according to Music Control data and not weighted by station size.

MPA HOSTS CHARITY BALL
The Music Publishers Association is hosting its bi-annual Tin Pan Alley Ball on April 20 at The Brewery in London. Money raised from the event will go to Save The Children's newly-launched fundraising effort to help children caught up in war. A Chemical Brothers benefit at London's Scala club on Thursday also helped raise money for Kosovo refugees.

C4 REVEALS 'MUSIC ZONE' LINE-UP
Channel Four has unveiled details of its new three-hour music zone which will go out on Wednesday nights for 15 weeks from May. Specials on Radiohead and Suede have been lined up for the opening night on May 5 of 4 Music, which starts at 11.30pm. Other acts featured during the zone's initial run will include REM, Underworld, the Beastie Boys and Stinko Anarsis.

The Radio Academy is set to hold an annual patrons' dinner for senior executives from the radio and music industries following the success of last Monday's inaugural event (see picture). Reflecting the increasingly important relationship between broadcasters and labels, RA director John Bradford says the dinner will become a regular annual fixture alongside its patrons' dinners for politicians and foreign correspondents. "It will provide neutral ground for senior figures to discuss issues of consequence to the industry in an informal, off-the-record setting," he says. In addition to Bradford those attending this year's event, held on the eve of the RA conference at Sony's Great Marlborough Street HQ, included Sony chairman and CEO Paul Burger, Virgin president Paul Conroy, BPI chairman Rob Dickins, Radio One controller Andy Parfitt, BBC head of music entertainment Trevor Dann and director of BBC radio Jenny Abramsky. Others in attendance included BBC project director for the event Bill Morris, Radio Two controller Jim Mair, EMI president and CEO Tony Wadsworth alongside other key figures from the radio and record industries.



BBC appoints Millennium music team

The industry's millennium celebrations are continuing to take shape with the BBC appointing a team to run its £10m Millennium Music Live event and Tribute, the organisation behind 1989's Nelson Mandela 70th Birthday Tribute at Wembley, unveiling plans for a global charity spectacular.

Guy Freeman, producer of this year's Brit Awards TV show and last year's Eurovision, has been appointed executive editor of TV of Millennium Music Live, which will be taking place at venues nationwide from May 25-29 next year and

will be the biggest radio and TV music event in BBC history.

Anthony Sargent joins as partnership manager on a one-year secondment from Birmingham City Council, where he is head of arts and entertainment. Meanwhile, project co-ordinators have been appointed in the 13 BBC UK regions where events will be held. These include Chris Lycett, executive producer of live music at Radios One and Two, who joins as co-ordinator of special events and the London region.

Meanwhile Tribute, which also produced 1997's Songs and Vision

TV event at Wembley featuring Rod Stewart and Seal, is planning an international millennium spectacular later this year. Called Listen, it is seeking to involve big names from the world of music, film and visual arts to raise money for underprivileged children. Projects planned include TV specials, two albums, two videos and a three-hour international TV spectacular featuring a concert in India in November. General Motors is sponsoring the event, which will launch with a \$40m promotional campaign and is due to announce its first acts in May.

Music Week's Andrew Brain to leave after 21 years

Music Week publishing director Andrew Brain is to leave the magazine on May 7 after 21 years.

Brain joined Miller Freeman as a sales representative in 1978 after five years working in ad agencies, and subsequently rose through the ranks, becoming publisher of Music Week in 1986. As publishing director of Miller Freeman Entertainment's UK Music Group he has presided over the launches of MBI, Kono, the dotmusic web

site and the Music Week Creative and Design Awards.

He says, "After 21 years in this business I feel I have come of age. I now need fresh and different challenges. I'm delighted to say that I've been given an opportunity to try something new and I should be in a position to announce my plans within a few weeks."

David Shuard, managing director of the Miller Freeman Entertainment Group, says, "Andrew has

played a major role in moulding and leading the music group's successful development. He has guided Music Week through many changes and was recently awarded for his services to the UK music business at the 1999 Music Week Awards.

"It is with a sense of personal regret that I see him go, and together with all his many friends and colleagues, we wish Andrew all the very best for his future plans."

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SIZE BRINGS RESPONSIBILITY

One of the more popular spins put on the merger of PolyGram and Universal was that the increasing concentration of record company ownership would open up new opportunities for small, creatively-driven, independently-owned record companies.

Could the same spin be applied to the proposed merger of Asda and Kingfisher just a few months later?

There is no doubt that Independent retailers could do with a boost. But it is unlikely that they – or their multiple cousins – will receive any positive knock-on effects from a deal which concentrates us up 30% of the UK music retail market in the hands of one operator.

At the same time, however, there are no signs that it will automatically make things much worse. Record company sales directors are understandably concerned about the potential concentration of buying power, but competition rules mean the new combine will have to act very carefully.

Of more general concern is the fact that the deal's press release underlined Asda and Kingfisher's continued commitment to offering customers "the best possible choice" alongside "permanently low prices". While this may be a worthwhile aim across its product range overall, it will cause those in the music industry to shudder. At the very time when the industry is trying to restore sense to the way it prices its product – think of the welcome spread of the £2.99 singles price point – the last thing it needs is a further deflationary push so a dominant player can improve its profits at the expense of its suppliers and competitors. Consolidation is not an inherently bad thing. Rather it is just a fact of everyday business life today. But in business, size counts. And it not only brings power – it brings with it responsibility. If the new Kingfisher combine intends to remain a leading force in entertainment retailing, then it should not forget that it has a duty to contribute to the continued health of that business overall as much as it has a duty to maximise profits for its shareholders.

Ajax Scott



Reggae Sunsplash back to UK after 12 years

The 21st birthday of Jamaica's Sunsplash sees the return of the reggae festival to UK shores for the first time in 12 years.

More than 22 acts, including Prince Buster and Gregory Isaacs, are being lined up for the August 1 event at Victoria Park in east London for what is hoped will become a permanent fixture in the music calendar.

Trans Global Management managing director Andrew Pritchard is behind the move – to bring Sunsplash back to the UK after acquiring the rights to stage the show.

Pritchard, who is currently negotiating a partnership with radio stations, says Sunsplash '99 will continue the rich heritage of the festival, which was founded in Jamaica in 1978 and has over the



Issacs: returning to the UK
years played host to stars from Bob Marley to Lauryn Hill and Stevie Wonder.

"It seems like the right time to bring it back because there has not been a big black international festival on the scene since the last festival at Sunsplash at Clapham Common in 1987," he says.

Former Capital festival director David Burrows and Kiss reggae DJ David Rodigan, who both organised the first UK Sunsplash in 1984 at Crystal Palace, are also lending their support to the event.

● A Beente Man concert was cancelled on April 11 following the fatal shooting of a member of the security staff at the Rex nightclub in Stratford east London. A police spokesman says two other people were injured during the incident outside the club, which is understood to have involved two rival security firms.

Computer giants heat up digital distribution race

by Tracey Snell

A fierce battle over who will set standards for record companies' online music strategies erupted last week after Microsoft announced its own digital delivery system and IBM struck an alliance with RealNetworks, provider of one of the most popular audio and video streaming formats.

Microsoft's Windows Media Technologies 4.0 is the latest in a growing number of secure systems being offered for streaming and distributing music over the internet. The company says its solution will download files in half the time of those using MP3, the controversial audio compression format.

Restless Records, Rykodisc and DreamWorks were among around 20 independent labels and music websites supporting Microsoft's announcement but the majors were notably absent.

It is understood they are waiting for standards set by the Secure Digital Music Initiative and the results of US trials of IBM's



Mazouzier: linking with IBM

Major Music Management System (EMMS) involving all five majors and which are expected to begin shortly.

According to one major record company executive, "The standard is going to come out of SDMI. Microsoft has jumped the gun." Another adds, "We have been given

no directive to test out the Microsoft technology. Our main audio format remains Real [Networks]."

Microsoft, which like IBM and RealNetworks is a member of the SDMI grouping, disputes it is attempting to leapfrog the standards setting process.

"We are not releasing this as a standard. It is quite possible we could integrate the SDMI initiative into our technology," says Neil Laver, product manager for internet products at Microsoft.

IBM's alliance with RealNetworks will see it incorporating the latter's technology into EMMS. The companies believe their pact will drive demand for distributing music over the internet and is consistent with SDMI.

"SDMI is going to be an open specification. We feel extremely well positioned for that. We represent 85% of the [streaming] market worldwide," says Francois Mazouzier, RealNetworks director of marketing.

TILLY

WISHING ROBBIE WELL IN THE US

So yet another UK star ventures fourth over the great divide – Robbie Williams is in the US for the launch of his compilation album, combined with an appearance on David Letterman and a small concert tour.

A recent visit to LA and San Francisco highlighted the divide for me between those who break the US market and those for whom the door never opens. Charlotte Church, who epitomises the clean-cut, girl-next-door image the Americans love, has been embraced with open arms. B*Witched and Five have benefited spectacularly from their repeatedly-aired Disney programme featuring both in concert. The Spice Girls have enjoyed more than two years in the album chart there (with the recent announcement of UK concerts and a new album, it looks like they'll continue to do so) and Fatboy Slim is climbing both the single and album charts.

Yet the experience of acts like Eternal and Blur, who failed to make a significant impact, may be a more realistic parallel for our Robbie.

The Americans are conservative with a big C, and I suspect they're unlikely to take to Robbie's perceived "ladish" personality. I hope I'm wrong, and that they see beyond what we find his endearing individualism, to the talent he undoubtedly has. If they don't, it will be their loss.

Conversely, the two rock acts all over the radio in the States at the moment who have yet to break the UK are Sugar Ray with their single Every Morning and The Goo Goo Dolls track from the City Of Angels soundtrack, Iris. It's great stuff. And I can't wait to see what the British punter makes of Baz Luhrmann's Everybody's Free (To Wear Sunscreen) – potentially a completely off-the-wall monster tune.

Back in the UK two industry veterans, Phil Long and Richard Evans, have got their hands on one of the hottest bands I have heard for a long while, Gitterbug. It will be interesting to see who eventually wins the race to sign this potential crock of gold.

Tilly Rutherford's column is a personal view

Festive sales cheer swells HMV's profits

New stores and a bumper Christmas helped HMV Media report a 20% increase in operating profits for the third quarter.

Operating profits for the group, created last year following the acquisition of HMV and Dillons from EMI and Waterstone's of WH Smith, were £60.7m for the 13 weeks ended January 23, 1999 compared with pre-forma profits of £50.5m for the same period last year. The improved profits were achieved on sales up 8.6% to £450.3m.

During the period HMV opened six new stores and Waterstone's opened another half dozen outlets. Chief executive Alan Gies expects that a link-up with Yahoo! to provide free access to the internet will spur further growth.

A spokesman for the group says the timetable for a planned flotation, which was put at between 15 and 36 months when HMV Media formed in March 1998, is still on track.

Music mourns Anthony Newley

Anthony Newley's death last Wednesday means the entertainment industry has lost the last of the great British oldsters.

As tributes poured in for the singer, songwriter and actor, who succumbed to cancer at his Florida home after a long illness, the 67-year-old star was hailed by his manager as "one of the great unsung geniuses".

But Peter Charlesworth, who believes Newley's cabaret act was second only to Sinatra's at the top of his game, says the British singer did not get his due in England. "He was a superb all round entertainer and also one of the nicest men," he says. "It's only a shame he had to leave England."

Lyrical Don Black adds that the singer, who recently appeared in the TV series The Lakes, will never be bettered. "He was a great friend with a unique and inspirational talent. He was ahead of the game and a great interpreter of songs," he says. "It's an end of an era because you just don't get people



Newley: 'great unsung genius'

like that anymore. To see Tony in cabaret was a landmark performance."

Bob Harris, copyright manager at Essex Music, which publishes Newley's songs What Kind of Fool Am I and Who Can I Turn To, adds that it is tragic that Newley remains underrated in England. "He was a brilliant performer, who could also write his own fantastic songs," he says.

RCA's Broughton takes on brands role at BBC Music

RCA's former head of International, Anna Broughton, has been taken on by BBC Music as its new global brand manager.

Broughton, whose new role is effective immediately, replaces Leslie Golding who left last year and is now global brand manager for The Pepsi Chart.

In her new role the former BMG executive will take responsibility for developing international brands for BBC Music, such as TOTP, and to continue to develop the operation's long-term business strategy.

Broughton, who while at RCA looked after acts including Five and Natalie Imbruglia, was international manager at EMI International prior to joining BMG, looking after the Asia Pacific and Latin American regions.

Pullan joins MTV to head up marketing

MTV Networks Europe has appointed a VP of marketing and communications for its MTV and VH1 brands to replace head of marketing communications Giles Thomas who left last December to join games company Sega.

David Pullan joins from BBC Corporate Strategy, where he worked for six months as senior adviser, developing a future rights strategy for the corporation. Before that he spent five years at BMG, most recently as marketing director at Baccarat. He will report to MTV Networks UK managing director Michiel Bakker.

"It didn't really work out for me at the BBC, but I kept in touch with MTV over that period," says Pullan, who plans to strengthen MTV's ties with the music industry and give greater emphasis to press within the station's marketing strategy.

● MTV has announced plans to stage a follow up to last year's Five Night Stand at the Shepherd's Bush Empire. A second event at the same West London venue, from May 9-14, will feature Suede, Ocean Colour Scene, Supersgr, Faithless and Reef each topping a three-band bill playing on five consecutive nights.

CD:UK plans series of featured artist spots

by Tracey Snell

ITV's Saturday morning music show CD:UK is to launch a series of half-hour documentaries focusing on individual big-name pop acts.

The new series, CD:UK Documentaries, will broadcast on selected Saturdays from May 1 when the show loses 30-minutes of its broadcast time due to other ITV scheduling commitments. During those weeks, it will replace the normal CD:UK programme and feature an exclusive interview with the act, as well as videos, news and footage charting their careers. However, it will continue to feature the Top 10 chart rundown plus the week's number one video. Artists scheduled to appear include Another Level, Jon Halliwell and Steps.

Conor McNally, executive producer of CD:UK, which is presented by Ant & Dec and Cat Deeley, says the show will provide an in-depth look at each artist and their musical influences. However, some pluggers are disappointed it will mean the loss of the live performance element during those weeks. Helen Jones, TV promotions manager at Size Nine, whose acts include Mr Oizo and Phats & Small, says, "It's great for



Videotech presenter Taylor those acts featured, but it'll mean less exposure for those who have been getting good mid-weeks." Details of the new series came as Carlton's weekly video-based chart show Videotech announced that it is dropping its pop bias in favour of an adult musical output. The move is part of a relaunch which sees the 30-minute programme, presented by Margherita Taylor, moving from the afternoon to the later time slot of 11.30pm and extending into the Central and Westcountry ITV regions.

The new format, which begins on May 20, will include live performances, a dedicated US section and more one-hour specials. It will retain artist interviews, videos, album reviews, tips for the tops, specialist charts and other similar features.



CD:UK's Ant & Dec and Deeley Producer Diana Smith says the relaunch has been precipitated by the move to the later time slot. The show was originally broadcast in the Carlton region at 6.30pm but was moved to 5.30pm on a temporary basis when Evening News was launched to replace the News At Ten. "When we lost the slot no one ever thought, 'that's it'. The show reaches an important audience for Carlton and they were keen to hold on to it," she says.

The show will target the 16-34 age group, slightly older than the core 15-24 group it previously reached. "The overall favour of the show will be less biased towards pop and the top 10. It won't be intensely music or indie but it will show the best of the new music coming along," says Smith.

Retailers will be a key component in Polydor/Wildcard's three-stage marketing campaign behind the first Boyzone greatest hits package launched on May 31.

With the first single, the unreleased You Needed Me, from Boyzone By Request released on May 10, marketing manager Jason Iley says the label is ensuring all retailers will be involved in to the promotional push. This will include a series of promotional devices ranging from window displays to out outs starting at the beginning of next month. "May will be Boyzone month and no one should be able to go in to any kind of retailer without seeing Boyzone," says Iley. Radio advertising, which will power the second stage of the campaign, will kick in from mid-June with TV advertising starting in July.



new s file

LIVE CONCERTS AT CLASSIC FM Classic FM has announced plans for a series of live music events following the launch of a live concerts division at the station. Scheduled to take place between June and December this year, the events are being sponsored by companies including car firm Rover and The Daily Telegraph and will be recorded for future broadcast in Classic FM's recently launched Friday Night In Concert slot.

PRS BACKS COMPOSERS EVENT The PRS is sponsoring this year's Huddersfield Contemporary Music Festival being held between November 17-23. The event, now in its 12th year, focuses on new music by composers under the age of 50 and will take place at various venues throughout Huddersfield.

NAME CHANGE FOR TINSLEY BOBOR Tinsley Bobor has changed his name to Impac Europe Ltd following an acquisition by Impac Group in September last year. As part of the changes, the London-based Tinsley Bobor Sales operation has been renamed Impac Sales Ltd, although other companies in the group will retain their existing trading names. Members of the Tinsley Bobor board will remain in their positions on the board of Impac Europe Ltd.

INTERACTIVE CITY TACKLES MP3 MP3 is set to play a central role in the inaugural Interactive City with the keynote speech, a panel and live gig all focusing on the controversial compression technology. The May 27-28 event at the Glasgow Hilton will include the session to MP3 or Not to MP3 on the second day of the conference. Chaired by ITC founder Tony Wilson, the panel will feature input from speakers including Gavin Robertson, head of new technology at PRS.

CORDS BACK UP THE PLATINUMS

The Corrs' Talk On Corners reached nine-times platinum status last week as a BPI triple-platinum award went to the compilation Now That's What I Call Music! 42. Sheryl Crow's The Globe Sessions received a platinum award, while gold awards went to the Lock, Stock & Two Smoking Barrels soundtrack and the single White Doctor by Cartoons. The same group's album Toonnage turned silver along with Orbital's The Middle Of Nowhere and Skunk Anansie's Post Organic Mixtape.

HOW TV SHOWS' RATINGS COMPARE

Programme	30 sec week (000s)	% change on 1998
Top of the Pops	5,418*	+31.8%
ITV Fiddler	2,437*	-3.7%
Live/Kicking	1,711	-4.1%
SM-TV	1,299	n/a
CD:UK Chart	729	n/a
The Pops Chart	717*	+14.4%
Planet Ten	714	n/a
The O Zone	688	+2%
Videotech	311	-30%

*combined weeks; show figures Source: Medicom TMB/Baird w/e April 4

MARCH'S TOP TV ADVERTISERS

by TRACEY SNELL

Record labels spent an estimated £1.6m on promoting albums on TV during March - £2.2m less than a year earlier on the back of fewer TV-advertised albums during the period.

Martin Cowie, director at advertising agency Medicom TMB which compiled the figures for MW based on average TV station ad prices, attributes the 57% fall in spend to two factors: the decline in the number of albums being TV-advertised - 48 this March compared with 78 the previous year - and the smaller budgets being allocated to individual albums.

"There were only three albums in March with a spend of more than £100,000, compared with 13 in the same period last year," says Cowie, who adds that a decline in the sales of compilations is part of the reason for the drop in the number of albums being TV-advertised.

"Compilations are showing a smaller proportion of total sales at the moment and they are normally driven by TV advertising," he says. "Also, there were more bigger albums around at this time last year."

Cher's Believe (WEA) tops the list of TV-spurred albums in March with a spend of £140,000 during the month, followed by The Corrs' Talk On Corners on sister label East West and the Warner esp/Universal TV/Global TV compilation Massive Dance.

WEA marketing manager Richard Marshall says the campaign for Believe, which has sold 583,000 units in the UK since its release last October, has been extremely cost-effective. "With Cher there is a bias towards the north of England and Scotland. That dictated the areas in which we advertised,"

TOP 10 TV-ADVERTISED ALBUMS IN MARCH 1999



Cher: Album	The Corrs	George Michael	
Artist: Album	1999 spend in March	1999 spend date of first ad in 1999	
1	£140,000	£218,000	Jan 4
2	£135,000	£235,000	Feb 1
3	£115,000	£128,000	Mar 15
4	£90,000	£104,000	Feb 8
5	£85,000	£65,000	Mar 9
6	£85,000	£283,000	Feb 1
7	£75,000	£75,000	Feb 8
8	£60,000	£70,000	Jan 11
9	£56,000	£70,000	Mar 1
10	£55,000	£55,000	Mar 8

Source: Medicom TMB. Figures based on average station price.

he says. "The audience we wanted to reach was fairly mainstream." The campaign, which initially involved co-op spend with Our Price, has focused on big-selling shows and housewife audiences. Key programmes included Emmerdale, Wheel of Fortune and Daytime, with ITV, Channel Five and Satellite taking a significant slice.

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● With strong airplay support outside the UK in Sweden and Spain, Texas are moving close on the leaders, but George Michael is still at one and Cher at two on *ono's* Top 20 rundown of the biggest UK-sourced hits on European radio. The band's *In Our Lifetime* is joined by new entries from two other Mercury acts, Bryan Adams and Incognito, who enter the chart at numbers 17 and 18 respectively.

● Representation on the chart is continuing to be something of an exclusive club with BMG and Virgin once again not getting a look in. Instead, Universal leads the way with seven of the 20 most popular UK-sourced hits on Europe's airwaves, followed by Sony (including *Nude and Skint*) on six, EMI and Mercury on three and sole indie *Multiplo* on one.

● The relatively strong performance of album sales in the UK in 1999 has been further underlined by newly-released German figures which show overall sales revenue there fell by 3.5% last year compared with 1997. Album sales dropped by 2.4% to 219m units in Germany compared with a 6.2% rise to 210m units in the UK. Singles in Germany were down 0.4% to 51.8m while in the UK declined 8.8% to 79.4% on the back of the *Candle In The Wind 1997* effect. Meanwhile new figures from France show that the value of French sales in the first quarter of 1999 fell 2% to Frf.64bn (£1.7bn) due to a 20% decline in singles unit sales to 8m, while album sales rose 5% to 26.3m units.

● David Sylvian is proving to be more popular than the Pope with Italian record buyers and winning a more enthusiastic reception there than he has managed so far in the UK. His latest album *Dead Bees On A Cake* was on course yesterday (Sunday) to drop out of the UK Top 75 after just two weeks, but in Italy the Virgin album moves up two places to nine. *Pope John Paul II*, meanwhile, has to settle for a two-place jump to 18 with his debut music album *Abba Pater*.

● Sylvian is not the only Virgin artist enjoying more popularity in Italy at the moment than back home. *Skunk Anansie's Post Orgasmic Chill* moves up one place to three, while in the UK it has so far only managed two weeks in the Top 40. The same album is still at five in Germany and nine in Austria, and arrives in the Swiss Top 10 at 10.

● Belgium was one of the first places outside the UK to get in line with Steps and it seems the country's enthusiasm for them has not waned. Step One leaps into the Top 20 there this week with a position hike to 17, although not quite good enough to make it the group's highest continental chart showing. That is in Sweden, where the single *Heartbeat* Tragedy declines from nine to 14.

● B*Witched's rollovercast to single status across the board is continuing. Their Top 20 US status is matched in Canada, where the *Glow Worm/Epic* act's self-titled debut rises to 20, one place below the album's position is Australia.

by Paul Williams
UK acts trying to break the States are facing an increasingly uphill struggle with record buyers' tastes narrowing and MTV programmers taking fewer risks than ever.

The bleak picture was outlined during a seminar at last Tuesday's Radio Academy-organised Music Radio '99 conference at London's Batta where it was suggested rock and alternative acts in particular are having to battle harder than ever for sales and airplay.

Virgin Records America copresident Ray Cooper, whose acts include Manic Street Preachers, Blur and Pigeon, said the agenda as far as sales was concerned had narrowed down to urban and pop. "They totally dominate MTV and the cash regis-

ters of music retailers," he said.

However, he added, despite the doom and gloom of UK acts' disappointing performance at present in the States, pop acts such as B*Witched and Five were having huge success. "We've got our own project with Billie and Capitol are releasing Robbie Williams, so it all depends on the music," he said. But he noted alternative acts were having a very difficult time to match their genre's past sales levels. "Alternative music in America four or five years ago used to sell 4m or 5m with one hit single at radio, but now you're looking at alternative acts struggling to get to 2m on the basis of four hit singles," he said.

Bill McGath, whose McGathy Brothers is one of the leading

Chart-topping status and debut album sales of 250,000 in the Netherlands have already turned Warner Nashville signing *Use Delange* into a star back home, but WEA now has its eye on breaking the 21-year-old in the UK. That process began last Wednesday with a lunchtime acoustic set at the Capital Cafe in London's Leicester Square, followed that evening by a performance at The Borderline. WEA has scheduled *Flying Bird* - out on May 24 - as the first single because, as director of international development Phil Stratford suggests, it is the most pop crossover track on her debut album *World Of Hurt* (released this autumn). Despite her country roots, he adds, "My personal view is she is much more of a pop artist than a country artist and will appeal to a much younger audience."



UK TOP 20 AIRPLAY HITS IN EUROPE

UK No	Title	Artist	UK company
1	As	George Michael feat. N J Blythe	Epic
2	Strong Enough	Cher	WEA
3	In Our Lifetime	Texas	Mercury
4	Strong	Robbie Williams	Chrislay
5	When You're Gone	Bryan Adams & Mel C	A&M/Mercury
6	You Don't Know Me	Amazad Van Helden	Itm
7	Promises	The Cranberries	Mercury
8	Tender	Blur	EMI
9	You Stole The Sun...	Manic Street Preachers	Epic
10	Believe	Cher	WEA
11	Written In The Stars	Elton John & LeAnn Rimes	Mercury
12	Dead From The Waist Down	Catataria	Blanco Negro
13	Electricity	Suede	Nude
14	No Regrets	Robbie Williams	Chrislay
15	Blame It On The Weatherman	B*Witched	Epic
16	What's Your Sign?	Dee See	IS2
17	Cloud #9	Bryan Adams	A&M/Mercury
18	Nights Over Egypt	Incognito	Mercury
19	Right Here, Right Now	Fatboy Slim	Skint
20	Turn Around	Phats & Small	Multiplo

● Chart shows the 20 most played UK-originated tracks on Europe's EMI, AOL, Capitol, and Virgin stations. © Music Control. For additional to line, call Airplay Specs on 0273-940-8885

TOP UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Title/Artist	Label	chart position
AUSTRALIA	single No Matter What Boyzone	Polydor	10
AUSTRALIA	album One Night Only Bee Gees	Polydor	5
CANADA	single Goodbye Spide Girls	Virgin	2
CANADA	album Believe Cher	WEA	5
FRANCE	single Strong Enough Cher	WEA	5
FRANCE	album Believe Cher	WEA	13
FRANCE	single Strong Enough Cher	WEA	13
GERMANY	album Believe Cher	WEA	2
ITALY	single Tender Blur	EMI	7
ITALY	album Post Orgasmic Chill Skunk Anansie	Virgin	3
NETHERLANDS	single Strong Enough Cher	WEA	13
NETHERLANDS	album Ladies & Gentlemen & Michael Eric	WEA	4
SPAIN	single As G Michael & MJ Blyte	Epic	8
SPAIN	album Believe Cher	WEA	5
US	single Believe Cher	WEA	2
US	album Believe Cher	WEA	12

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McGathy: backing UK music

Independent promotions companies in the US, noted that MTV - a crucial player in the Eighties Brits invasion - now only played videos when record companies had proved their acts' worth. "As a promotions person or plugger, I've played some pretty cold

rooms in my days, but that's the coldest room I've worked in my life," he said. "They don't give a shit!"

He added that initial success at home was still significant for UK acts looking to break the US as it helped to make them a priority for their American record company. "The guys really into their music know what's going on over here. This (the UK) is a very progressive country for music," he said.

One vital ingredient remains for breaking an act on US radio - independent promotion. "Independent promotion has become standard operating practice," he said. "There's a perception at radio if independent promoters are not plugging, it's not a priority with the record company."

AMERICAN CHARTWATCH

by ALAN JONES

Hate Me Now is the title of the first single from rapper Nas' new album *Am. But Love Me* Now would be more appropriate as American record buyers have taken the Queens native to their hearts and helped the album tick up first week sales of nearly 471,000 - good enough for it to give the man born Nasir Jones his second straight number one album. The Nas album sets a new record for one week sales in 1999, easily beating the previous mark of 318,000 set by TLC's *Fanmail* on its first week in stores in February. *Fanmail* holds at number two but is a very distant runner-up, selling 162,000 units - 309,000 fewer than the Nas album - last week. TLC are still number one on the singles chart, however, with *No Scrubs* registering its third week at the summit.

Sales generally tumbled a long way from the highs they reached at Easter, with the leading UK-signed act B*Witched (pictured) selling only 70,000 units of their self-titled debut to take 13th place, a 33% decrease on the 105,000 unit sale which secured them 12th place last week. Their single *East La Vie* held steady at number nine and has now passed the 500,000 sales mark. Five, who star with B*Witched in the off-peak-edged Disney special, are also quiet on the singles chart, with Siam Dunk (Da Funk) retaining the number 86 position where it debuted last week. And their self-titled album sinks 27-39, being overtaken by Fatboy Slim's *You've Come A Long Way, Baby*, which moves 41-38, entering the Top 40 for the first time on its 17th appearance on the chart. Aside from the success of the single *Praise You*, which jumps 63-50 this week, *You've Come A Long Way, Baby* is being helped by the continuing popularity of Rockafella Skank, which is still huge on college radio and in clubs, and has been used in at least three movies recently, most effectively in *She's All That*. That, a bit in which it is very prominent in a ball-room sequence.

Blur's 13 album continues to freefall. After debuting at number 80, it dipped to 120 last week, and now slides to 143. Elton John & Tim Rice's *Aida* is also in trouble, slumping 60-69, while the Spice Girls' *Spice* discs 196-199. Prodigy mainman Liam Howlett's mix album *The Ditchburner Sessions Volume 1* debuts at number 136, while Duran Duran's Greatest album sold fewer than 10,000 copies to debut at number 170 - a far cry from the Top 10 success of Rio, Seven & The Ragged Tiger and Arena, each of which sold more than 2m copies.



EMI Music snaps up awayTeam remix duo for publishing deal

EMI Music Publishing senior A&R manager Mike Smith last Friday signed awayTEAM, the writing/production/remix duo managed by Courtney, the management team behind Oxford bands Radiohead, Metal, Supergrass.

The duo of Andy Lovgrove and Ian Davenport, who have also recorded with Solid Rox as well as awayTEAM on their own Black Plastic label, are best known for having co-produced Badly Drawn Boy's debut EP for XL.

"They are very much signed on the basis of their songwriting. They've a lot of interesting music, really unusual, with a lot of wit involved," says Smith.

Recently the duo have mixed and co-produced Metal tracks as well as co-produced Supergrass B sides. Several labels are understood to be chasing their signature for a record deal.

John Bennett, who with Andy Ross manages awayTeam and runs Black Plastic, says, "I'm not mentioning any names. It's early days but we're already talking to about 10 labels."

Meanwhile Courtney Music, the publishing joint venture the Oxfordshire-based management group formed with Warner/Chappell Music, is today (Monday) due to make its first signing — writer/producer Ned Bigham, whose credits include D-Influence, Aquatone & Ama, the newcomer who is currently recording an album for Blanco Y Negro.

In a separate move, EMI Music Publishing A&R manager Simon Harris and senior A&R manager Guy Moot last week signed Edinburgh-based singer/songwriter Philly.

Interest booms in first 'total media' puppet act

by Stephen Jones

Forget Flat Eric — the esoteric puppet could soon be superceded by an interactive pop act featuring Sonic Boom, a nine-foot animated robot.

G.I.A.N.T. is a boy/girl R&B act created by former PolyGram/Island Music co-head of A&R Matt Chalk. The team behind its seventh member, Sonic Boom, are the same animatronics experts at Jim Henson's Creature Workshop who have produced The Muppets and Flat Eric.

Label and songwriting interest is currently mounting in G.I.A.N.T., the latest project from CMC Music, Chalk's joint publishing venture with Sony/ATV Music, which has so far enjoyed limited success with dance tracks such as Tazart's Sounds Of The Wickedness, the group's first single. Bring It On, has been written by Rami Yacobi, who co-produced Britney Spears' Baby One More Time and co-wrote Lutricia McNeal's Stranded, and features former KLF and N-Trance rapper Ricardo De Force performing the robot's vocals.

"Sonic Boom is the first 'total media' character who lives in the real world and on computers. You can't get Lara Croft on Top Of The Pops or Live & Kicking, but you will be able to get Sonic Boom," says Chalk, who says he auditioned thousands of teenagers for the group after placing adverts in The Stage, on websites and on Centax.

Claiming that he has been dreaming of such a project his entire career, he says it is



Sonic Boom prototype

only now achievable following advances in technology. "It was last year when the movie business was really driving the music business, that I thought it was time we should flip this on its head and I approached the special effects industry. Hence we understood about building something something that appeals to kids."

"Four times as many people watch (BBC TV programme) Robot Wars as Top Of The Pops. We are in the middle of a digital revolution and I present our industry with creative challenges that haven't yet been explored."

A top toy manufacturer is understood to be developing a Sonic Boom toy of similar size to the popular Buzz Lightyear doll, which will be able to react to an invisible signal from the act's CDs when played, thus enabling a new robot track with every audio release. Measurline software developers Psynopsis, Acclaim and Red Lemon are understood to be bidding for a G.I.A.N.T. PlayStation game currently being developed by games designer of the year runner-up Joel Deardon. Potential sponsors are also reportedly interested in taking advertising space on Sonic Boom's body parts.

Other people already involved in the project include former robotics dance champion and Eternal choreographer Jimmy Williams, who has designed Sonic Boom's pre-programmed movements. A top-flight cinematographer will direct the video for Bring It On, while Richard Cunningham, who created the opening sequence of Inevitable Never Dies, will handle the digital imaging.

Ex-Spice Girl Geri Halliwell says she is rehearsing with a live band including, a big band horn section, to perform tracks from her "furious but reflective" album called Schizophrenia, which is tentatively set for release on June 7. Halliwell was speaking at the first European playback of her single, Look At Me (released May 10) in Milan last Thursday, the day before it was aired by regional and national radio at 7.55am, with the video exclusively played on Top Of The Pops later. Album tracks range from Latin salsa on Chicco Latino to Seventies disco on Bag It Up and bhanga on Let Me Love You. Halliwell says another, Sometimes, is "the essence of the whole album — my searching within" and, overall, describes the album as a cross between "Julie Andrews and Johnny Rotten." She adds: "I was the evangelist of girl power and I'm trying to take that one step forward. I made this album for me, Spice Girls fans and women as well. When I went back into the studio I was so fired up, it was very therapeutic." EMI Europe president and CEO Rupert Pennie told the assembled media: "I hope you're as excited about it as I am."

gathers on former Ones To Watch Oslo, but it was interesting to compare their recent gig at London's Dublin Castle with the fascinating pop prospect Slo-Mo (pictured), who also played. While Oslo's music combats its straightforward delivery, Slo-Mo's mesmeric energy reminded the crowd of guitarists who used to be entertaining. Managed by Yasmin Kane, and represented by Spraggon, Stennet and Bratyn, the band have been recording at Metropolis Studios with Gustavo Moratiro's (aka Marc Atkinson) David Bowie, Celine Dion and Doris Lewis). Although the material — a tight mix of the Four Of Us, Spin Doctors and Cud — needs work, the attractive frontman stage presence, reminiscent of Robbie Williams and even Elvis Presley's alter ego, certainly is similar in size to Ultrasonix's Tiny — is a must-see at the Water Rats this Friday (April 23)...

newsfile

CULTURE CLUB BEGIN NEW VIRGIN ALBUM

Culture Club are understood to have renegotiated their contract with Virgin and been working on a new album at Dave Stewart's Church studio in Crouch End. A spokesman confirms Boy George has recently spent a day writing with Mark Owen but insists that Culture Club was his primary focus.

ELASTICA FINISH AS MIXER IS SOUGHT

Elastica finished recording the long-awaited follow-up to their 1995 debut last week and are about to confirm a mixer. The Deceptive band are understood to want producer Alan Moulder to mix the tracks. Deceptive has meanwhile completed a worldwide licensing deal excluding the UK and US with Play It Again Sam.

TOMMY D CALLED IN TO PRODUCE FINLEY QUATE

Catania producer Tommy D is lined up to be Finley Quate's new producer when the Brit Award winner starts recording in several weeks in Dave Gilmore's studio barge, The Astoria. A source says, "Tommy is the perfect choice. He'll be able to interpret Finley's ideas and he'll be like an older brother in the studio."

JACKSON FIVE REUNITE FOR ALBUM

Michael Jackson is recording reunion tracks with his Jackson Five brothers for an album at an undisclosed studio in the US, as well as working on tracks with newpops 3T. During his whirlwind UK visit last week, the King of Pop announced that he intended his next single, 'What More Can I Give', to be a charity single in aid of Kosovo refugees.

CLASH'S JONES TO WORK WITH CONTEMPO

Former Clash/Big Audio Dynamite member Mick Jones is to produce London-signing Contempo's debut album after personally approaching the band. The band have also worked with Darren Allison at Rockfield Studios but a track with Jones, U & N Naughty, produced at Sarm West Studios, will be their first proper single in June.

SOURCE MAN TO SET UP NEW UK OUTFIT

Philippe Ascoli, who set up and ran Virgin France subsidiary and home to Air, Souchu, has left to set up an independent London-based label, Source UK. The new label will have no connection with Virgin. A source says, "Philippe wants to bring that whole French feeling to the UK."

D-INFLUENCE'S MIND ATTRACTS INTEREST

Label and public interest is mounting in US soul singer Natasa Nones, the first signing to the newly-launched D-Influence Productions. The Brooklyn-based artist showcased for major labels at London's RAK Studios last week.

MUSIC WEEK PLAYLIST

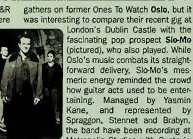
Baz Luhrmann — Everybody's Free (To Watch Sunscreen) (Capitol) Perfectly timed for millennium sentiment, has to be huge (video, too); **Phil Collins — You'll Be In My Heart (Disney/Edel)** Provides the forthcoming Tarzan cartoon OST will be big (single, too); **The Beta Band — The Beta Band (Regal/Parlophone)** Simply stated as the Mercury Music Prize contender (album, June 24); **Sixpence None The Richer — Kiss Me (Columbia)** One of the radio tracks of the summer (single, May 27); **Backstreet Boys — Millennium (Jive)** Confident Boyz band, but a little in the shade (album, May 17); **The Flaming Lips — The Soft Bulletin (WEA)** Testament to what can happen if labels see the big picture early (album, May 10); **Enrique Iglesias — Bailamos (Globe Brothers radio edit) (Universal)** Summer-loving Brian Rawlings produced hit for the summer (single, tbc)



ONES TO WATCH...

With the odd guitar act scratching the top of the charts labels and publishers' A&R men seem more receptive to entertaining the prospect of signing guitar bands than they were 12 months ago... Witness the interest in New Electrics, who after Coldplay, seem the most-chased act at the moment. Live the Zoot Management act appear probably the best Oxford-sounding band to come out of Birmingham — think Thurman as much as Radiohead — but their Beautiful Mind release on Futuron Records, championed by Radio One's Mark Radcliffe, has led to comparisons with the likes of Suede. They play Camden's Barfly Club on April 27... Inne-Sneez, the explosive-sounding rock act managed by Dave Holt Management (Unbelievable

Truth) deservedly continue to attract A&R interest, despite now being at the point where they have unusually released a Fineas Panda mini-album Looking Up. The layering of their substantial guitars and meaty vocals hits home... Because he is yet to play live, the interest — particularly from publishers — in the this-something West London-based singer/songwriter Tim Hutton is less obvious but equally deserved. He has actually already recorded two albums under the name of Yukia for Regime and Soul Ascendants for Nuphonic and has worked with artists as diverse as Lee 'Scratch' Pery, Afrika Bambaataa, The Horny Horns and Lady Missa Kier. Managed by Chris Baker of White Noise (Neth Snapper), Hutton is currently working with Cameron McVey (Tricky, Massive Attack, Renee Sharpe) on material to be released on Ultimate Dilemma... Interest



gathers on former Ones To Watch Oslo, but it was interesting to compare their recent gig at London's Dublin Castle with the fascinating pop prospect Slo-Mo (pictured), who also played. While Oslo's music combats its straightforward delivery, Slo-Mo's mesmeric energy reminded the crowd of guitarists who used to be entertaining. Managed by Yasmin Kane, and represented by Spraggon, Stennet and Bratyn, the band have been recording at Metropolis Studios with Gustavo Moratiro's (aka Marc Atkinson) David Bowie, Celine Dion and Doris Lewis). Although the material — a tight mix of the Four Of Us, Spin Doctors and Cud — needs work, the attractive frontman stage presence, reminiscent of Robbie Williams and even Elvis Presley's alter ego, certainly is similar in size to Ultrasonix's Tiny — is a must-see at the Water Rats this Friday (April 23)...

As if following a 7m-selling album is not enough of a task in itself, it must often have seemed the worst of Jamiroquai's worries while recording their forthcoming fourth album *Synkronized*.

Nursing a cold and sitting in the control room of the spotless studio built in the pebble-house in the grounds of his Buckinghamshire mansion, the group's leader Jay Kay says, "When things go too right I get suspicious. All the time I could feel looming in the distance that we were going to have a problem." The "problem" he is referring to is the departure of bass player Stuart Zender last September. With Sony and the singer adamant about a summer 1999 release date (the album appears on June 7) and already pushed for time because of his decision to build his home studio and record the album there, the band were stopped in their tracks for six weeks while a replacement was sought and auditioned. Then, on Kay's insistence, the group began to record the album over again in January with new bass player Nick Fife, ditching finished tracks which featured Zender to avoid any future complications.

The exact reasons surrounding Zender's departure remain vague, although the ultimate decision to go was apparently the bassist's own. Kay will only say, "It was best that Stuart left and did his own thing."

Indeed, overall the frantic activity which surrounded the album's making has fed back into it with a harder edge sonically and an often nervy, uptempo feel. This new sound is exemplified by the string-driven first single *Canned Heat* (released May 24). "It's a very angry album," admits Kay, "it's very much about a struggle and a fight, and that's what I'm good at writing about."

Despite all the problems, Kay declares himself pleased with the results. "I wanted a harder thing because to be fair some of the older tracks are not me. *Virtual Insanity* is a nice track and all that, but it's not what I'd go and get down to. It's a nice song but I'm sick of being nice," he says.

Thus more than a few heads will be turned by the anthemic *Supersonic*, which starts with a didgeridoo and is perhaps the nearest to a trance record that Jamiroquai are ever likely to make. Produced with the festival circuit in mind, the Prodigy's Liam Howlett has already agreed to remix it.

JAMIROQUAI



Kay has again handled most of the songwriting. "I get a phonic idea for the melody and then think what the tune says. Some are done by me singing the melody flat out first time around, some I have the music idea first. Once I hear two bits I can

wrong. We sat down and had a serious talk about how we were going to do this album and he has done a fantastic job," says Kay.

The partnership has had a lot to do with how the album sounds. Stone says, "We have a similar vision. We couldn't make

'This will be the biggest album of the year for us and probably the biggest album of the year, full stop. That's what we're aiming for' — Mark Richardson

do the rest. It's just a picture," says Kay. He also came up with the ideas for the string parts, singing the basic outlines to string arranger Simon Hale.

The album has been co-produced by Al Stone (Stereo MCs, Björk), who has worked with the band since their second album. "A lot of people said why not use somebody else and I thought no. The geezer helped us do 7m albums last time so you can't go

Travelling Without Moving again. And the sonics were something we wanted to achieve." Guy Moot, the senior A&R manager at EMI Music who signed the band's publishing before they moved from Acid Jazz to sign a record deal with S2, suggests that the album heralds a big advance musically. "In particular, a track like *Supersonic* shows where the group can be going. But in general, the maturity of what they're doing is

really impressive. A track like *King For A Day* is an absolute classic."

Sony certainly has big expectations of the album, which is its *Kay* release for the summer. "I think this will be the biggest album of the year for us and probably the biggest album of the year, full stop. That's what we're aiming for," says Sony S2 marketing director Mark Richardson.

However, central to its success will be the accompanying promo videos. Here there is undoubtedly pressure to repeat the phenomenon of the Jonathan Glazer-directed video for *Virtual Insanity*, which won a glut of awards and single-handedly opened up the US market for Jamiroquai.

The promo for *Canned Heat* — directed by Jonas Akerlund, who directed Madonna's *Ray Of Light* video and the clip for the Prodigy's *Smack My Bitch Up* — replicates *Virtual Insanity*'s dancing theme, with Kay dancing his way through a building in search of a party.

Meanwhile, the marketing campaign for *Synkronized* will kick in with a press campaign and fanbase activity around the album's June 6 release date, which will also mark the beginning of a UK tour. This will be followed in September with a heavier campaign, which will kick off with TV advertising to coincide with the album's second single, likely to be *Black Capricorn Day*.

Richardson says, "We're going out to make a statement which is that this isn't just the fourth album from a long-term signing. We're going to be saying that Jay's now a superstar artist on the level of a George Michael."

Certainly Kay himself is bullish about his new album. "We got to a plateau with the last one but this one has to go further. People were saying to me, 'if you don't have a single as good as *Virtual Insanity* you're only going to do three-and-a-half to four million copies. Well that's unacceptable. I've got to do eight to 10 to 12 million. You can't go backwards."

Given Jamiroquai's form to date that hardly seems an option. **Tony Farsides**

Project: single/album Act: Jamiroquai
Label: S2 **Songwriters:** Kay/Smith
Producers: Kay/Stone **Studio:** Chillington Studios, Bucks **Publisher:** EMI Music Publishing **Released:** May 24/June 7

TRACK BY TRACK

Canned Heat — The first single which benefits from a string arrangement worthy of Quincy Jones

Planet Home — Showcasing the disco feel of much of the album, this instantaneously hooky ditty won't even be a single **Black Capricorn Day** — Featuring some heavily synthesized bottom end and fraught

lyrics picking up where last summer's *Deeper Underground* left off

Soul Education — A more traditional soulful Jamiroquai sound for a subject close to Jay Kay's heart **King For A Day** — A bitter-sweet piano riff leads in a haunting reproachful song. The group's best downtempo song since 1994's

Half The Man Falling — An out-and-out love song which apparently caused much mirth among Jay Kay's buliders with its line "I wake up in the morning"

Where Do We Go From Here — Fast and furious with mad percussion breakdowns **Butterfly** — One of the last tracks recorded

and definitely the one for all of the old soul purists out there **Supersonic** — The obligatory didgeridoo track used to signpost a new era. Almost Jamiroquai's Song 2 **Dissolute Illusions** — Silky bass and waves of strings make for the best Jamiroquai instrumental yet

BASEMENT JAZZ

RED ALERT

The Single 19.04.99
Taken from the forthcoming album *Remedy*



RETAIL FOCUS: WOOLWORTHS

by Karen Faux

Woolworths' determination to drive DVD sales in the same way that it pioneered self-through video in the Eighties has so far met with encouraging results. Just before Easter the chain put DVD into 100 of its stores, backed by a promotion offering a Samsung player with three discs for £249.95.

"The offer was available for a limited period and met with an overwhelming response," reports travel controller Tim Coles. "The players were offered with Brassed Off. The Shawsbark Redemption and Riverdance and very quickly sold out."

Woolworths has put a lot of thought into positioning its DVD offer in a way it believes will maximise take-up. DVDs are displayed as a Top 15 chart range and back catalogue offer spanning 50 titles. Prices range from £14.99 to £18.99 and the product is displayed on glossy black free-standing display units that underline its status as a high-end format. The fact that DVD is accumulated



DVD: Advertising and promotions manager Jenny Dray displays some of Woolworths' range on FSDUs means that it represents incremental business rather than encroaching on the existing space of CD and video.

"We are pushing DVD hard in the hope that it will grow swiftly," says Coles. "Take-up of new technology seems to be getting faster all the time and we are optimistic that DVD will

MORE WOOLIES STORES ON THE WAY

While the number of UK Woolworths outlets has stood at 780 for a number of years, the store count is now set to grow, quite apart from its parent's planned merger with Asda. Last June the chain opened a new store in Colchester, Essex, boasting a large entertainment section which has set the tone for further openings. Next on the list is an out-of-town outlet close to Edinburgh. "This store will be bigger than a traditional Woolworths and its entertainment department will feature a wider product range," says Tim Coles. "Following this we plan to open a number of stores in the next few months."

establish itself relatively quickly." Woolworths' support of DVD follows an extremely buoyant 18 months for its entertainment departments. "Last Christmas was particularly strong for us and we have undoubtedly benefited from the current market dominance of pop acts," says Coles. "This year we

have done extremely well with acts such as Britney Spears, B*Witched and Vengaboons, Blur and Lauryn Hill."

Woolworths undoubtedly played a large part in putting B*Witched on the map by supporting them from day one and is keen to repeat the exercise with any other acts it feels have big sales potential. "Currently we are right behind the Eurovision UK entry and will be supporting it with in-store space and features," says Coles.

This week Woolworths has done big business with Martine McCutcheon and predicts that she will go from strength to strength. Recommended singles and albums are given plenty of exposure through counter displays.

New album releases continue to be given a big boost with competitive deals on back catalogue. Woolworths is offering Catalonia's Way Beyond Blue for £4.99 with every purchase of the current Equally Cursed and Blesser.

IN-STORE NEXT WEEK (from 26/4/99)

Araby Records Single - Fun Lovin' Criminals; **Windows** - The Offspring; Fun Lovin' Criminals; Discover The Classics; **Listening posts** - Arabesque; TV ads - The New Soul Album; Press ads - Small Faces, Elvis Presley, Fun Lovin' Criminals, Discover The Classics, Rachmaninov Vespers

ASDA Singles - Westlife, Basement Jaxx, Texas, Busta Rhymes, Fatboy Slim, Armand Van Helden, Topi; **Albums** - Reef, The Cranberries, Heart Full Of Soul, Queer As Folk, BB King, Bonkers 6, Busta Rhymes

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

Album of the month - Mowgli; **Display board** - Add N To (X), Atari Teenage Riot, Herboliser, Dr Doom, Da Damn Phreak Noise Phunk, Gus Gu, To Rococo Rot, Clinic (vinyl exclusive to CMWNI stores)

HMV **Windows** - Suede, Stargate, Electronic; **In-store** - Jan Garbarek, Ultrasound, Bonkers 6, Antz, Yahoo, Ally McBeal; **Press ads** - The Offspring, Fun Lovin' Criminals, Melky Sedock, Kelly Price.



"This year looks as if it could turn out to be the most successful ever for Welsh music. Albums from the **Manic Street Preachers** and **Stereophonics** are still doing extremely well for us and this week we've added **Catalonia's Equally Cursed** and **Blessed** to our bestseller list. With a midnight opening to launch the album, sales have so far been excellent and it should be well on its way to number one in the chart. It has also been a strong week for video releases, headed by the second series of **South Park**, **Stream 2** and the popular **Ally McBeal** TV series, which we are offering as an HMV exclusive boxed set. A lot of rugby fans are eagerly anticipating the forthcoming **Wales vs England** video and that should be a big one for us.

The dance market here is growing all the time and this week our two big releases have been **Ralph Fridge's Paradise** on Additive and **Travel's Bulgarian** on Tidy Trax. There is also

Glasgow Gangster Funk, Pete Heller, Cassius, Yeracocha, Johnny Shaker, Fierce, Method Man, Redman, BMX

MENZIES Single - Texas; In-store - Reef; **Listening posts** - Reef, Fun Lovin' Criminals

MVC Album - Afro Celt Sound System; **Windows** - Ben Folds Five, Reef, Sprague, Seventies movies, Velvet Goldmine; **Listening posts** - Tom Vats, Ultrasound, Elvis Costello with Burt Bacharach, Electronic

NOW Singles - Fierce, The Offspring; **Albums** - Best House Anthems Ever, Kiss Clublife, Busta Rhymes; **Video** - Sphere, US Marshalls, Dennis Strikes Again; **In-store** - Antz, This... CD boxed sets for £9.99

our price Singles - Basement Jaxx, Faith Evans, Fatboy Slim, Texas, Desert Eagle Discs; **Albums** - Add N To (X), Dark Star, Delirious, Fish, Herboliser, Tammy Wynette; **Windows** - The Cranberries, Reef, Catalonia, South Park, CDs for £6.99, Texas, Ultrasound; **In-store** - Reef, Stream 2; **Press ads** - Funky House, National Arithms, Female Touch 2, TLO, Honeyz, The Beautiful Soul, Eminem, Tom Petty, Motorhead, Tom Waits, Dark Star, Westlife, Ernie, TO, 911.

pinnacle network Selecta listening posts - Suede, Neurosis, Seven Days, Bouncing Soul, Steve Hackett; **Mojo recommended retailers** - Living Jamboree 2, Swing Cats, Dave Hillary, Howard Werth, Small Faces, Steve Marriott's All Stars

TOWER Singles - TLC, Cassius, The Offspring; **Windows** - Catalonia, Afro Celt Sound System, 4 CDs for £20, Silverchair, Beastie Boys, Electronic, Mama Mia; **In-store** - Afro Celt Sound System, Electronic, four CDs, videos or books for £20, Beastie Boys, Mama Mia, Search For A DJ compilation

MEGASTORES Singles - The Offspring, Korn, Cast, Horny United, Melky Sedock; **Albums** - Electronic, Busta Rhymes, Reef, Gus Gus, Straw; **Windows** - Suede, Ben Folds Five, Fatboy Slim; **Press ads** - Kula Shaker, Battered Ladies, Doberman, Arabesque, Neurosis, Pure Silk, Suede

WHS Smith Single - Texas; In-store - Fun Lovin' Criminals; **Listening posts** - Reef, Fun Lovin' Criminals

WOOLWORTHS Singles - Groove Armada, Cast; **Windows** - The Offspring; **In-store** - Reef, Best House Anthems... Ever, The Cranberries, Ben Folds Five, Kiss Clublife

ON THE SHELF

CAROLINE HAYHOE, manager, HMV, Cardiff

a lot of interest in next week's **Basement Jaxx** single and we reckon it should top five. The dance department is our fastest-expanding area with two record decks for customers to use and staff who really enjoy reviewing and recommending new titles.

We have a big campaign running featuring a whole range of chart records and best-sellers. So far the standard records have been **Led Zeppelin's** *Four Symbols* at £4.99 and the **Manic Street Preachers'** back catalogue, mainly at £6.99. Feature film *Tom Town* has also sold well at £6.99, helped by the fact it was largely filmed in Wales.

Customers are still very interested in our **MUSIC OF THE Millennium** event where they can vote for their favourite music and artists of all time. I'm sure Tom Jones will up among the winners there somewhere. The rest of the year looks very positive with a lot of big album releases which have solid singles potential as well."



ON THE ROAD

ANDY SAUNDERS, SRD rep for the West Midlands

"Business has been pretty good so far this year. We've done a lot with the **Planet V** compilation and it is still selling well through all my stores. Usually drum & bass acts are centred on vinyl, but this one has done equally well on CD - which is a bonus.

Meanwhile the **Global Underground** series is going from strength to strength. **Nick Warren** is the next in the series and is due out in about a month. After that there is an album lined up from **Paul Oakenfold**, although its date has yet to be confirmed. There is a lot of interest in both of these and we are expecting them to do brilliantly.

This week **E-Z Rollers'** *Walk This Land* has benefited enormously from its airplay on Radio One and both my major and indie customers have done really well with it. You might expect that everyone who wanted the track might have already got it on the **Lock Stock And Two Smoking Barrels** soundtrack

but this doesn't seem to have been the case.

Beber's track *Juvenile Delinquent* and I have been whipping up enthusiasm for its forthcoming album from **Goody** called *Don't Give A Damn*. *Goody* falls into the **Rat and Beanie Man** category and is guaranteed to do well in cities such as Birmingham and Leicester."

The hotly-tipped **Godspeed You Black Emperor** has fared well this week with their single *Slow Riot on the Krakly Label* and I have been whipping up enthusiasm for its forthcoming album from **Goody** called *Don't Give A Damn*. *Goody* falls into the **Rat and Beanie Man** category and is guaranteed to do well in cities such as Birmingham and Leicester."

Independent promotion companies are increasingly becoming key players in the plugging sector.
Report by Steve Hemsley

Independent promotion companies have become increasingly competitive in recent years as their ranks have been swollen by pluggers who have mastered their trade working within a major's in-house team before taking the solo plunge. This is particularly reflected in the airplay top 25 chart for the first three months of 1999. It boasts eight independent companies — as well as one non-major in-house department — which is the largest number since Music Week began analysing the quarterly airplay audience figures two years ago.

The top song for the quarter, Britney Spears' *Baby One More Time* (see box below) was promoted nationally by Nick Fleming, director of Fleming Connolly, and regionally by Jive, for which it was the most successful radio song since *The Tempters* featuring Maya's *Feel It*, the number 25 most popular airplay song of 1998. According to Fleming, *Baby One More Time* was "one of those records that pluggers dream of".

Despite the success of the independents, it was a major which emerged with the most national entries in the Top 25. This honour went, for the first time, to Epic which had three songs in the chart: George Michael and Mary J Blige's *As* at number five, *Tatiana All's Boy You Knock Me Out* (13) and *Manic Street Preachers' You Stole The Sun From My Heart* (19).

Epic director of promotions Adrian Williams, who leads the national promotions team of

Joe Bennett and Sam Bowers, attributes their success to the label's A&R department. "They are providing us with the sort of strong product which you must have nowadays if you want to get a look in at radio," says Williams. "There was a time when the first quarter was the easiest time to get big hits, but this is a 12-month industry now and there are no easy months. Our national team has worked very hard."

Below Epic there was a cluster of promotion teams which were each responsible for two national hits during the period. Mercury's in-house department plugged Bryan Adams & Mel C's *When You're Gone*, which was the number two song by audience and would have topped a rundown based on plays as it achieved 1,900 more spins than Britney Spears. Mercury also managed to secure a number 15 place for the *Honeyz' End Of The Line*.

Other teams achieving a double include Chrysalis, which once again witnessed massive support for Robbie Williams this time for the 10th ranked track *Strong as we No Regrets* at 25; Polydor, with *The Cardigans' My Favourite Game* (18) and Boyzone's single for *Comic Relief* *When The Going Gets Tough* (22); Columbia, with *Shawn Mullins' Lullaby* (14) and *Will Smith's Miami* (21); and independent Intermedia, which managed to keep U2's *Sweetest Thing* (14) in the Top 25 for the



Chappelle Davis: national team responsible for the seventh most played track of the quarter



Fleming Connolly: team behind Britney Spears' phenomenal national radio success

second quarter and pushed M People's *Dreaming* into 23rd place. Intermedia National director, Nigel Sweeney, says the success of *Sweetest Thing* demonstrates the strength of the track at a time of the year when many stations are actively looking for something new for their playlists. He further reports that Intermedia has broadened its activities in recent months to include promotion for *The Mean Fiddlers' Festival* portfolio as well as PR for comedian Eddie Izzard.

Sweeney is also a director of Jo Hart PR, one of a new breed of independent in that it offers its clients both press and plugging services. During a particularly good three months, Jo Hart worked the regions for Epic's *Boy You Knock Me Out* by *Tatiana All* and M People's *Dreaming* for BMG. The other Epic tracks were handled regionally by the

Track of the quarter

BRITNEY SPEARS — BABY ONE MORE TIME (JIVE)

Fleming Connolly director of Nick Fleming has been a pluggers for 25 years and so expects to meet resistance when he first takes a debut release to radio.

Every so often, however, one comes along which he knows will be immediately popular with station programmers. Such was the case with Britney Spears' *Baby One More Time*. "It was virtually everywhere from the very first play," he says.

Fleming Connolly covered the national stations while the regions were plugged by Jive's in-house team of regional radio and promotions co-ordinator Gavin Simpson and Sue Buckler, who visited stations in the Midlands and the North.

In January, interest in the song began to stir when it was placed on the Radio One B list and selected by Capital FM. By the end of the month, it had entered the airplay chart at number 31, immediately rising to 14 and attracting a weekly audience of more than 32m. It was number three on



Music Control's Top 10 Most Added list, and was promoted to the Radio One A list. Meanwhile, the video was number one on *The Box*. By Valentine's Day, the title was being aired more than 1,000 times a week across the country and had entered the MTV Top 10 at number eight.

When *Baby One More Time* entered the CIN sales chart at number one at the end of February with the highest first week sales (464,000 units) by any new artist ever, the support had reached number two on the airplay rundown and commanded an audience of almost 71m.

In the final month of the quarter, the song finally topped the airplay chart following a 22% increase in audience to more than 86m. In fact, only *Cher's Believe* has had a higher one-week audience with 91.6m in November last year.

The song remained on top of the airplay chart for another week following a 13% increase in plays to 2,437, and a 3% rise in audience to almost 89m. By the end of March it had slipped from one to three, but returned to number two in early April to wrestle with *Robbie Williams' Strong* for the airplay crown. SH

TOP 25 AIRPLAY HITS — FIRST QUARTER 1999

Title/Artist (Label)	Plays (000s)	Aud (000s)	Promo Company
1. <i>Baby One More Time</i> Britney Spears (Jive)	18392	651742	Fleming Connolly/Jive
2. <i>When You're Gone</i> B Adams/Mel C (A&M/Mercury)	20337	618392	Mercury/Mercury
3. <i>Praise You</i> Fatboy Slim (Skint)	16185	602938	Anglo/Anglo & White Noise
4. <i>Merka Bionda</i> (Beyond/RCA)	15948	545177	RCA/TMP
5. <i>As</i> George Michael & Mary J Blige (Epic)	13631	517885	Epic/Sony
6. <i>Runaway The Corrs</i> (143/Lava/Atlantic)	14501	474257	East West/Warner
7. <i>One Week</i> Barenaked Ladies (Reprise)	11130	446501	Chappelle Davis/Warner
8. <i>You Don't Know Me</i> A Van Halen (Hollywood/Int'l/London)	10646	442059	London/London
9. <i>Tender Bar</i> (Food/Parlophone)	9970	433950	Parlophone/Parlophone
10. <i>Strong</i> Robbie Williams (Chrysalis)	9740	417472	Chrysalis/Chrysalis
11. <i>It's Not Right But It's Okay</i> Sheryl Crow (Arista)	9870	370701	Mista/Telco/Doberty Press
12. <i>Fly Away</i> Lenzy Krawitz (Virgin)	11983	366845	Virgin/Virgin
13. <i>Lullaby</i> Shawn Mullins (Columbia)	10343	344425	Columbia/Sony
14. <i>Sweetest Thing</i> U2 (Island)	10724	333921	Intermedia Nat./Island
15. <i>End Of The Line</i> Honeyz (1st Avenue/Mercury)	11700	322147	Mercury/Mercury
16. <i>Strong</i> Chappelle Davis (WEA)	10746	316660	WEA/Warner
17. <i>Boy You Knock Me Out</i> Tatiana All (MJJ/Epic)	7516	316485	Epic/Jo Hart
18. <i>My Favourite Game</i> The Cardigans (Cockblock/Polydor)	8222	305461	Polydor/Polydor
19. <i>You Stole The Sun...</i> Manic Street Preachers (Epic)	6350	306197	Epic/Sony
20. <i>So Wrong</i> The Corrs (143/Lava/Atlantic)	9305	294570	East West/Warner
21. <i>Miami</i> Will Smith (Columbia)	8651	283084	Columbia/Sony
22. <i>Can't Get The Going Gets Tough</i> Boyzone (Mercury)	6861	274324	Polydor/Polydor
23. <i>Dreaming</i> M People (M People/BMG)	8673	271990	Intermedia Nat./Jo Hart
24. <i>Can't Get Enough</i> Soul Searcher (Defected)	8143	271069	Size Nine/Size Nine
25. <i>No Regrets</i> Robbie Williams (Chrysalis)	10191	265464	Chrysalis/Chrysalis

Source: Music Control/Music Week research

Square pegs? Round holes? - intermedia - No problem!

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Luka Marin - Distribution Department

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ENTS

PR cover stars, first quarter 1999

WEA takes the top spot in the Music Week PR chart for a second successive quarter and leads the field outright for the first time ever, thanks in no small part to the ongoing success enjoyed by Catatonia and REM, writes Adam Woods.

RCA makes a dramatic entrance in joint second place with five covers courtesy of Five and the resurgent Blondie. It is also worth noting that two splashes in both *Smash Hits* and *TOTP* plus a *Mojo* cover give the major the highest readership score with 1.64m.

Hall O' Nothing slips down from equal first to equal second while still enjoying a strong year courtesy of the Manics, the Stereophonics and Mansun, a relatively recent addition to the roster. *Epic* pulls in alongside with the most diverse roster in the chart, ranging from Black Sabbath and Korn to B*Witched via Ginuwine.

Elsewhere, Coalition, EMI-Chrysalis and Jive hold fast in the upper reaches of the chart, with Jive notching up the second highest readership figures at more than 1m.

Universal is credited with front covers for Interscope's Bush and Geffen's Hole and Marilyn Manson, because although the acts and their labels now reside with Polydor, they were still a part of the Universal set when the relevant PR activity took place.

Polydor is nonetheless level with its sister company on four covers, thanks to the Cardigans, Monster Magnet, Ian Brown and Marvin Gaye.

Needless to say, the PR league table always attracts more than its fair share of controversy. Not every magazine can be represented and some covers clearly demonstrate greater PR involvement than others.

This latest chart is no different. In theory, any act which provides the focus of the cover of any magazine carrying a January, February or March issue date receives a credit.

Hence, even though the Spice Girls were on the newstands for the first two weeks of the year with a *Smash Hits* front cover, the December 30 issue date puts it just outside the first quarter and so denies the

this month (April), Terrie Doherty worked as part of the Sony in-house team for more than 14 years and her clients include Sony and Arista-signed acts as well as the new Hippo pop label launched earlier this month by former Warner Chappell Music UK managing director Robin Godfrey-Gass and backed by Sony Music Independent Network Europe (SINE).

During the first quarter, Doherty's team was hired to work on Arista's Whitney Houston song 'It's Not Right But It's Okay' which emerged as the 11th most listened-to track.

"Some IR stations were reluctant to play the track at first because it was taken from

Artist	Smash Hits (ABC 202,242)	Mojo (ABC 202,242)	TOTP (ABC 202,242)	Q (ABC 202,242)	Kerrang! (ABC 202,242)	Rolling Stone (ABC 202,242)	Uncut (ABC 202,242)	Music Week (ABC 202,242)	Total
WEA	1		2	1	1	1			6
RCA	2	1	2				1		5
Hall O' Nothing				1	2	1		1	5
Epic	1	1			2	1	1	1	5
Universal			1		1	1	1	1	4
Polydor	1	1	1	1	1				4
Coalition			2	1					3
EMI-Chrysalis			1	1	1				3
Jive	2	1	1						3
Columbia					1	1	1	1	2
Creation					1	1	1	1	2
Chrysis Yianou					1	1	1	1	2
Virgin	1	1	1	1	1				2
Savage & Best			1	1	1				2
Appetite									1
Roxy Road									1
Circus									1
Mercury									1
Excess Press									1
Bad Moon			1	1					1
East West						1			1
Wall To Wall			1						1
London						1			1
Darling Dept.					1	1			1
Roadrunner									1
LD Publicity	1								1
Arista									1
Warp			1						1

Source: Music Week research. ABC figures are for Jul-Dec 1998. *Unaudited figure

Outside Organisation another table entry. By the same token, *Select* and *Kerrang!*'s first editions of the year displayed a wide array of top talent either as part of an overview of 1998 or as a prediction of those acts which would break through in 1999. Working on the assumption that these front pages did not form part of any

concerted press campaigns but were chosen by the editorial teams themselves, these scores have also been omitted.

However, artist-led front covers have been let through, including February's REM/Catatonia/Manics Q Awards cover and the Robbie Williams/Manics/South Park January 30 issue of NME.

the artist's first studio album for eight years," says Doherty. "But that changed after her appearance at the Brits. An interview CD was put together by Unique Broadcasting which we sent to around 150 stations. That really helped to boost the airplay," she adds.

Another independent company to do well was Anglo Plugging, which worked the number three song for the period, Fatboy Slim's Praise You. Head of promotion, Dylan White, says good radio edits are vital. "You must make tracks palatable for IR to play if you want to cross artists over from specialist to mainstream," he says. "The test is

whether people buying music in a supermarket have heard of the act."

Meanwhile, Size Nine handled both national and regional promotion for Soul Searcher's Can't Get Enough (24). The company, which now promotes all releases on the new Defected label, has a full team of pluggers again. It appointed Helen Jones to look after TV promotions while Matt Pigott is looking after specialist radio. Size Nine has also recruited Matt Murphy from Ministry of Sound to work with director Eon Blackman on national promotions while Charley Byrnes is responsible for the regions.

PR & PLUGGERS REPORT CONTINUES ON P22

PRESS : TV : RADIO PR SINCE 1996 PRESS : TV : RADIO PR SINCE 1996 PRESS : TV : RADIO

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24 APRIL 1999

CHART COMMENTARY

by ALAN JONES

Martin McCutcheon sold a further 140,000 copies of Perfect Moment last week and easily retains pole position in a chart distinctly lacking in excitement. With a mere seven new entries to the Top 40, overall singles sales plunged for the second week in a row, and are now 39% lower than they were a fortnight ago. This shrinkage should be corrected next week – there's a spectacular selection of hot new singles out today (Monday) by the likes of Westlife, Fatboy Slim, Texas, Basement Jaxx, Armand Van Helden, Faith Evans (two singles, one with Puff Daddy), the other with Eric Benet), Busta Rhymes and Janet Jackson – but for the present it throws up the unusual sight of four risers in the Top 40, with Phats & Small's 4-2 climb with Turn Around the most notable.

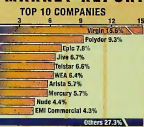
Despite its climb, the record is in decline. It sold only 59,000 copies last week, roughly half as many as the £16,000 sale it required to debut at number three a fortnight ago.



McCutcheon's Perfect Moment holds at number one on the chart, and has sold nearly 340,000 copies so far. It thus tops the sales of the two other number ones written by Wendy Page and Jim Marr: Billie's Because We Want To and Griffind, Page and Marr's rise to songwriting prominence has been mercurial, though the pair were previously part of unsuccessful Epic recording act Skin Games. Welsh-born

Page was the group's lead singer and Marr – her boyfriend – was bassist. They worked Perfect Moment some time ago, and it was previously recorded by Polish star Edyta Gorlak in 1997. A superstar in her home country, Gorlak represented Poland in the Eurovision Song Contest in 1994, finishing second, and has more recently achieved success in other parts of Europe with her cover of Robert Miles' One And One.

MARKET REPORT



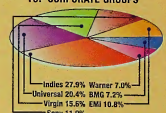
Figures show Top 10 companies by % of total sales of the Top 75, and exclude group shares by % of total sales of the Top 75

SALES UPDATE

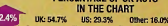


TLC's No Scrubs is a genuine grower, however. Climbing for the second week in a row – it has moved 13-8-6 – it sold more than

TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART



44,000 copies last week, compared to 41,000 in each of the two previous weeks. Britney Spears' Baby One More Time slips

7-11, losing its Top 10 status for the first time in its 10th appearance in the chart. It is one of the three longest running hits in the current Top 40. 2Pac's Changes slips 32-30 on its 10th appearance, while Steps' Heartbeat/Tragedy dips 30-32 on its 23rd week in the Top 40. The link, apart from longevity? All three records are Jive releases.

While former EastEnders McCutcheon continues her chart reign, Barbara Windsor and Mike Reid, two current members of the cast, debut other less impressive at number 44 with The More I See You, a song by Mack Gordon and Harry Warren, which was previously a number three hit for Chris Montez in 1966. Windsor is 64 and Reid is 59, making them the second oldest pairing ever to have a hit. The only time both halves of a hit duet team have been of greater vintage was in 1978 when You're The One That I Want was a hit for the comedy pairing of Hylda Baker and Arthur Mullard, then 70 and 64 respectively.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label	IDN	Label IDN (hub)	
1	2	ELECTRICITY	Suede	Nonesuch	NUD	43001 (SMV/PI)	
2	1	FLAT BEAT	Mr Oizo	F Communications/PIAS Recordings	F	194028 (V)	
3	2	BABY ONE MORE TIME	Britney Spears	Jive	952733 (V)		
4	NEW	WALK THIS LAND	E-Z Rollers	Moving Shadow	SHADOW	130031 (SRD)	
5	3	BETTER BEST FORGOTTEN	2Pac	Jive	952832 (V)		
6	5	CHANGES	Steps	Jive	951942 (V)		
7	6	HEARTBEAT/TRAGEDY	Steps	Jive	952142 (V)		
8	NEW	BOUNCE, ROCK, SKATE, ROLL	Baby DC feat. Imajin	City Beat	CEB	77802 (V)	
9	NEW	I'M LONELY	Chad Station	React	CDREACTS	140 (V)	
10	4	LOVE ON LOVE	Gas Guy	440	9400	99002 (V)	
11	NEW	STARLOVERS	Travel	Tidy Tunes	TDY121	CD (ADD)	
12	NEW	BULLGARAN	Ralph	Xtremistart	EXC105	76 (US)	
13	9	RAIN SHOWERS	Siiza	Additive	12AD2	038 (V)	
14	NEW	PARADISE	Paul Fridge	Sound 5	Gut	CGX07	21 (V)
15	NEW	ALA KABOO	Nail Quinn's Disco Pants	Cherry Red	CDVINNE	3 (V)	
16	11	LOVE SUPREME	Invisible Man	Serious	SER	0960 (V)	
17	7	GIVE A LITTLE LOVE	J.S.16	Duty Free	DF	09020 (V)	
18	NEW	KILLIN' TIME	Tina Cousins	Jive/Eastern	HEB	90022 (V)	
19	10	WINDUPKICKER	Aphex Twin	Warp	WAP	1850 (V)	

All charts © ON

This Week	Last Week	Title	Artist	Label	IDN	Label IDN (hub)
1	1	PERFECT MOMENT	Martin McCutcheon	Jive	952733 (V)	
2	2	TURN AROUND	Phats & Small	Jive	952733 (V)	
3	3	MY NAME IS SONAM	Seo Yoon	Interscope	952733 (V)	
4	4	THANK A LOT FOR THE MUSIC	Various Artists	Epic	952733 (V)	
5	NEW	ELECTRICITY	Suede	Nonesuch	NUD	43001 (SMV/PI)
6	5	NO SCRUBS	TLC	Capitol	952733 (V)	
7	6	WITCHHODDIN'	Various Artists	Capitol	952733 (V)	
8	7	FLAT BEAT	Mr Oizo	F Communications/PIAS Recordings	F	194028 (V)
9	NEW	LOVE OF A LIFETIME	Power	1st Avenue/Mercury	952733 (V)	
10	8	YOU GET WHAT YOU GIVE	New Tendencies	MCA	952733 (V)	
11	9	BABY ONE MORE TIME	Britney Spears	Jive	952733 (V)	
12	10	STRONG	Various Artists	Capitol	952733 (V)	
13	11	IN OUR USTIME	Busi	Mercury	952733 (V)	
14	NEW	BUNAWAY	The Cars	143	9400	99002 (V)
15	12	AS GOOD AS NOTHING	J. B. J. B.	Epic	952733 (V)	
16	NEW	CANNED HEAT	Janis Joplin	Blues 7	7	99002 (V)
17	13	IT'S NOT RIGHT BUT IT'S OKAY	Whitney Houston	A&M	952733 (V)	
18	14	YOU STOLE THE SUN FROM MY HEART	Shirley Bassey	Capitol	952733 (V)	
19	15	LULLABY	Various Artists	Capitol	952733 (V)	
20	16	FLY AWAY	Lenny Kravitz	Virgin	952733 (V)	

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To hear the chart hot-off-the-press on Monday morning, call 0891 505290. Calls cost 50p/min

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24 APRIL 1999

CHART COMMENTARY

by ALAN JONES



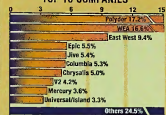
Catatonia secure their second number one album in 11 months, debuting in pole position with *Equally Cursed And Blessed*, which sold more than 60,000 copies last week. They previously topped the chart with *International Velvet*, which rose to pole position on its 14th chart appearance last May. *International Velvet* slips 30-36 this week but the group's first album *Way Beyond Blue* jumps 96-32, beating its previous chart

peak of number 40. The main reason for its sudden surge is heavy discounting in Woolworths, where, as a "perfect partner" to *Equally Cursed And Blessed*, it can be purchased for £4.99. The record industry isn't the only one experiencing these kind of deals. The new X-Files release was expected to top the video chart last week but was blocked by kiddies video *BFG*, one of two titles being sold by Woolworths for 99p.

Catatonia not only have three albums in the Top 40 this week, they also give Wales - South Wales, even - its fourth number one album in less than a year. Equally Cursed And Blessed continues a sequence started by Catatonia's own *International Velvet* last May and continued by *Manic Street Preachers*' *This Is My Truth, Tell Me Yours* in September and the *Stereophonics*' *Performance And Cocktails* in March. With the solitary exception of *Abba's* *Gold - Greatest Hits*, which topped the chart last week, acts from the British Isles (specifically England, Ireland and Wales) have had a monopoly of the album chart since last July when the *Beastie Boys* topped with *Hello Nasty*.

Septuagenarians have never had it so good. Weeks after 70 year olds *Andy Williams* and *James Brown* returned to the singles chart, *James Last* is back in the album chart. Last celebrated his 70th birthday on Saturday and the following day

MARKET REPORT

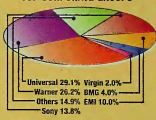


SALES UPDATE



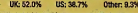
his *Country Roads* album debuted at number 19. It's the popular German's 63rd chart album - more than any other act apart from

TOP CORPORATE GROUPS



Figures show the 10 companies by % of total sales, and percentage share (shown by % of total sales) of the Top 10 artists.

PERCENTAGE OF UK ACTS IN THE CHART



Elvis Presley - and his highest charting album since *James Last Plays Andrew Lloyd Webber* reached number 12 in 1993. Hansi,

as Last is affectionately known, is currently touring the UK and his album is also being boosted by TV advertising.

Rock bands like *Stryper* have been part of the Christian music scene in America for some time, but they are much rarer in Britain. Indeed, the only British rocker to chart the Christian message into the charts are *Delirious?*, who have put together a string of hit singles and enjoyed album chart success despite little support from the media. The band run their own *Furious?* label and register their second chart album this week with *Mezmozombies*, which debuts at number 25. They previously charted with *King Of Fools*, which reached number 13 in 1997 and spun off four hit singles.

With *No Sorbus* clearly destined for a long run on the singles chart, TLC's *Fannibal* album continues to gain impetus. The album jumps 23-15 this week to reach the highest position of its eight week chart career, during which it has sold more than 54,000 copies.

COMPILATIONS

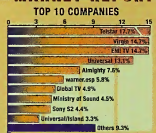
Compilation album sales have plunged by 40% in the last fortnight, but the biggest selling album in the UK last week was still a compilation, specifically *Now That's What I Call Music! 42*, which was the number one title for the third straight week. It sold nearly 83,000 copies last week, to bring its overall sales to over 430,000. It outsold the number two album *New Hits 99* - by a margin of nearly four to one, and has now sold twice as many copies this year as any other compilation. Meanwhile, indie dance label *Almighty's* *Queer as Folk* companion to the Channel 4 drama series which finished this week, makes an impressive 6/3 move, after selling nearly 16,000 copies last week. The album contains a mixture of licensed classic dance hits of the past, house/NRG

covers by artists on the *Almighty* roster, and some new music composed specifically for the series.

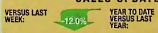
Loek, Stock & Two Smoking Barrels was the hit British movie of last year, and the soundtrack album continues to turn in impressive sales. Eight months after its release, the album re-enters the Top 10, jumping 11-8 this week. Its resurgence is partly due to the excellent sales enjoyed by the video release of the movie, which has been out for a month, and partly to the popularity of the E-Z Rollers' *Walk This Land*. Featured prominently in the film, the E-Z Rollers track also enters the singles chart at number 18 this week.

The soundtrack album sold more than 7,000 copies last week to take its overall tally to nearly 140,000.

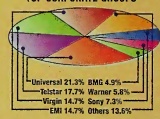
MARKET REPORT



SALES UPDATE



TOP CORPORATE GROUPS



Figures show the 10 companies by % of total sales, and percentage share (shown by % of total sales) of the Top 10 artists.

COMPILATIONS' SHARE OF TOTAL SALES
Artist albums: 74.1%
Compilations: 25.9%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	2	YOU'VE COME A LONG WAY, BABY	Faboy Sim	Skin: BRASSIC 11CD (MNV/PI)
2	1	PERFORMANCE AND COCKTAILS	Stereophonics	V2 VWR 100492 (MNV/PI)
3	NEW	MEZMOZOMBIES	Delirious?	Fonfon: PURDY 2 (V)
4	3	STEP ONE	Steps	Real/Jive: RS5192 (PI)
5	4	DEFINITE MAYBE	Cassie	Creation: CRECD 169 (MNV/PI)
6	5	BABY ONE MORE TIME	Britney Spears	Jive (522172) (PI)
7	6	WHAT'S THE STORY, MORNING GLORY?	Oasis	Creation: CRECD 189 (MNV/PI)
8	7	GREATEST HITS	2Pac	Jive (522862) (PI)
9	8	WORD GETS AROUND	Stereophonics	V2 VWR 100493 (MNV/PI)
10	12	BEAUCUP FISH	Underworld	JBD JBD 105942 (MNV/PI)
11	11	VERSION 2.0	Garbage	Mushroom: MUSH 29CD (MNV/PI)
12	9	GARBAGE	Garbage	Mushroom: D 3160 (MNV/PI)
13	NEW	CAR BOOT SOUL	Agnes Obbe On Wax	Wax: VWR402 (V)
14	13	BIG CALIBUR	Monchello	Infodivine: ZEM 01702X (PI)
15	10	COME ON DE DYING	Mogwai	Chemical Underground: CEM 033CD (V)
16	13	SCREAMADELICA	Primal Scream	Creation: CRECD 076 (MNV/PI)
17	18	THE VERY BEST OF	Culture Club & Boy George	Disky Communications: DCB28682 (DY)
18	16	MELTING POT	The Charlatans	Beggars Banquet: BB0CD 198 (V)
19	15	PURE CULT	The Cult	RTM Beggars Banquet: BEGA130CD (V)
20	17	TO YOUNG TO DIE - THE SINGLES	Saint Etienne	Heavily: HNVLP 100CD (MNV/PI)

THE YEAR SO FAR... TOP 20 COMPILATIONS

This	Last	Title	Artist	Label
1	NEW	NOW THAT'S WHAT I CALL MUSIC! 42	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
2	1	LOVE SONGS	VARIOUS ARTISTS	WARNER ESPERANZA/TV
3	2	EUPHORIA	VARIOUS ARTISTS	TELSTAR TV
4	12	THE BEST OF	VARIOUS ARTISTS	WARNER/BOGALOGSONITY
5	3	NEW HITS CLUB ANTHEMS...EVER!	VARIOUS ARTISTS	VIRGIN/EMI
6	4	NOW THAT'S WHAT I CALL MUSIC! 41	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
7	5	KISS HOUSE NATION	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
8	6	CLUBBIE'S GUIDE TO... NINETY NINE	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
9	7	HITS 99	VARIOUS ARTISTS	WARNER/BOGALOGSONITY
10	10	DANCE NATION SIX - TALL PAUL & BOY BLOCK	VARIOUS ARTISTS	MINISTRY OF SOUND
11	8	KISS SMOOTH GROOVES '99	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
12	9	THE 1999 HIT AWARDS	VARIOUS ARTISTS	COLUMBIA
13	10	THE BEST SIXTIES LOVE ALBUM...EVER!	VARIOUS ARTISTS	VIRGIN/EMI
14	11	THE VERY BEST OF THE LOVE ALBUM	VARIOUS ARTISTS	VIRGIN/EMI
15	14	MUSIC OF THE NIGHT	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
16	13	THE BEST AID - THE SOUTH PARK ALBUM	VARIOUS ARTISTS	COLUMBIA
17	15	WHOFAN	VARIOUS ARTISTS	SONY TV/UNIVERSAL TV
18	NEW	LOCK, STOCK & TWO SMOKING BARRELS	ORIGINAL SOUNDTRACK	ISLAND
19	16	THE ANNUAL - JUDGE JULES & BOY GEORGE	VARIOUS ARTISTS	MINISTRY OF SOUND
20	18	THE MIX 2000	VARIOUS ARTISTS	VIRGIN/EMI

© 20. Last 100 entries represent the chart placing from the last published issue for the compilation chart.

24
april
1999

THE OFFICIAL CHARTS

with **music week**
AS USED BY



albums



1 PERFECT MOMENT

- | | | |
|---|---|----------------------------------|
| 1 | PERFECT MOMENT
Marianne McCutcheon | Innocent |
| 4 | TURN AROUND Phish & Small | Multiply |
| 3 | MY NAME IS EMINEM | Interscope/Polydor |
| 5 | THANK ABBA FOR THE MUSIC Various Artists | Epic |
| 5 | ELECTRICITY Suede | Nude |
| 8 | NO SCRUBS TLC | LaFace |
| 7 | WITCH DOCTOR Cartoons | Flex/EMI |
| 2 | FLAT BEAT Mr. Oizo | F Communications/PIAS Recordings |
| 9 | LOVE OF A LIFETIME Honeyz | 1st Avenue/Mercury |
| 9 | YOU GET WHAT YOU GIVE New Radicals | MCA |



- | | | |
|----|---|--------------------|
| 7 | BABY ONE MORE TIME Britney Spears | Jive |
| 10 | TABOO Giamma Kid feat. Shola Ama | WEA |
| 12 | WE LIKE TO PARTY! (THE VENGABUS) Vengaboys | Positive |
| 14 | LA MUSICA Ruff Driverz Presents Arròla | Inferno |
| 14 | DEAD FROM THE WAIST DOWN Cataonia | Blanco Y Negro |
| 11 | FRIEND/BOYFRIEND Blackstreet with Janet | Interscope/Polydor |
| 17 | VIVID Electronic | Parlophone |
| 18 | WALK THIS LAND E-Z Rollers | Moving Shadow |
| 21 | IT'S NOT RIGHT BUT IT'S OKAY Whitney Houston | Arista |



- | | | |
|----|---|---------------------|
| 1 | EQUALLY CURSED AND BLESSED
Blanco Y Negro | Polydor |
| 2 | GOLD - GREATEST HITS Abba | Polydor |
| 3 | FORGIVEN, NOT FORGOTTEN The Corrs | Atlantic |
| 4 | TALK ON CORNERS The Corrs | Atlantic |
| 5 | PERFORMANCE AND COCKTAILS Stereophonics | V2 |
| 9 | YOU'VE COME A LONG WAY, BABY Fatboy Slim | Skinny |
| 7 | I'VE BEEN EXPECTING YOU Robbie Williams | Chrysalis |
| 10 | GRAN TURISMO The Cardigans | Stockholm/Polysteel |
| 7 | STEP ONE Steps | Ebu/Live |
| 11 | MAYBE YOU'VE BEEN BRAINWASHED TOO New Radicals | MCA |



- | | | |
|----|--|----------------------|
| 6 | BABY ONE MORE TIME Britney Spears | Jive |
| 12 | SLIM SHADY Eminem | Interscope/Polydor |
| 12 | THIS IS MY TRUTH TELL ME YOURS Manic Street Preachers | Epic |
| 14 | THE MISEDUCATION OF LAURYN HILL Lauryn Hill | Columbia |
| 23 | FANMAIL TLC | LaFace/Arista |
| 4 | THE MIDDLE OF NOWHERE Orbital | fr |
| 13 | 13 Blur | Food/Parlophone |
| 15 | LADIES & GENTLEMEN - THE BEST OF George Michael | Epic |
| 19 | COUNTRY ROADS James Last | Polydor/Universal TV |



13 21 PROMISES THE Cranberries
16 22 WHEN THE GOING GETS TOUGH Boyzone
19 24 BE ALONE NO MORE (REMIX) Another Level feat. Jay Z
19 24 BLAME IT ON THE WEATHERMAN B*Witched
17 25 HONEY TO THE BEE Billie
15 26 IS NOTHING SACRED Meat Loaf feat. Patri Russo
25 27 I'VE GOT SOMETHING TO SAY Reef
28 ARMY Ben Folds Five

26 29 MADE IT BACK 99 Beverley Knight
23 30 YOU GOTTA BE Des'ree
24 31 I STILL BELIEVE Mariah Carey
30 32 HEARTBEAT/TRAGEDY Steps
28 33 STRONG Robbie Williams
32 34 CHANGES 2 Pac

22 35 EVERYTIME IT RAINS Ace Of Base
36 FILL HER UP Gene
29 37 STRONG ENOUGH Cher
31 38 RUNAWAY (REMIX) The Corrs
38 39 AS George Michael & Many J Blige
33 40 TENDER Blur

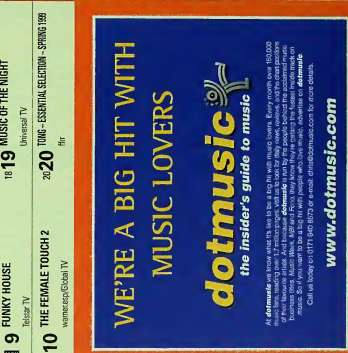


1 **HOW THAT'S WHAT I CALL MUSIC! 42**
10 11 **BEST DANCE 99**
8 12 **MASSIVE DANCE 99 - VOLUME 2**
12 13 **EUPHORIA**
14 **ESSENTIAL SOUNDTRACKS**
15 **LOVE SONGS**
16 17 **101 SPEED GARAGE ANTHEMS**
17 18 **KISS HOUSE NATION**
19 **MUSIC OF THE NIGHT**
20 **TONG - ESSENTIAL SELECTION - SPRING 1999**

14 15 **LOVE SONGS**
16 17 **101 SPEED GARAGE ANTHEMS**
17 18 **KISS HOUSE NATION**
19 **MUSIC OF THE NIGHT**
20 **TONG - ESSENTIAL SELECTION - SPRING 1999**

21 22 **THE BEST OF DUSTY SPRINGFIELD**
18 22 **THE PARTY ALBUM! Vengaboys**
16 23 18 **TRACKS Bruce Springsteen**
16 24 **MEZ AN MORPHIS Delirious?**
19 26 **B*WITCHED B*Witched**
33 27 **SOGNO Andrea Borelli**
28 28 **BACK ON TOP Van Morrison**
24 29 **WHERE WE BELONG Boyzone**
22 30 **MY LOVE IS YOUR LOVE Whitney Houston**

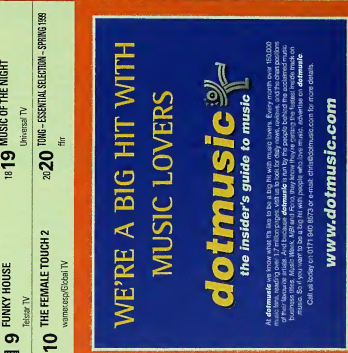
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THE OFFICIAL UK CHARTS

SPECIALIST

BBC 2 APRIL 1999

CLASSICAL SPECIALIST

This	Last	Title	Artist	Label (Cat No.) (Distributor)
1	1	VOICE OF AN ANGEL	Charlotte Church	Sony Classical SK 60975 (SM)
2	NEW	MENUSOTINE	Gabriel/Biward Ensemble	ECM 4651222 (P)
3	2	THE SWEET SOUND OF	Erna Kirkby	Decca 4662322 (U)
4	2	VIAGGIO ITALIANO	Andrea Bocelli	Philips 4641222 (U)
5	6	WALTON-SINFONIA CONCERTANTE	Dunohue/ENP, Daniel	Naxos 8553693 (S)
6	5	TAVERNER/TERENTI'S SUNRISE	Ruaro/AAM/Goodwin	Harmonia Mundi HMU 92002 (P)
7	4	RACHMANINOV/ESPERS	Chie Di King College/Cheng	EMI Classics CDC 566322 (E)
8	NEW	BETHOVEN'S 5 PIANO CONCERTOS	Dieu/Orchestra	Philips 4642122 (U)
9	7	TECLA & BTRN - DUETS	Duo Accademico OR/Cheng	Decca 466382 (U)
10	NEW	OFFICINUM	Jan Garbarek/Miland Ensemble	ECM 465382 (U)
11	8	ELGAR/CELLO CONCERTO/PICTURES	Baker/Os Prek/S/Garbari	EMI Classics CDC562192 (E)
12	10	HANDEL/OLIMPIA MAI FU	Schell	Harmonia Mundi HMU 92002 (P)
13	18	RACHMANINOV/PIANO CONCERTOS 2 AND 3	Rachmaninov/Philadelphia Or.	Naxos Historical H110261 (S)
14	NEW	THE IRISH TENORS	McIntosh/Kearns/Tyman	Point Ent. PC00198 (P)
15	12	THE PURE VOICE OF...	Erna Kirkby	Decca 466632 (U)
16	20	RACHMANINOV/PIANO CTOS NOS. 1 & 2	Rachmaninov/Philadelphia Or.	Naxos Historical H110261 (S)
17	11	FAURE/REGUIE/MOUBRE/REGUIE	Tarfel/Bartol/Cheng	Deutsche Grammophon 493632 (U)
18	NEW	J.S.BACH/GOULD & DOUBLE VIOLIN CONCERTOS	Manzo/Podgorski	Harmonia Mundi HMU920175 (HM)
19	15	WORLDLES BLYSSE	Medieval Berbes	Voxbox CDVE 901 (E)
20	13	SAINTE SAENS/CARNIVAL OF ANIMALS	Motrici	Naxos AudioBooks 855493 (S)

CLASSICAL CROSSOVER

This	Last	Title	Artist	Label (Cat No.) (Distributor)
1	2	MOST RELAXING CLASSICAL ALBUM...EVER!	Various	VirginEMI VTDC02 207 (E)
2	1	BEST CHORAL ALBUM IN THE WORLD...EVER!	Various	VirginEMI VTDC0224 (E)
3	3	TITANIC (OST)	James Horner	Sony Classical SK 52313 (TEN)
4	4	ADVERTS HALL OF FAME	Various	Classical FM CDPC02 26 (TEN)
5	5	MOST RELAXING CLASSICAL ALBUM...EVER!	Various	VirginEMI VTDC02 165 (E)
6	6	BACK TO TITANIC	James Horner	Sony Classical SK 56001 (TEN)
7	11	THE ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Various	Conifer Classics T500551322 (BMG)
8	12	SHAKESPEARE IN LOVE (OST)	Stephen Warbeck	Sony Classical SK 42827 (TEN)
9	9	BRAVEHEART (OST)	LS/Horner	Decca 466382 (U)
10	8	DESERT ISLAND DISCS/OPERA FOR COSTUMERS	Various	BBC Music WWF00220 (U)
11	7	REGUIE - SPIRITUAL MUSIC TO UPLIFT...	Various	Decca 466132 (U)
12	14	THE CLASSIC COLLECTION	Various	Philips 466972 (U)
13	13	MIDWINTER ARIAS	Various	Erato 284429622 (TEN)
14	10	MISSA	Various	Philips 466972 (U)
15	15	ALAN FREEMAN'S CLASSICAL BITS	Various	BBC Worldwide Music WMF0042 (U)
16	20	WITH A SONG IN MY HEART	Maria Lenza	Camden T421 40932 (BMG)
17	NEW	DESERT ISLAND DISCS	Various	BBC Worldwide Music WMF00087 (U)
18	16	LESLEY GARRITT	Lesley Garritt	BBC/BRM Conifer T500551322 (BMG)
19	NEW	THE BEST OPERA ALBUM IN THE WORLD...EVER!	Various	Virgin VTDC01 100 (E)
20	NEW	CLASSICAL FAVOURITES	Various	Disky Communications CD012992 (U)

JAZZ & BLUES

This	Last	Title	Artist	Label (Cat No.) (Distributor)
1	1	KIND OF BLUE	Miles Davis	Columbia CK 64035 (TEN)
2	3	THE DIRTY BOOGIE	Brian Setzer Orchestra	Interscope INC09318 (BMG)
3	2	TRAVELING MILES	Cassandra Wilson	Blue Note 4541222 (E)
4	6	THE BEST OF LATIN JAZZ	Various	Global Television RA002 96 (BMG)
5	4	BLUE FOR YOU - THE VERY BEST OF	Nina Simone	Global Television RA002 96 (BMG)
6	5	VELVEE SMOOTH VIBRATIONS II	Various	Jazz FM JAZZFMC02 11 (BMG/BMG)
7	7	THE MOST OF LATIN GROOVE	Various	Jazz FM JAZZFMC02 18 (BMG/BMG)
8	NEW	INSIDE	David Sanborn	Elektra 756923462 (TEN)
9	NEW	JAZZ ESSENTIALS	Various	Beechwood EST CD (BMG/BMG)
10	NEW	LATIN SPECTRUM	Various	Bosely Breaking Even BBEC0 019 (BMG/BMG)

ROCK

This	Last	Title	Artist	Label (Distributor)
1	2	AMERICANA	The Offspring	Columbia 491652 (TEN)
2	1	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 702806812 (TEN)
3	3	POST ORGANIC CHILL	Skunk Anansie	Virgin V92X 2801 (E)
4	4	GARBAGE	Garbage	Muthead 6 21452 (SM/VP)
5	5	UNDER THE INFLUENCE	Stacy Duvall	Earle EAGCO 016 (BMG/BMG)
6	7	FIRE PURLE CILT	The Cult	Beggars Banquet BEGA 13002 (U)
7	8	DEOKIE	Green Day	Reprise 53624952 (TEN)
8	6	NEVERMIND	Nirvana	Geffa DGC 27425 (U)
9	9	NEON BALLROOM	Slayer	Columbia 4933099 (TEN)
10	NEW	CANDYASS	Whitecherry	Reprise 53624952 (TEN)

R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	MY NAME IS	Timbaland	Interscope/Polydor IND 95638 (U)
2	3	NO SCRUBS	Enin	LaFace 742160352 (S)
3	2	TABOO	Gloria Estefan feat. Shola Ama	WEA/VEA W23CD (TEN)
4	NEW	LOVE OF A LIFETIME	Hannya	Interscope/Mercury N30CD 3 (U)
5	4	GIRLFRIEND/NO FRIEND	Blackstreet/Willie J	Interscope/Polydor IND 95640 (U)
6	5	IT'S NOT RIGHT BUT IT'S OKAY	Whitney Houston	Arista 742165262 (BMG/S)
7	6	I BELIEVE	Mariah Carey	Columbia 6670252 (TEN)
8	7	BE ALONE NO MORE (REMIX)	Another Level feat. Jay-Z	Northwestside 742165042 (BMG)
9	8	MADE IT BACK 99	Beverly Knight	Parlophone Rhythm CDNYH15 18 (E)
10	11	CHANGES	2Pac	Jive 5523822 (P)
11	NEW	BOUNCE, ROCK, SKATE, ROLL	Baby D feat. Imajin	Jive 5522142 (U)
12	9	YOU GOTTA BE	Dave's Lee	Dusted Sound/Sony S2 669925 (TEN)
13	13	AS	George Michael & Mary J Blige	Epic 6670122 (U)
14	12	MY LOVE	Kate Le Roc	1st Avenue/Wid Card Polydor 53361 12 (U)
15	10	FUNK ON AH ROLL	James Brown	Interscope/Eagle FAC12103 (SM)/BMG/S)
16	14	DR GREENTHUMB	Dypress Hill	Columbia 6671222 (TEN)
17	16	NIGHTS OVER EGYPT	Incoignito	Talkin Loud TL0D 40 (U)
18	15	EX-FACTOR	Lauryn Hill	Ruffhouse/Columbia 669452 (U)
19	NEW	LOSE MY FAITH	MC/Amem	Hut/Virgin HUT CD 111 (E)
20	23	CAN I GET A...	Jay-Z feat. Amil & Ju Rele	Def Jam 566942 (U)
21	20	ENJOY YOURSELF	Armin van Buuren	Universal/IND 95238 (U)
22	21	WHAT'S SO DIFFERENT?	Enin	Epic 6670522 (TEN)
23	22	WESTSIDE	TL	Epic 6668125 (TEN)
24	18	JUST SAY IT	Blond	Oyster Music O'S 20015 (E)
25	19	MATTER OF TIME	Blond	Virgin V20CD 1722 (E)
26	15	THANKING YOU	Abc	Kuku CDKUKU 2 (P)
27	27	HOT SPOT	Foxy Brown	Def Jam 6702352 (U)
28	28	BOY YOU KNOCK ME OUT	Tanyae Aal feat. Will Smith	MJL/Epic 6668327 (U)
29	NEW	END OF THE LINE	Men	1st Avenue/Mercury N30CD 3 (U)
30	24	DO YOU FEEL ME? (L-FREAK YOU)	Honey D/Vivian	MJL/Epic 667052 (U)

DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	TABOO	Gloria Estefan feat. Shola Ama	WEA/VEA W23 (TEN)
2	NEW	TRY ME OUT	Sunshine feat. Anita Kelsey/RB	Filter FL07 031 (P)
3	NEW	WALK THIS LAND	E-Z Rollers	Moving Shadow SHAD00V 150 (S)
4	4	BULGARIAN	Travel	Tidy Trax TIDY121 12 (U)
5	2	FUNK ON AH ROLL	James Brown	Interscope/Eagle FAC12103 3 (U)
6	NEW	PARADISE	Ralph Fiore	Addive TAD 038 (U)
7	NEW	FRANCELOVE	Hellix P & Machine	City Beat CBE 278 (U)
8	NEW	LA MUSICA	Ruff Dancers Presents Anjala	Inferno TERNH 14 (SM/TEN)
9	7	STEP 2 ME	Grant Nelson feat. Jean McCloud	Swing City C1024 (U)
10	6	FLAT BEAT	Mr Oizo	F Communications/PIAS Recordings P 18 (E)
11	3	TURN AROUND	Phats & Small	Multiply TMTU 41 (TEN)
12	5	LOVE SUPRIME	Jay-B	Virgin Free Of 007 (U)
13	19	OUT OF THE BLUE	System F	Essential Recordings/London 5706041 (U)
14	5	GIVE A LITTLE LOVE	Invisible Man	Serous SEB 028 (U)
15	NEW	LIZARD	Maurice Piccato	Nakelux P5NP 0145 (ADD)
16	8	NIGHTS OVER EGYPT	Incoignito	Talkin Loud TLX 40 (U)
17	NEW	DEEVA FEVVA	Glasgow Gangster Funk Tracs	Regal REG229 (U)
18	NEW	FOR AN ANGEL	Paul Van Dyk	Deviant DVT 24X (U)
19	16	NEW YORK CITY GIRL	Talkin Loud	Unda Vibe UV016 (U)
20	13	BAMBAATA 2012	Shy FX	Ebony EBR 02018 (ADD)

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

DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	THE MIDDLE OF NOWHERE	Orbital	Epic 5560761/5560764 (U)
2	NEW	THE SLIM SHADY LP	Eminem	Interscope/Polydor IND 95261 (U)
3	NEW	FRANK SINATRA: My Way	NAS	Columbia 48841/48842/48843 (E)
4	3	QUEER AS FOLK	Various	Alamy/ALAMYCD 2 (E)
5	NEW	YOU'VE COME A LONG WAY, BABY	Faithy Sim	Sient BRASSIC 111P/BRASSIC 111M (DUN)
6	NEW	THE MISEADURE OF LAURYN HILL	Lauryn Hill	Columbia 488431/488434 (SM)
7	2	2 FUTURE U	Armand Van Helden	Epic 5560301/5560304 (U)
8	7	MAXIMUM SPEED 99	Various	VirginEMI -AT/DCM 242 (E)
9	5	CLUBZONE - DANCING IN THE CITY	Various	Warner esp/Radio City 01 Beat - 93847495 (TEN)
10	5	FANNAIL	TLC	LaFace 7300626551/7300626554 (BMG)

MUSIC VIDEO

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	STEPS: The Video	Various	Eth/Vive 61575 (E)
2	2	U2: The Best Of 1980 - 1990	U2	VLS 051863
3	3	VARIOUS ARTISTS: Dilling Another Vein	Roadrunner RRV934	
4	4	ORIGINAL CAST RECORDING: Cas	PolyGram Video 47919 (U)	
5	4	APRIL TWIX: Wildswilder	Wisp 1010125 (U)	
6	6	GEORGE MICHAEL: Layla & Clarence - Best Of	SONI Exp 2000502	
7	6	THE CORRS: Live At The Royal Albert Hall	Warner Music Video 75070873 (U)	
8	11	ROBBIE WILLIAMS: Live In Your Living Room	Chrysalis 620443	
9	12	VARIOUS ARTISTS: Andrew Lloyd Webber - Celebration	PolyGram Video 057393	
10	8	MICHAEL FLATLEY: Feet Of Flames	VLS 051852	

This	Last	Title	Artist	Label Cat. No. (Distributor)
11	11	VARIOUS ARTISTS: Hey Mr Producer!	Various	Video Collection 02146
12	9	MICHAEL FLATLEY: Lord Of The Dance	Various	VLS 01863
13	14	BOYZONE: Live - Where We Belong	Various	VLS 051883
14	21	ABBA: Forever Gold	Various	PolyGram Video 42563
15	15	THE CARPENTERS: Cloo To You - Remastered	Various	Second Sight 2ND163
16	17	WING: Wingtip	Various	Video Collection VCL127
17	12	STEFHOPF: Live At Cardiff	Various	VLS 023307
18	18	LIVE CAST RECORDING: Les Miserables In Concert	Various	Video Collection 02628
19	VARIOUS ARTISTS: The Irish Tenors	Various	Video Vols VLS430	
20	13	CLIFF RICHARD: 40th Anniversary Concert	Various	Video Collection 02628
21	NEW	THE MAVERICKS: Videos For All Occasions	Various	Universal UFA70034

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COOL CUTS CHART
as featured on **Polo Tong's Essential Selection on Radio One**

1	NEW	HEY BOY HEY GIRL	Chemical Brothers	Virgin
2	1	JUMBO	Underworld	J&R
3	1	Wish mixes from François Kevorkian & Rob Rivera and Jess Knight		
4	NEW	6 NOMANSLAND	Du Sain & Friends	Additive
5	NEW	MIRACLE MAKER	Loop La Loop	Manifesto
6	NEW	SALT WATER	Chicane	Xtravaganza
7	NEW	MIRACLE MAKER	Loop La Loop	Manifesto
8	NEW	FLOWER SOUL	Dharma	Velocity
9	NEW	THE JAG	Microtunes	Virgin
10	NEW	HOUSES IN MOTION	Craig Armstrong	Melanchole
11	NEW	SWEET IMAGES	Chart	Virgin
12	NEW	TOTAL DEVIATION	Jimmy Tenor	Warp
13	NEW	HATE ME NOW	Nas	Columbia
14	NEW	HIPPES USE SIDE	ODJ Beats	Wall Of Sound
15	NEW	HEAR YOU CALLING	Aurora	Additive
16	NEW	LIFE IN MINDS	Line On Mars	Quaid
17	NEW	GET UP R	Project	Inferno
18	NEW	REINCARNATIONS	Mix Morley	Neo
19	NEW	GEORGY POBRY	Eric Benet	Warner Bros
20	NEW	DISCO ELEMENTS VOL. 4	Disco Elements	Azuli
21	NEW	WHERE'S JACK	THE RIPPER Growderider	Higher Ground
22	NEW	I FEEL GOOD	Smokin' Beats	Smokin' Beats

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URBAN TOP 20

1	111	ALIGHT	108	Faith Evans	(feat. Puff Daddy)	Bad Boy
2	2	CHIRLENE/FORFIRE	Blakstret & Jazet Jackson	Interscope		
3	6	GEORGY POBRY	Eric Benet	Warner Bros		
4	12	HATE ME NOW	Nas	Columbia		
5	3	LOVE OF A LIFETIME	Various	1st Avenue/Mercury		
6	2	SPRING 2 IT	SAMPLER	Wend Of Mouth		
7	3	DAYZ LIKE THAT	Fierce	Wildstar		
8	13	IT'S OVER/PAGES OF LIFE	Rimes	Universal		
9	11	MY NAME IS...	Eminem	Motown		
10	15	NO SCRIBLS	TLC	Arista		
11	4	WHAT'S IT GONNA BE	Nesha	Propz		
12	5	BOUNCE, ROCK, SKATE, ROLL	Baby DC	(feat. Imajin)	Jive	
13	8	BYE BYE BABY	T-102	Epic		
14	17	GET IT ON	Pharos	Musica		
15	14	ANOTHER WAY	Tevin Campbell	Qwest		
16	10	WHAT'D YOU COME HERE FOR	Trina & Tamara	Epic		
17	NEW	I REALLY LIKE IT	Mez	Capitol		
18	NEW	SO HIGH	Janet Jackson	Capitol		
19	NEW	DA GOODNESS	Redman	Def Jam		
20	NEW	EL PARASITO	Rico Deatah	Itzz		

CLUB CHART TOP 40

1	1	JUST CAN'T GET ENOUGH	Harry 'Choo Choo' Romeo	feat. Inaya Day	AM-PM
2	2	CARTE BLANCHE	Veracocha		Positiva
3	7	ON MY WAY	Mike Koglin		Multiply
4	2	HAPPINESS HAPPENING	Last Witness		Sound Of Ministry
5	4	THE FINAL PHIL FULDER			Kosmo/Logic
6	1	FOOLING FOR YOU	Cassius		Virgin
7	21	SILENCE	Delaurio feat. Sarah McLachlan		Network
8	2	LIZARD	Memo Picoletto		VC Recordings
9	12	SKIN	Charlotte		Nervous US
10	2	COME DOWN	Pauline Taylor		Cheiky
11	14	EL PARASITO	Rico Deatah		Itzz
12	2	READY TO ROCK	Dirtly Habit		Europa
13	11	WHAT YOU NEED	Powerhouse feat. Deane Harcourt		Defected
14	18	21 ON OUR LIFETIME	Texas		Mercury
15	5	THE INVISIBLE EP	TiTi		Hooj/Chords
16	3	DAYZ LIKE THAT	Fierce		Wildstar
17	15	CLAP YOUR HANDS	Camira		VC Recordings
18	3	HURT ME SO BAD	Lulu		React
19	6	THE FEELING	(CLAP YOUR HANDS) Rhythmic Jankies		Ride
20	9	I'M TELLING YOU	Chubby Chunks	feat. Kim Ruffin	Cleveland City
21	3	BREAKDOWN	Double Six		Multiply
22	17	CHECK IT OUT	(EVERYBODY) B.M.R. feat. Felicia		AM-PM
23	13	RIGHT HERE	RIGHT NOW	Fabry Slim	Skit
24	23	CHILD OF THE UNIVERSE	(SANJUAN) DJ Taucher		Additive
25	3	BRING MY FAMILY	BACK Faithless		Cheiky
26	16	HOLD ON	Jesse James feat. Octavia		Sound Of Ministry
27	2	YOU GOT A WAY	Imaan		EMI
28	2	LOVE OF A LIFETIME	Honeyz		1st Avenue/Mercury
29	3	RED ALERT	Basement Jaxx		XL Recordings
30	27	MIRACLE MAKER	Loop La Loop	feat. MC Duke	Manifesto
31	25	UNIVERSAL	NATION Push		Benza/Interno
32	5	PEARL RIVER	Johnny Shaker	feat. Serial Dio	Low Sense
33	24	I'M LOVELY	Hills P Monroe		CityBeat
34	5	ALL THIS LOVE	Bluro		Moneyspenny's
35	21	PUT YOUR ARMS	IN THE AIR	Supermotorfunk	ID-R
36	NEW	BIG LOVE	Pete Heller		Junior Boy's Own
37	24	ENDLESS WAVE	Kamaya Painters		Data/Ministry Of Sound
38	4	LET'S GET IT ON	Red Venom	All Around The World/Big Boss Stylus	Stockholm
39	29	HERE I GO	AGAIN E-Type		Stockholm

CLUB CHART BREAKERS

1	BADDER BADDER	SCHWING	Freddy Fresh	feat. Fatboy Slim	Eye Q
2	PHUNK COMMUNICATION	DJ Shahrkhor			Moneyspenny's
3	JACKIE'S STRENGTH	Tori Amos			Atlantic
4	JUST CAN'T GET ENOUGH	'99 Transformer 2			Rudeboy
5	KEEP IT UP	Funky Derrick	feat. Nick Daniels III		Twisted UK
6	ODD SONGS/MORE I GET	Mousse T			German Peppermint Jam
7	STEEPS & QUEERS	Dillon & Dickson			'99 North
8	EVERYTHING'S NOT	YOU	Stinkpot		VC Recordings
9	EVERYBODY	JOY	Eric Benet	feat. Faith Evans	Warner Bros
10	ASIAN VIBES	Porgy			Real World

Breakers on the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart is 40 (excluding entries, links, tags and CD). Cool cuts charts can be updated from AM's website at www.detroitmusic.com. To receive the Club, Urban and other charts in full by fax call Kim Roach on 0171-940 8065.

CHART COMMENTARY
by ALAN JONES

The trance-formation of the chart continues apace, with trance records now filling four of the top five places. Veracocha's highly-rated Carte Blanche jumps 10-2, while Mike Koglin leaps 7-3. Lost Witness slip 24 with Happiness Happening and Phil Fuldner moves 4-5 with the Final. Expect another trance monster, DJ Sain's 'Noman'sland', to be among the leaders next week. Meanwhile, AM-PM posts its second number one in four weeks, with Harry 'Choo Choo' Romeo's 'Just Can't Get Enough' vaulting into pole position. Among the mixers who have contributed to the record's success is Pete Heller, whose own single Big Love is arguably an even bigger potential hit, though it has thus far climbed no higher than 35 in the chart. While promo saturation is still the name of the game with many records, some of the more obvious hits are currently being mailed to DJs in fairly small numbers. Big Love is one of them, and would certainly have topped the chart if it had anything like a full mail-out. Ditto Fatboy Slim's Right Here Right Now, which slides 13-23 and, of course, Shanks & Bigfoot's Sweet Life Chocolate, which has survived for an incredible 1.8 weeks on the chart, without ever climbing higher than number 30. It was supposed to be out next week, but has been relegated to the 'pending' list on the Jive release schedule, guaranteeing dealers a few more weeks of grief from would-be buyers. Big Love has also been in the chart for 13 weeks, and is now set for release on May 3. It too has been the subject of one of the most successful bootlegs of recent months, being run under Rockers Revenge's Walking On Sunshine to great effect... The Pop chart is extremely quiet this week, with just one new entry to the Top 20, Charlotte's Skin creeping in at number 10. At the top, Lulu's one-week reign with Hurt Me So Bad is over. As New Atlantic storm into pole position with their remixed classic 'I Know', which originally topped the Club chart in 1992. Their victory is far from decisive, however, and Lulu can count herself unfortunate to lose the throne in view of an all-surgin support for Hurt Me So Bad, it may be tight another day, as a second 12-inch with new mixes by Almighty and Heltet Sketer is expected to increase its support still further.

POP TOP 20

1	3	2	1	I KNOW	'99 New Atlantic	3 Beat
2	1	3	1	HURT ME SO BAD	Lulu	Rocket
3	7	3	1	RUSSKY BABY	(HASP'PUTIN) Sweet As DJ Beats	BF&E
4	3	3	1	DAYZ LIKE THAT	Fierce	Wildstar
5	2	4	2	WINTER IN MY HEART	The Lextens	Columbia
6	19	2	1	ON OUR LIFETIME	Texas	Mercury
7	7	7	1	TURN AROUND	Pharis & Small	Multiply
8	14	2	1	ON MY WAY	Mike Koglin	Multiply
9	4	4	1	WAS THAT ALL	IT WAS Hannah Jones	East Side
10	11	2	1	THE FINAL	Phil Fuldner	Kosmo/Logic
11	10	2	1	PUT YOUR ARMS	IN THE AIR Supermotorfunk	ID-R
12	12	2	1	LOVE OF A LIFETIME	Honeyz	1st Avenue/Mercury
13	8	2	1	YOU GOT A WAY	Imaan	EMI
14	13	2	1	RIGHT HERE	RIGHT NOW Fatboy Slim	Skit
15	15	2	1	NO APOLOGY	Lava To Intilly vs Lelaite Holaway	Bothers
16	20	2	1	HERE I GO	AGAIN E-Type	Stockholm
17	4	4	1	GOODS	FEEL YOU KNOW The Phil Tut	For All About The World
18	18	5	1	SOMEBODY	SOMEONE Horny Unlimited	Logic
19	NEW	NEW	NEW	SKIN	Charlotte	Nervous US
20	NEW	NEW	NEW	ON A DAY LIKE	TODAY/LOVE PAINS Obsession	Almighty

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AIRPLAY FACTSHEET

CHART COMMENTARY

by ALAN JONES

Proving remarkably resilient and durable at the top of the chart, Robbie Williams' Strong is the number one airplay hit for the fifth straight week, even though it has fallen as low as 33 on the CIn sales chart. Though it received 76 fewer plays last week than it did the week before, his single actually moves back over the rarely cracked 80m audience barrier, thanks primarily to a resurgence of support from Radio Two, where it rebounds to the top of the most-played list with 20 spins which alone account for more than a sixth of its total audience.

Williams' lead at the top is shared to less than 12m audience impressions, however, with Texas' In Our Lifetime surging 4-2 with a net increase of 333 plays and 6m impressions - this despite suffering an almost equal and opposite fate to Williams

● **Ronan Keating's proteges** WestLife jump 37-26 on the airplay chart this week...but Keating and the rest of Boyzone are closing fast, jumping 91-35 with their new single **You Needed Me**.
● **McCutcheon's Perfect Moment** makes huge airplay gains and increases the rate of its growth for the fourth week in a row. It jumps 12-6, with a

45% surge in audience and an extra 573 plays.
● **The Cartoons' Witch Doctor** single is still in the Top 10 after four weeks with sales of nearly 350,000. On the airplay chart it has still not made the Top 100. **Mr Oizo's Flat Beat**, which topped the sales chart the same week The Cartoons were number two, peaked at number 26 on the airplay chart.

at Radio Two. The station trimmed plays of In Our Lifetime from 20 to 17, sending it down from one to five on its most-played list.

Former Spice Girl **Geri Halliwell's** debut solo single **Look At Me** manages a creditable chart debut at number 44, despite the fact it was only aired on radio for the first time a mere 40 hours before the end of the period used for this week's chart. In that period it managed to clock up 117 plays, including seven from Radio One.

Another eagerly-awaited new single that first aired on Thursday was the new **Backstreet Boys' single I Want It That Way**. Even though it was penned by Max 'Baby One More Time' Martin, it made a less than initial splash, with 80 plays earning it a number 71 debut - though it seems a cert for the Top 50 next week. The highest new

entry on the chart, though, is **Kiss Me**, the introductory single from the odd-name American act **Sixpence None The Richer**. The melodic jangly rock/pop offering is currently number five in America, and has been seized upon particularly eagerly by Capital FM, where it earned 30 spins last week. It enters the airplay chart at number 32, with 225 spins overall.

One place lower, **Jamiroquai** return with **Canned Heat**, the introductory single from their new album **Synkronized**. **Canned Heat** isn't commercially released until 24 May, and is the follow-up to **Deeper Underground**, which topped the sales chart and reached number six on the airplay chart last summer. It's four years since **The Pretenders'** still single - a re-recording of their 1979 hit **Kid** - was a sales and airplay disappointment. Their new single **Human**, from the upcoming

album **Viva El Amor**, is shaping to be a much bigger success. The single, which will be commercially released on May 3, enters the Top 50 this week at number 46 with Capital and Virgin 1215 making the biggest contribution to its audience of nearly 13m. It's the latest example of a rock track being mixed by a dance act without being turned into a full-on club hit, with restrained but necessary tweaks from Tin Tin Out, who did likewise for The Corrs' **What Can I Do**.

Despite the current prominence of Irish acts, the fact it was their first single for three years, and the fact it equalled their previous highest sales chart success by reaching number 13, **The Cranberries'** single **Promises** has struggled for radio exposure, and has yet to make the Top 50 of the airplay chart. It improves slightly this week, however, moving 65-54.

AT A GLANCE WEEKLY MARKET SHARES

TOP 10 COMPANIES



TOP CORPORATE GROUPS



Shares show top 10 companies by % of total audience of Top 50. Source: company press releases. % of total audience of Top 50.

MTV

Rank	Title/Artist
1	RIGHT HERE RIGHT NOW Finlay Slinn
2	MY NAME IS Eminem
3	YOU GET WHAT YOU GIVE New Radicals
4	MADE IT BACK '99 Beverley Knight
5	TURN AROUND Plati & Small
6	IN OUR LIFETIME Texas
7	STRONG Robbie Williams
8	BABY ONE MORE TIME Britney Spears
9	PERFECT MOMENT Marlene McCutcheon
10	AS GEORGE Michael & Mary J Blige

THE BOX

Rank	Title/Artist
1	BABY ONE MORE TIME Britney Spears
2	WITCH DOCTOR Caron
3	THANK ABBA FOR THE MUSIC Various
4	PERFECT MOMENT Marlene McCutcheon
5	FLAT BEAT Mr Oizo
6	TRAGEDY Steps
7	EVERYBODY GET UP Five
8	HONEY TO THE BEE Billie
9	NO SCRUBS T.L.C.
10	CHANGES 2 Pac

BOX BREAKERS

Rank	Title/Artist
1	EYE BIE BABY TQ
2	WEAR IT AGAIN Westlife
3	WHY DON'T YOU GET A JOB? The Offspring
4	THAT DON'T IMPRESS ME MUCH Shania Twain
5	CANT HAVE YOU Leo
6	RIGHT HERE RIGHT NOW Finlay Slinn
7	WHAT'S IT GONNA BE Busta Rhymes feat. Janet Jackson
8	GIVE YOU ALL THE LOVE Mink
9	LOVE OF A LIFETIME Whiskey
10	LEAN ON ME 2 Family

Most played videos on MTV UK. Media Research Ltd w/e 16/4/99. Source: MTV UK

Most played videos on The Box, w/e 11/4/99. Source: The Box

Highest climbing videos on The Box in advance of single release w/e 11/4/99. Source: The Box

TOP OF THE POPS

Rank	Title/Artist
1	PERFECT MOMENT Marlene McCutcheon
2	YOU GET WHAT YOU GIVE New Radicals
3	MADE IT BACK '99 Beverley Knight
4	TURN AROUND Plati & Small
5	IN OUR LIFETIME Texas
6	STRONG Robbie Williams
7	BABY ONE MORE TIME Britney Spears
8	PERFECT MOMENT Marlene McCutcheon
9	AS GEORGE Michael & Mary J Blige

RADIO ONE PLAYLISTS

A-List: Red Alert Basement Jaxx; Jennifer Lopez; Boyfriend Backstreet Girls; Janet Jackson; Beat Mama Carl; As Night Long Faith Evans feat. Daddy; Right Here Right Now Finlay Slinn; Taboo Giamma Kid; Shola Amu; If Everybody Loves The Same Genre Adams; Love Of A Lifetime Whiskey; Your Love Kula Shaker; Perfect Moment Marlene McCutcheon; You Get What You Give New Radicals; Why Don't You Get A Job? The Offspring; Turn Around Plati & Small; What's It Gonna Be Busta Rhymes feat. Janet Jackson; Pick A Part That's New Serephos; Electricity Steps; In Our Lifetime Texas; No Scrubs T.L.C.; Strong Robbie Williams

B-List: Cloud #9 Bryan Adams; I Want It That Way Backstreet Boys; Check It Out (Everybody) BMV feat. Rockwell; Backstreet Boys; Promises The Cranberries; #1 Parlane Rico Rodriguez; Singer Dink; Walk This Land G. Boyland; Look At Me Geri Halliwell; Big Love Heller; I Can't Help (Jamiroquai); Give You All The Love Mink; Get On It Phobee One; What You Need

C-List: This Is My 3 Colours Red; Private Number 911; (Not The) Greatest Rare 3000 Clowns; It's All Been Done Barbecue Ladies; Hallelujah Central Ruston; Why Needed Me Boyzone; Wild Electronic; Bring My Family Back Faceless; Korean Bodega Fun Lev; Criminals; Joey Guy Dad; 'This Boys Are Back In Town' Hughie Mondays; Happiness Happening Lost Visions; 'Cops 48 Mercury Rev; 'Make Me New Wave; Blossoms Falling Obedience; Peter River Johnny Shaker; '11 Wishes TerrorVision; Flowers Armand Van Helden

Pl playlists for week beginning 13/4/99. * Denotes additions

MTV UK PLAYLISTS

A-List: Strong Robbie Williams; As George Michael & Mary J Blige; Why Don't You Get A Job? The Offspring; Perfect Moment Marlene McCutcheon; You Get What You Give New Radicals; Made It Back '99 Beverley Knight; No Scrubs T.L.C.; Cloud #9 Bryan Adams; Every Morning Sugar Ray; Dead From The Waist Down Catalina; Runaway/Soul Young/Dreams The Corrs; It's Not Right But It's Okay Whiskey; Houston; Love Of A Lifetime Whiskey; Strong It Again Westlife; Electricity Steps; Girlfriend/Boyfriend Backstreet Girls; Janet Jackson; Baby One More Time Britney Spears; You Needed Me Boyzone; Private Number 911

B-List: Pick A Part That's New Serephos; Beat Mama Carl; Made It Back '99 Beverley Knight; No Scrubs T.L.C.; Cloud #9 Bryan Adams; Every Morning Sugar Ray; Dead From The Waist Down Catalina; Runaway/Soul Young/Dreams The Corrs; It's Not Right But It's Okay Whiskey; Houston; Love Of A Lifetime Whiskey; Strong It Again Westlife; Electricity Steps; Girlfriend/Boyfriend Backstreet Girls; Janet Jackson; Baby One More Time Britney Spears; You Needed Me Boyzone; Private Number 911

C-List: Remona Central Ruston; Boys Jumbo Underneath; Shove Your Love Kula Shaker; Why Don't You Get A Job The Offspring; Red Alert Basement Jaxx; Dillworld Texas; New No Doubt; Society's Spunk Anorexic; Feeling For You Cassio; Korean Bodega Fun Lev; Criminals; Get A Move On Mr Scuff; What's It Gonna Be Busta Rhymes feat. Janet Jackson; What Is Love Leo; Up Here For Hours Medci; Run On Moty; My Own Worst Enemy Lit

CD:UK

Performance: Electricity Steps; The Things You Do Five; Bring It Back On 2 Club 7; Love Of A Lifetime Whiskey; In Our Lifetime Texas; You Needed Me Boyzone; Perfect Moment Marlene McCutcheon

Video: Look At Me Geri Halliwell

Draft Inexp 17/4/99

RADIO TWO PLAYLISTS

A-List: That Don't Impress Me Much Shania Twain; The Train Is Coming Loud; Perfect Moment Marlene McCutcheon; No Scrubs T.L.C.; Meat Loaf; Don't Stop 2 Strangers Chaka Khan; Sweeter It Again Westlife; Cloud #9 Bryan Adams; Love Of A Lifetime Whiskey; In Our Lifetime Texas; 'Back On Top' Van Morrison

B-List: Human The Pretenders; 'You Needed Me Boyzone; 'Hurt Me So Bad Leo; Every Time It Rains Ace Of Base; 'Sinsal Bounded Lynn Collins; His Definitive Greatest Hits (album) 89 King Let Me Let Go Faith Hill; 'Blue Jeany Noli; 'Maybe You're Right' Rankins; 'Fall Victoria

C-List: Days Of Long Ago Jim Diamond & Steve Clark; Greatest Hits (album) Beth Blaine It Chapman; Aida (album) Various Artists; Eva In Blue (album) Eva Cassidy; Barbarella Alzeta's Act; Wasmite It The Weathermen; B-Witch; Strong Robbie Williams; My Love Kid Red; Baby One More Time Britney Spears; Private Number 911; Love My Faith Marlene; This Is (album) Emilyn Harris/Linda Ronstadt/Dolly Parton; Distant Side Earth and The Del McCoury Band; Honey To The Bee Billie; What I Could Fly Ruston

Pl playlists for week beginning 13/4/99. * Denotes additions and playlist promotions

THE PEPSI CART

Performance: Love Of A Lifetime Whiskey; In Our Lifetime Texas

Video: Perfect Moment Marlene McCutcheon; New No Doubt

Draft Inexp 22/4/99

PR & PLUGGERS REPORT CONTINUES FROM P11

the definition of a good PR stunt is to make the world sit up and take notice, then Status Quo, possibly the UK's least pretentious rock band, can reasonably claim to have done just that with a short tour which concluded in early April.

The 10-date excursion, timed to coincide with the release of the band's 30th album, *Under The Influence*, was more than just a tour of "boozers" — the natural habitat of the Quo enthusiast. It was a tour of boozers chosen by the fans, 10,523 in all, who were invited to nominate their favourite pub through the pages of *The Sun*.

Each pub was in a different TV region, thereby ensuring maximum local coverage. Indeed, a total of eight camera crews were present for the opening night in London. "Thus far, it has been incredibly successful," says Simon Porter, managing director of Status Quo's PR agency, Duroc.

The Quo campaign demonstrates the power of good PR to accomplish what advertising and publicity cannot. It provides a perfect example of how a band can thrive despite its lack of immediate access to what the music industry regard as key press and broadcast media.

The number of acts that fit comfortably into the mainstream of pop-dominated daytime radio and monthly magazine covers is relatively small compared to the ranks of rock, dance, roots and classical crossover artists clamouring for any spare column inches and off-peak airtime they can get.

"There are only so many records that can get played on Radio One, and only so many things that can go on the cover of *Q* or the *NME*," says Stephen Anderson of Stephen Anderson Publicity in Belfast, who numbers acts such as Bruce Dickinson and Thunder among his clients.

'Targeting is all-important. I don't believe in doing massive mail-outs. They just end up in Record & Tape Exchange' — Karen Childs

Record company marketing budgets rarely stretch to extravagant press trips or launch parties in support of niche genre releases, so PRs — and pluggers — have little extra ammunition to attract the attention of the media. Successful specialists make up for this by being as efficient and focused as possible.

"If new contacts come in, you have to grab them and include them in your database immediately," says Roland Hyams, managing director of Work Hard PR, the specialist rock agency whose clients include veterans such as Motorhead and Slayer as well as newer blood like Umiglets and Cay. "And if you say you will do something, such as put a photo on a bike or even call back with a piece of information, then it must be done as promptly as possible."

All agree that there is no substitute for a list of reliable, appropriate contacts who are prepared to give an artist the benefit of the doubt on the strength of a trusted PR's recommendation.

"Targeting is all-important," says Razzle's Karen Childs, who has worked on Lydia Lunch and Jah Wobble in the past year, and is currently orchestrating the mounting press interest in Icelandic alternative girl band Bellatrix. "I don't believe in doing massive mail-outs. You just end up seeing them in *Record & Tape Exchange*."

While most musical genres are covered by their own specialist magazines, the aim for those PRs representing larger niche acts is to secure coverage in publications which are read by a wider, crossover public. As a result, they can find surprising levels of support in the most unexpected places.

The leading hard rock acts frequently arouse the interest of the national newspapers, largely on the strength of the

CARVING OUT A NICHÉ

With limited mainstream opportunities and squeezed budgets, PRs and pluggers are having to work harder. By Adam Woods



Status Quo on their pub tour

colourful personalities involved and the fact that they enjoyed their heyday in the Seventies — the period when many editors' musical tastes were first formed.

For instance, Kiss's recent UK tour was greeted enthusiastically by the broadsheets, following the lead of *The Observer*, which put the band on the cover of its *Life* magazine. "Unfortunately Kiss were only available for 24 hours. If we had had them for longer, we could have got them everywhere," says Jayne Houghton, managing director of Excess Press, which



Jayne Houghton with Kiss

handles the band's PR in this country. Similarly Sharon Chevin, managing director of the Publicity Connection, succeeded in persuading the *Big Breakfast* to rebrand itself as *The Purple Breakfast* for the day of Deep Purple's Wembley Arena gig last October. "The band were on the whole show, which helped boost ticket sales," says Chevin, who represents other progressive rock or popular classical artists such as Steve Hackett and Vanessa Mae.

Other, less spectacular, genres require a more measured approach. PRs of country,

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blues, folk, and world music artists report healthy interest not simply from a wide range of fanzines but from high profile titles such as *Q*, *Uncut* and particularly *Mojito*. Titles such as these are all quick to identify the most exciting new acts or releases by veteran acts and are less likely to be influenced by current pop or chart trends.

"The national press is currently really receptive to anything which is interesting or unusual," says Richard Wootton, managing director of Richard Wootton Publicity, whose wide roster of roots acts includes The Mavericks, LeAnn Rimes, Steve Earle and individual members of Buena Vista Social Club. Younger musical forms also benefit from the increasingly catholic tastes of the national newspaper editors, according to Damian Mould, chairman of Silco PR, whose acts include Carl Cox, Morcheeba and the Vengabos. "Everybody seems to have much wider tastes now and are prepared to take dance acts much more seriously," he says.

But although front covers and TV exclusives are not the beginning and end of music PR, they do provide an indispensable way to gauge success. Without such benchmarks, positive results are sometimes harder to define.

"My clients need to have faith in my judgement about how things are developing," says Pete Bassett, MD of Quite Great Co. "Sometimes you have to explain that you can't expect to get everything you want immediately and that what you do for one release may not pay off until the next one." It is often this time factor which prompts a label to hire specialist PR in the first place. "Profile-building can be a very long slog and a lot of majors can't afford the time and the staff to do it, which is why they often put it over to specialists like us," says Sue Williams, director of Frontier Promotions, which specialises in country

and blues acts and labels including Alison Krauss, Eric Bibb, Ruf and Rounder.

On the positive side, where there is a release campaign with little budget for advertising, healthy sales can generally be attributed to good PR and effective plugging. "The true measure of success is really keeping the client happy and making a profit," says Wootton. "It may not sound much, but a label can make a healthy profit from 6,000 sales and so if you can help them reach those kind of figures then they feel you have done a good job."

Where other niche genres need press attention and radio play to get records off the ground, specialist dance releases rely on club exposure. Only when dancefloor feedback is positive can a press campaign be fully effective in pushing the record upwards. "A good reaction at DJ level

always has an impact on press and radio," says Nicky Tait, joint managing director of Phuture Trax, which handles acts including The Blockstar and Incognito. "After that, the more mainstream the record crosses over, the more opportunities we have to get coverage in mass market magazines."

But, as Claire Hajaj, director of new business and corporate strategy at the Outside Organisation, points out, dance releases are frequently passed over by editors because artists tend to be faceless. "You have to be achieving hits on the scale of Armand Van Helden to be known," says Hajaj who has recently taken on responsibility for the Sound Of Ministry label.

Clearly, however scientific the approach, success at press depends upon who you know and whether or not you can force a crowded market to pay attention to a hot new property or reassess a reliable old one. The world awaits Armand Van Helden's 30th anniversary tour of the nation's pubs. ■

Building the word on the street

While black music has established itself as the pre-eminent musical force in the US and forms a large part of the British mainstream, it continues to derive much of its credibility from its street origins. Common practice among pluggers specialising in R&B and hip hop is thus still to build a record first through pirate radio, specialist clubs and shops before offering it to Kiss, Choice or Radio One.

"With stations like Kiss narrowing their briefs, it has become so much harder for us," says Shaun "Stuckee" Willoughby, promotions manager at Pro-Urban Promotions.

"That is why aside from certain shows like Trevor Nelson on Radio One or Jigs on Choice, there is a heavy reliance on pirates, especially for breaking a grass roots thing initially."

While some question pirate radio's ability to impact on sales, others are in no doubt. "We make sure the pirates are spoken to every week," says Marilyn Rosen (pictured with Trevor Nelson), managing director of Mega Bullet Promotions & Marketing. "With East 17's comeback single, Each Time, we got results just based on pirate radio when the mainstream wasn't interested."

Others, however, are determined to throw away the rule book altogether. "We have to look fundamentally at the structures we have all built up and completely get rid of them, because they don't seem to work," says Shabs at Media Village.

He claims the approach Media Village took with Lynden David Hall, who has now sold 90,000 albums in the UK, involved greater consumer participation in the form

of focus groups, and less pure plugging than is usual for an R&B artist. "A lot of acts have got A-lists everywhere, but they have no fanbase and are not selling albums," he says.

Compared to black music specialists, pluggers working other genres find they can stay closer to the traditional national and independent local radio infrastructure.

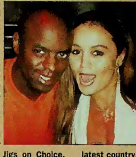
Country remains well served by radio, particularly outside London where the market maintains a large following. It is estimated there are around 80 shows broadcast in the UK each week on BBC or ILR stations which either focus on or feature the latest country music releases.

Rock, on the other hand, has found some of its support eroded during the past five years. Admittedly some stations have allowed Radio One's lead by boosting their indie and alternative coverage, but hard rock has found its radio constituency whittled down to around 60 shows, with very little daytime potential.

Although alternative and indie rock releases stand a better chance of crossing over, they nonetheless depend on specialist shows to a greater extent than they did at the height of Britpop four years ago.

Matt Tuck, head of specialist radio at Intermedia Regional Identifies presents such as Dean Jackson on Radio Nottingham, Johnny Hero at Downtown in Belfast and Mark Findlay at Worth FM as playing key roles in building awareness of new acts.

Overall, therefore, as airtime devoted to mainstream releases continues to grow, niche genres are having to fight ever more fiercely to win the plays they need. **AW**



"Sometimes you have to explain that what you do for one release may not pay off until the next one" - Pete Bassett

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SINGLE of the week

BACKSTREET BOYS: I Want It That Way (Jive 053392). The biggest-selling pop act in the world play it safe by releasing a comeback single that could easily have been included on their double-platinum 1997 album *Backstreet's Back*. This well-

crafted example of pristine pop demonstrates an attention to detail that their rivals often lack. The fanbase will ensure a sixth consecutive Top Five entry, but their recent absence and the track's radio-friendly quality — it joined Radio One's B-list last week — could deliver a first UK number one. However, delays to the video have resulted in comparatively late servicing to programmers.

SINGLE reviews



STEREOPHONICS: Pick A Part That's New (V2 VVRS007003). This trio can currently do no wrong, and the undemanding third release from the number one album *Performance and Cocktails* has already attracted national airplay, including the Radio One B-list.

Internationally, the growing fanbase will have been fuelled by the recent tour, and this polished, accessible track is sure to be the band's third consecutive Top 10 hit. **TERRORVISION: 111 Wishes** (EMI CDVEGAS17). It is hard to see this typically catchy offering falling in the wake of Tequila's enormous success, although it is highly unlikely to match its predecessor's impact. Already receiving spot plays on Radio One, 111 Wishes has also hit the Xfm A-list and the GLR B-list. **ANNIE CHRISTIAN: Love This Life** (V2 EQE0505163). Love This Life picked up

plenty of spins on Xfm the first time round as a limited edition but this remix is not getting much in the way of radio support — surprising since it's a fine example of their tart, menacing power riffage. In fact, Annie Christian is one of the best live acts today, and are lining up support slots with Echo And The Bunnymen and appearances at Gastonbury and Reading.

JOHNNY SHAKER: Pearl River (Low Sense SENSECD24). Low Sense rereleases this infectious trance track by German producer Sharam Jay, this time with the addition of vocals by the UK's Serial Diva. The new vocal has given the track a real commercial and radio edge, resulting in a C-listing at Radio One. It could give this terrific independent label its first Top 40 hit.

TOPLADER: Achilles Heel (Sony S2 XPCD2337). These recent S2 signings, tipped by Paul Weller, release their debut single. Produced by Dave Eringa (Manc Street Productions), it mixes a piano intro with strings and epic guitar. With such heavyweight backing and radio support (Xfm B-listing and Virgin D-listing), it is the start of big things for the band.

JIMI TENOR: Total Devastation (Warp WAP212CD). The funky Finn could blast his way into the charts with this wigged-out electro track featuring layered vocals, a truly devastating George Clinton-style bassline and hooky horn line. Remixes come from Manna and Swag.

2-4 FAMILY: Lean On Me (Epic 6670132). A cover of the Bill Withers classic which reached the Top 20 in 1972. This time it comes with a pop R&B sound which, combined with the always catchy chorus, stands it in good stead for radio airplay.

THE LLAMA FARMERS: Get The Keys And Go (Beggars Banquet BRQ35CD). This trailer for the forthcoming Dead Letter Chorus album initially comes across like a slightly scuzzier Stereophonics, but repeated listens bring out a certain epic quality, even if it is not the most original track in the world. Xfm and GLR have taken notice and a Radio One session for Steve Lamacz last week should help.

JAMELIA: So High (Parlophone/Rhym Series CDRHY19). Signed to Parlophone when she was just 15, the now 20-year-old R&B singer Jameelia unleashes her debut single. The US-style production means that specialist radio and DJs will pick it up but it is unlikely to reach the mainstream. However, she remains one to watch.

LISAHALL: I Know I Can Do It (Reprise W474CD). The new single from Lisahall's forthcoming album follows the critical success of their last single *Comatose*. It has a tinge of Garbage, although a better description would be that of a darker pop record with an eclectic sound.

FRIDGE: Kinohita (Go Beat 5635082). Fridge's debut release on Go Beat shows little concession to the mainstream, with garage rhythms driving through organic electronics to produce an unusual sound. This prelude to their forthcoming album *Eph* (released in June) is guaranteed to cause a stir among the leftfield crowd.

BARENAKED LADIES: It's All Been Done (Reprise W478CD). The Canadian quintet's follow-up to their Top Five hit *One Week* is a soft rock tune that will be released during their April tour. Sadly, it is not as catchy as its predecessor.

THE PRETENDERS: Human (WEA 207CD). Back with a bang after five years, The Pretenders are on top form with this



stations may have largely passed on this soaring track, but they may come to regret it with Radio One (B-listing), Virgin and Xfm providing solid support.

gem. Chrissie Hynde's trademark walk delivery and an infectious melody make this a surefire play hit. Forthcoming TV and festival appearances will see the trio on the charts and augers well for their album *Wva E Am* (released on May 17).

MONDO PARADISO: Whale Nation (Opaque Stereo OPAQUE3CD). This nu pop breaks track tune has a John Barry/Lalo Schifrin feel in its original version, with horns and eerie keys meeting film dialogue. Nu skool star its beefs up the bass and breakbeats on its version, while Uptown Connection's remix ventures into atmospheric soundtrack territory.

FAULTLINE: Mute (Fused And Bruised FABR023CD). Based around the muted jazz trumpet of Ian Carr, David Kosten's Faultline have produced a superb piece of musical meandering. Taking it slow until the trumpet slides in like Miles Davis, Faultline builds up into an intriguing piece of music.

SHANIA TWAIN: That Don't Impress Me Much (Mercury 8708032). Taken from SHANIA's US multi-platinum album *Come On Over*, this is an upbeat single from the Grammy-winning Canadian country star. Produced by her husband, Mutt Lange, it is more sassy and rocking than its three Top 20 predecessors. Her considerable fanbase — plus a B-listing at Radio Two — should ensure it makes an impact.

KULA SHAKER: Shower Your Love (Columbia KULA23CD). Kula Shaker have made a name for themselves writing rousing songs with rousing choruses, and judging by their recent set-out tour they still have fans. Unfortunately, while *Shower Your Love* contains all the usual harmonies, Sixties melodies and musical throwbacks, that is essentially their problem.

SPEEDY J: Ein Mitten Wenn (Novamuto CDNOU68). Techno veteran Jochem Paap takes a break from film soundtracks to concentrate on head-on techno fun with echoes of Da Funk and Kraftwerk. This should receive specialist airplay but it is too uncompromising for mainstream exposure.

REDMAN: Da Goodness (Def Jam J987232). The good Funk 'n' Soul returns with some of his funkiest material for years. Both *Da Goodness* and *B-side I'll Be* Def has been tearing up the clubs, although without much radio support it is unlikely they will gain the exposure it deserves.

PETE HELLER: Big Love (Essential ESCD4). Set to be one of the biggest dance tracks of the early summer, this warm and uplifting house tune finally gets a release on the new *frr*/London imprint. Causing a buzz since its limited outing on *IBO* last year — and snatching the limelight at last month's Winter Music Conference in Miami, it mixes classic disco flavours with a female vocal hook, creating a feelgood appeal comparable to Stardust's *Music Sounds Better With You*. A clever marketing campaign has seen demand reach fever pitch, and radio is finally coming on board (the track went straight on to Radio One's B-list last week).

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marketing campaign has seen demand reach fever pitch, and radio is finally coming on board (the track went straight on to Radio One's B-list last week).

ALBUM reviews

RECOMMEND **VARIOUS: The Best Blue Note Album In The World... Ever!** (Blue Note SZ00074). This mid-price double CD is a collection of some of the US jazz label's most

influential artists including Horace Silver, John Coltrane, Miles Davis and Dexter Gordon. An ideal introduction to the Blue Note catalogue, it ties in with the label's 60th anniversary.

VARIOUS: Bob Jones Presents Inspirational Dance (Slip'n Slide SLIPCD089). The top leftfield DJ comes up with a truly inspiring selection of soulful house tunes. Acts such as Mijan, Deep Sensation, Afro-Cube and Jones's own East West Connection make up an essential selection for his many fans.

RECOMMEND **JACKFIEE LEE: My Rico!** (Pussyfoot PUS5Y CDLP017). Garrett Lee, former guitarist with indie alchemists Compulsion, follows in Norman Cook's footsteps with a crackling concoction of beats, samples and catchy melodies. His Cookies single was well received and this album can only enhance his reputation.

VARIOUS: Dr Strangelove...Music From The Films Of Stanley Kubrick (Silva Screen FILMCD303). Already under development when Kubrick died last month, this album features re-recordings by the City of Prague Philharmonic orchestra of scores from the director's classic films — *Lolita*, 2001: Space Odyssey, Barry Lyndon and A Clockwork Orange — as well as reworked music from his early masterpieces including *Paths Of Glory* and *Killer's Kiss*.

RECOMMEND **ERIC BENET: A Day In The Life (WEA 9362473702)**. Following the release of the single *George Porgy* (April 19), which is currently at number six in the Urban chart, Benet's latest project is a classy example of contemporary soulful R&B which avoids

most of the clichés and even has a twist of salsa. Collaborators include Vicied Joan, DuPlaix and George Nash Jr.

DOUBLE SIX: Beyond Sci-Fi (Multiply MultyCD4). Lots of swirling Hammond organ, backbeats and more than a nod to classic Sixties sounds mark this debut set from Mike Rowe, sometime keyboard player with Oasis. Indie rock fans will love it, but non-believers will remain unconvinced.

ARAB STRAP: Mad For Sadness (Go Beat 5473872). The Scottish quartet's *Go Beat* debut is a limited-edition recording of their sold-out Queen Elizabeth Hall show last year. The band bleed bitterness through 10 songs that exude invigorating melancholia. A new studio album is out later this year.

EMILIA: Big Big World (Universal UMD87203). After Emilia went 'top five with Big Big World', the release of this album has somewhat missed the boat. At *Miami* she

showed that she had what it takes to be a diva in the making. However, somewhat weak studio production reduces her songs to Motown lite and fluffy pop, albeit with some fairly catchy choruses.

VARIOUS: Forces Of Nature OST (Polydor DRD50111). The soundtrack to this forthcoming Ben Affleck/Sandra Bullock movie is a thoroughly coherent compilation of tracks from a wide range of sources, including Blue Boy, Propellerheads, Faithless and U2. The star turn is Slowly, a strong new track from Tricky.

RECOMMEND **THE GO-BETWEENS: Bellavista Terrace: Best Of The Go-Betweens (Beggars' Banquet BBL202002)**. The *Lost Album '78-'79 (TAG-5 TAGCD002)*, *Bella Vista Terrace* is a Go-Betweens best of rather than a greatest hits collection because, unfortunately, the influential Australian band never managed to have a hit, despite their status as student favourites. Grant McLennan and Robert Forster's bitterness

ALBUM of the week



SUEDE: Head Music (Nude NUDE14CD). The 1996 release *Coming Up* is Suede's most successful album to date in the UK and the quintet have deliberately set out to conquer greater heights with this long-awaited follow-up. The clear intention on *Head Music* is to combine the shimmering pop of its predecessor with the epic torch songs of previous albums,

to produce an accessible, varied body of work. They have emphatically succeeded, as the album progresses from glam-influenced foot stompers to more sensitive tracks. It is lyrically less challenging than previously, but frontman Brett Anderson's unwillingness to abandon favourite themes such as androgyny, drugs and hedonistic excess may prevent *Head Music* from reaching the wider audience that Suede are striving for.

that music — collected here from albums from *Moss Side Story* through *Oedipus Schmoedipus* and last year's *As Above So Below* — is a brash and brilliant take on the film soundtrack. Including three new tracks, this should find many takers.

EVERTON BLENDER: Rootsman Credential (Heartbeat 7127). The conscious singer returns with a strong example of the sort of contemporary roots reggae coming out of Jamaica. Self-produced and recreating a series of classic rhythms, this is a must for specialist stores though it will not hit the mainstream.

love songs and belting tunes make it an essential album. The *Lost Album '78-'79*, a collection of previously unreleased tracks from the band's formative years, is likely to appeal to diehard fans only.

JIMMY NAIL: Tadpoles In A Jar (East West 3984270202). Nail's sixth album in seven years sees him move away from the country-flavoured material of his *Crocodile Shoes* project — a potentially wise decision, since the failure of the second instalment to reach the Top 10 in 1993 suggested that his audience was tiring of the formula. However, the return to the melancholy, traditionally rooted style of 1995's *Big River* may not make up the lost ground.

RECOMMEND **BARRY ADAMSON: The Murky World Of Barry Adamson (Mute CDSTUMML74)**. Ever since the late Eighties, Barry Adamson has been composing musical scores to films that exist only in his own imagination. However,

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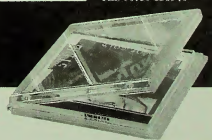
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Remember where you heard it: Don't be surprised to see former PolyGram music chief Roger Ames in Hong Kong at the Warner Music International pop pow this week. But don't expect Ames to shed any light on the much speculated deal he is still thrashing out. On Friday, the London founder said it is "unlikely" he will be unveiling a deal, claiming he was still interested in hearing what EMI has to say to him, and even suggesting he might prefer the attractions of America to the Far East this week...If they can convict Nazi War criminals more than 50 years after the event, then don't be too surprised if Sony's Gary Farrow and old mucker Danny Baker get a visit from the boys in blue any day. Farrow revealed in the

ERIC NICOLI hasn't even started in his role at EMI yet, but it seems some EMI Group executives' necks are already on the block. Even, it seems, the millions of albums sold by the Spice Girls and Virgin's current runaway success with Martine McCutcheon



aren't enough to satisfy Nicoli who – from the evidence of these pictures anyway – was demonstrating his huge power at last Tuesday's MUSIC RADIO CONFERENCE. Virgin's top US boss RAY COOPER (left) and UK president PAUL CONROY might not like it but it gives Dooley the perfect excuse to revive the old joke about a letter just arriving for them. "Put it in the bucket, I'll read it later," they chime.

Tuesday's Music Radio conference that the pair used to steal absolutely everything from One Stop Records, the London shop they managed in the Seventies...Inside the conference itself, trouble was brewing for Emap's research guru Jason Brownlee who, at the Radio Academy event, revealed he'd got a £10 fine on the Tube that very morning and then on stage suffered the ultimate embarrassment – his computer broke down in the session he was co-presenting called Why This Computer Knows More About Picking Hit Records Than You Do...

Meanwhile, one very senior record exec was causing his own traffic problem right outside Bafta...Robbie Williams appeared on video naked – wrapped in a duvet – at the RA bash at London's Cafe de Paris after winning the award for most played artist on UK radio.

Maybe it should have been used to wrap his award that was collected on his behalf – and promptly dropped and broken – by EMI: Chrysalis promotions director Rebecca "Butterfingers" Coates...For readers worried about Robbie's US progress, this week he becomes the most added artist on Hot A/C, with some 76 stations coming on board...First Avenue's Denis Ingoldsbys picked up a speeding ticket

while doing 120mph at 4am on his way back from the game at Villa Park. What can he mean when he explains it away by saying he was listening to new Eternal material at the time?...Fancy getting hold of a Man U shirt signed by Beckham (no – it doesn't just contain a cross)? Or what about an advertising package worth £55K covering the likes of Capital Radio, Xfm and TFI Friday? These and more could be yours in a charity sealed auction taking place this Thursday (April 22) as part of the HMV Football Extravaganza at London's Grosvenor House Hotel... Which PR stuck close to the wall at her band's launch party last week after her trousers split?...Close on Catatonia's heels for party hosts of the week were Fun Lovin' Criminals, whose bash at London's notorious table-dancing bar The Astral in Soho on Tuesday attracted the likes of Ian McCulloch, James Dean Bradfield,

Lock Stock's Nick Moran, Rico (who had just played Dooley's gig of the week) and Massive Attack.....

Managers STEPHEN BUDD and PAUL CRAIG have put together an informal gathering of peer individuals (their wots not Dooley's) who share at least two obsessions in life – music and Arsenal FC. The "Music Industry Gooners", as they like to call themselves, held their inaugural meeting two Sundays ago at London's Soho House where 35 members of the merry bunch who were unable to attend Villa Park watched their team draw with Man U in the FA Cup semi-final match. But was it a good omen? The team lost 2-1 to Man U in last Wednesday's replay. Pictured are (front row l-r) artist HELEN BOULDING, CRAIG, BUDD, Fairground Attraction's MARK NEVIN, club mascot OLIVER CRAIG, US radio promoter BILL MCCATHY and Mercury A&R man ZAC REEKS.



programme for last

"I was, er, wondering, Steve, if you could get me Jimmy Young's autograph." BBC Music big wig TREVOR DANN gets ready to

hand over the pen for STEVE WRIGHT (left) to sign along the dotted line after the DJ last Tuesday picked up the RADIO ACADEMY PRS AWARD for outstanding contribution to music radio. The Radio Two presenter received the prize from one-time Shadows man Bruce Welch at London's Cafe de Paris, in the process paying tribute to radio heroes including Roger Scott, Kenny Everett and Johnnie Walker. "Johnnie Walker, I think, is the greatest disc jockey on the planet – but he likes to drink a bit," the one-time Mr Angry chum kindly informed the gathering.

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