



CLUBS

NEWS: Kiss FM's Jon Mansfield is stepping up to help EMAP **RADIO** develop its radio brands **Marketing** 5

A&R: Speculation mounts over the future of **MICKEY D** as negotiations continue with Warner Music **A&R** 8

DOOLEY: Backstage at the **CAD AWARDS**, we were there to find out all the news behind the honours **Dooley** 27

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musicweek

Manners bounces back

by Paul Williams
Richard Manners has landed one of the biggest jobs in UK music publishing, joining Warner/Chappell as managing director just over a month after officially leaving the same role at PolyGram/Island Music.

Manners, whose departure from PolyGram/Island was announced last December following its planned merger with MCA Music, succeeds Ed Heine, who is promoted to the newly-created role of senior vice president of European affairs.

"For me it's the best job in publishing in the UK," says Manners, who officially takes up the post on June 21, and describes Warner/Chappell as one of the two Rolls Royce music publishing companies in the UK alongside EMI Music.

The 38-year-old's appointment comes at a time of high morale at his new company which has received five nominations for May 27's Ivor Novello awards, three of which are for the record-breaking Cher hit Believe. However, it has had to become used to living in the shadow of its traditional rival EMI Music and relatively new player PolyGram/Island (now Universal Music Publishing), finishing in fourth place in the 1998 market shares with 9.9% and fifth for the first quarter of this year (see story, p3).

Its market share performance reflects the fact that since Heine took control five years ago he has openly concentrated on building profitability rather than simply chasing chart position. Now it is expected that the company will



Manners (left) joins Heine and Bider (centre)

become more A&R-driven. Warner/Chappell worldwide chairman and CEO Les Bider, who made the appointment and introduced Manners to the company's UK staff last week, says, "This is not in any way a sign of weakness. We're not bringing in someone to fix something - it's a matter of building from strength to strength."

He adds that Heine will now be able to concentrate more on issues such as central licensing, new technology, and the upcoming Biem-EPI negotiations. "Ed will be involved in important things that I don't have time to do," says Bider. "We need this role in order to fulfil our obligations in these areas to ourselves and the industry."

Manners' move to Warner/Chappell caps a glittering music industry career. Having become managing director of Blue Mountain Music in 1988, he was put in charge of Island Music in 1990, signing acts including Pulp and The Cranberries. He then took on the additional role of managing director of PolyGram Music in 1994, scoring particular success with The Corrs and the Lighthouse Family.

Dickins ally Brighton loses Warner position

Roger Brighton, a cornerstone of Warner Music during the Rob Dickins era, suddenly lost his job as the company's finance director last week.

Brighton, who had been with the company for 21 years, is understood to have been in shock after learning of his fate last Wednesday (May 5). Insiders believe his departure is a result of the arrival of a new regime at Warner with the appointment of Nick Phillips, Dickins' successor as chairman.

His exit comes just four months after the departure of Dickins whom he moved over with from the publishing to the recording division in 1983. "For me it's heartbreaking," says Dickins.

Warner confirms his departure but has yet to announce details of a successor. Phillips was unavailable for comment.

Highly-acclaimed director Chris Cuningham is taking a break from music video making, despite picking up another four prizes at Music Week's Creative And Design Awards at the Hilton Hotel in London's Park Lane. The Black Dog Films director, whose haul matched last year's tally, says he is writing his first feature film and plans to shoot it next year. Named best director at the Thursday (6) event, Cuningham also won the best rock/alternative video and video of the year awards for Squarespinner's Come On My Selector with his Only You promo for Portishead named best dance video. Virgin Records won the creative award at the event hosted by Radio One presenters Mark & Lard. See story, p4



PHOTOGRAPH BY JEFF WOOD

Majors buckle under pressure to adopt MP3

The record industry may be forced reluctantly to embrace the controversial MP3 technology which is widely used by pirates posting music on the Internet.

The Secure Digital Music Initiative, the IFPI-backed group of record and technology companies which is seeking to set standards for legitimate digital distribution, is understood to be preparing to support both secure and non-secure formats in a set of guidelines to be published next month which will be used to develop a future generation of portable players.

According to executives who attended last week's three-day SDMI meetings in London, although no specific technology

has been identified, the move effectively means that devices based on the first version of the SDMI specification will be able to play unsecure formats such as MP3.

"The record companies have given in to big concessions," says one SDMI technology member. "It means all legacy content can be played on these machines. I think you're going to see a big increase in MP3-related content over the internet."

One senior record industry executive, who also attended the meetings, says it appears likely the specification will support non-secure formats for an initial period until digital distribution becomes more established. "Clearly we

don't like this much as the principal uses of these unsecure formats are for piracy. However, there is a lot of pressure from all three sides - the recording, IT and consumer electronics industries," he says. Another senior record company executive adds, "The fact is these guys are going to put devices out in the marketplace whether we like it or not."

Jeremy Silver, VP of new media for EMI Recording Music North America, denies that SDMI is in danger of falling apart, however. "The three days of meetings have seen an incredible coming together of these industries. There is a real willingness by all those involved to find ways of working together."

Wright steps up as Burke quits Virgin

Virgin Megastores boss Simon Wright is taking over the newly-created role of chief operating officer at Virgin Entertainment (VE) after toy giant Hamleys poached chief executive Simon Burke last week.

Burke quit VE, which announced record annual profits at the end of last month, after 12 years on Thursday (May 6) to replace Chris Ash as CEO at the toy store.

Virgin corporate affairs director Will Whitehorn says, "We're sad

to lose Simon as he is undoubtedly the best music and entertainment retailer of his generation in the UK."

Wright, who will combine the new job with his existing role of managing director of Megastores, says the new title reflects a more commercial orientation to the job. "I am here to run the business and it sets the tone. If we need comms for a CEO we may or may not appoint one. We are going to see how it works out," he says.

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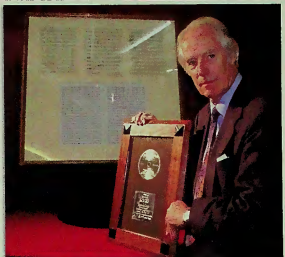
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Sir George Martin stopped by Sotbeys's sales rooms on New Bond Street last Tuesday (May 4) to drop off Lot 342 and Lot 343 in the forthcoming Fine Printed and Manuscript Music auction. The lots, Martin's hand-written instrumental score for Candle in the Wind '97 and the BPI award to certify its 33m sales (presented to Martin, Elton John and Bernie Taupin), are expected to raise around £60,000 for Nordoff-Robbins. The Brit Trust and the Soundscape Centre at the RNIB's Redhill College when they go on sale on May 21. Sir George says, "Both pieces are unique. The real significance of them is what they represent. The person who buys them will have something very precious and I am delighted the three charities will benefit from their sale. Personally I would like to see them stay in the UK."



BPI invites Chinese for cultural exchange

Fresh back from his fact-finding mission to China, BPI chairman Rod Dickens is inviting the country's deputy minister for culture to Britain.

Dickens extended the offer to Li Yuan Chao after his trip to Shanghai and Beijing as part of a music, TV and film delegation headed by culture secretary Chris Smith.

Dickens says his meetings with government officials were very constructive in terms of tackling issues such as piracy. He hopes the Chinese minister will be able to learn from the UK experience if he visits here. "We can show how we took American music in the Sixties and turned it around to become a powerful world force," he says.

newsfile

IMF CONSIDERS WEBSITE ACTION

The IMF is taking legal advice after meeting last Thursday (May 6) to discuss the implications of Sony's move to take ownership and control of its artists' websites. IMF council member and member of the new technologies subcommittee Nick Moore says, "We are looking into it further because there are a few greater implications than labels wanting bands' websites."

VIRGIN BEIGS PRESS & PROMOTIONS

Virgin Records is looking to fill a newly-created position of media director as part of a revamp of its press and promotions departments. The new job, which is advertised in today's (Monday) *Guardian*, will oversee internal and external press and promotions functions as well as new media. As part of the changes, director of press Robert Sandall is to become director of communications.

DISTRONICS BUYS ITALIAN FIRM

Distronics, the UK's largest independent CD manufacturer, has purchased Italian CD, tape and vinyl maker PhonoComp to take the company's worldwide CD capacity to more than 300m units a year. PhonoComp's facility located at Tribiano, just outside Milan, has been renamed DistronicsPhenoComp.

STRONG MUSIC BOOSTS SEAGRAM

Seagram's music division was one of the Canadian entertainment and drink group's better performers in the first three months of 1999, reporting revenues of \$1.26bn. This represented a 4% increase from the \$1.2bn recorded for the same pro forma quarter in 1998 - adjusted for Seagram's purchase of PolyGram. Overall Seagram reported an EBITDA (interest, taxes, depreciation and amortisation) loss of \$163m on revenues of \$3.22bn.

VIRGIN UNAFFECTED BY FIRE

The Virgin group says the company's business will not be affected by the fire which swept through Richard Branson's private offices in west London last bank holiday weekend, causing an estimated £1m of damage. Despite early fears that vital records had been destroyed in the fire, a Virgin spokesman says all company documents stored there were safe inside fireproof cabinets.

CONFERENCE EXAMINES DVD MUSIC

The music business will get one of its first chances to examine the audio applications of DVD at close quarters at an event on May 24-25 at The Conference Forum in London. DVD Produced Europe 99, staged by Music Week's sister division Miller Freeman Entertainment Technology (MFET) and the International Recording Media Association, will address DVD's applications within the music industry.

Labels link up with NatWest for digital distribution trials

by Tracey Snell

Some of the world's leading record companies are preparing to take part in what is potentially the biggest trial yet of a digital music distribution system.

The project involves the trial of a system which has been developed by NatWest in collaboration with InterTrust Technologies, one of the leading suppliers of rights management solutions which last week struck a landmark pact with Universal and whose technology partners include Diamond Multimedia, developer of the Rio MP3 player.

Up to five US and European record companies - understood to be preparing to take part in the trials, which will begin in the US in August and according to NatWest will involve tens of thousands of consumers.

The new system is called Maxgex



Farrow: Internet forcing action

(Multimedia Global Exchange), and trial partners will be announced on June 3. Its commercial launch will follow in October.

The initiative comes as Universal is reportedly assembling partners, including AT&T, BMG and Matsushita Electric Industrial, for a project to collaborate on the development of a digital delivery plat-



Armat: linking with Universal

form codenamed Nigel. It is not clear if the NatWest trial is linked, though both tests are due to begin later this year and both use the InterTrust technology. Universal was unavailable for comment.

Record companies are desperately trying to find ways of distributing music online in a way that protects their copyrights. A system

from IBM, known as Madison, was the first to win broad major record company support and is also shortly to begin trials - though on a smaller scale than the NatWest project, initially involving 1,000 cable subscribers in San Diego.

Andrew Farrow, head of commercial development in the electronic commerce division of NatWest Card Services, says, "The music industry has been forced to look at the changes that are going to be imposed on it by the growth in online distribution. The threat too is forcing them to look."

Doug Armat, senior VP of strategic systems at InterTrust, which is currently in negotiations with international rights societies, refuses to comment on the individual record company projects. "Universal is the first major to have announced a relationship with us. But we remain a completely neutral company."

Sony Classical scores Star Wars chart coup

Sony Classical's phenomenal run of success in the pop chart was set to continue yesterday (Sunday), with the soundtrack to the new Star Wars film on course to enter the Top 10.

A high chart debut to John Williams' score to The Phantom Menace comes on the back of a series of other big hits the Sony company has pulled off over the Home's Titanic soundtrack topping the album chart and Charlotte Church's Voice Of An Angel reaching double platinum status.

Sony's classical and jazz director Chris Black says, "It helps when you have a multi-million selling album such as Titanic because that gives us leverage when negotiating for other projects."

Sony Classical has been using what Black calls "pop techniques and pop angles" to promote the Star Wars recording. This includes a radio-only single, Duel Of The Fates, which is being served on stations this week with the video already receiving support from VH1.

Music TV set to benefit from digital promotions

Music TV programme makers believe BSkyB and ONDigital's decision to give away digital set-top decoders will herald a new dawn for music TV and how record companies market acts.

Currently there are less than 1m set-top boxes, but commentators suggest last week's initiatives - BSkyB is making the £200 boxes available for free and ONDigital is offering the equipment at no cost during a month-long promotion - could double that figure by this time next year. This will automatically increase the reach of digital music channels and programmes such as UK Play, BBC Choice's Inside Tracks and the soon-to-be launched digital versions of MTV, VH1 and M2.

Paul Smith, executive producer of BBC Music Entertainment, says the initiatives will make record companies sit up and take notice. "Until now digital hasn't really been worked into the music industry's plans because there hasn't been

EMI beats Universal to publishing crown

EMI Music Publishing bounced back to the top of the market share league table in quarter one, despite facing competition from an enlarged Universal for the first time.

The company took 21.2% of the sector during the three months, 5.9 percentage points ahead of second-placed Universal which appeared in the figures for the first time instead of the separately-listed PolyGram/Island and MCA.

EMI claimed 100% of three number ones in the period - Mr Ozo's Flat Beat, Blue's Tender and Lenny Kravitz's Fly Away - and shares of 24 of the quarter's 40 biggest singles to help it lead the separate singles listing by 20.5 percentage points with 23.6%.

However, Universal ruled on albums with 26.6%.

BMG held on to third spot with 9.7%, while Zomba leapt from seventh to fourth spot with 9.4%. Meanwhile, Warner Chappell slipped from fourth to fifth place despite its 7.6% being an improvement on the previous quarter.



UK Play: receiving digital boost

The significant return in IPO, he says, Smith also believes the interactive nature of digital will be more attractive to the music industry. Stuart Murphy, channel editor at UK Play, the 50/50 venture between Flextech and BBC Worldwide, says digital is still a relatively new format and many key players in the music business have not yet got set-top boxes. "It is, therefore, difficult to get it in to people's minds. But UK Play is there to bring on new music talent for BBC1 and BBC2," he says.

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MANNERS: A HAPPY ENDING

When word spread that Richard Manners was due to be one of the UniGram merger's highest-profile casualties on this side of the Atlantic, the general response was one of shock. Leaving aside the manner in which the former PolyGram/Island publisher's exit was subsequently handled, many simply could not believe that Universal would want to lose an executive with such a track record. And nor, it transpires, could Warner/Chappell boss Les Bider.

Bider himself quotes one of the maxims of Steve Ross, the man who oversaw the merger of Time Warner in a deal that dwarves UniGram. Ross, he says, always argued that if a good person becomes available, you should make space to hire them just to have them on your side. The hiring of Manners involves far more than just making space. But the move also removes one of the smartest A&R-driven executives in the UK from the job pool. At a time when two major labels are currently leaderless due to the absence of suitable candidates and when many senior executives privately bemoan the lack of executive talent coming up through the ranks, Warner/Chappell now looks particularly well placed to face the future. A neat fit – and for once the story has a happy ending.



Big guns line up bids for London digital licence

London's biggest radio players are all preparing to put in applications tomorrow (Tuesday) for the capital's first digital licence.

Capital, Chrysalis, Emap and Ginger Media have all confirmed they will be competing for the chance to be the first multiplex operator running up to nine digital stations in the UK's busiest radio market. GWR, the country's biggest independent radio operator, has yet to publicly confirm whether it will be applying.

Although all bidders are keeping their applications firmly under wraps ahead of tomorrow's closing date, the joint Capital and Emap



Huntingford: promoted at Chrysalis consortium is expected to include digital versions of Capital FM, Capital Gold, Kiss 100, Magic and Xfm. Likewise, Chrysalis Radio's joint bid with Border is understood to feature Heart and Galaxy.

The Radio Authority is due to reveal its decision in August.

Chrysalis's bid for the first London licence follows the promotion last week of radio division chief executive Richard Huntingford to group managing director, replacing Philip McDannell who has left the company. His elevation was announced as the group revealed a 57% increase in revenues at its radio operations for the six months to February 28 this year.

Overall turnover for the group rose year-on-year for the period by 2.0% to £61.1m, while operating losses were cut by around £1m to £206,000.

Last week's Cad Awards underlined once again the depth of behind-the-scenes creative talent that exists in the UK. Whether it is videos, websites, sleeve designs or even TV ads, we have got it going on. One of the messages of the awards was that when it comes to video, the UK still leads the way. Not only are some UK artists' videos as good as any in the world, but directors such as Chris Cunningham are being recruited by US labels. The number of UK acts cracking the US might still be disappointing, but it is surely time to celebrate the international achievements of some of our most creative talents in areas that are all too often forgotten. **Ajax Scott**

TILLY

SEIZE THE E-COMMERCE NETTLE NOW

There is surely an irony in the news that of all artists it would be Chuck D from the appropriately-named Public Enemy that have dumped their record label Def Jam to do it alone via the internet. This makes the band not so much an enemy of the people, but of the record business. The stakes are high and e-commerce will change the business beyond recognition in a much shorter time than previously expected.

But has the industry moved fast enough to deal with this threat to its existence? Well, the BPI recently held a conference at which the main topic was a plan for industry standards on secure transmission of music via the internet. They also showcased Music On Demand International, a consortium based in Scotland, which is producing a European method of secure music delivery, accounting for different countries' licensing arrangements. This will give the public the options of listening to a record just once; downloading an album to hard disk for copying on to a CD-Rom or MiniDisc; mail-order delivery of CDs; or constructing personal CD compilations. Last year major record companies in the US launched their own initiative (SDMI) for online distribution with compliant systems expected to be released by the end of this year. Microsoft has also produced a rival to MP3 which it claims is faster and has built-in safeguards to deter unauthorised copying, while IBM has its own project, known as Madison.

While record companies continue to argue that, given the high upfront costs, the development, marketing and management of a band can only be fulfilled by the existing system, visionaries predict a future role just publishing for record companies. And what of retailers? E-commerce accounts for a tiny 0.2% of music sales currently, but major retailers are launching their own websites for internet sales which could see a big increase in total sales of discs. With less and less racking space available on the High Street for non-chart material, this could be one very positive aspect of e-commerce.

What is certain is that record companies and retailers alike must move fast to embrace e-commerce in a positive way if they are not to be side tracked out of existence.

Tilly Rutherford's column is a personal view

Virgin celebrates night of triumph at MW Cds

by Paul Williams
Music Week's fourth Creative And Design Awards turned into a highly memorable night for Virgin Records after it scooped six prizes, including the all-encompassing creative award.

The company, which received nominations in 17 of the 27 categories at the event at London's Hilton last Thursday (May 6), triumphed in a diverse range of categories with its tally including website and sleeve design successes.

Virgin's director of video Carol Burton-Fairbrother took the best video commissioner prize for a second successive year having commissioned more promos in 1996 than any other label, while its internet successes took in best web promotional campaign for Massive Attack's Mezzanine and best website for its teen channel C3.

The company's creative and multimedia director Barry Van Emden, who co-designed the best label website, says, "I'm completely thrilled because it rewards Virgin's belief in new media and being creative."

Meanwhile, the sleeve for the Massive Attack album Mezzanine



Winners: Virgin's Van Emden (left) and Barton-Fairbrother

won Tom Hingston Studios the best sleeve design prize as well as best special packaging for a limited edition boxed set version of the same release. Another Virgin release, Chemical Brothers' Brothers Gonna Work It Out mix album, won Blue Source's Mark Tapping the best album design (non-artist) prize.

Black Dog Films' Chris Cunningham picked up the prestigious best director award, having earlier won the best rock/alternative video prize for the second year running, winning here for Square-

pusher's Come On My Selector which also won best video of the year. Best dance video for Portishead's Only You gave him a fourth success on the night. Cunningham says his win threw the spotlight on music which has a fairly low profile. "Winning these awards makes me feel good for the record company. It's music I absolutely adore," he says.

Image Dynamic's Dawn Shaferoff was twice among the prizes, winning best editing in a video for All Seeing 'I's The Best Goes On and being named best new director. Her other work includes videos for Garbage, Lodger and Beverley Knight.

There were two prizes for Music Online's B'witched website which was named best artist website and won the dotmusic readers' choice award with more than twice the number of votes as its nearest rival.

The best TV advertisement prize went to the Pete Tong Essential Selection Summer 98 ad put together with Malarkey, while Solar Creative's work for The Misadventure Of Lauryn Hill album won best press advertisement.

Rock Around The Clock takes top single honour

Bill Haley And His Comets' Rock Around The Clock has been named the most successful chart single of all time in a countdown revealed in the forthcoming Guinness British Hit Singles.

The 1954 release beats Queen's Bohemian Rhapsody into second place in the Top 100 chart which is based on chart performance rather than sales. Frankie Goes To Hollywood's Relax (fish-eyes third and the Righteous Brothers' You've Lost That Lovin' Feelin' fourth, while Frankie Laine's rock-breaking chart topper I Believe is fifth. Cliff Richard is calculated as the most successful chart act with Elvis Presley second and Madonna third.

The chart is one of a number of new additions to the book with the 12th edition, which goes on sale on May 14, including for the first time a news and reviews section. Details of UK million sellers and US number ones are also added for the first time.

Classic FM unveils new team

Classic FM has announced extensive changes to its programming schedule and broadcasting team, eight months after the appointment of programme controller Roger Lewis.

Margaret Howard, a regular Classic presenter since the station's launch in 1992, has been dropped although she is understood to be preparing a fresh programme format to bid for a future place on the network. Natalie Whelan, a familiar voice to Radio Three and Four listeners, takes over Howard's Saturday and Sunday afternoon slots.

Meanwhile, former Radio One DJ Miles Redd has also been axed after his Saturday afternoon show failed to attract a large audience of new listeners.

The latest moves follow that of Sony award-winning presenter Alan Mince, who lost his nightly weekday show and Sunday slot in return for a one-hour weekly programme.

Elsewhere, Classic FM has introduced new shows. These include Tonight At 11, an hour-long daily slot



Lewis: extensive changes

featuring a variety of programmes including Paul Gambaccini's Classic Countdown Top 10 on Mondays, John Suchet's Music Of The Millennium on Tuesdays and Rob Cowan's Classic CD Choice on Sundays.

Lewis is confident the changes will help boost the station's market share at a time of growing competition in the commercial radio sector. According to Rajar figures for the fourth quarter of 1998, Classic FM had a weekly reach of 5.1m, a 10% rise on the previous quarter and a 5% increase on the year before.



Polydor signing Cube have secured sponsorship funding with Virgin Megastores as part of the retailer's new artist support initiative. The four-piece will use the funding to help pay for marketing activity between now and the release of their debut album, provisionally titled *Fast Food*, in September. In return, the Virgin Megastores logo will appear on Cube promotional material including tour posters and tickets. Simon Dorman, PR and events manager at Virgin, which launched the scheme last year with funding for Virgin's Unbelievable Truth, says, "It's got to be the right band. Cube are a four-piece from Leeds who are very young but have a very mature sound. They've been described as Bowie meets Pumpkins meets Radiohead." Lisa Paulin, Polydor product manager, says, "With a lot of development artists you don't have very big budgets to work with. It's fantastic that such a big company (as Virgin) are sticking their neck out and supporting the band."

Edel to test market as Carl Cox stars on UK's first DVD single

Edel is releasing the UK's first DVD single next week in a move that is destined to test demand for a new audio format.

The label has linked with Discronics to produce a DVD version of *Phuture 2000*, the first single from Carl Cox's forthcoming album of the same name.

Edel managing director Daniel Loyett says up to 1,000 copies are being manufactured and shipped to retailers for release on May 17. The new format single will retail for £4.99.

"Carl is going to be centre-piece of Radio One's millennium celebrations and with his track called *Phuture 2000* we thought it would be interesting to make the link and put something out on what could be the format of the next millennium," he says.

A conventional CD single is released today (Monday).

PROMS IN THE PARK STEPS OUT
The BBC Proms In The Park is moving further afield this year with events planned at venues in Wales and the west Midlands as well as London. The two new concerts will be held simultaneously with the London Hyde Park event on September 11 which features Dame Kiri Te Kanawa, Evelyn Glennie and Courtney Pine among others.

INCOME SPILLS AT BEATWAX
Youth marketing company Beatwax Communications, whose campaigns have included Blur, Beastie Boys, Radiohead and Belle & Sebastian, has been named the fastest-growing agency in a newly-published survey by PR Week. It reports the company's total PR income grew by 155.3% between 1997 and 1998 to £970,000 with its clients rising during the same period by 56% to 14.

BPI'S HAYCOCK GOES FREELANCE
BPI director of PR Fiona Haycock has left the trade organisation to go freelance. Haycock, who joined the BPI eight years ago as events manager, was responsible for PR and events at the group. A replacement is not being sought. The BPI's communications co-ordinator Sarah Roberts will continue to look after press and PR while Haycock's former PA Viveka Thomas takes over responsibility for international trade fairs.

NEW HQ FOR GLOBAL MUSIC
Global Music has moved location to 13 Bramley Road, London, W10 6SP following its recent acquisition by Chrysalis Group. The new telephone number is 0174-465 6203.

GOLD FOR LITC AND DR HOOK
Both TLC's *Headfall* and Dr Hook's *Love Songs* last week became gold albums. There were also gold BPI awards for the singles *Sweat It Again* by Westlife, *Just Around the Bend* by Small and *We Like To Party* by Vengaboys.

HOW TV SHOWS RATINGS COMPARE

Programme	audience (000s)	% change on 1998
Top of the Pops*	3,847	-12%
Pepsi Chart Show	616	-27.6%
TFI Friday*	2,954	-0.7%
VideoTech	225	-57.8%
The O Zone	1,697	+83.1%
CD-UK	1,342	n/a
SM-TV	1,472	n/a
Later/Jools Holland	601	n/a
Top Of The Pops 2**	1,863	-132%

*combined weekly show figures
** 1998 shown in Scotland only
Source: Mediamon TMB/Bath w/c April 19

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Kiss's Mansfield to aid Emap in radio brand development

by Tracey Snell
Emap Radio is to release its first compilation CD under the Magic banner as it looks to develop its radio brands further into new areas.

The Magic-branded CD, which will be released through Universal Music TV later this year, follows the successful launch of Emap's Kiss compilation series.

Its release comes as Emap seeks to expand Magic, Kiss and its Big City brand with the promotion of Jon Mansfield to business development director across all three of the company's radio brands.

Mansfield, formerly Kiss FM business director, masterminded the Kiss brand extensions. These began 15 years ago with the club

nights and have since begun to include Kiss holidays and the Kiss compilation CD series. Kiss Anthems '98 and Kiss in Ibiza '98 were both among the top-selling 50 compilations of last year.

Mansfield, who in his new role will report to Viking and Magic 1161 AM managing director Mel Booth and will be based at Emap's Tottenham Court Road offices in London, says brand extensions have become a key revenue stream for Kiss and now account for about £2m of its business.

"There is an opportunity to roll out and extend the activity Kiss does across the country. Longer term, we're looking to set up genre, stand-alone projects that are



Kiss: compilations extend brand

more suitable to the individual stations," he says.

Emap's Big City stations include Key 103 FM in Manchester, Metro FM in Newcastle and Viking in Humberston. Mansfield says the initial plan is to stage Kiss club nights

in regions outside London in association with the Emap station in that area.

The strategy will pull together the brand extension activity which is already under way at some other Emap stations including Radio City 96.7 in Liverpool, which has released branded compilation CDs.

"There is greater opportunity if we co-ordinate all this activity together rather than doing it disparately," says Mansfield.

Emap Radio managing director Deo Ford credits Mansfield with developing a highly successful and dynamic division at Kiss FM and says the company wanted to use his creative drive across all its radio brands.

Quite Great expands with one-stop offer

The Quite Great Company has appointed Paul Clarkson as head of TV and radio promotions as part of a strategy to expand beyond its core PR business.

Clarkson joins the company from Jo Hart PR, where he was promotions manager for six months handling acts including Faith Evans, TO, Rialto and M People.

Before that he was head of radio and TV promotions at the now defunct Shattered Promotions in Ireland.

Pete Bassett, managing director of Quite Great, whose press clients include RCA and Polydor, says the aim is to offer clients a one-stop shop for press and promotions. "By gathering expertise under one roof in the three key areas of press, radio and TV, we are able to offer an all encompassing campaign strategy for our clients."

Clarkson says, "Pete handles such a wide-range of product - from Elvis to dance and indie. He's not been pigeonholed."

MTV goes terrestrial for ad campaign

MTV Networks UK is turning to terrestrial television for the first time to advertise the forthcoming launch of six music channels on Sky Digital.

A series of seven commercials will be aired by Channel Five from today (Monday) in support of the digital music package which the broadcaster is launching on July 1. Along with digital versions of the existing MTV, VH1 and M2 channels, it will see the arrival of new channels MTV Base (covering R&B, rap and dance), MTV Extra and VH1 Classic (classic hits).

MTV Networks UK marketing and David Pullan says the move to terrestrial TV comes as part of the ongoing promotional campaign for Sky Digital. "They've been pushing movies and sports primarily, which have been the main drivers for Sky historically, but now they're looking to push other key programme strands," he says.

The commercials, which will be



Members of the public re-enact scenes from classic videos in MTV ads

followed by advertising activity on Sky's channels over the coming months, have been put together by youth communications agency Magic Hat and pay tribute to selected videos by artists including Radiohead, George Michael, The Prodigy and Britney Spears.

Members of the public re-enact scenes from a video in each television commercial, but

with the soundtrack removed.

"These ads try to give a sense of what the channels will feel like," says Pullan. "You get the picture but no sound so try to push the point of how much video adds to the experience of listening to music."

Besides the ads, which will run until the end of June, the new channels will also be promoted on MTV's website.

● **Billie's prospects** of following other UK-signed pop acts such as Five and B'Witched and breaking the US are improving as the countdown continues to the May 18 US release of her album *Honey To The Bee*. Her first single, *She Wants You*, is in the Top 20 of *Billboard's* Clubplay dance chart, while it has also made its first appearance in the *Billboard* sales chart at 63.

● **Texas match** their chart-topping airplay status in the UK with *Our Lifetime* climbing to number one on *fono's* UK hits on Europe's airwaves (see below). It has since Cher's six-week stay thanks to two runs at the top with *Strong Enough*, though she is compensated by *Believe* returning to the Top 10 at number nine.

● **BMG has been absent** from *fono's* Top 20 chart of the biggest UK-sourced hits on European radio since January. But that all changes this week with the arrival at 17 of RCA act Westlife with *Swear It Again*. Heading the corporate pack is Universal with five entries, followed by Sony (including Nude and Skint) and Warner on four, and EMI and the Indies making three appearances each.

● **Basement Jaxx** are more than set to become XL Recordings' biggest exports to the continent since *The Prodigy*. Their single *Red Alert* goes straight in at nine in the same *fono* chart.

● **The Cranberries' Bury The Hatchet** is continuing to perform far better overseas than in the UK with Germany and Switzerland following Spain with new entries at one. The same album also claims two places to two in Italy and stays at the same position in France while debuting at eight in Austria and 11 in Australia.

● **Just a handful of UK album acts** can claim to be bigger in Germany this week than one-time Marillion frontman Fish. The Scot's *Roadrunner* album *Raindogs* with Zippos is a new entry in Germany at 34.

● **Billy Bragg continues** to prosper under Merald Avenue, his collaboration with Germany this week than one-time Marillion frontman Fish. The Scot's *Roadrunner* album *Raindogs* with Zippos is a new entry in Germany at 34.

● **Right at the start of 1978** Stuart Wood was in the Bay City Rollers line-up which reached the top of *Billboard's* Hot 100 with Saturday Night. Now Scottish music of a different kind is giving Wood US success again. He is coproducer of Scottish Moods, an album of Celtic music licensed by *Streaming Music* to Virgin and currently among *Billboard's* 10 biggest world music albums.

● **Eton John** is struggling in Canada — well, relative speaking. His ever-present *Candle In The Wind 1997* week slipped to seven, its lowest yet during a 19-month chart run, while his *LeAnn Rimes* duet *Written In The Stars* has dropped out of the Top 10 after just eight weeks.

California band Lit are among a crop of overseas rock acts that RCA is attempting to break in the UK as part of managing director Harry Magee's aim of widening the pop-dominated company's music successes. The group began a two-week visit to the UK on May 31 to promote their first single *My Own Worst Enemy* which is released here on June 7 and has already been number one in the US on *Billboard's* modern rock chart. The trip will take in a live performance in London on June 9, possibly at The Garage, along with various TV and radio appearances which are still to be confirmed. The single, which will be followed by the album *A Place In The Sun* on June 21, has already been A-listed by Xfm and is also winning plays on Radio One and GLR. RCA's other rock priorities include Kent, The Flys and The Wannadies, whose first RCA album is lined up for the end of August.



Robbie's US assault goes on as TV and radio warm to him

by Paul Williams
Robbie Williams' bid to break the States appears to be gaining momentum following his first high-profile US TV appearance last week and a series of encouraging performances on several of *Billboard's* airplay charts.



The EMI artist, whose North American album *The Ego Has Landed* shipped 250,000 units ahead of its release last Tuesday (May 4), was interviewed and performed Millennium on the influential David Letterman Show, while the same track was last week climbing the Top 40, modern adult contemporary and adult Top 40 radio charts. It was also MTV's fifth most-played video.

"We're very pleased with the way it is going," says EMI international promotions and artist relations vice-

president Burt Baumgartner is instead targeting Top 40 stations. "You can't get away from the fact he's a great old-school entertainer and that's his strength and that's where he's best at," says Conroy. "The radio promotions guy at Capitol saw him as more Top 40-oriented and that's where he's directed him to."

Williams' profile in alternative circles is being built up by his US PR Shelby Meade, whose company Nasty Little Man Public Relations handles live festival act, the Beastie Boys. His press so far has included the cover of hip downtown New York monthly magazine *Paper* under the headline "Can Britain's number one bad boy conquer America?" — a question no doubt being pondered by EMI and many others in the UK music industry.

Promotion for the singer has also spread to the internet with his concert last Tuesday at New York's Bowery Ballroom being broadcast over the web, while an appearance on TV's Saturday Night Live is being lined up for his US return in September or October. Between attempting to break the States, he will also be putting in work to try to raise his European profile with festival dates throughout May, June and July and a rescheduled tour in September.

Publicly at least, EMI is not making any predictions about where Williams' album will debut on the *Billboard* 200 chart. But it can take some assurance from the fact that across the border in Canada it instantly became a Top 20 hit on release and has so far racked up 60,000 sales.

UK TOP 20 AIRPLAY TITS IN EUROPE

UK	Title	Artist	UK company
1	2	Texas	Mercury
2	1	Strong Enough	WEA
3	5	As	George Michael & Mary J Blige
4	5	Cannned Heat	Jive/Sony
5	4	Strong	Robbie Williams
6	7	Look At Me	Gel Halliwell
7	8	Cloud #9	Bryan Adams
8	6	You Don't Know Me	Armand Van Helden
9	8	Red Alert	Basement Jaxx
10	13	Believe	Cher
11	2	When You're Gone	Byron Adams & Mel C
12	12	Electricity	Suede
13	14	Turn Around	Phats & Small
14	10	Tender	Blur
15	15	Right Here, Right Now	Fatboy Slim
16	20	Can't Get Enough	Ladies & Gentlemen
17	21	Sweat It Again	Westlife
18	24	Dead From The Waist Down	Catalonia
19	13	Hudson	The Pretenders
20	25	El Paraiso Rico	Deetah

Over the top of the best-grossing 10 biggest stars on their UK hit 100 period of 100 weeks (© Music Control, Inc. to subscribe to News, call Alan Jones on 01753 920 0245)

TOP UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Title/Artist	Label	chart position
AUSTRALIA	single Until The Time... Five	BAG	9 9
album One Night Only: Bee Gees	Polydor	1 1	
single Goodbye Sophie Girls	Virgin	2 2	
CANADA	album Believe	WEA	7 8
album Strong Enough	WEA	4 5	
FRANCE	album Believe	WEA	5 13
album Strong Enough	WEA	21 18	
album Believe	WEA	6 7	
ITALY	single Believe	WEA	14 17
album Pop! Organico... Skunk Anansie	VEG	6 5	
album Strong Enough	WEA	14 11	
album Ladies & Gentlemen: George Michael	Epico	7 7	
SPAIN	single In Our Lifetime	Mercury	7 7
album Believe	WEA	10 7	
album Believe	WEA	6 5	
US	album Believe	WEA	5 4

AMERICAN CHARTWATCH

by ALAN JONES

His pop's domination of the *Billboard* adult chart continues apace, with new production trio the Ruff Ryders' debut album, *Ryders Or Die Volume 1*, debuting at number one with sales of more than 283,000. TLC's *FanMail* and Nas's *I Am* complete an all urban top three. The Ruff Ryders' album, which includes guest spots from Jay-Z, Jermaine Dupri and DMX, is the 106th album to debut at number one on the *Billboard* chart — the first six top 100 albums, while the last 200 have taken a shade less than eight years, the amount of time that the chart has been based on point-of-sale scanning by SoundScan rather than the previous less scientific method.

The British Isles' highest placed representative on the chart is Bury The Hatchet by The Cranberries (pictured). It debuts at number 13 with 60,000 sales — both disappointing statistics compared with the 180,000 sales which fuelled the number four debut of their last album, *To The Faithful Departed*, in 1996. B'Witched slip 13-16, while Eve, are down 38-33. Both groups have cause for celebration, however — their albums, both anonymously titled, were simultaneously certified platinum for sales of more than 100,000 last week.

Meanwhile, Phil Collins's 1995 release *No Jacket Required* earned him his first diamond record — a new award introduced by the RIAA to recognise the small elite who have topped the 100,000 mark. Another UK artist, Sade, topped the 4th week with the 1994 compilation *Best Of Sade*.

While Ricky Martin beds in at the top of the singles chart with *Livin' On A Prayer*, Fatboy Slim's *Praise You* continues its steady progress, moving 41-37. His album *You've Come A Long Way Baby* falters a little for the second week in a row since peaking at number 34, however, falls slips 39-46.

Despite high expectations, Blur's 13 album vanishes from the chart after shock on the singles chart, where Madonna's *Ray of Light* Matters dis-appears after just two weeks and a peak position of 53. It's the Singles chart of his 42 US hits to date, partly due to lack of synchronicity — it was getting the all-important airplay some weeks before it was released. Even so, it's surprising that the value-for-money package — the CD single has nine mixes, nearly 60 minutes of music and a typical price of \$4.99 — can't make a big splash on sales alone.

If you're not getting your share ask yourself why

Next month lots of our members will be getting their share of the UK's first payout for recordings broadcast or played in public.

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newsfile

BETA BAND ID DELAYED AFTER SAMPLE ROW
Regal Recordings have been forced to put back The Beta Band's debut album by a week to June 21. The band were once to re-record one track, The Hard One, after writer Jim Steinman refused the permission to sample Bonnie Tyler's Total Eclipse Of The Heart.

DEF LEPPARD SPEED UP ALBUM WITH HILL
Def Leppard's latest album, Euphoria, features the year's most unlikely guest spot - a guitar solo from Formula One driver Damon Hill. Hill, a neighbour of the band in Dublin, plays on the lead track Demolition Man. The album is preceded by a single Promises on June 7 from their own Bluegenie Riffola label through Mercury.

PRODIGY'S HOWLETT HIDES AWAY TO WRITE
Following the release of his mix album, The Ditcherman Sessions, the Prodigy's Liam Howlett is reportedly working on new material at his home studio in Essex. No release date has been set for an album, with the songwriter refusing to acknowledge inquiries. "Last time he was writing, he was constantly hassled so he's strictly incommunicado," says a source at his label XL.

CRICKET GETS ITS OWN WORLD CUP ANTHEM
The Cricket World Cup has spawned its own unofficial anthem, due for release on May 24. Come On England by England's Barry Army appears through Wildstar Records. The accompanying video features Faye from Steps, Ian Botham, Chris Tarrant and Dickie Bird.

BLUR SINGLES SINGLE TO COFFEE & TV
Blur's new single, scheduled for June 22, has been switched from Trimm Trabb to the more commercial-sounding Coffee & TV. Though declared platinum, the band's album 13, has slipped outside the Top 20 after eight weeks on release.

NEW TRAWL FOR UNSIGNED BLACK MUSIC
Following its successful launch last year, Black Music Unsigned, the showcase for unsigned black acts, is now accepting demos for its The City '99, which will be held on September 15-22. Artists should send tapes and CDs accompanied by full details to Rudi Kidd, Gray & Co, Ducie House, Ducie Street, Manchester M1 2JW.

DOMINO SNAPS UP LIVERPOOL'S CLINIC
Domino, home of US acts Pavement and Sebadoh, has announced the signing of Liverpool-based quartet Clinic. The band release their first single, The Second Line, on June 1 while a compilation of their early material will be made available internationally.

BARCELONA'S FENIX TO HOLD UK SHOWCASE
Sónar, the festival of advanced music and multimedia art, holds its sixth festival in Barcelona from June 17-19. This year sees a new showcase stage for labels Sónarlab, which features DJ appearances and live showcases from UK acts including Orbital, Scratch Perverts and Grooverider.

HW PLATINUM

Groove Armada - Vertigo (Pepper)
House duo's strange but highly effective mix of grooves and live showcases from UK acts including Orbital, Scratch Perverts and Grooverider.

horns (album May 24): Celeda - This Is It
(Atlantic) Danny Tenaglia's vocalist further proves her abilities (album June 28); Jordan Knight - sampler (Interscope) Surprisingly broad-ranging and clever R&B-based tracks (sampler, tbc); Shanks & Bigfoot - Sweet Chocolate (Vivco) (Jive/Pepper) Looks like the dirt for Corporation Street (single, May 17); Sneaker Pimps - Low Five (Clean Up) The new male vocals work in (single, tbc); Lit - My Own Worst Enemy (RCA) US rock smash - the next Offspring? (single, tbc)

Warner tight-lipped as Mickey D leaves



Mickey D (l) with Glamma Kid: the former Warner A&R is much in demand

by Mike Pattenden
Mickey D, the man widely regarded as one of the leading black music A&R executives in the UK, is in negotiations to quit Warner Music.

Mickey D - real name Davis - handed in his resignation at the end of last month after a series of drawn-out discussions over his position that are understood to have lasted some months.

A Warner source confirms that Davis, whose signings to WEA include Shola Ama, Mark Morrison and Cleopatra, did not appear at Warner's Kensington office last week.

Nether Warner UK chairman Nick Phillips nor Davis were available for comment as MW went to press.

Last year Davis unveiled his own imprint through WEA called Future Flex, which recently enjoyed Top 20 singles success with its first signing Glamma Kid.

A source close to Davis says, "Black music is all over the charts at the moment, and Mickey is one of the few people who has consistently been able to break new UK black artists, rather than just releasing stuff from America. It is no wonder he is in demand."

Glamma Kid manager Chris Nathaniel says, "I've heard rumours that I was meant to be taking over from Mickey D, but I have had no official contact from Warner. The net effect is that we don't really know where we're going on this project."

Davis started his music career as a club DJ before working at leading dance music retail outlet, Black Market Records, in London's Soho.

His first label job was at EMI, to which he was recruited by then head of A&R Clive Black in 1993. When Black moved to Warner a year later Davis moved with him, subsequently building his own reputation there.

"He's in demand because not only does Mickey have good taste, but he's learned the craft of making good records very quickly. That puts him head and shoulders over the other people out there," says Black.

Morrison has sold 1m albums worldwide and had a number two hit single on the Billboard Hot 100 with Return Of The Mack in the US. Shola Ama is currently in the process of recording the follow-up to her 1997 debut album, Much Love, which has sold 1m copies worldwide.



"IN THEIR OWN WORDS..."

ACT: Melanie G
LABEL: Virgin
SINGLE: Word Up
RELEASED: late June

Spice Girl Melanie G, *Scary Spice* to you, talks to Mike Pattenden about her forthcoming single, a cover of Cameo's *Word Up*, and plans for a solo album.

"I loved the original version of *Word Up* when it first came out and I've wanted to cover it ever since. It had to be done properly, though, and Timbaland was the perfect choice. It's very respectful but it has his own flavour on it. I think I typed him out a bit. There's some wicked beats on there and I love the way it has come out.

"The producers of the Austin Powers sequel approached us as soon as they heard the song, so it is on the soundtrack now. I'll



Mel G: solo work fits in with Spice Girls plans

have had two singles under my belt after this, and I'm working towards my own album now. "I've already written three new songs for it. One's a sort of acoustic *Disco* re-write number, and next week I go out to Minneapolis to work with Jam & Lewis and Teddy Riley. I met up with them on the Spice Girls US tour to prepare the ground. I explained I didn't want the album to be too classic R&B or too

Nelson: label's TV experience will be used

TV push for Nelson's solo Universal outing

Former Tin Tin Out singer Shelley Nelson has become the latest artist to sign up to a solo deal with Universal Music TV.

The move comes in the wake of the label's success with LadySmith Black Mambazo and Michael Ball, alongside its regular compilation output. "Our record with those projects has given us the opportunity to branch out into other areas and Shelley is the first example of that," says project manager Sandra Skiba.

Nelson's first release will be a single, Fall From Grace on June 28, with an album following in the autumn that will be heavily promoted on TV.

"TV was an important part of the deal, but that's way down the line," says Nelson's manager Mike Hranó. "Universal made it clear they had a vision for her as an artist. I'm anxious this isn't seen to be overplayed."

Fall From Grace is a cover of a song by Canadian Amanda Marshall, but Nelson is currently co-writing her own material with Mike Patto, who is producing the album, and session guitarist Phil Palmer.

"We have plenty of original material to work with," says Hranó. "I thought this song provided the best representation of where she's coming from. This is a mainstream project and we want to reach as wide an audience as possible."

Universal Music TV's move comes in the wake of its licensing deal for a new album from Lady's Secret Black Mambazo, whose The Star & The Wise Man best of has sold 800,000 copies to date.

Label interest is mounting in the latest twist on the boy band phenomenon - a musical called *Boyzband*. The show, which has just finished a low-key run in Derby and debuts in London's West End this June, follows a young male five-piece on the road to stardom. The show features contributions from a creative team that includes producers/writers Steve Levine, Nicky Graham and Aron Friedmann, whose credits number Honey, 911 and Peter Andre. The musical was the brainchild of theatre producers Adam Empson and Adam Spielgel, who was behind the success of Fame and Amadeus in the UK. The duo brought in Tina Matthews of Small World management to coordinate the music. "I had to sell the idea a little, but it didn't take much for writers and producers to see its potential," says Matthews. The band, Freedom, made up of actors and dancers, is already attracting record label interest. The producers are currently in talks with several labels about a soundtrack album and are also exploring the possibility of a single to promote the show. Meanwhile, Freedom themselves could even sign a deal, despite being contracted to the show for the entirety of its run.

smooth, because that's not me. I want it to be more underground than commercial. I'm not sure how it's going to turn out, but it will have a bit of edge to it.

"It is going to have to wait for Mel C's album and some new Spice Girls material which we've scheduled to work on in August. I enjoy the challenge of working alone. It frees me creatively but that doesn't mean I don't want to work with the Spice Girls' many. None of us will ever leave - we need each other, we love each other. However, it is just nice to have some space.

"There's no competition there - Mel C's a rock chick, you know, and this is me. We all have our own sides, same as Geri. I saw her documentary and I thought it was all right. I thought, 'good on her.' It was good she expressed herself, she showed a different side to her. It's not true that we wanted her to leave, though, it was her own decision. There's a mutual respect between all of us."



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15 MAY 1999

CHART COMMENTARY

by ALAN JONES



For the first time ever, all of the top three slots on the singles chart are filled by boy bands. **91.1's** cover of the 1968 William Bell and Judy Clay hit Private Number debuts at number three, while Westlife's **Swear It Again** declines 1-2, surrendering top spot to the **Backstreet Boys' I Want It That Way**. The current front-runners among boy bands, Boyzone, are favourites to debut at number one next week in their intriguing battle with former Spice Girl **Ger Halliwell**.

There are 36 new entries to the Top 40 and 22 to the Top 75 this week, figures which once would have seemed commonplace but which are now fairly rare. The last time there were more new entries to the Top 40 was over a year ago, on May 2, 1998, and the last time there were more Top 75 newcomers was on October 17 last year. While it's a busy week for new entries, however, it's a very quiet year. Thus far in 1999, we've had 320 new entries to the singles chart, compared to 386 in 1998,

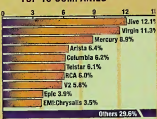
After three number threes and two number twos, the Backstreet Boys finally land their first UK chart-topper this week, courtesy of the Max Martin/Andreas Carlsson song **I Want It That Way**. The first single from the BSBs's new album Millennium, it's the second number one hit written by Martin, who penned Britney Spears' **Baby One More Time**. His other credits include a couple of number twos, namely **Five's Until We**

Time Is Through and a previous **Backstreet Boys** hit, **Quit Playing Games (With My Heart)**.

I Want It That Way sold 93,000 copies last week, and is the Backstreet Boys' ninth hit single, their eighth **Top 10 hit in a row**, their sixth **top five hit in a row**, and their fourth **top three hit in a row**. Their last single was **All I Have To Give**, which reached number two in February of last year.

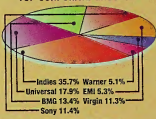
MARKET REPORT

TOP 10 COMPANIES



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

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: +5.8%
YEAR TO DATE VERSUS LAST YEAR: +1.6%

407 in 1997 and a record 427 in 1996. The last time there were fewer new entries at this stage of the year was in 1990, with just

PERCENTAGE OF UK ACTS IN THE CHART

UK: 96.0% US: 28.7% Other: 17.3%

303 debuts. The average single spends 4.22 weeks in the chart at present, compared to just 3.16 weeks in 1996.

The Stereophonics register their third straight top five hit with **Pick A Part That's New**, which debuts at number four with sales of 56,000. They reached number three with **The Bartender And The Thief** last November, and number four with **Just Looking** in March. All three singles are from their current album **Performance And Cocktails**, which has sold more than 315,000 copies since it was released nine weeks ago, enough to make it the biggest selling 1999 artist album release, though six 1998 releases have sold more copies this year.

Terraviva had the biggest hit of their career with their last single **Tepalc**, which was prevented from reaching number one only by **The Offspring's Pretty Fly (For A White Guy)**. But they have a swift and stunning fall from grace with **Ill Wishes**, which sold fewer than 5,000 copies last week, and debuts at a lowly number 42. Lack of radio support has been a major problem for **Ill Wishes**.

INDEPENDENT SINGLES

This Last	Title	Artist	Label (distributor)
1	I WANT IT THAT WAY	Backstreet Boys	Jive 062398 (P)
2	PICK A PART THAT'S NEW	Stereophonics	V2 VWR 500678 (3M/VP)
3	RED ALERT	Basement Jaxx	XL Recordings XLS 100202 (V)
4	RIGHT HERE RIGHT NOW	Britney Spears	Sirca SHRT 4803 (3M/VP)
5	BABY ONE MORE TIME	Jahmya Shikar	Low Sense SENSECO 24 (N)
6	PEARL RIVER	Mishka	Creation CRESCD 311 (3M/VP)
7	GIVE YOU ALL THE LOVE	Phoenix One	Merca Recordings MECC 1005 (P)
8	GET ON IT	Mr Olo	F Communications/PIAS Recordings F 104CDUK (V)
9	FLAT BEAT	Tit	Hoop Choons HODU 79CDX (V)
10	INVISIBLE	Groove Armada	Pepper 056050 (P)
11	IF EVERYBODY LOOKED THE SAME	Suede	Nude NUD 4021 (3M/VP)
12	ELECTRICITY	Columbo feat. One	V2 VWR 500693 (3M/VP)
13	ROCKABLY BOB	Sups	Jive 051912 (P)
14	BETTER BEHAVED FORGOTTEN	Moby	Mute LCDMUTE 221 (N)
15	RUN ON	E-Z Rollers	Moving Shadow SHADOW 1300 (SR)
16	WALK THIS LAND	Sleps	Jive 051914 (P)
17	HEARTBEAT/TRAGEDY	Llama Farmers	Beggars Banquet BBQ 335 (CD)
18	GET THE KEYS AND GO	DJ Taucher	Positive 12AD 037 (N)
19	CHILD OF THE UNIVERSE	2 Pac	Jive 052633 (P)
20	CHANGES		

All charts © CML

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

PEPSI Chart

This Last	Title	Artist	Label
1	I WANT IT THAT WAY	Backstreet Boys	Jive
2	SWEAR IT AGAIN	Westlife	JCA
3	PRIVATE NUMBER 011	Backstreet Boys	Virgin
4	PICK A PART THAT'S NEW	Stereophonics	V2
5	NO SCRIBS TIL		Labels
6	CLOUD 9	Byron Adams	Labels
7	WHY DON'T YOU GET A JOB?	The Offspring	Columbia
8	TURN AROUND	Miss & Small	Mulberry
9	NIGHT HERE, RIGHT NOW	Foxy Sins	Slush
10	RED ALERT	Basement Jaxx	XL
11	IN OUR LIFETIME	Teena	Mercury
12	YOU GET WHAT YOU GIVE	New Radicals	MCA
13	BABY ONE MORE TIME	Britney Spears	Jive
14	PERFECT MOMENT	Shayne & Chastice	Innocent
15	DAY LIFE THAT FEELS		Whisper
16	STRONG ROBBO WILLIAMS		Capitol
17	LOVE OF A LIFETIME	Arrested	Mercury
18	CANNED HEAT	Arrested	Five 51
19	AS GOOD AS NOTHING	A Ship	EQE
20	BEAT MAMA	Cost	Polydor

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BASEMENT JAXX REMIXES

The Album 10.05.99



15 MAY 1999

CHART COMMENTARY

by ALAN JONES



The Corrs continue to have two albums in the Top 10, with Talk On Corners and Forgiveness, Not Forgotten both in gentle decline, slipping 5-6 and 6-9 respectively. Talk On Corners is far and away the biggest selling album of the year, while Forgiveness, Not Forgotten is the year's fourth biggest seller. Their combined 1999 sales will top a million tomorrow (Tuesday), putting them exactly 50% ahead of runner-up Robbie Williams (667,000 sales in the year to date). Fatboy Slim is a distant third with sales of 469,000, but emulates The Corrs and Robbie by having two albums in the Top 75 this week, taking third place with You've Come A Long Way baby and returning to the chart on number 73 with his Better Living Through Chemistry set, which made only a brief appearance in the chart when first released in 1996, when it peaked at number 69.

Aside from the Suede album, (see above), there are just two new entries to the album



Figures show % of sales by % of total sales, and represent figures shown by % of total sales of the Top 100 titles.

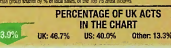
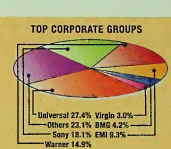


chart this week, with R&B star Eric Benet gaining a toehold at number 67 with a Day In The Life, while John Williams' score for the

Suede register the third number one album of their career with Head Music taking the crown, though it sold a rather lacklustre 32,884 copies in the week, just 499 more than Abba's eight year old Gold - Greatest Hits, which takes second place. Suede previously topped the chart with their self-titled 1993 debut and returned to the summit in 1996 with Coming Up. Their last album, the odds and sods

ALBUM FACTFILE

compilation Sci-Fi Lullabies, reached number nine in 1997. Head Music has the lowest first week sale of any of Suede's three number one albums, and contains the introductory single Electricity, which reached number five three weeks ago. Coming Up also topped the chart by the skin of its teeth, taking the crown from Alanis Morissette's Jagged Little Pill by a margin of less than 5%.



new Star Wars movie The Phantom Menace makes a highly credible debut at number eight, despite the fact that the film itself has

yet to be released either here or in the states. That's already a major improvement on the number 21 peak of the original 1978 Star Wars soundtrack, and suggests that the album - issued by Sony Classical - will be the highest ranking "classical crossover" album since James Horner's Titanic soundtrack last year.

American-born and 67 years old, Williams' new album is, rather confusingly, on the same label and released on the same day as his Aussie namesake (58 year old, guitarist formerly of Sly, lives in the UK) released his new album. The difference between the two could hardly be greater - the latter artist's performance of Giuliani's guitar concerto debuts at 1733.

While TLC's No Scrubs single slips a couple of notches from its number three peak, their album FanMail continues to blossom. It holds at number seven, but its sales jump by 6.5% to reach a new peak, with nearly 14,000 copies sold last week.

COMPILATIONS

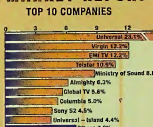
With its own sales suffering a small second week decline, Kiss Clublife can't quite bridge the gap between itself and Now That's What I Call Music! 42, leaving the latter title to claim pole position on the compilation chart for the third straight week, even though its week-on-week sales tumble by 24% to a new low of 33,329. That's still enough to make it not just the number one compilation but also the number one album overall in the UK last week, though it sold only 445 copies more than Suede's Head Music. It's certain to be surpassed in the combined chart next week by the new Texas album, but it could hang on for a further week atop the compilation chart, though it's pretty sure to fall to Telstar's Euphoria II the following week.

In the meantime, the highest new entry on the compilation chart this week is the Virgin/EMI compilation Transcformer, which sold nearly 12,000 copies last week, to take third place. As its title suggests, it brings together all the current trance favourites, including tracks by Tilt (Invisible), DJ Sakin & Friends (Nomanland), Paul Van Dyk (Forbidden Fruit) and Vercoscha (Canta Olanche). With no mix credits, the double album, which runs over two and a half hours, makes a conspicuously bigger splash than the only other newcomer to the Top 10, the Ministry Of Sound's Galaxy Weekend, despite the fact the latter album, comprising mainstream house and disco cuts, includes mixes from star names Boy George and Arlinder Whitehead.

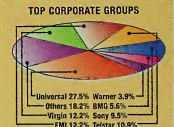
INDEPENDENT ALBUMS

This	Title	Artist	Label (previous)
1	HEAD MUSIC	Suede	Nude NUDE 14CD (DM/PI)
2	PERFORMANCE AND COCKTAILS	Strophophonics	V2 VVR 100642 (DM/PI)
3	YOU'VE COME A LONG WAY, BABY	Fatboy Slim	Skin BRASSIC 11CD (DM/PI)
4	STEP ONE	Stapa	Jive J50112 (PI)
5	WORD GETS AROUND	Strophophonics	V2 VVR 100043 (DM/PI)
6	MALE VARIATIONS	Tom Waits	Epitaph EP042 (PI)
7	BABY ONE MORE TIME	Britney Spears	Jive JS2212 (PI)
8	(WHAT'S THE STORY) MORNING GLORY?	Oasis	Creation CRECD 189 (DM/VI)
9	DEFINITELY MAYBE	Oasis	Creation CRECD 189 (DM/VI)
10	DESERTER'S SONG	Mercury Rev	V2 VVR 100732 (DM/PI)
11	GREATEST HITS	2Pac	Jive JS2292 (PI)
12	BETTER LIVING THROUGH CHEMISTRY	Fatboy Slim	Skin BRASSIC 2CD (DM/VI)
13	BIG CALM	Morcheeba	Intochina ZEN 017CDX (PI)
14	BEAUCOUP FISH	Garbage	Machroom MUSH 2002 (DM/PI)
15	CAR BOOT SOUL	Underworld	JBO JBO 114242 (DM/PI)
16	GARBAGE	Nightmares On Wax	Warp WAAPCD 61 (VI)
17	EVERYTHING PICTURE	Garbage	Machroom D 31450 (DM/VI)
18	TAKE YOUR SHES OFF	Robert Cray	Nude NUDE 12CDX (DM/VI)
19	THE STONE ROSES	Robert Cray	RykoRKO CD 10479 (VI)
20		The Stone Roses	Silverstone ORZCD 502 (PI)

MARKET REPORT



Figures show % of sales by % of total sales, and represent figures shown by % of total sales of the Top 100 titles.



THE YEAR SO FAR... TOP 20 COMPILATIONS

This	Title	Artist	Label (previous)
1	NOW THAT'S WHAT I CALL MUSIC! 42	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
2	EUPHORIA	VARIOUS ARTISTS	TELSTAR TV
3	LOVE SONGS	VARIOUS ARTISTS	WARNER/ESPUN/TV
4	NEW HITS 89	VARIOUS ARTISTS	WARNEG/GLOBAL/SONY
5	THE BEST CLUB ANTHEMS 89...EVER!	VARIOUS ARTISTS	VIRGIN/EMI
6	NOW THAT'S WHAT I CALL MUSIC! 41	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
7	KISS HOUSE NATION	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
8	CLUBBER'S GUIDE TO...NINETY NINE	VARIOUS ARTISTS	MINISTRY OF SOUND
9	DANCE NATION SIX - TALK PAUZE BLOCK	VARIOUS ARTISTS	MINISTRY OF SOUND
10	HITS 89	VARIOUS ARTISTS	WARNEG/GLOBAL/SONY
11	KISS SMOOTH GROOVES 89	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
12	ROCK, STOCK & TWO SMOKING BARRELS	ORIGINAL SOUNDTRACK	BLAND
13	THE BEST SIXTIES LOVE ALBUM...EVER!	VARIOUS ARTISTS	BLAND
14	MUSIC OF THE NIGHT	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
15	THE 1999 BEST AWARDS	VARIOUS ARTISTS	COLUMBIA
16	THE VERY BEST OF THE LOVE ALBUM	VARIOUS ARTISTS	VIRGIN/EMI
17	QUEER AS FOLK	VARIOUS ARTISTS	COLUMBIA
18	CHER A-D - THE SOUTH PARK ALBUM	VARIOUS ARTISTS	ALMIDITY
19	ESSENTIAL SOUNDTRACKS	VARIOUS ARTISTS	TELSTAR TV
20	WORMAN	VARIOUS ARTISTS	SONY TV/UNIVERSAL

© UK: Last figures represent the chart placing from the last published Year To Top compilation chart.

15
may
1999

THE OFFICIAL CHARTS

music week
AS USED BY



singles



- 1 I WANT IT THAT WAY**
Backstreet Boys *Live*
- 2 SWEAR IT AGAIN** Westlife *RCA*
- 3 PRIVATE NUMBER 911** *Virgin*
- 4 PICK A PART THAT'S NEW** Stereophonics *VZ*
- 5 NO SCRUBS TLC** *LaFace/Arista*
- 6 CLOUD NUMBER 9** Bryan Adams *A&M/Mercury*
- 7 WHY DON'T YOU GET A JOB?** The Offspring *Columbia*
- 8 TURN AROUND** Phats & Small *Multiply*
- 9 RIGHT HERE RIGHT NOW** Fatboy Slim *Skint*
- 10 RED ALERT** Basement Jaxx *XL Recordings*

- 11 DAYZ LIKE THAT** Fierce *Wildstar*
- 12 BIG LOVE** Pete Heller *Essential Recordings*
- 13 PERFECT MOMENT** Marlene McCutcheon *Innocent*
- 14 SHOWER YOUR LOVE** Killa Shaker *Columbia*
- 15 IN OUR LIFETIME** Texas *Mercury*
- 16 FEELING FOR YOU** Cassius *Virgin*
- 17 YOU GET WHAT YOU GIVE** New Radicals *MCA*
- 18 SWITCH DOCTOR** Cartoons *Play/EMI*
- 19 BABY ONE MORE TIME** Britney Spears *live*

15
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albums



- 1 HEAD MUSIC**
Suede *Mute*
- 2 GOLD - GREATEST HITS** Abba *Polydor*
- 3 YOU'VE COME A LONG WAY** BABY FAYBOY SLIM *Skint*
- 4 PERFORMANCE AND COCKTAILS** Stereophonics *VZ*
- 5 EQUALLY CURSED AND BLESSED** Catatonia *Bianco Y Negro*
- 6 TALK ON CORNERS** The Corrs *Atlantic*
- 7 FANMAIL** TLC *LaFace/Arista*
- 8 STAR WARS - THE PHANTOM MENACE (OST)** John Williams *Sony Classical*
- 9 FORGIVEN, NOT FORGOTTEN** The Corrs *Atlantic*
- 10 I'VE BEEN EXPECTING YOU** Robbie Williams *Chrysalis*

- 11 GRAN TURISMO** The Cardigans *Stockholm/Polydor*
- 12 STEP ONE** Steps *live/EBU*
- 13 AMERICANA** The Offspring *Columbia*
- 14 LADIES & GENTLEMEN - THE BEST OF** George Michael *Epic*
- 15 MAYBE YOU'VE BEEN BRAINWASHED TOO** New Radicals *MCA*
- 16 THE MIS EDUCATION OF LAURYN HILL** Lauryn Hill *Columbia*
- 17 RIDES REEF** *Sony SZ*
- 18 LIFE THRU A LENS** Robbie Williams *Chrysalis*
- 19 BABY ONE MORE TIME** Britney Spears *live*

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Fax: 01 806 6064

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Blandhardstown Industrial Estate Snugborough road
BLANCHARDSTOWN DUBLIN 15

ronan@mpo.ie



Universal: believes its ability to reach customers' distributors without going through London saves time and money

DOCdata: London base gives it a foothold in the singles market

LOCATION, LOCATION, LOCATION: WHERE TO FIND THE UK'S TOP MANUFACTURERS

Town or country, being in the right place is as important for UK manufacturing plants as production advances, writes Karen Faux

For Universal Manufacturing's marketing manager, Dave Wilson, the advantages of working in Lancashire are not merely personal, but professional too. "My 12-mile journey home takes me all of 22 minutes and is through some of the most attractive countryside in England," he says.

Clearly, pleasant scenery is not the first item on a manufacturer's list of priorities when looking for a new factory site, though it may often be a welcome by-product. And while the music business as a whole prides itself on being more glamorous and laid-back than most, the factors which control its manufacturing policy and procedures are largely the same ones which drive other light engineering industries.

In the most basic terms, the three essential features are good transport links, space for expansion and a loyal workforce. Beyond this, whether in town or country, locations are determined by shrewd planning and opportunities for sustained investment.

Since the late Seventies, rural locations have often been favoured because they afford scope to bring in additional production lines and staff. Universal's Blackburn plant has grown out of all recognition from the original Philips LaserVision operation established in 1980. In 1986 the 200 tonne Laserdisc press was converted for CD and since then output has climbed from 500,000 discs a year to its current 300,000 a day.

"Although we are some way from London, there are many advantages to our current location," says Wilson. "We have adequate space to provide an excellent working environment and product flow and still have room to expand. Much of our workforce has been with us for many years so labour turnover is virtually at zero. In a business like ours, it is important to be able to train and retain skilled employees."

Wilson also believes that the ability to reach his customers' distributors without going through London represents considerable savings in both time and money.

"Most inputs come up on overnight couriers although increasingly artwork is sent electronically," he says. "Having St

ives Multimedia on the same site means that the majority of our printed parts travel 100 metres by fork lift truck. Vehicles leave throughout the night to make early morning deliveries to all of the distributors and we can follow these up during the day without having to worry about the traffic on the M25."

Nimbus Manufacturing's site in Gwent also provides scope for significant expansion. When LPs were the main format in the Seventies, the then Nimbus Records moved from Birmingham to the Wye Valley, but as CD took over, it became obvious that a larger site was needed.

"We moved to the current site in Cwmbran in 1992 with the help of a grant from the Welsh Development Agency," says chief engineer Jim Orr. "We built an extension last year and there are still a number of buildings on the estate that we can expand into. Geographically we find our location extremely efficient. We are very close to motorways for Birmingham and London and the distances are relatively short."

However, for manufacturers with a large singles output, there is no substitute for being in the capital. South London-based DOCdata does a lot of work for London indie labels and prides itself on its strong reputation for swift turnaround of singles.

"It is ideal being a taxi ride from our main

customers," says sales and marketing director John Barker. "One of the reasons DOCdata acquired this former Mayling plant was as a strategic move to give us a foothold in the UK singles market," he says.

"Our service more than holds its own against anyone else in the business, and our location means that we can turn product round in 24 hours if necessary. With 80% of the music industry based in London it makes sense to be where we are. Multi-media companies are scattered nationwide but then their lead times tend not to be so tight."

At CD Plant UK, based in Middlesex, clients have the option of saving time by billing masters to the plant. "This can save half a day which is sometimes crucial," says sales and marketing manager Daragh McDonogh. "Customers increasingly like to see their work being pressed and we encourage them to visit the plant. It also helps to make them aware of our full range of services which include all aspects of design and production along with marketing back-up."

While CD Plant can, if necessary, tap into a combined 240m annual disc capacity through its sister European plants within the Dardic group, McDonogh says production of UK music is generally kept on home ground. The factory works closely with indie

labels in the London area but also expects to press singles for Warner Music on a regular basis.

"This plant's close relationship with London labels means it makes more sense to keep production close to their doorstep," says McDonogh.

"Lead times on singles are getting increasingly tight and here we are geared to ensuring turnaround is swift."

MPO operates an Irish plant which focuses largely on CD-Rom, but the group's UK audio business is supplied almost entirely from the company's factory in Avignon, North-west France, which has a capacity of 1.2m CDs a day.

According to sales and marketing director Steve Darragh, the size and efficiency of the plant means any extra travelling time is more than offset by rapid manufacturing turnaround.

"We have five mastering studios so we can put the product through as quickly as possible," says Darragh. "We have to compete in a very competitive marketplace, so if we say we are going to take about three days longer than everyone else, we won't win the business."

Expanding UK record company the Point Group also found it made more sense to acquire a replication plant on the continent than in the UK.

"The bulk of our business is in budget CDs and business CD-Roms, where getting finished product ready to fit in with aggressive and time-sensitive marketing plans is not so much of an issue," says Martin Daniel, sales and marketing manager of Point's manufacturing arm, Optical Disc Management.

"So from a production point of view it seemed more logical to produce on the continent than here. The German plant is well situated for supplying all major European territories and while it is difficult to turn product around in 48 hours for the UK, we very rarely need to do so."

Certainly, the kind of product coming off the lines affects the location of any plant, but for those manufacturers focused on fast-moving domestic business, being in the right UK situation is essential.

'We are some way from London but we have adequate space to provide an excellent working environment and product flow and still have room to expand' — Dave Wilson



McDonogh (left) and CD Plant UK: can tap into capacity at its sister European plants

Manufacturing

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MANUFACTURING & PACKAGING

GREEN MACHINES

There is a growing band of UK manufacturers who are keen to protect the environment and practise recycling. Karen Faux reports

In keeping with its beautiful lakeside setting in Southwater, West Sussex, Diacronics takes great care to make its working practices as environmentally sound as possible.

"All of our polycarbonate is supplied by German manufacturer Bayer and waste is taken back to Germany for recycling at the company's plant," says Graham Sharpless, manager of special projects.

The company also recycles all of its scrap discs through a third party and recycles on-site those which haven't been metallised, a practice which is standard in Europe and increasingly popular in this country.

"In this industry we have a relatively low but effective use of energy," says Sharpless. "Chemicals used in the mastering process are disposed of with great care and those used in the lacquer stage become part of the disc itself."

In common with many others in the manufacturing sector, Diacronics' environmental policy is based on a combination of self-ordained and officially-designated recycling procedures. But the ISO 14001 standard, an environmental accreditation set out by the Swiss-based International Organisation for Standardization - the worldwide federation of national standards bodies dedicated to facilitating international trade - looks set to become increasingly popular.

Many UK manufacturers, including

Diacronics, have already attained the ISO 9002 quality management accreditation. Although compliance is not formally assessed, these optional guidelines dictate that certain standards should be put in place in the interests of customers. The ISO 14001 effectively serves the same role with respect to the environment.

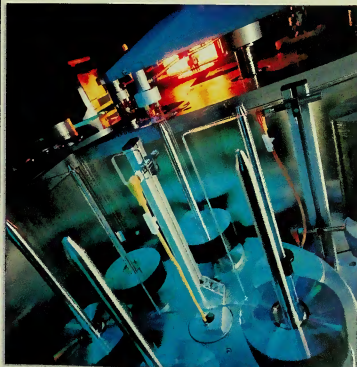
To qualify, a manufacturer must determine the precise impact of its procedures, products and services upon the environment, set goals for improvement and then establish programmes to accompany these goals.

At London manufacturer First Sound And Vision, the aim is to become ISO 9002 accredited for CD by the end of this year. "Currently we are an accredited ISO 9002 manufacturer for audio cassettes," says marketing manager Sarah-Jane Etherington. "We are now working on accreditation for glass mastering and CD replication."

The company does not have the facilities to re-use polycarbonate on-site so this is granulated and returned to the supplier which recycles all returns for use on other products.

"All waste plastic, including jewel boxes, is sent back to our supplier who then recycles it," says Etherington. "The inks we use are water-based and washable, therefore we have no solvent emissions from the premises and any waste ink is also returned to our suppliers."

'All waste products, including jewel boxes, are sent back to our supplier who then recycles them'
- Sarah-Jane Etherington



First Sound And Vision: hoping to be ISO 9002 accredited for CD by the end of the year

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UK MANUFACTURING SITES

AT A GLANCE GUIDE TO
MANUFACTURING &
PACKAGING PLANTS

Ablex ABLEX AUDIO VIDEO
Harcourt, Halesfield 14, Telford.
ABLEX AUDIO VIDEO LIMITED Shropshire TF7 4QR. Tel: 01952 680 131
Ablex has been an independent manufacturer since 1969 and produces CD-audio, CD-Rom, CD-i and enhanced CD with an annual capacity of 35m discs. Print is outsourced while packaging and fulfilment is handled on-site.
Contact: Marlene Tetman, sales manager

UNIVERSAL
UNIVERSAL MANUFACTURING (UK)
Phillips Road, Blackburn,
Lancashire BB1 5R2. Tel: 01254 505 300
Formerly PolyGram Manufacturing and Distribution Centres UK, Universal Manufacturing's state-of-the-art plant can provide all formats including DVD, with in-house pre-mastering, mastering, full colour on-disc printing and packaging. The company has no print facility on-site but puts most of its work through St Ives Multimedia nearby.
Contact: Dave Wilson, marketing manager

DISCPRESS
7 Willow Court, Bourton Industrial Estate, Bourton On The Water, Gloucestershire. Tel: 01451 820 070
Current capacity of this independent plant stands at 80,000 discs a day and includes CD-audio, CD-Rom and CD-R. Print and fulfilment services are offered on site.
Contact: Dave Mitchell, general manager

Nimbus NIMBUS MANUFACTURING (UK)
Llantarnam Park, Cwmbran, Gwent NP44 3AB. Tel: 01633 877 121
Purchased by the Carlton Communications Group last year, Nimbus was one of the first UK companies to offer DVD production. It currently boasts a 110m annual CD capacity. Print is brought in from a range of suppliers nationwide and fulfilment is carried out on-site.
Contact: Bill Werhurst, associate audio director, tel:0171-565 0008

Pioneer
PIONEER LDCE
Pioneer House, Hollybush Hill,
Stoke Poges, Slough,
Buckinghamshire SL2 4QP.
Tel: 01753 789 610
The Pioneer Electronics-owned factory has been producing Laserdisc since 1991.
Contact: Diego Pedrini, sales manager

IRISH MANUFACTURING SITES

ZOMAX IRELAND
Cloverhill Industrial Estate, Unit 1, Clondalkin, Dublin 22.
Tel: +353 1 487 8966
US corporation Zornax recently acquired the former KAD Infostystems plant which concentrates on CD-Rom production. While print is brought in from mainly local suppliers fulfilment is carried out at the factory.
Contact: Nick Alderton, sales manager

MPO IRELAND
Blanchardstown Industrial Estate, Snugborough Road, Blanchardstown, Dublin 15
Tel: +353 1 822 1363
Since starting with a capacity of 8m CDs a year in 1996 the plant is now capable of producing 25m annually, with CD-Rom providing the bulk of its business. Around 80% of its fulfilment work is carried out on-site while MPO's Acton fulfilment centre handles overspills.
Contact: Ronan Sweeney, sales manager

SONOPRESS IRELAND
IDA Industrial Estate, Balbriggan, County Dublin. Tel: +353 1 840 9000
The Bertelsmann-owned plant was set up in 1994 to service the growing number of IT companies located in Ireland. Sonopress can source DVD from its German plant and has an annual disc capacity in excess of 65m. Print is bought in from local suppliers and its fulfilment centre is situated 10 miles away, close to Dublin Airport.
Contact: Colm O'Cuinneain, marketing executive

UK MANUFACTURING SITES (cont)

EMI **EMI CD**
 Penny Lane, Greenbridge Industrial Estate, Swindon, Wiltshire SN3
 3LP. Tel: 01793 567 000
 EMI presses CD-audio, CD-Rom and CD-I at its Swindon plant while vinyl is produced at its Hayes factory. The company offers a total service including mastering, replication, print and packaging.
 Contact: Mark Stephenson, QA/planning manager

FSV **FIRST SOUND AND VISION**
 4-10 North Road, London N7 9NH.
 Tel: 0171 865 3838
 The CD division of the company was established in 1993 and now boasts a weekly capacity of 500,000 CDs. FSV offers pre-mastering, glass mastering, full colour disc printing and a design and packaging consultancy. Print is bought in from companies such as CMCS, Delga Press and Compac Print.
 Contact: Sarah-Jane Etherington, marketing director

CD PLANT **CD PLANT UK**
 29-31 Fairview Industrial Estate, Clayton Road, Hayes, Middlesex UB3 1AN. Tel: 0181 581 9200
 Following last year's takeover by SDC Dandiso, the UK plant can now tap into the resources of a combined 240m annual disc capacity. Its in-house design, print and packaging facility has just been relaunched as Ultra Violet.
 Contact: Daragh McDonogh, sales manager

DOCdata **DOCDATA UK**
 250 York Road, London SW11 3S1
 Tel: 0171 924 4661
 Project management is a strength of this London plant which has a big independent label customer base. Current capacity is 125,000 discs a day with print supplied by companies including MPAC Europe, St Ives Multimedia, Delga Press, and CMCS. The company says it can handle all types of special packaging and can call on the resources of sister plants in Holland and Germany.
 Contact: John Barker, sales and marketing director

SMM **UK**
 Unit 30, Deeside Industrial Park, Deeside, Cwtyd CH5 2NU.
 Tel: 01244 280 602
 Established since 1983, this privately owned plant currently presses CD-Audio, CD-Rom and CD-Extra with an annual 10m capacity. Packaging and fulfilment is carried out on-site.
 Contact: Roy Varley, managing director

DISCTRONICS
 Southwater Business Park, Southwater, West Sussex RH13 7YT. Tel: 01403 732 302
 A recent joint venture with local company Freehand Graphics enables the plant to provide a total CD and DVD service including pre-mastering, digital video editing, graphics creation and project management. The 30,000 disc per day factory can handle all aspects of design, production and fulfilment while also being able to call on the resources of sister plants in France and the US.
 Contact: Graham Sharpless, special projects manager

PRINT/PACKAGING COMPANIES

C Rathie **CML (formerly Crathie CD and Multimedia Packaging), Western Road, Kilmarnock, Ayrshire KA13 1NG. Tel: 01563 574 481**
 Crathie has the UK well covered with offices in Scotland, Birmingham and London. Print and packaging work for the music industry is centred on its Kilmarnock headquarters where it specialises in innovative promotional packages.
 Contact: Edward McGill, production director

IMPAC EUROPE
 Drayton House, Drayton, Chichester, West Sussex PO20 6EW. Tel: 01243 774000
 The former Tinsley Robor Group was acquired by US packaging company IMPAC Group last September and now trades as its European subsidiary. The company has individual sales, print, reprographic and labelling operations and has long been a leading supplier to the music and multimedia industries across the UK and Europe. Key sites include the CD inlay printing factory in Swindon and the Birmingham Digipack and Digilok packaging unit.
 Contact: Sally Anne Batstone, group marketing manager

Delga **DELGA PRESS**
 Dingwall House, Raglan Road, Bromley, Kent BR2 9NW.
 Tel: 0181 315 7000
 Incorporating Delga Graphics in Sidcup, the company has a long track record in providing high quality design, repro and print to the music industry.
 Contact: John Bridgeman, managing director

St Ives multimedia **ST IVES MULTIMEDIA**
 Longfield Road, Tunbridge Wells, Kent TN2 3ET. Tel: 01892 524 225.
 Provides print and packaging for all disc formats and has a satellite print facility located next door to Universal Manufacturing's Blackburn plant.
 Contact: Ginny Osborn, customer services liaison manager - music

CMCS GROUP
 3 Hurst Road, Sidcup, Kent DA15 9AE (sales office)
 Tel: 0181 308 5000
 CMCS claims to have been one of the first packaging companies to set up a print operation next to a UK pressing plant, and its Compac Print office in Swindon continues to do a lot of business with nearby EMI. The group has nine specialist companies with offices in West London, Dartford and Northampton. Between them they cover all aspects of the design, print and packaging business.
 Contact: Cicely Brown, head of sales and marketing

THE BEAUTY OF BROKING

A good broker can take the worry out of choosing the right plant for the right job, reports Karen Faux

Even the best planned jobs go wrong once in a while, as one broker recently discovered.

"We had an occasion recently when a batch of discs had the wrong on-body print and you can't get much worse than that," he says. "The factory was only told at 3pm but it still hit deadline and despatched the consignment, correctly printed, the following morning."

Brokers list this ability to solve serious problems swiftly as a key factor in their decision to bid the lion's share of domestic work with UK plants.

"There is a lot to be said for being hands-on with your manufacturers," says John Fairclough, managing director of established Merseyside broker RTS One Stop. "Our close proximity to the factories we use enables us to test-press and approve before

we go into full production. Every company we put work into has a proven track record in resolving technical hiccups, and that is good for everyone's peace of mind."

As London-based Key Productions approaches its 10th birthday, managing director Karen Emanuel has no complaints about the service she receives from the UK-based factories which she uses regularly. "We recently handled Flat Beat, the Mr Ozio number one, and we were using three different plants at the same time," she says.

"All of them kept the product flowing through to extremely tight turnaround."

Emanuel says Key has built the confidence of its label customers by consistently choosing the right manufacturer for the job in hand.

"That is the beauty of broking," she says. "We can deal with different plants for different types of jobs and formats. We can

also schedule carefully between plants so that we always get the capacity and turnaround that is required. That way we take a lot of the worry away from the customer."

Some also cite logistical disadvantages to pressing abroad which act in favour of UK plants. "Bank holidays do not coincide, transport conditions are unpredictable and it can be very difficult to guarantee the usual 24- to 48-hour turnaround on chart product," says Emmanuel.

"As far as print goes, we often need samples before packaging, so that would inevitably delay things if the work had to be done abroad."

At south London's Tribal Manufacturing, director Alison Wilson shares the view that nothing less than a UK service will suffice for fast-moving chart releases.

"Striking a balance between turnaround, price and quality is the hardest thing," she says. "But because our customer base is expanding all the time and volumes are increasing, we are getting very good deals with UK replicators."



COPS: works exclusively with French factories for 40 years

Tribal secured a sizeable coup last year when it was contracted to handle manufacturing, packaging, printing and in-store merchandise for Fabby Slim's chart-topping album You've Come A Long Way, Baby.

"Our core market is the bigger indie labels, which place a great deal of emphasis on the product looking good and



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Britney Spears (left) and The Corrs: first quarter champs



TOP 10 SINGLES — FIRST QUARTER 1999

Track/Act (Label)	Pressing/Print/Packaging
1 Baby, One More Time — Britney Spears (Jive)	n/a/St Ives/Impac
2 When The Going Gets Tough — Boyzone (Polydor)	Universal/St Ives/Giram
3 Heartbeat/Tragedy — Steps (Jive)	n/a/St Ives/Impac
4 Flat Beat — Mr Ozio (F Communications)	Key Productions
5 Pretty Fly (For A White Guy) — Offspring (Columbia)	Sony/CMCS/CMCS
6 Maria — Blonde (RCA/Beyond)	Disronics/CMCS/CMCS
7 It's Not Right But It's Okay — Whitney Houston (Arista)	Disronics/CMCS/CMCS
8 We Like To Party — Vengaboys (Positive)	EMI/Impac/CMCS
9 Tender — Blur (Food)	EMI/Impac/CMCS
10 You Don't Know Me — Armand Van Helden (ffrr)	Universal/CMCS/CMCS

TOP 10 ALBUMS — FIRST QUARTER 1999

Track/Act (Label)	Pressing/Print/Packaging
1 Talk On Corners — The Corrs (Atlantic)	Warner Music Mig Europe
2 I've Been Expecting You — Robbie Williams (Chrysalis)	EMI/Impac/CMCS
3 You've Come A Long Way, Baby — Fabby Slim (Skin)	Tribal Manufacturing
4 The Miseducation Of Lauryn Hill — Lauryn Hill (Columbia)	Sony/Impac/Impac
5 Step One — Steps (Jive)	n/a/St Ives/Impac
6 Forgiveness, Not Forgotten — The Corrs (Atlantic)	Warner Music Mig Europe
7 Ladies & Gentlemen — The Best Of — George Michael (Epic)	Sony Holland
8 Performance & Cocktails — Stereophonics (V2)	DOdata/Impac/CMCS
9 Now That's What I Call Music! 42 (EMI/Virgin/Universal)	EMI/Impac/Impac
10 This Is My Truth... — Manic Street Preachers (Epic)	Sony Holland/Impac/Impac



Wide variety of UK labels

being of high quality," says Wilson. "Clients will often want to see their work in progress and with our plants based relatively locally, that is usually easy to arrange."

But in spite of many brokers' firm insistence that domestic manufacturers are the only viable option, especially for chart product, there are still those who ply a thriving trade on behalf of foreign clients.

Kent-based broker Cops works exclusively with French factories to source the full range of audio formats for a wide variety of UK labels.

"Our vehicles travel from Paris overnight and they are here in the morning, so we don't waste any time," says Cops director Elie Dahdi. "We have been trading for about 20 years now, and our customers know their order will arrive when we say it will."

Wilson reports that there is currently no lack of capacity for indie customers, even in the case of vinyl, for which many clients have preferred suppliers. Fairclough at RTS One Stop also confirms that an order is

'Our vehicles travel from Paris overnight and they are here in the morning, so we don't waste any time' — Elie Dahdi

unlikely to be turned away, even during peak periods:

"It is a case of talking to production schedulers every day to fit work in and get the best turnaround," says Fairclough. "We tend not to split work between factories as we find we get a better result if we keep it all under one roof."

"We can also save up to two days by using our manufacturers to carry out fulfilment even if the print and packaging have been sourced separately."

Tribal defines its job as getting the best results from the best companies and tapping into specialist expertise where necessary. "This is particularly crucial for print and packaging which is sourced outside of manufacturing plants," says Wilson.

Reliability also counts for a lot in the broking business and this is why most brokers say they will continue to buy British.

Rock around the clock

Sonopress UK is determined to continue increasing efficiency at its Birmingham fulfilment centre, which now works around the clock to provide a turnkey service for the UK music and games markets. Launched in 1997 on the back of a £1m investment, the BMG-owned centre provides a storage, pick, pack and assembly service, seven days a week, 24 hours a day. In conjunction with its Dublin fulfilment centre, it offers a combined 110,000 sq ft of warehouse space and has recently installed 24-hour security including infrared cameras and swipe-card security.

"Although Sonopress UK is part of a global organisation, each territory is regarded as autonomous and our policy is to have a local presence backed up by a global network of facilities," says Tim Bevan, UK general manager. "CD-Rom is a particularly important part of our UK market and the fulfilment centre is vital for providing these customers with a local service."

The company has spent the best part of the past year working towards an ISO 9002 accreditation (see "Green machines" article). "We started our quest for ISO 9002 back in June last year, as part of our UK Quality Assurance Programme," says Bevan. "Now we have achieved our first goal so quickly, we intend implementing a training programme to create a cross functional workforce from top to bottom."

To add to its efficiency, the Wednesbury-based centre has purchased a third shrink-wrapping machine and now offers a production capacity of more than 100,000 shrink-wrapped products a day for games and music customers.

"The reason we have chosen another Shanklin F5 shrink-wrap is because of its speed and reliability," says Paul Little, Sonopress UK sales director. "Our clients expect their orders to be turned around as quickly as possible. Sometimes shrink-wrapping can create a bottle-neck as it is the slowest part of the fulfilment process. By installing a third machine we have an added flexibility on multi-language titles and can fulfil our clients' requests on time, every time."



Bevan (above): 'each territory is autonomous'; Sonopress (below): added a new shrink-wrap machine



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BIG PLAYERS INVEST IN THE FUTURE AS

DV

While there is still room for some smaller companies, the big five who dominate the £100m printing and packaging market are investing huge

The printing and packaging of CDs, computer games and related products is an industry worth more than £100m in the UK. Ongoing innovations in digital technology and computerised pressing plants have created a fast-moving, highly competitive market, albeit one which retains its traditional emphasis on customer service.

Though there are many other companies operating profitably in the market, the big players, in terms of volume and turnover, are the CMCS Group, St Ives Multimedia, DOCdata and IMPAC Europe, the US-based company which first appeared on the UK scene following its acquisition of the long-established and respected James Upton and Tinsley Roob.

companies in September 1998. The fact that CMCS alone turned over £25m in 1997 points to the buoyancy of the printing and packaging sector. However, changes in the market have led to new areas of concern for the leading players.

"Five years ago, the lead time for ordering was longer," says Adam Teskey, group operations director at the CMCS Group. "Now that print and production can be turned around so much quicker, initial orders have been reduced, for

sensible commercial reasons, but this obviously puts pressures on our margins."

At IMPAC, the C&I rules can be another source of frustration.

"The rules covering singles are pretty stringent and rein in our natural creativity," says Andrew Prewett, group director of design. "Album packaging can be a lot more imaginative but with singles we have to be led by the labels."

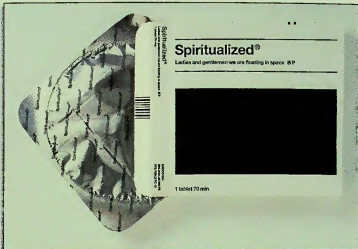
Another key development of recent years has been the addition of a layer of brokerage firms in between printers and their clients (see "The Beauty of Broking" article). Although the practice of broking has many advantages, there is also significant potential for conflicts of interest.

'The rise of brokerage firms means you can often find yourself quoting for jobs you're already chasing on your own behalf' — Adam Teskey

"The rise of the brokerage firms means you can often find yourself quoting for jobs you're already chasing on your own behalf," says Teskey.

"There are a lot of new companies on the block, but whether they can last is another matter."

DOCdata began trading in its present form 18 months ago. The company operates pressing plants throughout Europe, and although it outsources its print, it



Demand for special packaging such as Spiritualized's pharmaceutical bubble-pack is constant

nonetheless offers a complete fulfilment service.

"With distribution companies offering such a rapid service, they in turn need a very quick turnaround on their orders," says DOCdata sales and marketing director John Barker. "We have an advantage in that we can press orders in the major European territories and deliver the next day."

Accompanying the growth in the market for computer games and CD-Rom publications has been a rise in demand for special packaging, and the leading companies will go that extra mile to service their clients.

Though CMCS has the printing technology and capacity to turn round 2,000 full colour jobs a month, it still invested in extra

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WAITING GAME CONTINUES

sums in new equipment to meet the technological challenges of the next few years. Nick Tesco reports



The Beatles' White Album: CMCS invested in specialist equipment to meet EMI's request

equipment in order to reproduce the original artwork for the 30th anniversary re-release CD of The Beatles' White Album to the last detail. "Because EMI wanted to number the CDs in the same way they did with the first edition vinyl, we had to invest in specialist numbering equipment," says Teskey.

He believes that the present explosion in demand for special packaging began in 1997, and its growth has been such that this market now represents 25% of the company's turnover. The figures are similar over at IMPAC Europe where Prewett sees special packaging as the main growth area.

"With the growth in the CD-Rom and games market, the parameters of design are constantly widening," says Prewett. "The next area will be DVD, although we are still waiting for the surge of orders which is bound to come once DVD catches on."

While standard packaging – defined as

anything that comes in the standard jewel case with booklet format – continues to represent the lion's share of turnover and output, clients increasingly need and demand enhanced packaging, particularly where software is concerned.

"Some of our clients have specialised software packages which retail at more than £500 an item," says DooCotta's Barker.

"Obviously the packaging must reflect the value as much as possible."

Enhanced packaging specialist Automatic manufactured the celebrated pharmaceutical bubble-pack for

Spiritualized's Ladies And Gentlemen We Are Floating In Space, as well as the CAD Award-winning heat-sensitive Massive Attack box set. Daniel Mason at the company says record industry demand for such products is fairly constant, but highlights

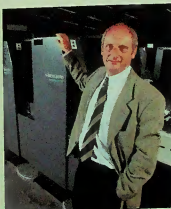
'In the UK, the cost of DVD hardware remains stubbornly high. Before we see any meaningful growth, this will have to change' – Bob Barnes

digital upgrades

Printers serving the record industry have shown great commercial sense in standardising their approach to new digital technologies. In 1995, 15 worldwide print equipment suppliers signed the Co-operation in Progress, Press and Postpress (CIP3) accord initiated by Heidelberg, one of the largest of the hardware manufacturers. CIP3 standardised the various digital systems on offer to the industry, and four further companies have since come on board.

The digital presses allow print to be sent direct to press (CTP) without the need for film or plate-making. Once the information has been sent, printers can either use the traditional Heidelberg process – a conventional litho one using standard inks, with results equivalent to a traditional wet offset litho press – or one of the Indigo and Xerox systems, which are toner-based and are regarded as more versatile for jobs such as highly personalised direct mail.

The advantage of CTP technology is that it allows for an instant print process. A digitally-enabled designer in London can feed data into a press in Manchester, New



York or Paris, making changes to the proofs up until the last minute. Because the plate is a virtual one which can be re-used at any time, there is no need for longer, "economic" print runs and therefore less potential waste.

Early problems experienced by design-

ers, such as the system's failure to recog-

nise certain fonts, have now been overcome with the use of Raster Image Processing (RIPped) files which give the effect of a screen snapshot sent direct to plate.

"CTP technology will inevitably become the standard," says John Harsey-Walker, managing director of CMSC Group (pictured). "All that needs to happen is for people to become comfortable with the technology. While they may no longer have the comfort factor of approving film proofs, now they can see a digital proof instead."

Aside from the capital cost of the equipment itself, the traditionalist's main objection to digital pressing concerns the slightly poorer colour quality allowed by the toner-based Xerox process compared to its ink-based litho equivalent.

Apologists argue that, to the untrained eye, colour differences between the two are negligible. The fact that plates are created digitally inside the press also means operating costs are lower.

Furthermore, an unquestionably faster turnaround "allows the printers greater flexibility than ever before."

NT

CD-Rom as a potential boom market. "There are a lot of good conversations we are having at the moment," he says. "Obviously the area is still in its infancy judging by the amount of CD-Roms available at retail, but I think we are going to see a bit of a surge."

All the biggest companies have been gearing up for the anticipated DVD explosion for some time, and in fact there is frustration in some quarters that it is taking such a long time in coming. Though the manufacturers have invested in the equipment, the public has yet to be persuaded.

"DVD has to prove itself and identify its market," says Teskey at CMCS, and Bob Barnes, director of IMPAC Europe, agrees. "DVD growth in Europe is very strong," says Barnes. "However, in the UK the cost of the hardware remains stubbornly high. Before we see any meaningful growth, this will need to change."

In the meantime, the continued importance of vinyl for promotional and dance releases ensures that demand for that format continues. All key companies offer this facility whether as manufacturers or brokers and see it as an unquestionably important.

"Clients prefer one-stop shops where they know that every format in which they choose to release can be catered for," says DooCotta's Barker. "Though the market has shrunk in the past few years, we have maintained our market share."

"Vinyl and cassette production is very important in maintaining a client base," says Teskey. "Even though runs are smaller, they are still in demand."

While the UK printing and packaging industry remains highly competitive, there is still room for new companies, although sizeable barriers to entry remain. Understandably the major labels tend to keep their business with the tried-and-tested companies who can deliver huge quantities quickly. But as margins are being eroded by competition, it is the larger players who have to keep investing in the new technology essential to keep costs low and volumes and profits high.

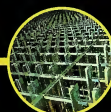


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4 21 THANK ABBA FOR THE MUSIC Various Artists Epic

22 CARTE BLANCHE Varacocha Positiva

23 MY NAME IS Eminem Interscope/Polydor

24 BYE BYE BABY TO Epic

25 BEAT MAMA Cast Polydor

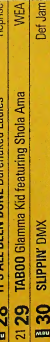
26 LOVE OF A LIFETIME Honeyz 1st Avenue/Mercury

27 FLAT BEAT Mr. Oizo F Communications/PIAS Recordings

28 IT'S ALL BEEN DONE Barenaked Ladies Reprise

29 TABOO Giamma Kid featuring Shola Ama WEA

30 SLIPPIN' DAMX Def Jam



31 WE LIKE TO PARTY! (THE VENGABUS) Vengaboys Positiva

32 PEARL RIVER Johnny Shaker Low Sense

33 HUMAN Pretenders WEA

34 GIVE YOU ALL THE LOVE Mishka Creation

35 IT'S NOT RIGHT BUT IT'S OKAY Whitney Houston Arista

36 UNIVERSAL NATION Push Bonzai/Interno

37 KOREAN BODEGA Fun Lovin' Criminals Chrysalis

38 GET ON IT Phoebe One Mecca Recordings

39 FLOWERZ Armand Van Helden feat. Roland Clark firr

40 BRING MY FAMILY BACK Faithless Cheeky



compilations

1 NOW THAT'S WHAT I CALL MUSIC 2 9 11 THE NEW SOUL ALBUM

2 KISS CLUBLIFE Universal TV Columbia

11 12 GATECRASHER RED IN/Creable

10 13 DANCE NATION SIX - TALL PAULUS BLOCK Ministry Of Sound

12 14 HEART FULL OF SOUL - 2 Warner.esp/Global TV

15 15 THE FEMALE TOUCH 2 Warner.esp/Global TV

16 16 GUIDE - INCREDIBLE SOUND OF JOJIMY BASS IN/Creable

13 17 BUNKERS 6 Hearst

18 THE VERY BEST OF LATIN JAZZ - 2 Global Television

17 19 EUPHORIA Telesat TV

14 20 SEB FONTAINE - PROTOTYPE Global Underground

3 TRANCEFORMER Virgin/EMI

4 QUEER AS FOLK Amigo

5 NEW HITS 99 Warner.esp/Global TV/Sony TV

6 GALAXY WEEKEND Ministry Of Sound

7 ESSENTIAL SOUNDTRACKS Telesat TV

8 THE BEST HOUSE ANTHEMS...EVER! Virgin/EMI

8 9 LOCK, STOCK & TWO SMOKING BARRELS (OST) Island

10 THE CHILLOUT ALBUM Telesat TV



34 21 COME ON OVER Shania Twain Mercury

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

42 23 STUNT Barenaked Ladies Reprise

25 24 WHERE WE BELONG Boyzone Polydor

23 25 THE BEST OF DUSTY Springfield Mercury/Universal TV

16 26 BURY THE HATCHET The Cranberries Island US/Mercury

53 27 THEY NEVER SAW ME COMING TO

21 28 BACK ON TOP Van Morrison Pointblank/Virgin

31 29 MY LOVE IS YOUR LOVE Whitney Houston Arista

9 30 TWISTED TENDERNESS Electronic Parlophone



29 31 THE PARTY ALBUM! Vengaboys Positiva

55 32 WORD GETS AROUND Stereophonics VZ

21 33 MULE VARIATIONS Tom Waits Epitaph

30 34 13 Blur Food/Parlophone

33 35 B*WITCHED B*WITCHED Glow Worm/Epic

60 36 WHITE ON BLONDE Texas Mercury

32 37 SLIM SHADY Eminem Interscope/Polydor

46 38 ON A DAY LIKE TODAY Bryan Adams A&M/Mercury

28 39 TOONAGE Cartoons Flex/EMI

39 40 WONDER NO.8 Honeyz 1st Avenue/Mercury



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AIRPLAY FACTSHEET

CHART COMMENTARY

by ALAN JONES

Topping the airplay chart for the third straight week, in *Our Lifetime by Texas* seems destined to become their longest lasting airplay chart champion yet. It has already surpassed the two week reigns of Halo and Black Eyed Boy and has the five week reign of Say What! You Went clearly in its sights, as it gets further and further ahead of the rest of the field. It increases its totals to 2138 and its audience to nearly 87m this week, and now has a huge margin of 26m listeners over runner-up Turn Around by Phats & Small. Despite climbing 32, the Phats & Small record poses no threat at all, and is, in reality, in decline, as its own audience dropping for the second week in a row, and down by nearly 2m in the latest frame. It regains the number two slot it first held a fortnight ago simply by dint of the fact it is losing its audience more slowly than the

● Armand Van Helden's *Flowers* have wilted already. The track never made the Top 50 of the airplay chart, and has now slumped out of the Top 100, while his previous hit *You Don't Know Me* is resurgent, moving 65-41 this week.

● Despite the availability of a half length edit, some radio stations are playing the full

seven minute version, a sure indication that Baz Luhrmann's *Everybody's Free (To Wear Sunscreen)* is destined to be a huge smash. ● Their third straight top five sales hit in a row, the *Stereophonics' Pick A Part That's New* comes within an eye of giving them their first Top 20 airplay hit this week, moving 23-21.

New Outcasts 'You Got What You Give, which narrowly ousted it from runner-up spot last week. The consensus on Texas being the big airplay hit of the moment passes to Radio Two, where it tops the most-played list with 23 spins.

Basement Jaxx's much-praised single Red Alert stalled last week at number 14, despite an increase of more than 13% in its audience. It resumes its upward progress with some style this week, jumping 14-7 with a further listenership boost of 20.2%. Twenty nine plays from Radio One account for more than a third of its audience, though major investments at Capital (41 plays) and Atlantic 252 (48 plays, second only to the 48 spins given to Pete Heller's *Big Love*) contribute more to its growth in the latest week.

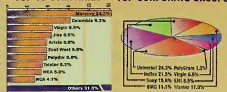
Geri Halliwell also stalled last week, and

was lucky to retain 28th place, given that the audience for her single *Look At Me* actually declined by 7%. It proved to be only a temporary hiccup, however, and Geri is heading north again this week, with *Look At Me* jumping to a respectable number 20 with a huge 47.9% improvement in radio exposure in addition to the documentary about life after the Spice Girls, screened on Channel 4. Radio One was largely responsible for Geri's decline last week, cutting back its support from 25 plays to 17, but helped her recover this week by allocating 20 slots to the track.

With eight Top 10 hits in a row, and a sound which attracts mature listeners as well as the kids, the *Backstreet Boys' latest* I Wanna Hit That Way seemed certain to get immediate and huge radio support. It hasn't quite worked out that way, however, and

AT A GLANCE WEEKLY MARKET SHARES

TOP 10 COMPANIES TOP CORPORATE GROUPS



Figures show top 10 companies by total audience of the Top 50, and top corporate groups by total audience of the Top 50.

MTV

- 1 **NO SCRIBS TLT** Vince
- 2 **RIGHT HERE RIGHT NOW** Fatboy Slim
- 3 **YOU GET WHAT YOU GIVE** New Radicals
- 4 **TURN AROUND** Phats & Small
- 5 **IN OUR LIFETIME** Texas
- 6 **AS** George Michael & Mary J Blige
- 7 **SWEAR IT AGAIN** Westlife
- 8 **IT'S NOT RIGHT BUT IT'S OKAY** Whitney Houston
- 9 **PERFECT MOMENT** Marianne McCutcheon
- 10 **HEAT MAMA** Cass

Most played videos on MTV UK/Media Research Ltd w/e 7/5/99
Source: MTV UK

THE BOX

- 1 **LOOK AT ME** Geri Halliwell
- 2 **NO SCRIBS TLT** Vince
- 3 **I WANT IT THAT WAY** Backstreet Boys
- 4 **BABY ONE MORE TIME** Britney Spears
- 5 **SWITCH DOCTOR** Cartoons
- 6 **WITCH UDD CHOCOLATE** Shanks & Bigfoot
- 7 **THAT DON'T IMPRESS ME MUCH** Shania Twain
- 8 **YOU NEEDED ME** Boyzone
- 9 **THANK ABBA FOR THE MUSIC** Various
- 10 **CHANGES 2** Pac

Most played videos on the Box, w/e 2/5/99
Source: The Box

BOX BREAKERS

- 1 **GIVE YOU ALL THE LOVE** Mistika
- 2 **VIVA LA RADIO** Lilly
- 3 **TEARIN UP MY HEART** N Sync
- 4 **CAN'T HAVE YOU LEF** KO
- 5 **BREATHE AGAIN** Adam Rickitt
- 6 **I QUIT** Hepburn
- 7 **BE THE FIRST TO BELIEVE** A1
- 8 **ON ME 2-4 Family**
- 9 **SIMULTANEOUS** Chef
- 10 **CLOUD 9** Bryan Adams

Highest clearing videos on the Box in advance of single release w/e 2/5/99
Source: The Box

TOP OF THE POPS

- 1 **PRIVATE NUMBER 911**: Cloud #9 Bryan Adams
- 2 **DAYZ Like That**: Fierce
- 3 **SHOWER YOU LOVE Kula Shaker**: Big Love
- 4 **PICK A PART THAT'S NEW**: Stereophonics
- 5 **I WANT IT THAT WAY**: Backstreet Boys

Way Backstreet Boys

Draft line-up 14/5/99

CD:UK

- Performance: Three Wishes
Tornadoes: You Needed Me
Boyzone: Nothing Is Real But
The Girl Blonds: Private Number 911: Shower You Love Kula Shaker: Security Shaker: I Want It That Way: Backstreet Boys: Jinx: Carolee Heat: Jamoqua

Draft line-up 8/5/99

THE PEPSI CHART

- Performance: Dayz Like That: Fierce
Three Wishes: Tornadoes: Private Number 911: Shower You Love Kula Shaker: Security Shaker: I Want It That Way: Backstreet Boys: Jinx It On Back 5 Club 7

Videos: I Want It That Way: Backstreet Boys: Jinx It On Back 5 Club 7

Draft line-up 13/5/99

RADIO ONE PLAYLISTS

- A-LIST** Cloud #9 Bryan Adams; I Want It That Way Backstreet Boys; Red Alert Basement Jaxx; Right Here Right Now Fatboy Slim; Jay Gay Dad; Look At Me Geri Halliwell; Big Love Pete Heller; Carolee Heat Jamoqua; Shower You Love Kula Shaker; You Get What You Give New Radicals; Why Don't You Get A Job The Offspring; Turn Around Phats & Small; What You Need Powerhouse Ltd; Diane Warren; Sweet Like Chocolate Shanks & Bigfoot; Kiss Me Sunshine Know The Riches; Pick A Part That's New Stereophonics; Every Morning Sugar Ray; Pumping Out The Stars Supergrass; In Our Lifetime Texas; No Scrubs TLT Vince; Turn Around Phats & Small

- B-LIST** This Is My Time Three Colours Red; Private Number 911; *Everytime You Call Me; From The Heart Another Levels; You Needed Me Boyzone; Beat Mama Cass; Hey Boy Hey Girl Chemical Brothers; Saltwater Chicanos; I Quit Hepburn; My Love In Your Lifetime Whitney Houston; Happiness Happening Lou Liza; Everybody's Free (To Wear Sunscreen) Baz Luhrmann;

- Rate Me New Has feat. Paul Diddy; *New No Dub; Disco Owen Shed 7; Secretly Sunny Adams; Northumb Lites Super Furry Animals; Jamie Underwood; Sweet It Again Westlife; Ooh La La The Wiggles

- C-LIST** *21st Century Girls 21st Century Girls; (Not The) Greatest Rap 1,000 Citizens; Remote Control Baseline Boys; *Almost Don't Count Brandy Snow; A Millislike Citizens; Insomniac Feeder; You Look So Fine Gabbage; The Boys Are Back In Town Happy Mondays; Nothing To Declare Lazor; My Own Worst Enemy LJC; Ouch 40 Mercury Hrv; *Scar Tissue Red Hot Chili Peppers; Seventy Red; *Sometimes Britney Spears; *Where Are You Toppa

R1 playlists for week beginning 10/5/99
* denotes additions

RADIO TWO PLAYLISTS

- A-LIST** In Our Lifetime Texas; Back On Top Ten In Our Lifetime Texas; I Know My Love The Chieftans feat. The Corrs; Sad Eye Bruce Springsteen; *Flying Blind In A Day: Break Your Heart Natalie Merchant; Kiss Me Sunshine Know The Riches; *Someone Should Tell The Mavericks; Cloud #9 Bryan Adams; *Little White Lie Status Quo

- B-LIST** From The Heart Another Levels; Fall Victoria; Human The Presidents; You Needed Me Boyzone; Hurt Me So Bad Lou; *What You've Gone Mica & The Macdonalds; *Sweet Boulevard Lynn Mims; Say It Again Precious; Every Morning Sugar Ray; Blue Beyond The Grey Jentry

- C-LIST** *Everybody's Free (To Wear Sunscreen) Baz Luhrmann; Only Love Knows Andie & The Blowfish; Perfect Moment Marianne McCutcheon; *All Of Nothing Else; Greatest Hits (album) Beth Nielsen Chapman; Sweet It Again Westlife; *Down So Long James; *Nothing Is Real Florida; *The Definitive Greatest Hits (album) BK King; Canned Heat Jamoqua; Defused Texas; Love In A Lifetime Raylene; *Always The Same Love Shania Jory; *News For You Stanton; Windward Place Billy Fury

R1 playlists for week beginning 10/5/99
* denotes additions and playlist prioritization

WITH IT

PLAYLISTS

- A-LIST** You Get What You Give New Radicals; Turn Around Phats & Small; In Our Lifetime Texas; Right Here Right Now Fatboy Slim; Sweet It Again Westlife; No Scrubs TLT; Canned Heat Jamoqua; Cloud #9 Bryan Adams

- B-LIST** Pick A Part That's New Stereophonics; Beat Mama Cass; Every Morning Sugar Ray; Electricity Shaker; You Needed Me Boyzone; Private Number 911; Red Alert Basement Jaxx; What's It Gonna Be Bush; Jinx feat. Janet Jackson; Look At Me Geri Halliwell; What You Get A Job The Offspring; Perfect Moment Marianne McCutcheon; Shower You Love Kula Shaker; Big Love Pete Heller; Kiss Me Sunshine Know The Riches; Strong/Millennium/Angels/La Me Extertain You Robbin Williams; As George Michael & Mary J Blige; Feeling For You Cassius; I Want It That Way Backstreet Boys

- C-LIST** 3 Mics And A DJ Beastie Boys; Jumbo Underwood; Drowned Train; New No Dub; Not In Love Like Us; Love For Hours Madcat; Open 40 Records; Achilles Heal Top Leader; You Look So Fine Gabbage; All In Full Of Love Girls; (Not The) Greatest Rap 1,000 Citizens; Oh River Lottery 31; *Hear Me Gossip; Hey Hey Hey Boyz Girl Chemical Brothers; Insomniac Feeder; Everybody's Free (To Wear Sunscreen) Baz Luhrmann; Fridge (Gang Out) Skinny; Pumping Out Your Stereo Supergrass

RETAIL FOCUS: PENDULUM RECORDS

by Karen Faux

Pendulum Records owner Mike Eden may have to juggle higher rates and rent now that he is occupying a larger site in the Leicestershire town of Melton Mowbray but he is pleased to report an upswing in business since the move. "Turnover has increased by around 40% since we came here at the end of last year," he says. "A lot of that comes down to the Lift Chart Wall we have had installed, which runs the entire length of the store and makes product unmissable."

Eden has owned the store for the past 12 years and in that time it has earned a strong reputation for being the cheapest place for music in town. Now, with space to play with, Eden intends to maximise business in areas such as budget and mid-price with expanded displays. "The trouble with the last shop was it was really no bigger than a kiosk," he says.

"We had a wide range of stock but there was nowhere for people to browse and they always had to ask for anything they wanted. Now we can do justice to more profitable lines such as



Pendulum: larger site opens up display space

catalogue by giving them ample shelf room."

Pendulum discounts aggressively on product wherever possible and makes it a point of principle to sell chart product cheaper than

PENDULUM SWINGS TO DVD

DVD has proved a strong performer since it was introduced into the store a couple of months ago and is currently benefiting from window exposure. "We brought it in due to popular demand," says Mike Eden. "A lot of our customers either have PCs with the capability to play the discs or have invested in players." Pendulum reports solid sales for a wide range of titles. It currently stocks around 30 releases with *Scream*, *The Rock*, *Velvet Goldmine*, *City Of Angels* and *Gozilla* among its bestsellers. Price points are kept around £2 lower than the usual £15.99-£19.99 mark-up.

its neighbouring Woolworths. "We usually beat our competitors on price because once you get out customers tend to drift away," says Eden.

Singles business has always been strong for the store but with its increased display room the format is doing better than ever. "We always get a lot of kids in on Monday and Saturday mornings," says Eden. "Now we tend not to get stuck with stock that we can't shift because there is no room to put it out." This week's singles bestsellers have included the Stereophonics, Backstreet Boys, Kula Shaker, 911, Pete Heller and TLC.

Albums business has been less buoyant in recent weeks although Abba Gold is still doing well in its special, autographed limited edition. "The Stereophonics and The Corrs are both steady earners but there is nothing like an Oasis where we could expect to shift 300-400 copies in a week," Eden says. "We are hoping that the new Kula Shaker single will help the album to pick up steam as I still have quite a lot of stock on my hands."

Another advantage of the new shop is that it provides ample window space and is currently featuring Tim Walts, Bonkers 6 and Bentley Spears.

IN-STORE NEXT WEEK (from 17/5/99)

Andys Record Windows - Hepburn, Backstreet Boys, two CDs for £20; In-store - Precious, Dr John, Steve Hackett, William Walton, Bruce Springsteen; Press ads - John Twener, William Walton, Steve Hackett, Tom Waits, Bruce Springsteen, Small Faces, Elvis Presley, Beastie Boys, Precious, Dr John

ASDA Singles - Geri Halliwell, Boyzone, Powerhouse, Shanita Twain, Happy Mondays, Super Furry Animals, 1,000 Clogs, Skunk Anansie; Albums - TOTP '99 Vol 1, Basement Jaxx, Bryan Adams; Video - A Family Film, including Babe and Grease for £7.99 each or three for the price of two

Boots 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, Antz, Sliding Doors

pre-awaresness

HMV Album of the month - Basement Jaxx; In-store display boards - Atari Teenage Riot, Stroke, Moby, Springhead Jack, Labradford, Willard Grant Conspiracy, Bows, Les Rythmes Digitales

HMV Windows - Cast, Backstreet Boys, Precious, Sixpence None The Richer, Three Colours Red; In-store - Great Expectations, Pure Silk, Bonkers 6, Antz, Yahoo, Jimmy Nail, Bruce Springsteen, The

Great Ashkenazy; Press ads - Travis, Micronauts, Three Colours Red

MENZIES Album - Backstreet Boys; Compilation - TOTP '99 Vol 1; Listening posts - Cast, Phil Collins' Big Band, Tito Beltran, Texas, John

MVC Album - Cast; Will B - The Pretenders; Cast; In-store - South Park, Bruce Springsteen; chart promotion tied to Guinness Book Of Records; Listening posts - Lamb, Pretenders, Melky Sedeck, Basement Jaxx, John Cottrane, Kula Shaker, Kiss Garage City

NOW Singles - The Chieftains feat. The Corrs, Savage Garden, Another Level, Jamiroquai, Shazam & Bigfoot, Echo & The Bunnymen, Happy Mondays, Blondie; Albums - The Pretenders, Kenny Rogers, Phil Collins' Big Band, 21st Century Riot, Cast, Best Blue Note Album; Video - Thomas The Tank Engine, Bridges To Babylon, Ringmaster, Wishmaster

ourprice Singles - Super Furry Animals, Geri Halliwell, 1,000 Clogs, Happy Mondays, Mercury Rev, Skunk Anansie; Albums - Swans, Cubanate, Atari Teenage Riot, Jim Hall; Windows - South Park, Britney Spears, TLC, Eminem, TOTP '99 Vol 1, Basement Jaxx, Catatonia, The Offspring, Suede, Stereophonics; In-store - Suede, Suede, Stereophonics, The Offspring; Press ads -

Jewel, TLC, Top, Goldie, Dark Star, Geri Halliwell, Texas, Backstreet Boys, Euphoria, 1,000 Clogs, Precious, Whitney Houston

pinnacle network Selecta listening posts - Soundbombing 2, Goatsnake, Kevin Doherty, Loot Pack Feeder; Mojo recommended stores - Bukka White, Lonnie Johnson, Big Bill Broonzy, Blind Boy Fuller, Arthur Crum, Paetie Wheatstraw

TOWER Singles - Beastie Boys, Sugar Ray, Travis, Three Colours Red, Windows - Basement Jaxx, Geri Halliwell, four CDs for £20, Shawn Mullins, Bruce Springsteen; In-store - Rhino campaign, Cuban campaign, Bruce Springsteen, Geri Halliwell, Basement Jaxx, Fox World Cinema, four CDs for £20

MEGASTORES Singles - Chubby Chunks, Medal, Sneaker, Three Colours Red; Albums - Cast, Backstreet Boys; Windows - Cast, Ministry Of Sound, Trace Nation, Backstreet; In-store - Euphoria Volume 2, The Pretenders, Travis; Press ads - Shanks & Bigfoot, New, Hugh, Sugar Ray, Travis, Reef, Chicane, Grooverider

WHSmith Album - Backstreet Boys, TOTP '99 Vol 1; Listening posts - Cast, Phil Collins' Big Band, Tito Beltran, Texas, John Twener

WOOLWORTHS In-store - Geri Halliwell, Boyzone, Basement Jaxx, Texas



Since moving into this new store in the Churchill Square shopping development, our customer base has expanded dramatically. As one of the longest-standing Megastores we have always enjoyed strong custom from people in Brighton, but now we are in a destination shopping centre we are benefiting from a wider catchment. Whereas before our customers were primarily into dance and anything up-and-coming, now we are seeing a lot of additional mainstream sales. Business spans the entire spectrum - from Now 42 to the latest club tunes.

Suede's *Head Music* has been one of our biggest releases for a long while. The signage for the whole chain was re-branded as Virgin Head Music on the day of release and we gave it hefty exposure on our in-store radio, VMR.

As far as singles are concerned it has definitely been boy band week. We've sold

ON THE SHELF
NIAL HYSLOP,
manager, Virgin
Megastore, Brighton

loads of 911 and Backstreet Boys. A lot of people are currently asking about Geri Halliwell's single and there is a big buzz going free about Baz Luhrmann's *Everybody's Free to Wear Sunscreen*.

We are just coming to the end of our massive Price Warning discount campaign, which has given us a lot of extra business around a generally weak new albums market. The new *Star Wars* soundtrack is selling very well and we are looking forward to receiving the merchandise for the film.

Looking ahead, the year seems destined to continue in peaks and troughs. There are some decent releases on the schedules but they are quite spaced apart. Meanwhile, stalwarts such as Fatboy Slim and Phats & Small are continuing to do very well for us. Abba has just gone back into the charts with *Gold* - 25 years after they performed here in Brighton for the Eurovision Song Contest.



ON THE ROAD
JASON ELLIS,
key account manager
(dance) for EMI

My accounts are key dance retailers and wholesalers in the North West, Midlands and in and around London. I also run a retail mailing list that provides feedback from more than 300 stores nationwide and attend specialist promotion, marketing and A&R meetings for all our dance labels.

Positiva's great run continues this week with the *Veracocha* single and retail feedback suggests that the forthcoming DJ Sackin & Friends single, *Nomansland*, will be big as well. The *Veracocha* success looks set to continue with Boom Boom Boom which will include Olav Bosso's remix of Superfly Slick - currently creating a buzz on white label. We are expecting future hits to be supplied by DJ Jürgen, who is presenting Alice Dee Jay, Marc Et Claude and Ayla.

Parthenope's Rhythm Series is maintaining a high profile with the debut single from

Jamella hitting the streets last week. The 18-year-old from Birmingham has had great specialist support and she releases her first chart-eligible single, I Do, at the end of June. Beverley Knight's re-packaged Prodigal Sista album is now out and includes the single Greatest Day. Meanwhile Charlotte's Skin finally gets a UK release next week after big success in the US.

Demand is increasing for the Gang Starr best of, released at the end of June on Coolestone. Two new tracks are included - the first single, Full Circle, and a collaboration with Total called Discipline - and it should help to break them big in the UK. This will be a big album for the indie sector and our field sales team will be setting up marketing and promotion activities with their dealers. Other albums I am looking forward to include D'Angelo, Adam F and the return of Bentley Rhythm Ace, who have been DJing on the Beatbox Tour.

SINGLE of the week

SUPERGRASS: Pumping On Your Stereo (Parlophone CDRE5618). Supergrass put in a sterling performance on this first single

from their third album due in September. Sounding not unlike Mick Jagger (paraphrasing Bowie's Rebel Rebel), this welcome return sees the band on top form, proving the trio's ability as songwriters. No doubt they will go down a storm when they hit the stage at V99 in August. A top three placing should be no problem due to healthy radio support (including a B-listing at Radio One).



SINGLE reviews

JIMMY SOMERVILLE: Lay Down (Gut CDGUT124). Using Serge Gainsbourg's Contact — originally written for Brigitte Bardot — as the basis of Somerville's latest single was a good idea. And using Millwall players embracing after a goal on the cover of the single was an even more inspired choice, ensuring at least a few column inches in the papers. This single has exactly what you'd expect from Somerville — an understanding of good old-fashioned pop along with his unique voice.

GARBAJE: You Look So Fine (Mushroom MUSH 49). For the fifth release on their chart-topping album Version 2.0, Garbage opt for a more downbeat, mellow journey. Shirley Manson's searching vocals are balanced by suitably lush, string-soaked production. You Look So Fine also features a Fun Lovin' Criminals mix which takes the song into torch song territory and works a treat. Like the rest of the singles from the album, this one is sure to crack the Top 20.

21ST CENTURY GIRLS: 21st Century Girls (EMI NTCND001). If the Spice Girls were Simon Fuller's Beatles then 21st Century Girls are something akin to his Sex Pistols. Out-and-out pop tunes meet punky, yet rappy vocals somewhere via Shampoo and Kenackie on this dare-not-take-a-breath debut from the foursome, whose performance here shares the joy and freshness of the early Spice Girls records but with a harder edge. As with Scary Spice on Wannabe, there's even room for cheeky laughter on this melting-pot of a track.

SHED SEVEN: Disco Down (Polydor 5638752). The Sheds display their hitherto unhinted-disco inclinations in this trailer for their forthcoming greatest hits collection. Radio support is strong, with B-listings at GLR, Radio One and Virgin plus an A-listing at Xfm, and a hit seems virtually assured.

VERACOCCHA: Carte Blanche (Positiva CDTV1110). Licensed from the Netherlands' Deal label, this collaboration between hot producers Ferry Corsten — who recently scored a Top 20 hit with Out Of The Blue as System F — and Vincent de Moor looks set to crack into the charts. The duo create a typically hook-filled production, moving from a melodic piano- and synth-led intro into a soaring ballad that marks the track out from the current glut of Euro-trance contenders.

TRINA & TAMARA: What'd Did You Come Here For? (Columbia CD). Upbeat contemporary R&B is the sound of this US duo's debut which precedes their self-titled album (released on May 17). It is currently at number nine on the *MV* Urban chart and has been big in the clubs in import.

JEWEL: Down So Long (Atlantic AT095CD). This sparkling track is extracted from the Alaskan singer-songwriter's second album, *Spin*. Her thoughtful style has always made its biggest impression on US audiences, but her UK profile seems to be rising and she deserves radio exposure.

ILSE DELANGE: Flying Blind (Warner Nashville WA82CD). A Dutch artist signed to Warner Nashville, Delange has more than her nationality to make her something special. She is a classy country singer and writer, but has huge crossover potential. This standout track from her album *World Of Hurt* highlights her gorgeous voice and gift for melody.

SIX BY SEVEN: Two And A Half Days In Love With You (Mantra MNT45CD). For a group so in love with the sound of guitars, it is just a little surprising to find absolutely none on July, August & Winter, the first track of this EP. The first new material from the band since their debut album *The Things We Make* last year, it is a slow and quiet track which more than makes up for the loss of volume with eerie melodies and hypnotic other-worldly vocals.

FOUNTAINS OF WAYNE: Red Dragon Tattoo (Atlantic AT066CD). If there is one thing that the Fountains of Wayne excel at, it is sugar-sweet pop rock brilliance. Red Dragon Tattoo doesn't break that tradition with its catchy chorus and amusing narrative and it falls hundreds along in a blast of hooks, funny one-liners and deceptively simple melodies. Radio has been slow to pick up on the track, but it is top-notch rock that deserves attention.

REGULAR FRIES: King Kong (JBO 5007743). The Fries' fourth single is more focused than previous efforts, with an up-tempo, dance groove and a mantra-like vocal. Of more than average interest are mixes from Kid Loco, Acid N To (X) and Ellis Island Sound, which could help push it into the Top 50.

LIQUID: Narcotic (Virgin DINS184). With its endearing keyboard line, rocky guitar and English lyrics, Narcotic has sold more than half a million singles in Liquid's native Germany and been on *fono's* Euro Hit



JAMIROQUAI: Canned Heat (Sony S2 YPC02344). Jay Kay could be on course to score his second number one with this stunning first single from his eagerly-awaited album *Synkronized* (released on June 7). This unashamedly disco-influenced track mixes Seventies-style guitar, funky bass and Jay Kay's vocals with a joyously infectious string-drenched chorus. With the epic Jonny Aherlund-directed video currently on MTV's A-list and enthusiastic support from radio (including a Radio One B-listing), Canned Heat is sure to soar as temperatures rising.

100 chart for 22 weeks. Currently a hit in the Netherlands, Italy and Belgium, it deserves to be massive over here.

REF: Sweety (2676373). This second single to be taken from the band's third album *Rides* is an amiable acoustic romp. The number 15 placing of its predecessor I've Got Something To Say and the top three chart entry of their album suggest Sweety's likely destination will be the Top 20.

SMOGE: Held (Domino RUG83CD). Smog's upcoming live dates are supported by this single pulled off the acclaimed *Knock Knock* album. This is an inspired spiky rocker produced by Jim O'Rourke which you might call "alt-gram", and might just rock label-mates Sebadoh into the charts.

DA SAKIN & FRIENDS: Nonnansiand (David's Song) (Positiva CDTV1112). Positive quickly follows Da Sakin's top five hit *Protect Your Mind* with another

anthemic house production based around a cinematic theme. Here the melody is lifted from the Seventies TV series *The Adventurers of David Balfour*, with vocals by Janet Taylor adding a radio-friendly edge to the pop-rance sound. This year's Sash?

THE STRIKE BOYS: Jet Set (Wall Of Sound WALL0047). Taken from the German crew's album *Selected Funks*, this tasty Daft Punk-style electro-funk track comes with remixes from The Micronauts, Buckfunk 3000 and Next Century.

THE PARADISE HOTEL: Hollywood Landmines (Infectious INFECT98CDSP). This released slowly comes from the largely Tasmanian band who have relocated to Britain for a crack at this market. Fans of Nick Cave might see similarities, though the violence and darkness are replaced with an ethereal fragility. The chorus is memorable, but this is unlikely to be radio fare.

ALBUM reviews

PHOEBE ONE: L.O.N.D.O.N. (MCA 16444). UK rapper Phoebe One's debut album showcases her versatility and talent as she veers from R&B ballad to uptempo dancehall without even

stopping for breath. Standout tracks include the Talking Heads-sampling *One In A Lifetime*, the down-tempo R&B crush of *When Harry Met Sally* and the kooky piano-driven rap of *Doi' Our Thing*. A support slot at *Los Angeles* current tour and a listing at *Radio One* for the single *Get On It* will help raise the album's profile.

SLICK RICK: The Art Of Storytelling (Def Jam CS058396-2). Heavily influenced by his term in jail, Rick's album shows that he has lost none of his bite and originality. The production is impeccable, the lyrics range from the pornographic to the romantic and the vocal delivery has the kind of feedback assurance that makes him stand out.

ILS: Idiots Behind The Wheel (ILS Fuel 010CD). Best known for his drum & bass releases on IJ1 Bukem's Good Looking label, as well as his remixes of UNKLE, Art Of Noise and Deejay Funk-Rock, ILS's debut album is a lavish soundscapes drawing heavily on breakbeat and drum & bass influences. The accompanying short film of the same name will help drum up some interesting controversy.

BOWS: Blush (Too Pure PURE90CD). Following their acclaimed debut *Single Big Wings in March*, Bows continue to push the boundaries of pop with this impressively widescreen production. Luke Statherly evokes elements of drum & bass, ambient and trip hop to provide an atmospheric backdrop for singers Sine Mourou and Ruth Emord. It is unlikely that *Blush* will sell by the shedload, but as a showcase for their unique talent, it wins hands down.

GROOVE ARMADA: Vertigo (Pepper 0530332). The follow-up to 1998's acclaimed Northern Star album is worth the wait. The 12 tracks deliver the Armada's trademark funk grooveiness fused with an infectious musicality. Standout tracks include *Dusk*, *You & Me*, *Whatever*. Whenever and the Radio One-playlisted single *If Everybody Looked The Same*.

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

This week's reviewers: Brad Beatnik, Dugald Baird, Martin Byrne, Tom FitzGerald, Olaf Furniss, Sophie Moss, Paul Williams, Simon Ward, Adam Woods and Martin Worrell.

ALBUM of the week

TRAVIS: The Man Who (Independent ISOM 9CD). In the space of two albums, Travis have grown up astonishingly quickly. No more the rock-out bluster of U-16 Girls or the anthems of Tied To

The 80s — in this second album they go all contemplative and adult. And it works. With one Top 20 hit in the bag with *Waiting To Reach You* and another surely following close behind in *Driftwood*, Fran Healy's songwriting has come on in leaps and bounds. There is still a lot of the melodic Big Star about the band, but that's not a bad thing and Healy's voice is perfectly matched to the mellow tunes. Expect this one to hang around the chart for a while.



LES RHYTHMES DIGITALES: Darkdancer (Wall Of Sound WALLCD021). The eagerly-awaited second album from a laiborous Lu Cont is in a laboured exercise in electro-pop which captures the atmosphere of 1983 quite succinctly — Nik Kershaw, Shannon and Thomas Ribeiro even appear on a handful of tracks. While this is a fine tongue-in-cheek effort, it can scarcely outshine any of its songs when the novelty value his previous singles possessed grinds to a halt.

RECOMMENDED CATALOGUE NEW RELEASES

MAZE featuring FRANKIE BEVERLY: Greatest Soul Jams (Right Stuff/Capitol 495882) Lush, uplifting "quiet storm" music...

LADYSMITH BLACK MAMBAZO: Gospel Songs (Wrasse 050) LBM's The Star And The Wiseman has been the surprise success...

VARIOUS: The Best Blue Note Ever In The World...Ever (Blue Note 5200 0702) Borrowing its title from the successful Virgin series...

CLARENCE: Rescue Hero (Capitol 4949252) Bruce Springsteen's trusty sax player reprises his two most successful solo albums on one CD...

ALBUMS FRONTLINE RELEASES

- 12TH YEAR (The Roots) CD 50130522
ANTIDOTE (The Roots) CD 50130523
ARTIST (The Roots) CD 50130524
BETTER (The Roots) CD 50130525
CARRIAGE (The Roots) CD 50130526
... [rest of list]

RELEASES THIS WEEK: 307 YEAR TO DATE: 5,108

- ALBUMS (continued)
CD 50130527
CD 50130528
CD 50130529
... [rest of list]

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... [rest of list]

NEW RELEASE COUNTDOWN

Key album releases scheduled for the next six weeks

24 May 1999 Travis The Man Who (Independent); single: Driftwood

May 17 The Happy Mondays The Greatest Hits (London) Snoo Dogz Top Dogs (Priority/Virgin)

31 May 1999 Boyzone...By Request (Polydor) Fountains of Wayne Untold Parkway (East West); single: Red Dragon Tattoo - May 24

Mike & The Mechanics Mike & The Mechanics (Virgin); single: Now That You're Gone - May 24 Shed Seven Going for Gold; The Best of (Polydor); single: Disco Down - May 24

Vonda Shepher 7:30 (Epic); single: Don't You Break My Heart - June 1

7 June 1999 Ger Halliwell Schizophrenic (EMI) Gay Dad - Live Noise (London); single: Joyous Noise (Sony); single: Canned Heat - May 31

Pavement Trout Twilight (Domino) Red Hot Chili Peppers Californication (Warner Bros); single: Scar Tissue - May 31 Super Furry Animals Gwentia (Creation)

14 June 1999 The Beta Band The Beta Band (Regal/Parlophone) Make Double Up (Bad Boy/Arista)

21 June 1999 Chemical Brothers Surrender (Virgin); single: Hey Boy Hey Girl - May 31 Duff Largeau Evaporate (Mercury); single: Promises - May 31

Milly Elliott Do Real World (Elektra/East West); single: She's A Bitch - May 31

28 June 1999 Garth Brooks In The Life of Chris Gable (Capitol) 'N Sync 'N Sync (Northwestside); single: 'Tearing Up My Heart - June 6



Question No. 3

What was the title of Patsy Cline's No. 1 single?

A) What was the title of Patsy Cline's No. 1 single?

B) What was the title of Patsy Cline's No. 1 single?

C) What was the title of Patsy Cline's No. 1 single?

D) What was the title of Patsy Cline's No. 1 single?

E) What was the title of Patsy Cline's No. 1 single?

F) What was the title of Patsy Cline's No. 1 single?

G) What was the title of Patsy Cline's No. 1 single?

H) What was the title of Patsy Cline's No. 1 single?

I) What was the title of Patsy Cline's No. 1 single?

J) What was the title of Patsy Cline's No. 1 single?

Table listing new releases with columns for artist, album title, genre, and release date.

RELEASING THIS WEEK: 129 NEW TO YOU DATE: 2,728

Table listing releases scheduled for this week with columns for artist, album title, genre, and release date.

RECORDS PREVIOUSLY LISTED UNDER RELEASE DATE HAVE BEEN PUT BACK TO 17/1/99

Table listing records previously listed under release date that have been put back to 17/1/99.

PREVIOUSLY REVIEWED IN MUSIC WEEK: SINGLE/ALBUM OF THE WEEK

Table listing previously reviewed records with columns for artist, album title, genre, and release date.

Table listing new releases with columns for artist, album title, genre, and release date.

SINGLES

Table listing new releases with columns for artist, album title, genre, and release date.

PREVIOUSLY LISTED IN ALTERNATIVE FORMAT

SINGLES/TITLES A-Z

Table listing new releases with columns for artist, album title, genre, and release date.

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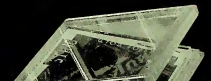
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DOOLEY AT THE CAD AWARDS

PHOTO BY ANDY TAYLOR



BSkyB might be getting all high and mighty with its free decoders offer, but LARD (1) is happy to prove the BBC is more than a match for its commercial rivals in the ongoing digital race. As captured here, the Radio One turn ended up literally embracing his own idea of new technology as co-host at last Thursday's (May 6) *Music Week Cad Awards* in London. It's obvious who's wearing the trousers in this picture (2), though from where Dooley's standing he bets EMI's new media expert FIONNUALA DUGGAN is feeling pretty relieved it's not her. CHRISTOPHER COORINGTON, MD of online music and video retailer IAMS, caused quite a stir in his Cads party outfit. "It's a bit late now holding your head in shame about that Aphex Twin video." Despite its content of scantily-dressed women with Aphex heads and the like, best new director DAWN SHADFORTH (3) at least seems to appreciate the funny side of director champ CHRIS CUNNINGHAM's work. The big winners on the night were the VIRGIN CREW and here are the new media champs (4) from left, DOMINIC COOK, SIMON ATKINSON, WAYNE SNEHLINE, DANNY VAN

Remember where you heard it: After luvvy lordy Melvyn Bragg's appearance last year, Mark & Lard might not have been the CADS' most obvious choice as hosts but it now seems divine inspiration. In fact, the pair are well versed in all areas covered by the awards, not least when it comes to the packaging gongs. As Radcliffe revealed to the crowd last Thursday (May 6) at London's Hilton, "We at Radio One get an endless stream of packages, loads of them, but a lot of them are for

Jehnnli Walr...Then there were the prizes given for record sleeves which Mark seemed more than moved about. "We get some great sleeves, then they put some right shtie in them," he observed...It's just as well Richard Manners is about to return to work because he's clearly not the sort to amuse himself at home. "After half a day digging the garden, I was ready to come back," notes our Dickie...Which major record company is soon to follow EMI with a millennium back catalogue re-promotion campaign?...By all accounts, Richard Branson tried very

hard to talk Simon Burke out of his move to Hamleys. But the writing was probably already on the wall after the toy group approached Burke three weeks ago. Burke - so informed rumour has it - has a soft spot for toys and games...Visiting China on a cultural fact-finding mission, what does former Warner boss and Madonna mentor Rob Dickins hear when he pops his head

EMDEN, State 51's SUZANNA GLASER and Virgin's ADAM TOWNLEY. Muto's PAUL TAYLOR (5) toasts his own artistic tastes. After all, this is the boy with the vision to put a phone call through to Intro's design uberfurbler Mat Cook and ask him to come up with the award-winning sleeve designs for Depeche Mode's The Singles 86-98 album. He may be living in the US these days but JEREMY SILVER (6, second left) simply wasn't going to miss the Cads. Silver, another of EMI's new media gurus who recently moved across the pond to work for EMI in the US, is pictured, from left to right, with State 51 director PHILIP CREWSDON, Virgin's ADAM TOWNLEY (again) and EMI's FIONNUALA DUGGAN (yes, again)... (7) And finally: The Cads marked the final official engagement of MW publishing director ANDREW BRAIN (left), seen here sharing a farewell photo-opportunity with Miller Freeman Entertainment MD DOUG SHUARD (right) and editor-in-chief STEVE REDMOND. On behalf of everyone at MW, Dooley would like to say Cheers, Andrew, we'll miss you...

around the door of a studio in China'sCRI radio station? A bit of Nanking folk warbling perhaps? A Xian diva doing her best Callas impersonation? No way, Jose. It was Maddy's Ray Of Light...David Bowie seems to be turning into a bit of a computer geek these days. Not content with setting himself up as an internet service provider, Dooley hears Bowie is now to feature as a character in a computer game being developed by Eidos (of Tomb Raider fame). Sources says that Bowie, who will announce the collaboration this Wednesday, is also writing eight new tracks for the game...



but are now ready to finally put their feet up and enjoy retirement. To mark the occasion the great and the good from UNIVERSAL gathered at the Belvedere Restaurant in London's Holland Park to see them off. They are, from left to right, Midlands classical and jazz sales rep MIKE GARDNER (nearly 36 years' service), classical and jazz sales manager DAVE TWEED (33 years), and Scotland and north of England classics and jazz sales rep DAVE BARBER (nearly 26 years).

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INTERACTIVE CITY

LOOKS LIKE 27

THURSDAY ROOM 1	THURSDAY ROOM 2	FRIDAY ROOM 1	FRIDAY ROOM 2
10:00 AM KEYNOTE SPEECHES TO BE ANNOUNCED ON SITE MAY 1ST	11:00 AM CRIPS WITH EVERYTHING: PENTUM III, SECURITY AND MARKETING	10:00 AM WHERE'S THE ADVENTUROUS CAPITAL?	10:30 AM SECURE ENCRYPTION - 1984 OR 2001?
11:30 AM HOW WELL DO YOU KNOW YOUR USER?	1:00 PM CRYSTAL BALLS: THE FUTURE IN 30 MINUTES, OVER A PINT	11:30 AM INTERNET RADIO - BATTLING THE COLLECTION SOCIETIES	11:45 AM DIGITAL TV, THE END OF THE AD BREAK
2:00 PM WHAT'S A CLICK - THUSHER REALLY WORTH?	2:30 PM CONTENT RULES: BUT WHAT EXACTLY IS CONTENT?	2:00 PM ISP (LIABILITY), WHO PAYS, WHERE AND HOW MUCH?	1:00 PM THE HYPOTHETICAL: "DOWNLOADING ON MONICA"
3:30 PM THE NAME OF THE GAME IS CONVERGENCE AND IT'S SPELZ DVD	4:00 PM WHEN IS THE PERFECT WEB SITE A PERFECT WASTE OF SPACE?	3:30 PM TO MP3 OR NOT TO MP3?	2:15 PM "DISINTERMEDIATION" - FUCKING THE MIDDLEMEN
5:30 PM INTERACTIVE CITY CELEBRITY INTERVIEW	7:00 PM AFTER THE WATERSHED; SEX ONLINE	5:00 PM TOYS FOR BOYS: SOFT AND HARD DEMOS	3:45 PM ONLINE GAMING KILLS THE CONSOLE?

STARRING IN APPROXIMATE ORDER

- JON GAINES (LATERAL)
- NEIL DRADFORD (FLETCHER)
- MARCUS DICKINELL (CMGI)
- NICK DAVIES (EIDOS)
- DAVID DUNNE (ATLANTIC 252)
- CAROL DUKES (CARLTON ONLINE)
- MALCOLM GARRETT (AMX DIGITAL)
- RICK GLANVILLE (VIRGIN NET)
- ADAM GOLD (FIRST TUESDAY)
- JASON GOODMAN (CMP INTERACTION)
- MARK HAFTEY (BIRD AND BIRD)
- STOVIN HAYTER (REVOLUTION)
- TIM HAYWARD (HACL)
- THOMAS HOEGH (ARTS ALLIANCE)
- TRACEY HOWLAND (SONY FRIEND FACTORY)
- LOTTI KIERKEGAARD (CAPITAL RADIO)
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- DANNY O'BRIEN (NTK)
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