

NEWS: Sixties icon DUSTY SPRINGFIELD is remembered by those who worked with her
Industry tributes 4



A&R: Two months after schedule, but **SUEDE's** new album looks to be their most commercial to date
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DOOLEY: The roving reporter was there at the **MW AWARDS** to find out who got up to what, and why...
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MW AWARDS ISSUE

FOR EVERYONE IN THE BUSINESS OF MUSIC

13 MARCH 1999 £3.50

musicweek

C4 gives music top weekly slot

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by Paul Williams
Channel Four is making the biggest commitment by any terrestrial broadcaster to supporting music with the launch of a weekly two-and-a-half-hour dedicated music slot.

The broadcaster, which significantly increased its music coverage last year having axed *The White Room* in 1996, is lining up an as-yet-unnamed late-night position for the run of programmes, which will comprise both newly-recorded shows and archive material.

Channel Four commissioning editor for music Jo Wallace says the music segment will allow the broadcaster to feature one-off

music programmes which have previously been difficult to schedule. "We're committed to a new *Jo Whitley* series and a new series presented by Sean Rowley and felt we should build on that and establish a particular right of the week to broadcast music," she says.

The new slot, which has yet to be publicly allotted a day, will initially run for 15 weeks from May. Its first eight weeks will incorporate the third series of the one-hour *Jo Whitley Show* which will again feature three music guests each week, discussing current music topics as well as videos and exclusive performances. Whitley's programme will then be



Whitley: new C4 series replaced by a seven-week run of *All Back To Mine*, a new show presented by Sean Rowley, who also

presents specials of the same name on Radio One. The programme will visit the home of a music figure each week to discuss their record collection and other interests.

The rest of the two-and-a-half-hour slot, which will be anchored by a different guest host each week, will contain a mix of live, archive and one-off shows. The first week will feature a specially-recorded live performance by Suede and other slots are expected to feature artists who are releasing new material.

The slot has already been confirmed for a second run next year. "This is not just a fly-by-night thing," says Wallace, who

believes the programming will give the station's music output more of a sense of identity.

Its launch reflects Channel Four's rising support for music. A first series of John Peel's *Sounds Of The Suburbs*, backed by a £2.99 sampler exclusively on March 29, started on February 27, while black music programme *Flava* begins a fourth series on March 19.

Polydor head of TV promotions Sam Wright says, "It's great when people commit to more than six weeks at a time. With any TV programme it takes a while before people realise it's on."

The Hit Man was hit with one of the biggest surprises of his career last Thursday when Pete Waterman was honoured with the Strat Award at the Music Week Awards. "I can't believe it," said a stunned Waterman, who was handed the award by the man who gave him his first record company job, Magnet Records founder Lord Levy, following the screening of video tributes from people including Steps, former Strat winner Steve Mason, Kylie Minogue and Rick Astley. Waterman (pictured left with awards host Paul Gambaccini) noted this was the first awards ceremony he had attended in 10 years. "Everyone thinks I'm very loud, but anyone who knows me knows I really don't like awards ceremonies, but this year has been absolutely fantastic," he said. Music Week Awards, see p3.



ILMC to tackle live music's future

The 11th International Live Music Conference will put millennium issues under the microscope when it convenes this Friday for three days of sessions and meetings to assess the current state and future of the live music industry.

The sell-out event, which takes place at London's Inter-Continental Hotel and is due to attract 550 delegates, is taking the 11th Hour as its theme this year.

ILMC founder and managing director of Primary Talent, Martin

Hopewell, says, "It does feel like the last time we can do a pre-millennium check of issues like the millennium bug, which could effect ticketing and venue fire alarms, or the impact of the euro."

Hopewell adds the parlous state of the festival scene, the corporatisation of live music, ticketing, how to encourage new bands and the move of some promoters to embrace non-rock'n'roll shows, such as ice and dance spectacles, will also figure on the agenda.

Kula Shaker split with East End management

Kula Shaker split with East End Management as they headed out on tour last Tuesday - two days after their comeback single debuted at number 14 and less than a week before the release of their new album.

The Columbia act are now seeking their third management team in less than two years, after walking out on Kevin Nixon in 1997.

Tony Dimitriades, managing director of Los Angeles-based East End Management, says the decision to part company was "mutual and amicable". A spokeswoman for Kula Shaker says, "They weren't sacked and they didn't walk. There were problems along geographical lines. It was six of one and half-dozen of the other."

Online giants target UK market

The UK's online music market is set for a shake-up as two of the fastest-growing overseas internet retailers prepare to launch UK stores during the coming months - with one offering chat product at just £10.

Swedish-based Boxman, which claims to have captured 5% of the Scandinavian music market and 50% of all online retailing in the region since launching sites there during the past 15 months, is due to unveil a UK store on March 29. It will be followed by US online retailing giant Amazon, which is expected to add music to the book range it offers in the UK during the third quarter of the year.

Boxman, whose music industry investors include Bush manager David Dorrett and members of Roxette and Ace Of Base, will offer a range of more than 200,000



Wilson: entering UK market CDs, around 40% of which will be local repertoire. Although pricing has still to be finalised the intention is to sell chart CDs for around £10 (£11 including post and packaging) and back catalogue at £12. Joe Wilson, UK managing director of Boxman, says, "We expect to retail at about 20% cheaper than the average High Street retail price."

SPACEDUST
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Cher's Believe has become the first UK-sourced single to reach number one in the States since Elton John's Candle in the Wind 1997 debuted at one in October of that year. The WEA single, which was recorded at Dreamhouse Studios in Kingston, Surrey, has now been number one in 22 countries, selling 6.7m units worldwide. Its parent album Believe, meanwhile, has so far already shifted 5m units. Former Warner UK chairman Rob Dickens, executive producer of the track, describes the single's success as extraordinary. "I knew when we finally got the song together it was a Top 10 record. I was thrilled we'd made a real record with Cher but had no idea it would be this big," he says.



Warner caps its best year with MIA Awards double

By Paul Williams

Warner Music's record-breaking 1998 performance turned into its liveliest last Thursday as it captured two key prizes at the Music Week Awards '99.

The company, which enjoyed the best year in its history in the UK last year, scooped the best-selling single and album awards for the first time in the same year thanks to multi-platinum successes by both Cher and The Corrs.

Cher's triumph with the WEA-issued Believe gave Warner its first singles triumph since Boney M's Rivers of Babylon/Brown Girl in the Ring in 1978, while The Corrs' East West album won with Jive. Corrs was Warner's fifth of the Nineties.

Warner took a third prize at the Grosvenor House for best marketing campaign, but was beaten overall in the final tallies by Universal thanks to PolyGram in its last awards showing under that name.

Managers fight back in defence of their rights

The precariousness of managers' rights has been highlighted again by a clutch of industry legal disputes. In the latest, reportedly sacked All Saints manager John Benson is claiming commission on the act's earnings until December 2001, and has issued High Court proceedings seeking damages calculated at £2.5m-plus.

Benson, who started managing All Saints in October 1996 and engineered their deal with London Records, is claiming 20% of gross earnings, other than live performances. "All Saints are pretty tempestuous and although John held it together he got the blame for all sorts of things," says an insider.

Benson's lawyer Gordon Williams says this and other cases show the fragility of manager's jobs. In a separate case, the Court of Appeal is due to deliver its ruling on Robbie Williams's dispute with former manager Nigel Martin-Smith today (Monday). Williams, represented by Harbottle & Lewis, is appealing against a 1997 High Court judgment

WILLIAMS LEADS BRIGGS TRIBUTE

Robbie Williams led the tributes to Chris Briggs last Thursday after the EMI man scooped the A&R prize at the Music Week Awards.

Briggs, EMI's group A&R executive, took the night's final honour after a year in which his key act Robbie Williams had two in its old guise, it was named both best singles and best albums group and top compilations company through PolyGram TV - renamed Universal Music TV last week - while also collecting the best national promotions team prize through Polydor and dance label of the year award through Manifesto.

Robbie Williams generated several trophies for EMI, with the singer's Angels winning the airplay award for EMI/Chrysalis, while his A&R man Chris Briggs won the A&R



of 1998's biggest-selling albums. "I don't think anybody deserves this honour more than you."

Williams told Briggs via a specially-recorded message. He described him as not only a great A&R man but a very good friend.

Briggs received the award from Williams' co-writer Guy Chambers. Award, making it two in a row for EMI (see box). Meanwhile, EMI Music Publishing's Peter Reichardt poked up the top publisher award. A fourth prize went to EMI as it took the distributor award for the fourth year running.

Elsewhere, Chrysalis Music won the top independent publisher award and Jive the best independent label prize.

Virgin Records had a profitable night, securing the awards for top singles and album company and

New writ forces FX to call in liquidators

FX Music, the music company behind Gina G's 1996 Eurovision entry Ooh Aah... Just a Little Bit, has called in the liquidators after being hit with another writ.

The company, which already faces several legal actions contesting royalties, was served with the latest writ from Ooh Aah writer Simon Taube claiming breach of trust.

In an earlier action, which is due for trial on May 5, Taube is claiming £285,000 in unpaid royalties from FX Music. His latest action relates to money held for Taube in a bank account and allegedly withdrawn without permission by FX Music boss Stephen Rodway.

news file

SUPERSTARS SOUGHT BY BONO
UD singer Bono has approached international superstars including Michael Jackson, Luciano Pavarotti, REM, Beastie Boys, Lauryn Hill and the Smashing Pumpkins to secure their involvement in the Jubilee 2000 campaign to cancel Third World debt. The organisers are planning major events in coming months (see Letters, p10).

SONG FOR EUROPE NEARS

The UK's representative at this year's Eurovision Song Contest will be unveiled this Friday (March 22) on TOP. It follows a public phone vote on the back of the four Great British Song Contest finalists appearing on a BBC1 Eurovision special yesterday (Sunday).

MUSIC MAN OF THE MILLENNIUM

Guy Freeman, producer of this year's Brit Awards, has been appointed television executive editor of the BBC's Millennium Music Live event. The nationwide festival takes place from May 25 to 29 next year on BBC TV and Radio.

MERCURY IS ON THE MOVE

Mercury is to move to new premises as part of a wider series of office moves at Universal Music Group. The company will move into Universal-Island's St Peter's Square building in September.

COURT RULES ON MIXMAG

A Deputy High Court Judge has upheld part of an action brought by remixer Alan Coulthard against his former partner in the Disco Mix Club, Tony Prince. Justice Sher ruled last Monday that Coulthard claims for 10% of the sale of Mixmag, which Prince sold to Emap in 1997, could not be struck out without a trial.

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Creation puts Oasis on mid-price shelf

Oasis are joining the mid-price racks for the first time following Creation's move to add more than a dozen new titles to its Priceless Creation initiative.

Definitely Maybe and 12 other albums, including Primal Scream's Vanishing Point and The Jesus And Mary Chain's Munki, are being added to the label's range of between 30 and 40 mid-price titles on March 22 in a move to reactivate sales.

A Creation spokesman says interest from retailers, who are expected to sell Priceless Creation catalogue albums at between £6.99 and £9.99, has been strong for the new additions to the range and the company plans to ship in excess of 200,000 units.

"Mid-price is aimed at the impulse buyer and there is probably someone who hasn't yet got Definitely Maybe," he says.

Creation is also linking with HMV to offer an exclusive 12-track Priceless Creation sampler to anyone who buys three or more albums from the mid-price range.



All Saints dispute with ex-manager which ruled that Martin-Smith was entitled to commission from the singer's Take That income for up to 10 years after he left the boy band. The singer argues that his ex-manager is not due £90,000 a year arising from the £450,000 in royalties and advances which Williams paid to EMI in 1996 to get out of his original RCA deal.

Martin-Smith is represented by solicitors Clintons, which also handled Oasis's management litigation in its settlement - reportedly for £600,000 - last week with the band's original drummer Tony McCarron.



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GIVING EXPERIENCE ITS DUE

The music industry often has a short memory. Today's priority acts are quickly forgotten if they do not happen overnight. And so too are some executives who have put in sterling performances over the years, but whose contributions sometimes become perceived as being less valid in a business that is often too skewed towards whatever is flavour of the month. It is inevitable in such a fast moving business, a business which is constantly reinventing itself. And it is inevitably an issue we face each year when it comes to organising the Music Week Awards. Quite rightly, the Awards draws together a crowd made up of different generations of industry people, from those just starting out to those with decades of experience.

This year the two highest profile awards – the Strat won by Pete Waterman and the A&R award presented to Chris Briggs – went to people who not only have decades of experience but are now at the top of their game. Justifiably, they received the response they deserved from the floor of the Great Room at the Grosvenor House. At a time of industry upheaval it is worth remembering exactly how much such experience counts for. One of the less well documented problems facing the record business is the shortage of emerging executive talent to replace those currently at the top. Having an ear to the ground and understanding the latest trends on its own is no substitute for all-round experience. The problems facing the business today are usually new versions of the problems that faced the business 10 or 20 years ago. Annual events like the Music Week Awards can throw the spotlight on some of the industry's unsung heroes. But these people make contributions day in day out. All of us – especially those who have not been around for years – can learn much from them.

Ajax Scott



Renzer unveils Universal publishing team

Universal Music Publishing's world-wide president David Renzer has announced the global and regional management teams which will lead the combined MCA Music Publishing and PolyGram Music Publishing operations.

Michael Sammis has been appointed chief financial officer of the combined group, reporting to Renzer. Sammis, who previously held the same position at MCA, will be based in Los Angeles.

Based out of Universal Music International's headquarters at St James's Square, London are senior vice of international business and legal affairs Crispin Evans and director of international communications and marketing Debbie Williams. They were previously at



Connolly: overseeing Europe

PolyGram as director of legal and business affairs and international repertoire manager respectively. Both will report to Renzer. Also based in London, but at the Decca building in Chiswick, are Theo Strikkers as director of international administration and Mike

Donegan, director of business systems. Both retain the positions formerly held at PolyGram and will report to Sammis.

The remainder of the global team, based in the US, are Scott James, senior vice of music for motion pictures, television and new technologies worldwide and vp international Kim Franklin. Renzer, who says the merger of the two organisations will create a publishing giant owning and administering 700,000 copyrights, also confirmed the appointment of Paul Connolly as executive vice of continental Europe as part of the regional management team. Connolly, who also serves as UK managing director, is expected to announce his new team shortly.

Obituary

Dusty. Sixties con with lasting appeal

In 1988, I was given the slightly daunting task of writing the sleeve notes for a Dusty Springfield compilation titled *The Silver Collection*, writes Alan Jones.

Despite having left the Philips roster many years earlier, Dusty was still co-operating with the label, and had been given veto rights on my musings.

With her reputation for being difficult, it was expecting a big battle but she consented to all but two small items, removing references to her date of birth and her "rivalry" with Cilla Black. *The Silver Collection* more than lived up to its title, winning Springfield a gold disc.

Seven years later, just after she had fought what was thought to be a successful battle against breast cancer, she released what was to be her last album, *A Very Fine Love*, and I interviewed her for a Music Week talent piece. I mentioned the sleeve notes, and how relieved I had been that she approved of them. She chuckled and noted that she had taken out the reference to her age because it was "too personal" and the reference to Cilla because it "wasn't personal".

She wasn't at all difficult however, remembering career highlights and lowlights with equal good humour, in her husky, lilting voice.

Dusty needn't have worried about Cilla. In the premier division of British female talent in the Sixties she

INDUSTRY PAYS TRIBUTE

"When she sang at her best she was about as magnificent a pop singer as you can get. At her best she was, in her own way, every bit as good as Aretha Franklin and Frank Sinatra". Simon Napier-Bell, who co-wrote the English lyrics to *You Don't Have To Say You Love Me*, Springfield's only UK number one single.

"As young women, we were responsible for the genesis of the female strand of the Brit Pop explosion and the birth of the record industry as we know it today. We were the first pop divas and the first emergence of girl power. I feel privileged to have been a contemporary of this feisty and talented woman". Sandy Shaw

"Dusty was one of the greatest-ever vocalists in pop music. She was a

lovely person who never fully appreciated the mark she made on popular culture". EMI Records' president/ceo Tony Wadsworth, who was Parlophone marketing director at the time the company released *Reputation*, and last Top 20 studio album, in 1990.

"Dusty was a tender, exhilarating and soulful singer, incredibly intelligent at phrasing a song, painstakingly building it up to a thrilling climax. She was also a warm and funny person".

The Pet Shop Boys who performed *What Have I Done To Deserve This?* with Springfield and penned several singles for her



formed British fortunes in America for all time, but Dusty was in the front line right beside them. The Beatles made their US chart debut on January 18, 1964. A week later Dusty had the first of her 18 solo US hits with *I Only Want to Be With You*.

Since Dusty succumbed to cancer last Tuesday, much has been written about her battles with the bottle, drugs, depression and her sexual identity. But it is for her music we will remember her, as will her peers.

Auditor's report clears RA of 'fudging' charge

The Radio Authority has been cleared of any wrongdoing in the award of a radio licence following a three-month inquiry by auditors Grant Thornton.

The auditor's forensic services team were called in by RA chief executive Tony Stoller last November following allegations of fudging, made by the body's former secretary John Norrington, in awarding the East of England licence to Vibe FM in UK 1997.

In addition to clearing the RA, the 63-page report also stated that none of Norrington's allegations of irregularities had an impact on the outcome of the licence award.



Stoller: endorsing the report

Norrington had claimed that the licence had been awarded to Esprit FM only for the decision to be reversed in Vibe FM's favour.

"It's a good report and good for the RA," says Stoller. "We can't operate properly if there is any sus-

picion of wrongdoing so this was fundamental.

The report also made nine recommendations, including the need to present "user-friendly" materials to members to ease their understanding of key issues and rapid identification of cross-media ownership in a licence application.

Stoller says none of the recommendations highlight significant faults, but will serve to tighten up procedures.

The RA is now seeking an apology from BBC's Newsnight, which had accused the body of an abuse of power in a programme on December 1.

TILLY

TIME TO TAKE SONY'S LEAD ON SINGLES

It's good to see my old friend John Aston and the boys at Sony trying to seize the initiative on singles pricing. But it is unfortunate that it's only being done with established artists – if only we all had the opportunity with newcomers, too. I wish others would follow Sony's lead and set this price structure for all singles, not just those for which there is a big demand. It's the time the record industry set out some definite rules that would help the retailers determine the price of records in our singles market. It is ludicrous that a record could be £1.99 for CD on Monday and £3.99 on Wednesday. If we do not do something about it very soon there is a danger that we might be influenced by the Americans. With the advent of 80% airplay and 20% sales making up their chart, there is the real tendency for some really good singles never to be commercially released and CDs are just promos to gain airplay. The downside for the customer is the only time he can buy the track is on the album, but what about the artist who has only two singles and never gets to album stage? And that is probably about 80% of everyone who's had a record deal. Let's hope this never happens here, but with the massive amount of money needed now to market a single, I'm sure some multinational companies are looking at this option.

I still think the simple solution to all these problems is to insist on a fair price for our product, controlled by the industry, where any CD sold under £2.99, and cassette under £1.99, is not eligible for the chart. This would soon sort out the men from the boys.

Great to see Pete "Woolworth Ears" Waterman get some recognition at last from the industry when he received the prestigious Strat Award at last week's Music Week Awards. Perhaps this will make up for the fiasco of Steps not receiving the Radio One best newcomer award at the Brits. Although, given the choice, I suspect Pete, being the self-effacing chap that he is, would rather the group had received the recognition they deserve. Belle and who?

Tilly Rutherford's column is a personal view

Musicseekers' service eases agencies' music search

Music synchronisation company **Musicseekers International** has launched a service which it claims will revolutionise the way music is selected for use in film and TV commercials.

The **SoundLounge** is a research facility based at the company's London offices which creatives and producers can visit to source music for their projects. It includes a library of more than 8,000 album and mood tracks from majors including BMG, EMI, Universal and Sony.

The facility also offers access to private record collections, an internet system with direct links to 300 music sites, and a database searchable by music, artist, titles and other categories.

Ruth Simmonds, founder of **Songseekers**, whose products

have included the recent **Fat** featuring **Andy Williams' Music To Watch Girls By**, says the service provides a one-stop shop for creatives.

By the time they leave they could have a complete package – knowing whether the track works with their brief, whether it's licensable and a ball-park costing," she says. "They could achieve in an afternoon what would normally take them a week."

Ad agencies and publishers say the **SoundLounge** has huge potential. **Gavin Lester**, art director at ad agency **Euro RSCG Wnek Gosper**, says, "We don't have as much time as we'd like for searching for music, so anything that speeds things up would be fantastic."

Music continues to reap huge benefits from featuring in TV commercials. This was most recently



One stop: **Simmonds** (right) and the licensing and research department's **Jonathan Tester**

highlighted by the Peugeot ad featuring the **Lenny Kravitz** track **Fly Away**, which went straight to number one – following its release in February, giving the singer the biggest UK hit of his career to date.

Jonathan Channon, director of film, TV and media at **EMI Music Publishing**, which publishes the **Kravitz** track, says, "In principle,

SoundLounge is a shortcut in the creative process. It could also become a proactive search tool."

Simmonds says agencies have become more creative with the type of music they are using, while publishers and record companies have a better understanding of the business. "We are getting brand new material coming through. These are really exciting times," she says.

Ian Hill, head of film and TV licensing at **Universal Music Group**, whose TV commercial interests include **Jimmy Smith's Organ Grinder Swing** featured in the **Renault Clio** ads, says, "Songseekers is good at the creative side, keeping on top of music and working things through. The **SoundLounge** is great from our point of view as it is yet another service for promoting music."

NEW MARKETING MAN AT CLASSIC FM

Classic FM has appointed its first brand manager to oversee its through-the-line marketing activity. **Giles Pearman** joins from **Unilever**, where he has worked on a variety of FMCG brands over the past eight years including themed ice-creams **Jurassic Park** and **The Flintstones**. In his new role he will be responsible for creating, developing and implementing activities such as listener marketing and business-to-business strategy.

UNIVERSE TO BACK MUSIC CHOICE

Universe has signed an exclusive five-year sponsorship deal with cable and satellite digital audio service **Music Choice** which will initially see the dance promoter broadcast two, one-hour back-to-back mixes on **Musix Channel's Dance Channel**. The show will begin on April 2 and run every Friday and Saturday at 7pm. Meanwhile, **Music Choice** has teamed up with **Grampop** magazine to find the ten greatest classical recordings of the 20th Century.

QUO SET FOR PUB TOUR

Status Quo are destined to embark on an as yet unscheduled 10-date tour of pubs after teaming up with **The Sun** in a marketing promotion timed around the release of their new album **Under The Influence**. Fans of the band are asked to provide reasons why **Status Quo** should perform at their local pub and **Quo** will perform at the 10 best entries. The two-week tour will start on March 29.

PRS BACKS TOP RADIO AWARD

PRS is sponsoring the outstanding contribution to music radio award being presented at next month's **Music Radio '99** conference. Previous recipients of the award, which will be presented at the evening part of the April 13 event at London's **Cafe de Paris**, include **John Peel**, **Kenny Everett** and **James Walker**. The daytime sessions take place at **Bayta** in Piccadilly.

MANNICS UP FOR ANOTHER AWARD

Brits best album winner **This Is The Young Ones** by **The Manic Street Preachers** is among the music nominations for this year's **18 Creative Freedom Awards** organised by the **Musicians' Union** and taking place on April 23 at London's **Alexandra Palace**. The other 1998 albums shortlisted are by **The Beta Band**, **Catatonia**, **George Michael**, **Massive Attack**, **George Michael**, **Oasis**, **Pulp**, and **Rae and Christian**.

SPEARNS ALBUM HITS GOLD

Stereophonics' second album **Performance and Time** has gone gold. **Cocktails** and **Britney Spears** debut album... **Baby One More Time** were certified gold by the BPI last week ahead of their release today (Monday). **Gold awards** also went to **Lenny Kravitz**, **St. John Garban**, **Billard** **Ernie O'Connell** and the compilation **Euphoria** and **Chris Tarrant** presents **Ultimate Party** **Meganick**. **Johnny Logg** and **Boyz II Men** **Knock Me Out and 2Pac's Changes** picked up silver awards, as did the compilation **In The Mix 2000** and **The 80s Love Album**.

Virgin Retail was last night (Sunday) hoping to top the 2,000-strong crowd attracted to its **Cardiff** store last September for the launch of the **Manic Street Preachers'** latest album with an appearance by **V2** at the **Stereophonics**. **The Welsh** band, who were at the store last November to promote the single **The Bartender And The Thief** (pictured), were due to return there yesterday for a midnight opening to sign copies of their newly-released second album **Performance & Cocktails**. **V2** was yesterday celebrating its vote its first Top 10 album in the UK with the **Underworld** album **Beaucouff Fish**, released in partnership with **Junior Boy's Own**, challenging for a top three position.



Xfm splashes out £500,000 on 'street-cred' ad campaign

Xfm has earmarked £500,000 for its first significant below-the-line marketing campaigns aimed at building awareness and listeners for the London-based station. The campaigns, due to kick-off later this month, will focus on festival sponsorship, brand partnerships and PR events. They will be handled by the **Cake Group**, which **Xfm** has appointed to handle its below-the-line marketing and PR activities.

Charlotte Soussan, **Xfm's** marketing manager, says the station is also looking to do promotional tie-ups in the areas of comedy, film and sport. "For the next six months we're going to be focusing on below-the-line marketing. We need to restore street-cred for the station," she says.

To support its launch in September 1997, just after the death of **Princess Diana**, **Xfm** conducted a significant poster and bus

campaign. "It was a good campaign, but probably too clever for a launch and to build awareness," says **Soussan**, who confirms the station is in negotiation with a festival promoter about a possible deal.

According to **Rajar**, **Xfm's** audience stood at 244,000 at the end of 1998, a fall of 39,000 from the previous three months.

The **Cake Group**, whose clients also include **Atlantic 252** and the 'V' festivals, is today (Monday) moving to new premises in **Olympia**, west London. The group was recently formed to act as an umbrella for brand marketing firm **FFI**, youth consultancy agency **Ideas Exchange** and street-level marketing company **Trinity Street London**.

Mike Mathieson, managing director of **FFI**, says, "We decided to join forces to provide clients with a one-stop-shop."

Web-only tracks provide fan data

EMI is using a combination of enhanced CD and web technology to collect marketing information on **Maniliani** fans, while at the same time offering them the opportunity to obtain exclusive tracks.

For the forthcoming release of two remastered albums by the band, **Clutching At Straws** and **Afraid Of Sunlight**, **EMI** has included a hidden track on each which can only be accessed via a special code. To obtain this, users must fill in a questionnaire on the band's website, which will then automatically send them an e-mail containing the code.

EMI is using the questionnaire replies to create a marketing database. **Nigel Reeve**, product manager at **EMI's** catalogue division, says, "Reply cards are reasonably effective if they are free, but people will be more inclined to fill in the questionnaire due to the hidden tracks." He adds that he will "definitely" be including hidden tracks on further CDs, although he declines to say which ones.

Slice lands Levi's PR for tour sponsorship

Youth marketing and PR firm **Slice** has been appointed to handle **Levi's** film and music sponsorship PR across the UK and Europe.

The one-year deal, announced last week, will see **Slice** oversee **Levi's** tour sponsorship for acts including **Jamiroquai**, **Lauryn Hill**, **Massive Attack** and **The Cardigans**. It is also looking to develop new initiatives.

Damian Mould, managing director of **Slice**, says, "We're looking to make the association between bands and the brand more visible such as on TV but we won't be doing it in a cheesy manner. We want to increase the visibility while maintaining the integrity of the bands and the brand."

The first deal brokered by **Slice** was for a series of supplements to be published in **Dazed & Confused** magazine to coincide with the release of **Sony's** **iNcredible Sound of Series CDs**.



The **Manic Street Preachers** enhanced CD, which will be released on March 22, was first developed by **Abbey Road Interactive**. Project manager **Christina Scholze** says previous users have had to listen to hidden tracks online, making the experience dependant on a stable internet connection. "This seemed such an obvious thing to do and it also means the tracks are CD quality," she adds.

It's been a strong week in more ways than one for the UK's big international boy Robbie Williams. He lands two songs this week on MW sister magazine *Radio*'s countdown of the 20 biggest UK hits on European radio. No Regrets drops a place to seven and Strong Enough climbs to 10. There is also a significant development for Robbie on the sales charts as he makes a top 40 return in two of Europe's key markets, France and Germany. I've Been Expecting You returns to 35 in France, while the same album re-appears at 32 in the German chart.

It's been a strong week, too, for Cher. Strong Enough may have had to play bridesmaid again to Bryan Adams & Mötley Crüe when You're Gonna Get This Party Started was the biggest UK hit on the European airwaves, but Strong Enough has given her another hit in Germany. It debuts at three on this week, reinforcing her own belief as that territory's most successful UK-singer hit. In Austria Strong Enough enters at six.

Robbie Williams' I've Been Expecting You Isn't the only album which reached mega status in the UK last year and is now progressing on the European continent. Irish act The Corrs' Talk On Corners makes healthy progress on several sales charts this week, including in Belgium (25-11), France (21-12), and the Netherlands (20-18) and Sweden (11-4). Meanwhile, another album that has topped the UK chart, the Manic Street Preachers' This Is My Truth Tell Me Yours, climbs eight to 19 this week in Sweden.

Two albums selectively released overseas before domestically are currently proving to be extremely profitable for the UK-singer artists behind them. Beggs' Barcelona artist Natacha Atlas' album Gedida is still in the top 40 in France (23-31) where she is with Virgin, while V2/Junior Boy's Own's Underworld's Beauquav Fish charted impressively at 20 last week in Japan.

BMG and Virgin remain absent at present from the list of the 20 most-played UK-singer tracks on European radio, but Universal continues to dominate. It has seven of the 20, with the top 14, while Sony (including Slick) is second with five. The arrival of Termination's Tequila at 20 takes EMI's tally up to four with Warner and the Indies on two apiece.

UZ's The Best Of 1980-1990 has performed pretty impressively in the UK, but not figured in the top 10 since early February. It's a differential matter in large parts of the rest of the world, with the album in the top 20s in Australia (3), Australia (3), Belgium (2) and the Netherlands (7). Sweetest Thing, lifted from the album, is the ninth biggest UK-singer track on European radio.

Tragedy is good fortune for UK acts as well. The Bee Gees song on the same name is the oldest on the band's live album One Night Only, which gives way to 2Pac at the top of the Dutch chart this week, while Steps' cover climbs 11 to number one in Sweden as a double A-side with Heartbeat.

by Paul Williams
 Sony has secured some of the biggest slots on US TV during the next two weeks in a bid to capitalise on B'Witched's growing US chart profile.

The band, who moved up from 56 to 48 on the *Billboard* Hot 100 this week, are set to appear on around half a dozen key programmes before the end of March, including Rosie O'Donnell this Wednesday, Ricki Lake, Donny and Marie Osmond, and a Disney in concert special.

"There is a natural interest in these girls and that's because they can target a very young audience right up to one not so young," says Epic/Sony S2 director of international marketing Jon Fowler. US promotion is demitting the group's international diary, with



B'Witched: talk show appearances support slots on tours by N' Sync and 98° due to occupy much of the next two months. They supported N' Sync, whose self-titled album has sold 5m in the States, on the first leg of their US tour which ran from just before Christmas until mid-January, while the second slot started last Wednesday and runs until March 21. They then hook up with 98° from April 2 to May 8.

Sony is also pulling out all the stops to tap directly into the group's young target audience with campaigns presently running with cosmetics and stationery companies. Stationery business Hello Kitty is giving away a B'Witched mug with purchases in its megamix target stores, while the group will perform at a series of shopping mall promotions in a tie-up with a leading teen/pre-teen cosmetics brand.

So far Sony's marketing plans have not sought to tap into the huge Irish-American market, though Fowler says the company is trying to arrange for one of their forthcoming TV appearances to be aired on St Patrick's Day next Wednesday. "The Irish market is not something we're actively going after. At the moment we're going after a much

broader market," says Fowler. The band, whose debut album is released in the US next Tuesday (March 16), are now selling around 20,000 singles a week and have already broken into the sales Top 20. Roy Hedges, the producer who also runs their Glow Worm label, says he is thrilled with their success. "For a four-girl pop band to get to this position is fantastic," he says.

The group's US focus is limiting the availability for other international promotion, although they are starting to break through elsewhere. In Australia they were at 15 last week in the album chart and are climbing the Top 30 with their third single, You I Belong, while in Argentina the album has gone gold with more than 30,000 sales, though continental Europe is still to be conquered.

XTC's recording career with independent label Cooking Vinyl has got off to a strong start internationally after the band made a rare UK breakthrough into the Japanese Top 20. Their first Cooking Vinyl album *April Venues - Volume 1*, handled by Pony Canyon in Japan, debuted at number 14 there last week to be outsold by only one other international album, the multi Grammy-winning *The Miseducation of Lauryn Hill*. Though the band have not overcome their much-documented phobia about playing live, Cooking Vinyl international manager Nikki Demoli says they are giving their full support to promoting the album. In February they visited key European territories, while they completed a two-week US trip last week and are in Japan this week. Easter Theatre, a track from the album, is due to be released internationally as a single in April.



UK TOP 20 AIRPLAY HITS IN EUROPE

UK W/ Title	Artist	UK Company	
1	When You're Gone	Bryan Adams & Mel C A&M/Mercury	
2	Strong Enough	Cher WEA	
3	As	George Michael feat. Mary J Blige Epic	
4	You Don't Know Me	Armand Van Helden hfr	
5	Believe	Cher WEA	
6	Praise You	Fatboy Slim Skint	
7	No Regrets	Robbie Williams Chrysalis	
8	Tender	Blair Food/Parlophone	
9	Sweetest Thing	UZ Island	
10	Strong	Robbie Williams Chrysalis	
11	End Of The Line	Honeyz 1st Avenue/Mercury	
12	Written In The Stars	Elton John & LeAnn Rimes Rocket/EMI	
13	Promises	The Cranberries Mercury	
14	No Matter What	Boyz n the Muzik Polygram	
15	What's Your Sign?	Des'ree S2	
16	17	Each Time	E47 Telstar
17	Outside	George Michael Epic	
18	19	Life	Des'ree WEA
19	14	Would You...?	Tooch & Co V2
20	28	Tequila	Termination EMI

Chart shows the 20 most played UK-singer tracks on Europe's No 200 stations of 100 stations in the UK. Source: The Incorporated for Airplay, UK Airplay (01-7949-025)

TOP UK-SIGNED CHART PERFORMERS ABOARD

Country	Title/Artist	Label	Chart position
AUSTRALIA	Believe Cher	WEA	2
	You've Got a Long Way, Baby The Skints		2
CANADA	Goodbye Spice Girls	Virgin	1
	Believe Cher	WEA	3
FRANCE	Believe Cher	WEA	3
	Believe Cher	WEA	21
GERMANY	Strong Enough Cher	WEA	3
	Believe Cher	WEA	4
ITALY	Believe Cher	WEA	1
	Believe Cher	WEA	13
NETHERLANDS	Believe Cher	WEA	7
	One Night Only Bee Gees	Polydor	2
SPAIN	What's Your Sign Des'ree	Sony S2	1
	Believe Cher	WEA	6
US	Believe Cher	WEA	1
	Believe Cher	WEA	9

Source: AIRplay, SoundScan, Spinnaker, Chart Doctor, Mary J Blige (01-7949-025), Mötley Crüe (01-7949-025), Mötley Crüe (01-7949-025), Mötley Crüe (01-7949-025)

AMERICAN CHARTWATCH
 by ALAN JONES

It's an increasingly familiar scenario for R&B and rap to dominate the US albums chart and it's one which occurs again this week, with TLC (pictured) debuting at number one with *Fanmail*, Eminem at number two with *The Slim Shady LP* and the Roots at number four with *Things Fall Apart*.

This impressive new influx condemns *The Miseducation of Lauryn Hill* to fall 2-3, despite its weekly sales soaring from 122,451 a fortnight ago to 234,622 last week in response to its multiple Grammy wins. It has sold 3.5m copies to date and will undoubtedly sell many million more. TLC's *Fanmail* sold more than 318,000 copies last week to take the title, and it's TLC's first number one - their last album *CrazySexyCool* started modestly with 77,000 sales and a number 15 debut in 1994, though it eventually climbed to number three and has sold more than 10m copies. That's a tough target for *Fan Mail* and, coincidentally, just enough for it to qualify for one of the new "diamond" awards which the RIAA has introduced this week to recognise albums whose US shipments top the 10m mark.

Funk soul brother *Fatboy Slim* is still the UK's top flag waver, though their album *You've Come A Long Way, Baby* has slipped 58-62. He also enters the singles chart with *Praise You*, which is new at number 96.

Also new to the chart is the Elton John and LeAnn Rimes duet *Written In The Stars*, which debuts at number 37. With the Spice Girls' *Goodbye* falling off the Hot 100 this week, these two have preserved a UK presence in the chart when it was beginning to look as though we would have no British artist in the Hot 100 for the first time in nearly 40 years.

A British song that's doing more than all right, however, is *Cher's Believe*, which reaches number one this week. It's her first number one since *Dark Lady* in 1974. As in the UK, she thus becomes the oldest female solo artist to top the chart. Despite this, the *Believe* album stills 7-9.

Apart from Lauryn Hill, artists who feel the benefit of the Grammys include Madonna, whose *Ray Of Light* explodes 60-37, Sheryl Crow (*The Globe Sessions*, 71-39) and Céline Dion (*Let's Talk About Love*, 82-53), while Ricky Martin, who won the Latin Pop award for *Vuelve*, re-enters the chart at number 78 with that album increasing its sales week-on-week by more than 40%. Lauryn Hill's improvement was much bigger in absolute terms, but represents an improvement of 'only' 92.6%.





DUSTY

1939 - 1999

new file

WILLIAMS BACK IN STAR WARS STUDIO

Five-time Academy Award winner John Williams finished recording the soundtrack to Star Wars: Episode I The Phantom Menace at London's Abbey Road last week. Williams was reunited for a fortnight with the London Symphony Orchestra 22 years after they recorded the soundtrack to the first Star Wars film. Sony Classical has struck a deal with Polygram to release the soundtrack of the new film, piping RZA Victor (Arista released the soundtracks to the original three Star Wars movies). The deal is understood to have come about from Williams' long-standing relationship with Sony Classical, which releases his non-film projects. The album is set for worldwide release on May 4, preceding the film which opens in the US on May 21 and in the UK on July 16.

ALMOND SINGLE MARKS LAUNCH OF NEW LABEL

Singer/songwriter Marc Almond has set up his own label, *Blue Star Records*, to release the material he recorded for Echo before they parted company at the end of last year. The former Soft Cell album releases a single, *Tragedy*, on March 22 ahead of his album, *Open All Night*, on March 29, on *Blue Star* through ECI Records. Distribution will be by RMG via PolyGram. The mature work features separate duets with Sade, Siobhán Stouk and former Sneaker Pimps' vocalist Kellie Dyderk. Further single releases are planned around tours dates in April and May.

PALM MAKES UK DEBUT WITH ANGEL TECH

Bristol-based rock trio Angel Tech's May EP will be Chris Blackwell's Palm Pictures' first release by a UK band. The band were signed to the new label set up by the Island Records founder last week by A&R Trevor York, having been brought in by scout Paula Greenwood. The band are recording with Benedict Finlay at Real World Studios where he has formerly worked as engineer with the likes of Black Grape, Spiritualized and DelS. Meanwhile, Palm Pictures has struck a US distribution deal with the Pussycat label operated by Howie B, who produced Palm's recent *Sy & Robbie* album.

FAITHLESS PLAN SINEAD COLLABORATION

Cheeky Records' Faithless are to record two new tracks separately with Sinead O'Connor and Grant Lee Buffalo for a future EP. The tracks will trail an autumn re-promotion of the 3D Sunday 8pm album, and are expected to be stripped on to a remix CD to accompany the original record. "Sinead will be working with Rollo and they've been really keen she should work with her co-producing our album," says a Cheeky spokesman. Various Faithless remixes will be released throughout the summer. O'Connor is currently working on her debut Atlantic album amid a host of collaborations. Following her appearance on *The Avengers* OST, she appeared on *The Chieftans'* Tears of Stone album released last month. Meanwhile, she duets with Polydor's Italian singer/songwriter Zucchero on his *Va Pensiero* single out on March 29, and is also set to feature on Realworld's Afro-Celt Sound System's album, *Volume 2: Release*, due on April 26.

BOLLAND STARTS VIRGIN A&R JBP

Former Gut Records manager Guy Bolland started work as A&R manager at Virgin Records last week. A&R general manager Paul McDonald says Bolland, who worked with Naomi, Sound 5 and James Taylor Quartet at Gut, will not handle existing acts but has a "blank canvas to find new stuff".

Suede tie up studio work on new album

by Stephen Jones

Suede completed their forthcoming Head Music album at London's Eden Studios last week — more than two months over schedule. The album, arguably their most commercial yet, was finished just days before producer Steve Osborne (U2, Placebo) began work with the Happy Mondays on their comeback record at Sarm Hook End Studios. Osborne replaced Ed Butler, who worked on Suede's first three albums.

Recording took six months through Mayfair, Eastcote, Sarm Hook End, Master Rock and Eden studios but was extended by a break midway for more writing. Osborne, who completed mixing with engineer Danton Supple, says, "In the middle they did more writing. Brett and I felt we were short of a couple of songs to complete the album. It would have been good to finish last year. We had the album but not the arrangements and we've just been mixing since."

Nude Records managing director Saul Galpern says, "Like all Suede albums, the singles didn't come until the end. We've been playing the record a long time but you have to keep moving the goal posts."

"But they always deliver. They quite easily talk about the creative side and my opinion does get aired and taken on board, but you don't get A&R to band like Suede when you've got that pool of songwriters who are smart enough to know what works. Mine is a seal of approval."

Head Music (released on May 3) will be preceded by the hi-energy hooky single, *Electricity*, on April 12, whose rocky tone is somewhat different from the mechanical and slightly clinical feel of much of the rest of the highly recorded material. It contains 13



Suede: worked with Steve Osborne

tracks, one of which was produced by Bruce Lamfok, but none from Steve Lironi, who was also tried out with the band.

The bulk of the songs are groove- or sample-based, with a more electronic feel than previous efforts. While Suede have clearly matured, they still retain their individual sound. Osborne, who Galpern describes as having been a great "catalyst and captain," says, "I needed to do a lot of deconstruction, and it was about pulling it to bits and working on grooves and bass lines."

Galpern says, "Head Music is what a rock'n'roll record should sound like in 1999. For me, it's the sound of a band like that to reach its plateau evolving. Like all Suede's records, it will sell more than the previous." The previous album, *SoFi Lullabies*, sold 1.4m copies worldwide.

One of the stand-out tracks, *She's In Fashion*, is the most summery-sounding pop song Suede have yet recorded and the one that ILR programmers will tap up when it is released as the second single. The closest to Suede of old is the string-swerving *Everything Will Flow*, with the band track they delivered.

Robbie set to duet with Tom Jones on new Gut release

Robbie Williams will duet with Tom Jones on the Welsh singer's forthcoming Gut Records album *Reload*.

Catatanla's Cerys Matthews, Streephonics, Van Morrison, Manic Street Preachers and Space are also confirmed for the project with All Saints, The Carigans and the James Taylor quartet expected on board within the week.

Recording begins, primarily in RAK Studios, later this month with Stephen Hague (Pet Shop Boys, Erasure) acting as key producer, although certain artists will bring in their own producers.

The idea for the collaboration was formed by Gut chairman Guy Holmes — executive producer with manager Mark Woodward — after Williams and Jones' 1998 Brit Awards collaboration. Jones then teamed up with various artists in a club in

London for a performance on *Later...* with Jools Holland to perform the 1961 Ray Charles and Betty Carter hit *Baby It's Cold Outside*. The album is not expected before September.

● Gut Records' Jimmy Somerville last week finished recording a new single for May release at his new London home studio. Somerville, who used the money from last year's Gut deal to build the studio, is working with producer/engineer/manager Guy Bolland. The project is under wraps, but Gut chairman Guy Holmes says, "It's back to gay disc."



These are strange days indeed, but Van Morrison at least can afford a wry smile. Having been a critics' favourite for decades and with more than respectable album sales since the Eighties, the man they acclaim as *The Man* suddenly finds himself with his first Top 40 single thanks to his latest release, *Precious Time*, writes Paul Williams.

This is the first time I've made the chart. Previously it's only been with them and Cliff Richard," says the legend-turned-chart-anorak reminded the crowd that packed out London's Ronnie Scott's last Tuesday for a stunning showcase for his first *Playback*/Virgin album *Precious Time* (released today).

At this stage in his career, Morrison has absolutely nothing to prove, but fortunately he was happy to prove it anyway to his



spellbound audience with a performance that ranged from quietly thrilling to out-and-out brilliant. Likewise, the new album is hardly groundbreaking stuff, immersed in the traditional rhythm and blues he has been embracing since the early Sixties, but the expected remains a joy.

The mood set from the start by the backing band was undoubtedly upbeat and was continued by the unpredictable frontman who, decked out in his usual dark suit, black hat and dark glasses, even managed a chuckle during a couple of songs. Ambling on stage, he quietened down his backing

Columbia has beaten off five other labels to sign AL, the hotly-tipped four-piece pop band put together by Steps' management company Byrne-Blood. Following the deal, struck by Columbia A&R manager Fran de Takats and Sony chairman Paul Burger, manager Tim Byrne — who is also music producer for the *Smash Hits* Poll Winners Party — and Vicky Blood, who was head of marketing at RCA during Take That's rise to fame, will continue to A&R the project. Byrne, who has spent two-and-a-half years putting together the band, says they are a genuine pop act with "greater depth and broader appeal than boy bands".

He adds, "There are no plumpers in this band — nobody hiding up the numbers. The criteria was that each had to be an outstanding vocalist with a musical background." The band are currently being produced by Brian Rawling (who co-produced Cher's *Believe*) and are co-writing with Steve Mac, who helped develop A1, and R&B mainman Pete Cunnah. Their first single is expected in May.

band before rereleasing one magazine's interpretation of the opening song *Going Down Geneva*. An apology quickly followed from the star who offered his excuses for having to use a lyric prompt to help him through the second song. "It's the mobile phones," he suggested.

The lyrical assistance was but a mere blip in what was an otherwise faultless performance from Morrison and his eight-piece band, which included saxophonist Richie Buckley, keyboardist Gerard Watkins and Brian Kennedy on backing vocals. They expected their way through *Back On Top's* highlights from the gentle beauty of *When The Leaves Are Falling Down* to the introductory single *Precious Time*, which closed this showcase. Morrison was also in particularly fine form on the blues harp.

Morrison's tour rolls on throughout the country and beyond while an appearance is already lined up for BBC2's *Comic Relief* TF1 Friday special, suggesting his first solo brush with the Top 40 may well not be his last.

CAST

Cast's last Polydor album, 1997's *Mother Nature Calls*, was critically lambasted for being shallow and retro but still managed to sell a tidy 350,000 copies, outperforming most of the band's Britpop peers.

It's a sales total not to be sniffed at, but this time around the band have chosen to tackle the criticisms head on by recording a third album, *Magic Hour* (released on May 17), whose surprisingly blatant rock sound looks set not only to win over the critics, but expand their fanbase even further.

Polydor A&R general manager Paul Adam says, "There's a self-perpetuating myth that the last album was a failure because it wasn't well received by some critics. In fact we were delighted with the way it performed, although we all agreed some of the criticisms were valid and felt there was room to improve."

"So we chose to crank up the sonics on *Magic Hour* and give it a much bigger feel. The time was right for it and frontman John Power really embraced the opportunity."

Polydor managing director Lucian Grainge adds, "When a group does their third album there's only one way to go if you're ambitious. We all sat down before this album and looked at how to take the band forward. The major difference was that we had time to spend on it. There was a specific, meticulous A&R process for this record and it shows."

To that end fellow Liverpoolian producer Gil Norton was hired, replacing John Leckie who had produced the platinum-selling debut *All Change* and *Mother Nature Calls*. Norton's track record with The Poxes and Foo Fighters speaks for itself, but any desire to drive the sound forward had to be tempered with an understanding of what the band were about.

Power says, "Although I love many of the records he's worked on, I didn't choose Gil for his track record. I chose him because of the way he responded to my ideas. I told him the demos were rough and that we wanted to take them much



further, to sound like 21st Century rock'n'roll."

The result is an album on which Cast's ringing chords and instant melodies are bolstered by powerful drum loops, electronic textures and energetic lead guitar work from Liam Tyson, as typified on the single *Beat Mama* (released on April 26).

"We wanted it to go further, to sound like more than just a rock band with a backbeat," says Power. "It was never deliberately retro when we started, it was just that we had a couple of guitars, some amps, a basic dynamic and no

'It's not a big leap really, we've pulled the curtains open and let some more light in' — John Power

history. Now we have a lineage, we can progress. It's not a big leap really, we've pulled the curtains open and let some more light in."

The album was written and recorded in the 12 months after Cast's extensive 1997 world tour. For Power it actually began with the title track, written during that tour and previewed at soundchecks.

"I had this chord progression which always arrived back at the same place. I knew it was a bit different from the way I'd

written before, so I decided to base the rest of the album around it. It was the mapsole to fling things around," he says.

The bulk of the remaining songs were sketched out in friend and Mean Fiddler boss Vince Power's cottage near Dublin and on holiday in Portugal with John Power's family in January 1999.

The band then went into Rio bassist John Entwistle's studio in Stowe-in-The-Wold for six weeks. There they mixed and matched verses, middle-eights and choruses until they had rough versions of the songs in demo form.

By April the quartet had some 18 songs together which they then took into pre-production with Gil in Liverpool's Parr Street studios. These were further overhauled before the band began recording in July. Switching between Air, Ridge Farm and the Church, the album was finally completed in December.

Composer David Arnold added strings to a trio of songs — *Aliens*, *Magic Hour* and *Hideshow*, described by Power as "the most unattainable melody I've ever pursued" — after a chance meeting in Air Studios. Arnold once said he would not work with a rock band, but clearly changed his mind when passed a tape of the songs by Power.

Power says, "I think he appreciated that I wanted something more than a load of cellos following the guitars to bolster the sound. So we sat down and came up with some melodies to build round the songs. *Aliens* now has one of the best string arrangements I've ever heard — all French horns and harps. *Quadruphenia* mixed by Walt Disney."

The results bear out Power's enthusiasm and extinguish any doubts about the band's ability to sound cutting edge. Power is even confident enough to suggest that this album might establish them in the US. "The time is right for this, I've got a feeling about it," he says. "I've always kept a place in my heart for America. I know what we can do over there."

While *Mother Nature Calls* was never released in the US, the *Universal* shake-up now means that they are tied up with Interscope, offering perhaps a fresh start over there to rival the refreshed one here.

Mike Pattenden

Act: Cast **Label:** Polydor **Project:** single/album
Songwriters: Cast **Producer:** Gil Norton **Studio:** Parr St./Air/
Publishing: PolyGram Island **Released:** April 26/
May 17

**New Album from the
Space Raiders
"Don't Be Daft"**

Contains singles "Glam Raid" & "Laidback"
Released March 15th
distributed by BMV/Pinnacle
Cat no: Brassic13

I had only been in the music industry for a short while when the phenomenon of Live Aid occurred. It was an event that captured my imagination, but as I was a talent scout at the time I was reduced to watching events unfold on TV along with the rest of the world. I have a clear memory of my three brothers and I gently arguing with my parents that Live Aid would in some small way change the world and, in the midst of that small domestic battle, I vowed to myself that if the opportunity ever arose I would do my bit. I cannot remember whether Jamie Drummond from Jubilee 2000 caught me on a good day when he contacted me, or whether the fact my father is Mauritanian and Mauritius would be helped by this initiative influenced events, but whatever happened I was hooked within the first five minutes. How could I not be? The statistics are so depressingly captivating.

Let's start with a small one, as sometimes I think the big headline issues can reduce the message to mere sloganeering. In 1973 Costa Rica borrowed less than £4m from the UK. It has now paid back more than £7m and still owes more than £1m. Sound fair to you?

Sadly it appears to be loan sharks who run the international monetary fund, which currently blocks more substantial debt cancellation. It is controlled by the voting power of its members: the US has 11% of the votes; Mozambique has just 0.06%.

When I wrote to U2's Bono he instantly replied, requesting a meeting. When two members of the Jubilee 2000 coalition and I flew to Dublin to meet the band, we were overwhelmed by the level of preparation and thought that had already gone into the issue. However, we were still subjected to a grilling.

In parallel the others we approached quickly came on board: Brent Hanson and Harriet Brand from MTV made Drop The Debt the MTV pro-social campaign of the year at our first meeting. BPI council member Martin Mills, who runs Beggars Banquet Records, approached the council to

LETTERS

MARO: WHY WE SHOULD BACK JUBILEE 2000



Bono presents Muhammad Ali with the Brits Special Award, accepted on behalf of Jubilee 2000

see whether they would consider adopting the policy of putting the Drop The Debt logo on all record releases. Within days Bob Geldof and Harvey Goldsmith agreed to share their formidable Live Aid experience.

I pay tribute to the BPI for having the balls to give incredibly valuable minutes of broadcast time to the campaign on the Brit Awards show, which is broadcast globally to an audience of hundreds of millions. I know that the music industry's relationship with the government is on a knife edge and some might balk at what could be construed as a political gesture. However, I am pleased to say that the BPI recognised Jubilee 2000 for what it is: a purely humanitarian campaign, which has galvanised a huge array of political, religious and charitable groups around the world including Comic Relief, WarChild, Oxfam,

the TUC, USA For Africa, National Black Alliance and many others in pursuit of debt relief for the world's poorest nations.

Despite the inevitable ramblings of a few doubting Thomases in the press, my heart has been warmed by the overwhelming response to Bono and Muhammad Ali's appearance on behalf of the campaign at the Brits, particularly from artists and, crucially, from politicians from all parties.

Thom Yorke and Noel Gallagher have written offering to help in any way they can; Italian superstar Jovanotti called to give his support having seen the Brits; and Bono, who has taken it upon himself to be the lynchpin of the whole enterprise, has personally contacted superstars including Michael Jackson, Luciano Pavarotti, Lauryn Hill, Beastie Boys and the Smashing Pumpkins to

make plans. Watch this space for announcements of major events in the coming months.

The day after the Brits, Gordon Brown, who addressed a Jubilee 2000 rally at St Paul's Cathedral on Sunday, urged the world's financial leaders at the G7 conference in Bonn to double debt relief in the Third World from £25bn to £50bn.

Some may accuse the campaign of being pie-in-the-sky idealism, but this sounds like genuine progress to me. As we move toward the end of the millennium, we have a chance to make a statement about the state of mankind at this point in our development, and naturally I would love the music industry to play its part.

Hopefully the combination of our initiative, the efforts of Jubilee 2000, who now have campaign offices in more than 40 countries, and the media support will create an unofficial referendum on the subject and will help to make debt relief a vote winner.

By the time the G8 conference commences in Cologne we intend to deliver the first tranche of what will be one of the world's largest petitions. Who knows, we may have a few more surprises in store.

The music industry has the wherewithal to make a world-changing contribution to this campaign. Let's prove that campaign is a permanent fixture in our business, like Live Aid a template for the future rather than a one-off dose of sentiment soon forgotten.

Whatever happens, it seems to be a better way to mark the turn of the century by the music industry than yet another reissue of Prince's 1999, Pulp's Disco 2000 or Robbie Williams' Millennium.

Marc Maro,
Universal Island Records,
22 St Peter's Sq,
London W6 9NW.

PS: If you want to get involved or you want to sign the petition please contact Jamie Drummond at Jubilee 2000 (tel: 0171-401 9999) or give me a call at Universal Island.

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RETAIL FOCUS: WH SMITH

by Karen Faux

As a generalist, WH Smith recognises that it has both strengths and weaknesses when it comes to selling music and this year its strategy is to maximise its strengths. Following a successful Christmas, the chain will move forward in the music and video sector by focusing on key areas of chart product, new releases, promotions and best-sellers.

"From an entertainment point of view we have to prioritise on convenience for the average weekly 7m shoppers who come through our doors," says Tony Holdway, marketing manager for entertainment. "We know that our customers probably need more help and advice than those who shop in specialist stores and we are aiming to meet this need by giving them more in the way of recommendations."

Smiths has the advantage of knowing exactly who its customers are and what their entertainment buying patterns will be. Recommended singles and albums of the



Smiths: offering convenience

week are positioned to catch the widest cross section of its customers and in recent weeks it has prioritised acts such as Britney Spears, E17, Boyzone, Cher, Manic Street Preachers and Lenny Kravitz. Music and video also features strongly in its windows with the Manic Street Preachers having recently been given sustained exposure. A

DESTINATION STORE FOR DVD

DVD is now getting a big boost to its profile through Smiths and Menzies stores. Displays are being positioned in 180 outlets after what Smiths says has been a very successful trial of the format. Product will be promoted with multibuy offers and Clubcard discounts, while future plans include in-store demonstrations of DVD hardware and special PoS material underlining its value. A specialist buying team including a DVD selector has been set up to establish Smiths as a destination store for DVD.

big splash for the Brit Awards also helped to deliver very good sales for releases related to this year's event.

Listening posts allow Smiths to introduce customers to releases they might not have thought of purchasing. Recent exposure for music as diverse as The Cardigans, Essential Strauss and the Little Voice movie

soundtrack have enabled it to build sales above its core range.

"This year's Valentine's Day promotion, spearheaded by Celine Dion, featured a particularly eye catching display and its current mid-price campaign is positioned centrally in all its music and video departments.

"There is a very wide range of new and classic albums with a lot to appeal to Smiths customers," says Holdway, who reports that Catatonica, The Corrs and Paul Simon are currently its best-sellers.

Singles continue to be a very important part of Smiths' offer and its recent promotion offering a single for 99p with any other chart purchase has been effective in countering the post-Christmas lull.

"We have many other campaign and promotional ideas which are currently being developed," says Holdway.

"These will roll out in the Spring and will have a significant impact on the way music and video is sold throughout the chain."

IN-STORE NEXT WEEK (from 15/3/99)

Andy Pank Single - Strong; Windows - Blur, CDs at £1.99 or three for £21; In-store and press ads - John Tavener, Vengaboys, Rachmaninov, Chlites & Tyrone Davis, XTC

ASDA Albums - Ministry Of Sound: Dance Nation 6, Blur, Blues Brother Soul Sister Classics, Paul Oakenfold; In-store - Simba's Pride with Disney CD for £1.49, Stereophonics, Britney Spears

Boots In-store - Easter campaign featuring Hits 99, Steps, B*Witched, Charlotte Church, Now! 42; three for the price of two on selected rock, pop and classical CDs, Friends Series 5, three Only Fools And Horses videos for the price of two, Warner Century Video promotion, Magic Sword, Lock Stock And Two Smoking Barrels

FARRINGTONS In-store - John Williams, Slava Grigorjan, world music promotion, EMI Hemisphere label promotion, The Chieftans

HMV Singles - Underworld, Goo Goo Dolls, Robbie Williams, B*Witched, Echo And

The Bunnymen, Kele Le Roc, Dillrious, Andy Williams; Windows - Blur, Friends, Dance Nation 6; In-store - Chieftans, John Peel, The Simpsons; Press ads - Billie, DJ Rap, Echo And The Bunnymen, Thunder, Punk 1234 'bot set, Space Raiders, Britney Spears

MENZIES Album - Euphoria; Windows - Blues Brother Soul Sister Classics; In-store - three CDs for £20 featuring Simply Red, Boyzone, Brand New Heavies, Elton John

pinac network Selecta listening posts - Goo Goo Dolls, Porcupine Tree, Dropkick Murphys, Feeder, Swag; Mojo recommended retailers - Eddie Hinton, Curtis Maldon, Land Of 1000 Dances, Invictus Charbursters, My Midnight, Blues For A Honey

"NOW" Singles - B*Witched, Robbie Williams; Albums - Two Years Of Paul Oakenfold, Blues Brother Soul Sister Classics, Chill Out Album, Blur; Video - The Magic Sword, Kiss The Girls, Gattaca, Lost In Space, Friends Series 5; In-store - CDs at £5.99 each or two for £10

our price In-store - Kula Shaker, Stereophonics, Disco House, Best 80s Love, Madonna, The Simpsons, Lock Stock And Two Smoking Barrels, Wilco; TSB-limited promotion offering discounts on selected CDs

TOWER In-store - Kula Shaker, Van Morrison, buy two and get one free on mid-price CDs and videos, sale across country, classical, blues, folk and world music, Igithe showcase, The Simpsons, Feeder

WIGSTONS Singles - B*Witched, Blackout, David Sylvian, Delirious, Echo And The Bunnymen, Goo Goo Dolls, Kele Le Roc; Albums - Beth Orton, Blur, Cream, Gnuinew, Rick Wakeman, Silverchair, thunder

WHSmith Windows - Blues Brother Soul Sister Classics; In-store - three CDs for £20 featuring Simply Red, Boyzone, Brand New Heavies, Elton John; Listening posts - Van Morrison, Stereophonics

WOOLWORTHS In-store - Kula Shaker, Lauryn Hill, E17, mid-price promotion with CDs at £7.99 or four for the price of three, Crimson CDs for £5.99 or four for £20



BEHIND THE COUNTER

GORDON GIBSON, owner, Action Records, Preston

"Our market is very much centred on the kind of people who follow the music press and since Christmas there haven't been very many new album releases to interest them. In the past few weeks a lot of strong singles have been business, taking over. Releases from Blur, Gene, Witness and Madonna have all helped to sustain interest and we have also done well with the Peel Session singles on Warp.

A lot of people waited a long time for Underworld's new album and business has been up to high expectations. Everlast's Whiskey For Rings The Blues has also been in demand and we've been caught short on Gene's Revelations album. Squarepusher's album Budakhan Mindphone is also steaming out while US guitar band Sleater-Kinney are motoring nicely with album The Hot Rock.

We are offering albums for £5.99 as part of our mid-price campaign that features product from EMI, Warner and PolyGram. The Doors

and Led Zeppelin are among the biggest sellers although acts such as The Lemonheads are also doing well.

Next week we have high hopes for the new Wilco album and we are also expecting big things of Kula Shaker and the Stereophonics. In-store we've got a playback lined up for Ultrasond's new album and we will also be featuring a PA from up-and-coming PolyGram band Witness.

We are concerned about the imminent demise of Eros. We rely very heavily on it and we don't know what we will do if a substitute system is not in place by the time it is phased out in July.

On a more positive note, we hope the introduction of the Chain With No Name's loyalty card will be a big bonus for us. The card will be available from Select magazine and will give cardholders discounts on selected product in Chain With No Name stores. Anything that gives us an edge is to be welcomed."



ON THE ROAD

ANDY SLOCOMBE, SRD rep for the West End and Thames Valley

"I started with SRD a year-and-a-half ago as a fielded and indie telesales rep and I've only been on the road for the last four months. My time is split between the West End of London including Chelsea and Notting Hill Gate and other areas such as Cambridge, Slough, Reading, Oxford and Huntingdon.

In the West End, demand is always high for everything that is released on labels such as Kitty Yo, Fat Cat, Outcast, VVM and Ochre.

In recent weeks it has been good to see some of the independent product crossing over to a wider market. A good example is the reissued album from Godspeed You! Black Emperor. We originally released it a year ago and it did quite well at the time but recently it has benefited from renewed exposure in the music press.

Four Tet's album Dialogue, on Output, has also been going very well since its release in January and we've just re-released Mercury

Rev's first album Yerself Is Steam. Danny Tenaglia Live in Athens is doing a good job of sustaining the success of the Global Underground series.

We're very excited about prospects for the Planet V album which is a compilation of drum & bass recordings from the V Recordings label. The record has got people like Roni Size and DJ Krush behind it, and we reckon it will be the biggest drum & bass album this year.

Although we haven't started selling it yet, American band Fugazi are set to score with their new album which is part of a video project entitled Instrument. Meanwhile Shy FX's Bambata remix looks chart bound. It sold 15,000 when it was originally released and the remix features Roni Size and Dillinger. There is also a lot of interest in the EZ Rollers next single, Walk This Land, as it is included on the soundtrack to the movie Lock Stock And Two Smoking Barrels."

13 MARCH 1999

CHART COMMENTARY

by ALAN JONES



Britney Spears' two week reign atop the singles chart is over, and with it the sequence of five number ones. In a row by America's, The new chart toppers are Ireland's **Boyzone**, who debut in pole position with When The Going Gets Tough, it is the fifth number one single to benefit the Comic Relief charity, following Cliff Richard & The Young Ones' Living Doll (1986), Hale &; Pace's The Stairs (1991), Love Can Build A Bridge by Cher, Chrissie Hynde, Neneh Cherry and Eric Clapton (1995) and Mama/Who Do You Think You Are by the Spice Girls (1997).

When The Going Gets Tough was, of course, originally recorded by Billy Ocean, for whom it was a number one hit in 1986. It is ironic to reflect that Ocean's hit was on the Jive label, whose latest sensation Britney Spears is deprived of the number one position by Boyzone's revival of the song. Jive should reclaim the top position next week, with Steps' Better Best Forgotten. The

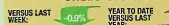
MARKET REPORT

TOP 10 COMPANIES



Source: BPI (UK Copyright) Ltd. All figures are for the Top 75, and exclude group releases. All figures are in millions of copies.

SALES UPDATE



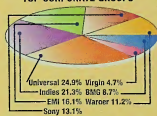
company, however, has a stake in the number one this week via its publishing company Zomba Music, which publishes

SINGLE FACTFILE

Boyzone register their fifth UK number one with their cover of Billy Ocean's *When The Going Gets Tough*. The single sold more than 213,000 copies last week, while Britney Spears' *...Baby One More Time*, which slips to number two, sold 170,000. Boyzone's previous number ones are *Words and A Different Beat* (both 1996), *All That I Need* and *No Matter What* (both 1998). When *The Going Get Tough*

recorded the second highest first week sale for a Boyzone single last week, being beaten only by the introductory tally of 277,000 posted by *No Matter What*. Boyzone's last single, *I Love The Way You Love Me*, opened with nearly 119,000 sales when it debuted at number two in December. Only Elton John and the Spice Girls have now sold more singles than them in the Nineties.

TOP CORPORATE GROUPS



When The Going Gets Tough, Madonna's *Ray Of Light* album completed a year in the chart last week, and has now

span off five Top 10 hits. Frozen reached number one. *Ray Of Light* number two, *Drowned World (Substitute For Love)* number 10 and *Power Of Goodbye* number six. This week, Nothing Really Matters debuts at number seven. Madonna is the only female solo artist ever to take five Top 10 hits off an album - and she's now done it three times, having previously reached the target with *True Blue* and *Erotica*.

Twenty-three years after Stevie Wonder recorded it as part of his classic *Songs In The Key Of Life* album, As finally becomes a major UK hit, in a duet by George Michael and Mary J Blige. Stevie's version was passed over for UK release at the time, even though it was a number 36 hit in the States. It has subsequently been released as a single here by at least half a dozen acts, without reaching the Top 40. As is the third Stevie Wonder song to be covered by George Michael - the only writer whose work has been more recorded by George in his own.

INDEPENDENT SINGLES

This	Last	Title	Artist
1	1	BABY ONE MORE TIME	Britney Spears
2	2	JUST LOOKING	Stereophonics
3	1	CHANGES	2 Pac
4	NEW	PLAYING WITH KNIVES	Gigawatt
5	NEW	HEARTBEAT/TRAGEDY	Steps
6	4	FOOLS GOLD (REMIX)	The Stone Roses
7	6	BE THERE	URKULE feat. Ian Brown
8	9	PRaise YOU	Fabrizio Sim
9	7	SUNSHINE	Michelle Collins
10	NEW	LADYSHAVE	Gus Gus
11	NEW	EVERYBODY ILL OVER - THE REMIXES	FPI Project
12	13	NATIONAL EXPOSURE	The Divine Comedy
13	NEW	(9PM) TIL I COME	ATB
14	NEW	BACK TOGETHER	Bobbybird
15	NEW	RISE THE PONY	Peplab
16	NEW	GOURYELLA	Gouryella
17	14	TONEY	Supercar
18	11	WHAT IT'S LIKE	Everlast
19	10	CANT SMILE WITHOUT YOU	James Butler
20	19	FOR AN ANGEL	Paul Van Dyk

This	Last	Title	Artist
1	1	WHEN THE GOING GETS TOUGH	Boyzone
2	2	BABY ONE MORE TIME	Britney Spears
3	3	WE LIKE TO PARTY...	Usher
4	4	AS	George Michael & Mary J Blige
5	5	IT'S NOT RIGHT BUT IT'S O.K.	Stevie Wonder
6	6	YENDER BO	Funk & Wagnons
7	7	NOTHING REALLY MATTERS	Madonna
8	8	STRONG ENOUGH	Her
9	9	JUST LOOKING	Stereophonics
10	10	WHAT'S SO DIFFERENT?	Equipe
11	11	RUBBAY	Shane M. Byrd
12	12	FLY AWAY	Little Richard
13	13	MARIA	Stevie Nicks
14	14	LULLABY	Shane M. Byrd
15	15	WHEN YOU'RE GONE	Equipe
16	16	ONE WEEK	Samuel L. Jackson
17	17	FRASERFORD	The Gaps
18	18	PRaise YOU	Fabrizio Sim
19	19	STRONG	Rachel Williams
20	20	YOU DON'T KNOW ME	Armand Van Helden



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To hear the chart hot-off-the-press on Monday morning, call 0891 902929. Calls cost 50p/min. PRESS : TV : RADIO PR SINCE 1996 PRESS : TV : RADIO PR SINCE 1996 PRESS : TV : RADIO PR SINCE 1996

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Key features - The Evening Standard; O.K. Magazine; The Daily Express; The Times; Maxim; Mojo.

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TOP 75

13 MARCH 1999

TOP 75

Rank	Label/CD (Distrib./Artist)	Cass/Vinyl
1	TALK ON CORNERS * 7 Aftermath/90912/5759781 (M) The Roots/Labels/Corona/Corona/Warner Bros/Atlantic	
2	MISCELANEOUS OF LAURYN HILL * Columbia (SM) Lauryn Hill (M)/Geffen	
3	BEAUCOUP GUSH ● JBD02/100 00632 (AMV) Underwood (Smith)	
4	I'VE BEEN EXPECTING YOU * 5C/Warner 4983712 (E) Robbie Williams (Chambers/Powell)	
5	THIS IS MY TRUTH TELL ME YOURS * 2 Epic 491323 (SM) Mavis Cheung (Chambers/Powell)	
6	YOU'VE COME A LONG WAY, BABY * 2 Best/BRASS 1102 (M) Fatboy Slim (Fatboy Slim)	
7	FORGIVEN, NOT FORGOTTEN * Atlantic 7567826 (W) The Corrs (Foster/Corr)	
8	STEP ONE * 3 EMI/9511 11205191 (M) Busta Rhymes (Rhymes/Atlantic)	
9	GRAN TURISMO ● Stockholm 553813 (E) Stockholm 553813 (E)	
10	MY LOVE IS YOUR LOVE ● Arista 5927210 (M) Waylon Jennings (A&M/Atlantic)	
11	LIFE THROUGH A LENS * 6 Chrysalis CDH48 8127 (E) Robbie Williams (Chambers/Powell)	
12	RAY OF LIGHT * 4 Maverick 532463472 (W) Madonna (Madonna/Atlantic)	
13	NO EXIT (Bonus Disc) ● Beyoncé/RCA 7432168722 (BMG) Beyoncé (E)	
14	LADIES & GENTLEMEN - THE BEST OF * 4 Epic 491702 (SM) George Michael (Michael/Douglas/Walden)	
15	BELIEVE * VERA 398253192 (W) Cher (Taylor/Rainford/Warner/Tony)	
16	GOLD - GREATEST HITS * 3 Polygram 5170072 (U) Abba (Polygram/Atlantic)	
17	WHERE WE BELONG * 3 Polygram 5530020/5530034 (U) Beverly Hills (Beverly Hills/Atlantic)	
18	ATOMICMANIA... THE VERY BEST OF * 4 EMI 443352 (E) Beverly Hills (Beverly Hills/Atlantic)	
19	THE GLOBE SESSIONS ● A&M/Polygram 5456742 (U) Sheryl Crow (Crow)	
20	GREATEST HITS * 6 RCA 6074856 (BMG) Kylie Minogue (Kylie Minogue)	
21	VERSION 2.0 * Mushroom MUSH 2920 (SM) Garbage (Garbage)	
22	GREATEST HITS ● 2 Jive 052292 (U) 2Pac (Jive/Atlantic)	
23	1 * Virgin CDVU 140 (U) Lenny Kravitz (Kravitz)	
24	THE BEST OF 1980-1990 * 2 Island CDU2 201 (U) UD (Epic/Lantern/Lyric/Atlantic/Tony/D/Zeke)	
25	REVELATIONS ● Polygram GENEC 4 (U) Gene (Lantern)	

52	RE THE BEST OF Mercury/PolyGram TV 538452 (P) Duffy Springfield (Vally)	438354 (E)
53	10 22 SONGS FROM 'ALLY MCBEAL' * Epic 491242 (SM) Dionne Warwick (Warwick)	491242 (E)
54	65 19 UP * Warner Brothers 530247151 (W) REM (McCarthy/REM)	530247151 (W)
55	43 63 BIG CALM * Indochina ZEN 017004 (P) Greatest Hits (Indochina/Virgin)	ZEN 017004 (P)
56	49 17 17 GREAT HITS * EMI 4982392 (E) Queen (Queen/EMI)	4982392 (E)
57	55 17 MODERN CLASSICS... THE GREATEST HITS * 4 EMI 491323 (SM) Paul Weller (Lambert/Weller)	491323 (SM)
58	60 49 THE BEST OF * Fontana 5581732 (E) James Brown (James Brown/Norton/Gardner/Atlantic)	5581732 (E)
59	68 68 LET'S TALK ABOUT LOVE * 6 Epic 491925 (E) Celine Dion (Mercury/Warner)	491925 (E)
60	53 17 THE VERY BEST OF * Virgin/SONY CDV 38637CV 2668 (E) Musical (Virgin/Atlantic)	38637CV 2668 (E)
61	58 22 HITS * 3 Virgin CDV 2870 (E) Phil Collins (Virgin)	2870 (E)
62	67 67 THE BOY WITH THE ABBAB STRIP * Jive/Atlantic 491323 (SM) Beyoncé (Beyoncé/Atlantic)	491323 (SM)
63	RE COME ON OVER * Mercury 5580002 (U) Shania Twain (Lange)	5580002 (U)
64	18 HONEY TO THE B * Innocent CDN11 (E) B1A (Mann)	CDN11 (E)
65	NEW WHITEFOY FOLK SINGS THE BLUES Tony Bay TCD 1230 (P) Folk (Folk/Atlantic)	1230 (P)
66	54 28 DESIRELESS ● Polygram 5372282 (E) Engel (Engel/Atlantic)	5372282 (E)
67	60 20 ON A DAY LIKE TODAY * A&M/Mercury 5410102 (U) Bryan Adams (Adams/Reynolds/RCA)	5410102 (U)
68	RE CD COMPUTER * 3 Parlophone CDN0424 (E) Redshift (Redshift/Parlophone)	CDN0424 (E)
69	RE EVERYTHING MUST GO * 4 Epic 4918382 (E) Macy Gray (Macy Gray/Atlantic)	4918382 (E)
70	53 19 TRACY CHAPMAN * 3 Elektra 8902742 (E) Tracy Chapman (Chapman)	8902742 (E)
71	56 4 KISS THE SKY * M.J.J. 4916112 (E) Lindsay Ali (Lindsay)	4916112 (E)
72	RE LEGEND * 5 Tuff Gong/BMG 1184WXX 1184WXX (U) Bob Marley And The Wailers (Marley/Waters/Blackwood/Smith)	1184WXX (U)
73	83 83 ALL SAINTS * 5 Virgin CDVU 140 (U) All Saints (All Saints)	140 (U)
74	57 14 GRACELAND * 5 Warner Bros 8294747 (W) Paul Simon (Simon)	8294747 (W)
75	RE POSTCARDS FROM HEAVEN * 4 WEA CD 535104 (E) Lighthouse Family (Pedert)	535104 (E)

PLATINUM (100,000) GOLD (50,000) SILVER (25,000) **RI** figures are made on combined unit sales of albums, CDs, VHS, MusicBox and SDDS. * 25% and above. ** 50% and above. *** 75% and above. **RI** figures are made on combined unit sales of albums, CDs, VHS, MusicBox and SDDS. * 25% and above. ** 50% and above. *** 75% and above. **RI** figures are made on combined unit sales of albums, CDs, VHS, MusicBox and SDDS. * 25% and above. ** 50% and above. *** 75% and above.

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TOP COMPILATIONS

Rank	Label/CD (Distrib./Artist)	Cass/Vinyl
1	KISS HOUSE NATION Universal TV 5471825/4718304 (U)	
2	EUPHORIA Telstar TV TVCD 3032/TVMC 3032 (W)	
3	NEW IN THE MIX 2000 ● Virgin/EMI VTDCC 240/VTDCM 240 (E)	
4	LOVE SONGS ● Warner Bros/Universal TV 5411825/5411824 (E)	
5	THE 1999 BRIT AWARDS ● Columbia SONYTV 61CD/SONYTV 61MCD (SM)	
6	PRODIGY Presents THE DIRTYCHAM SESSIONS 1 XL Recordings XLCD 126/XL Music 126 (W)	
7	10 NOW THAT'S WHAT I CALL MUSIC! 41 * 4 EMI/Virgin/Universal CDN01417C/410W 41 (E)	
8	NEW THE '80S LOVE ALBUM ● Virgin/EMI VTDCC 241/VTDCM 241 (E)	
9	DISCO HOUSE Global TV RA0CD 120/RA0MCD 120 (E/SM)	

10	BEST CHART HITS IN THE WORLD...EVER! 99 Virgin/EMI VTDCC 238/VTDCM 238 (E)
11	THE BEST CLUB ANTHEMS 99...EVER! * Virgin/EMI VTDCC 224/VTDCM 224 (E)
12	RE LOCK, STOCK & TWO SMOKING BARRELS (OST) ● Island CD 80771 (U)
13	11 CLUBBER'S GUIDE TO... NINETY NINE Virgin/EMI VTDCC 239/VTDCM 239 (SM)
14	2 NORTHERN EXPOSURE - SASHA + JON DIGWEED In-Cosmos INC CDN002 (SM)
15	NEW BORN TO BE WILD Telstar TV TVCD 3012/TVMC 3012 (W)
16	14 11 HITS 99 * 2 Warner Bros/Universal TV/Sony TV 60000/60000 64 (SM)
17	15 THE BEST SIXTIES LOVE ALBUM...EVER! ● Virgin/EMI VTDCC 226/VTDCM 226 (E)
18	13 11 HITS CD-1999 Virgin/EMI VTDCC 228/VTDCM 228 (E)
19	12 6 KISS SMOOTH GROOVES 99 * Virgin/EMI VTDCC 254/VTDCM 254 (U)
20	14 MUSIC OF THE NIGHT * Universal TV 54540/54540 (U)

Rank	Label/CD (Distrib./Artist)	Cass/Vinyl
1	WILLIAMS ● Virgin/EMI VTDCC 228/VTDCM 228 (E)	
2	WILLIAMS ● Virgin/EMI VTDCC 228/VTDCM 228 (E)	
3	WILLIAMS ● Virgin/EMI VTDCC 228/VTDCM 228 (E)	
4	WILLIAMS ● Virgin/EMI VTDCC 228/VTDCM 228 (E)	
5	WILLIAMS ● Virgin/EMI VTDCC 228/VTDCM 228 (E)	
6	WILLIAMS ● Virgin/EMI VTDCC 228/VTDCM 228 (E)	
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14	WILLIAMS ● Virgin/EMI VTDCC 228/VTDCM 228 (E)	
15	WILLIAMS ● Virgin/EMI VTDCC 228/VTDCM 228 (E)	
16	WILLIAMS ● Virgin/EMI VTDCC 228/VTDCM 228 (E)	
17	WILLIAMS ● Virgin/EMI VTDCC 228/VTDCM 228 (E)	
18	WILLIAMS ● Virgin/EMI VTDCC 228/VTDCM 228 (E)	
19	WILLIAMS ● Virgin/EMI VTDCC 228/VTDCM 228 (E)	
20	WILLIAMS ● Virgin/EMI VTDCC 228/VTDCM 228 (E)	

13 MARCH 1999

CHART COMMENTARY

by ALAN JONES

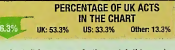
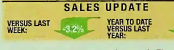
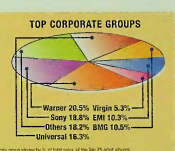


ALBUM FACTFILE

Underworld's third album, *Bleepin* Fish is the highest debut on the chart this week, entering at number three with sales of over 32,000. They reached number 12 with their 1994 debut *Dubnobasswithmyheadman*, and number nine with 1995's *Second Thoughts In The Infants*. The latter album, which includes the group's most famous track *Born Slippy*, has sold more than 800,000 copies to date.

Underworld are currently halfway through a short UK tour, and the first single from *Bleepin* Fish will be *Push Upstairs*. Underworld are still signed to the JBO (Junior Boy's Own) label, but said label has switched affiliation from Virgin to V2, and helps the latter to a 5.4% share of the album chart this week, the highest figure yet for Richard Branson's fledgling company.

For the second week in a row, Whitney Houston's *My Love Is Your Love* reaches its highest chart position. When it was first released last November, Whitney's album made a very disappointing chart debut at number 27. A slow decline set in, but it turned around once her new single 'It's Not Right But It's Okay' started to get airplay, and, as the single debuted at number three last week, the album jumped 37-22. It explodes again this week, climbing to number 10. It has taken 10 weeks to reach this position, and sold more than 120,000 copies last week, bringing its overall tally to 130,000. There are several more potential singles on the album, of which the most commercial is the title track, a Wyckle Jean composition which evokes the spirit of Bob Marley's *No Woman No Cry*. There's still a long way to go, but *My Love Is Your Love* should eventually win over the doubters and give Whitney another platinum album. Another album reaching its highest



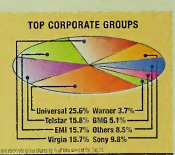
position for the second week in a row is The Cardigans' *Gran Turismo*, which reached number 10 last week on its 19th week in the

chart. It improves a further notch this week to number nine, and has now sold 143,000 copies.

COMPILATIONS

For the first time since the compilation chart came into being a decade ago, the highest-selling compilation album last week was a budget title. It is not the number one, you will note, since budget albums aren't allowed in the compilation chart any more than they are in the artist chart. The number one album on the compilation chart is, for the second week in a row, *Kiss House Nation*, which sold nearly 24,000 copies last week. But that was 2,000 fewer than 10 *Classic Disney Songs*, a budget release (dealer price £2.46) on the Walt Disney label which, having previously been under the wing of Carlton and Polygram in the last few years, is now affiliated with Germany's Edel Records. 10 *Classic Disney Songs* outdid the number two budget compilation -

Beechwood Music's *Essential R&B* - by a margin of more than 28 to one last week. Back on the regular compilation chart, the highest new entry this week is *In The Mix 2000*, the new Virgin/EMI double which was compiled by Ashley Abram and Radio One's Mark Goodier but anonymously made. It sold nearly 20,000 copies last week to debut at number three, and includes many tracks not otherwise commercially released yet, including Capriccio's *Everybody Get Up*, Slip 'N' Shufflo's *High Energy* and Candi Staton's *Love On Love* as well as recent monster hits by Blockstar, Supercar and the Vengaboys, among others. Sales of compilations slipped for the third week in a row last week, accounting for just 23.2% of the total album market.



INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	NEW	BEAUCOUP FISH	Underworld	JBO/V2 J801904242 (JMW/P)
2	1	YOU'VE COME A LONG WAY BABY	Fabray Slim	Skin BRASSIC 1103 (JMW/P)
3	2	STEP ONE	Sleps	Jive 0519112 (P)
4	3	VERSION 2.0	Garbage	Mushroom MUSH 25CD (JMW/P)
5	3	GREATEST HITS	2Pac	Jive 0522662 (P)
6	10	WORD GETS AROUND	Stereophonics	V2 VVR 10048 (JMW/P)
7	6	FIM DE SIECLE	The Divine Comedy	Senarte SETCDL 157 (V)
8	11	BIG CAMEL	Marcheba	Indochina ZEN 87CDX (P)
9	9	THE COMPLETE	The Stone Roses	Silverstone ORECD 505 (P)
10	12	THE BOY WITH THE ARAB STRAP	Belle & Sebastian	Jepster JPRCD 803 (JMW/P)
11	NEW	WHITNEY FORD SINGS THE BLUES	Emitt	Tenney Bay TBCD1235 (P)
12	15	APPLE VENUS - VOLUME 1	XTC	Cocking Vinyl COCDK 112 (V)
13	15	DESERTER'S SONGS	Mercury	V2 VVR 100322 (JMW/P)
14	13	PSYCHIC FICTION	UNKLE	Mo Wax MW 08CD5 (V)
15	NEW	SONGBIRD	Eva Cassidy	Bliss Street B 210045 (HOT)
16	NEW	THE STONE ROSES	The Stone Roses	Silverstone ORECD2 502 (P)
17	7	EXTENDED PLAY EP	Propellerheads	Wall Of Sound WALLLD 145 (V)
18	17	GARBAGE	Garbage	Mushroom M 31450 (JMW/P)
19	18	MELTING POT	The Charlatans	Beggins Bantvel B80CD 138 (V)
20	8	THE SEBASTO	Sebastião	Dominio WCCD 57 (V)

THE YEAR SO FAR... TOP 20 COMPILATIONS

This	Last	Title	Artist	Label
1	1	EUPHONIA	VARIOUS ARTISTS	TELSTAR TV
2	2	LOVE SONGS	VARIOUS ARTISTS	WARNER/SPIROUETTE
3	3	THE BEST CLUB ANTHEMS 99	EVERI	VERGIN/EMI
4	4	NOW THAT'S WHAT I CALL MUSIC! 41	VARIOUS ARTISTS	EMU/VERGIN/POLYGRAM
5	5	CLUBBER'S GUIDE TO... NINETY NINE	VARIOUS ARTISTS	MINISTRY OF SOUND
6	6	HITS 99	VARIOUS ARTISTS	WARNER GLOBAL/SONY TV
7	7	KISS HOUSE NATION	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
8	8	KISS SMOOTH GROOVES 99	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
9	9	THE 1999 HIT AWARDS	VARIOUS ARTISTS	COLUMBIA
10	10	THE BEST SIXTIES LOVE ALBUM... EVER!	VARIOUS ARTISTS	VERGIN/EMI
11	11	CHEF AID - THE SOUTH PARK ALBUM	VARIOUS ARTISTS	VERGIN/EMI
12	12	THE VERY BEST OF THE PARK ALBUM	VARIOUS ARTISTS	VERGIN/EMI
13	13	THE ANNUAL IV - JUDGE JULIE & BOB GEORGE	VARIOUS ARTISTS	MINISTRY OF SOUND
14	14	THE ALL TIME GREATEST LOVE SONGS - III	VARIOUS ARTISTS	TELSTAR TV
15	15	THE BOX R&B HITS ALBUM	VARIOUS ARTISTS	COLUMBIA
16	16	MUSIC OF THE NIGHT	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
17	17	STREET VIBES 2	VARIOUS ARTISTS	WARNER/GLOBAL/SONY TV
18	18	WOMAN	VARIOUS ARTISTS	SONY/UNIVERSAL TV
19	19	THE GREATEST ROCK 'N' ROLL LOVE SONGS	VARIOUS ARTISTS	GLOBAL TELEVISION
20	20	BEST GREAT HITS IN THE WORLD... EVER! 99	VARIOUS ARTISTS	VERGIN/EMI

13
march
1999

THE OFFICIAL CHARTS

100%
music week
AS USED BY



TOP
100
POPS



singles

Rank	Artist	Title	Label
1	Boyzone	1 WHEN THE GOING GETS TOUGH	Polydor
2	Jive	BABY ONE MORE TIME Britney Spears	Jive
3	Positiva	WE LIKE TO PARTY! (THE VENIGABUS) Vengaboys	Positiva
4	Epic	AS George Michael & Mary J Blige	Epic
5	Arista	IT'S NOT RIGHT BUT IT'S OKAY Whitney Houston	Arista
6	Food/Parlophone	TENDER Blur	Food/Parlophone
7	Maverick	NOTHING REALLY MATTERS Madonna	Maverick
8	WEA	STRONG ENOUGH Cher	WEA
9	V2	JUST LOOKING Stereoophonics	V2
10	Epic	WHAT'S SO DIFFERENT? Ginuwine	Epic
11	Atlantic	RUNAWAY (REMIX) The Corrs	Atlantic
12	Telstar	BETCHA CAN'T WAIT E-17	Telstar
13	Virgin	FLY AWAY Lenny Kravitz	Virgin
14	Jive	CHANGES 2 Pac	Jive
15	BEJANT/RCA	MARIA Blondie	BEJANT/RCA
16	Ebu/Jive	HEARTBEAT/TRAGEDY Steps	Ebu/Jive
17	Virgin	CHARLIE BIG POTATO Stunk! Anaisie	Virgin
18	Stockholm	ERASE/REWIND The Cardigans	Stockholm
19	Positiva	PROTECT YOUR MIND... DJ Sakin & Friends	Positiva

13
march
1999

albums



Rank	Artist	Title	Label
1	Atlantic	1 TALK ON CORNERS	Atlantic
2	Columbia	THE MISEDUCATION OF LAURYN HILL Lauryn Hill	Columbia
3	JRO/VZ	BEAUCOUP FISH Underwood	JRO/VZ
4	Chrysalis	I'VE BEEN EXPECTING YOU Robbie Williams	Chrysalis
5	Slimt	THIS IS MY TRUTH TELL ME YOURS Manic Street Preachers	Slimt
6	Atlantic	YOU'VE COME A LONG WAY, BABY Fatboy Slim	Atlantic
7	Ebu/Jive	FORGIVEN, NOT FORGOTTEN The Corrs	Ebu/Jive
8	Stockholm	STEP ONE Steps	Stockholm
9	Arista	GRAN TURISMO The Cardigans	Arista
10	Chrysalis	MY LOVE IS YOUR LOVE Whitney Houston	Chrysalis
11	Maverick	LIFE THRU A LENS Robbie Williams	Maverick
12	BEJANT/RCA	RAY OF LIGHT Madonna	BEJANT/RCA
13	EMI	NO EXIT Blondie	EMI
14	WEA	LADIES & GENTLEMEN - THE BEST OF George Michael	WEA
15	Polydor	BELIEVE Cher	Polydor
16	Polydor	GOLD - GREATEST HITS Abba	Polydor
17	EMI	WHERE WE BELONG Boyzone	EMI
18	EMI	ATOMIC/ATOMIX - THE VERY BEST OF Blondie	EMI
19	A&M/Polydor	THE GLOBE SESSIONS Sheryl Crow	A&M/Polydor

MANIC STREET PREACHERS YOU STOLE THE SUN FROM MY HEART

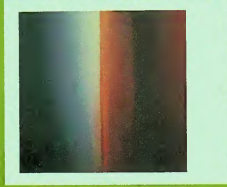
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CDS FEATURES: MESS
A DREAMER
A DREAMER

CASSETTE FEATURES:
THE SUN IS SHINING
YOUR CHILDREN WILL
BE HEARD

WINNER BEST ALBUM
AND BEST BRITISH ALBUM
BEST FEMALE POP



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10 21 EX-FACTOR Lauryn Hill



10 22 PARTY ALL NIGHT Myxovrn



10 23 WRITTEN IN THE STARS Eton John & LeAnn Rimes



10 24 CAN I GET A... Jay-Z feat. Amlil & Ja Rule



17 25 I WANT YOU BACK Nsync



18 26 ONE WEEK Barenaked Ladies



20 27 YOU DON'T KNOW ME ANYMORE Van Helden feat. Dwanne Harden



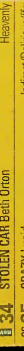
20 28 JOINING YOU Alanis Morissette



21 29 PRETTY FLY (FOR A WHITE GUY) The Offspring



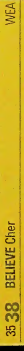
20 30 PLAYING WITH KNIVES (REMIX) Bizarre the Vinyl Solution



11 31 HOT SPOT Foxy Brown



22 32 WHEN YOU'RE GONE Bryan Adams feat. Mel C



21 33 ENJOY YOURSELF A+



21 34 STOLEN CAR Beth Orton



26 35 BECAUSE OF YOU 98 Degrees



28 37 WESTSIDE TQ



35 38 BELIEVE Cher



27 39 BOY YOU KNOCK ME OUT Tanyana Aii feat. Will Smith

14 40 MYSTICAL MACHINE GUN Kula Shaker

compilations

1 **KISS HOUSE NATION** 9 11 THE BEST CLUB ANTHEMS SO EVER!
Virgin/GM

2 **EUPHORIA** 12 LOCK, STOCK & TWO SMOKING BARRELS (OST)
Universal TV

3 **IN THE MIX 2000** 11 13 CLUBBER'S GUIDE TO... NINETY NINE
Virgin/GM

4 **LOVE SONGS** 6 14 (NORTHERN EXPOSURE - SASHA + JAY WIGNED)
Polygram TV/Warner

5 **THE 1989 BRIT AWARDS** 15 BORN TO BE WILD
Columbia

6 **FRIDAY PRESENTS THE DISCOWACKS SESSIONS!** 14 16 HITS '89
Warnerstep Global TV/Sony TV

7 **HOW THAT'S WHAT I CALL MUSIC!** 17 THE BEST SIXTIES LOVE ALBUM... EVER!
Virgin/GM

8 **THE 80'S LOVE ALBUM** 13 18 DISCO: 1989
EMI/Mercury/PhyGram

9 **DISCO HOUSE** 12 19 KISS SMOOTH GROOVES '89
Global TV

10 **BEST CHART HITS IN THE WORLD... EVER!** 20 MUSIC OF THE NIGHT
Virgin/GM

WE'RE A BIG HIT WITH MUSIC LOVERS

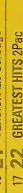
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18 21 VERSION 2.0 Garbage



17 22 GREATEST HITS 2Pac



21 23 5 Lenny Kravitz



20 24 THE BEST OF 1980-1990 U2



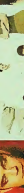
21 25 REVELATIONS Gene



23 26 BIG WILLIE STYLE Will Smith



19 27 WITHOUT YOU I'M NOTHING Placebo



26 28 THE BEST OF M People



21 29 IN SEARCH OF ANGELS Runrig



28 30 B**WITCHED B**Witched



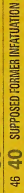
25 31 FANMAIL TLC



24 32 STUNT Barenaked Ladies



34 33 LEFT OF THE MIDDLE Natalie Imbruglia



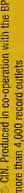
43 34 ONE NIGHT ONLY Bee Gees



30 35 AMERICANA The Offspring



37 36 INTERNATIONAL VELVET Cataonia



33 37 MEZZANINE Massive Attack



32 38 LOVE SONGS Dr. Hook

36 39 TEARS OF STONE The Chieftains

46 40 SUPPOSED FORMER INFATUATION JUNKIE Alanis Morissette

13 MARCH 1999

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

1	FLAT BEAT Mr Oizo	P.L.A.S.
2	TURN AROUND Phats & Small	MultiPLY
3	JOY Kathy Brown	Azyl
4	UNDER THE WATER Brother Brown pres Frankie	White Label
5	I KNOW Tim Deluxe	Cross Section
6	A LITTLE BIT OF LUCK DJ LUCK & MC Nekt	Red Rose
7	JUST CAN'T GET ENOUGH Harry 'Choo Choo' Romero	AM-PM
8	LIZARD Miami Plethora	Eightball
9	WINDOW LICKER Aphex Twin	Warp
10	MY NAME IS Eminem	Interscope
11	BAKED BAKED SPINNING Freddie Fresh	Eye 2
12	CHILDREN TIT	Deconstruction
13	FEELING FOR YOU Cassius	Virgin
14	COURYELLA Goyetta	Tsunami
15	FAR ABOVE the CLOUDES Mike Oldfield	WEA
16	I WANT YOU Live & Direct	Slip 'N' Slide
17	I WANT YOU ZZ	Deep Blue
18	RIDDIM WARFARÉ DJ Spooky	Outcast/Universal
19	BOMB JACK K9	Telica
20	FELONY FUNK	Version

Compiled by DJ Feedback and data collected from the following sources: City Sounds/Rising Plan Grooves/Black Market/Top Tone (London), Eastman (Brixton/Underground), Muzik/Sonic/2nd Pressure/Pop (Glasgow), 3 Beat (Liverpool), Flybiz (Manchester), Gaby Beat (Bristol), Moshes (Oxford), Arcadia (Hertfordshire), Rhythym Synthesia (Cardiff).

URBAN TOP 20

1	2 DO YOU FEEL ME... Men Of Vision	M&G/Epic
2	3 MY LOVE Kele Le Roc	1st Avenue/Wildcard
3	4 SECRET LOVE Kelly Price	T-Nekland/Island
4	5 AS George Michael/Mary J. Blige	Epic
5	6 WHAT'S IT GONNA BE Nesta	Progs
6	7 MY NAME IS... Eminem	Interscope
7	8 WHAT'S IT GONNA BE Busta Rhymes	Elektra
8	9 ALL NIGHT LONG Faith Evans (feat. Puff Daddy)	Bad Boy
9	10 INCE IT BACKA W.D.L. Beverley Knight	Parlophone/Rhythm Sources
10	11 DR FRENCHBOY FRIEND Blackstreet/Janet Jackson	Interscope
11	12 EX-FACTOR! O'Jays Lyaury Hill	Ruffhouse/Columbia
12	13 YOU GOT ME Roots feat. Erykah Badu	Universal
13	14 WHAT'S SO DIFFERENT Ginawine	SSD Music
14	15 FUNK ON AH ROLL James Brown	Eagle/Interno
15	16 WHAT'S YOU COME HERE FOR Tini & Tamara	Epic
16	17 FADED PICTURES Case & Jace/Can I GET A... Jay-Z	Def Jam
17	18 2 TABOO Gramma Cut featuring Shola Ama	WEA
18	19 IT'S NOT RIGHT BUT IT'S OK Whitney Houston	Arista

CLUB CHART TOP 40

1	9 2 JOY Kathy Brown	Azyl
2	27 3 TURN AROUND Phats & Small	MultiPLY
3	6 4 GIVE A LITTLE LOVE The Invisible Man	Defected
4	2 5 GET ON UP Caprice	Interno
5	1 6 LA MUSICA Ruffi Diverez presents Arrola	Beautiful Noise!
6	10 7 YOU Dynamo Electrict	Hojo Cheats
7	15 8 MOVIN' THRU YOUR SYSTEM Jark Prongo	Recess
8	2 9 LOVE ON LOVE Candy Station	1st Avenue/Wildcard
9	3 10 MY LOVE Kele Le Roc	Coalition
10	11 11 TO BE NUMBER ONE The Scorpions	Intravuse
11	11 12 LOUD 'N' PROUD Krimal	Netwerk
12	29 13 IF ONLY I COULD SEE Weed	Chemistry/Wise Buddha
13	2 14 BE HIGH ENERGY Slip & Shuttle featuring Leon	Northwestside
14	2 15 HE'S ALL I WANT Another Level	V2
15	38 16 HE'S ALL I WANT Angelmoon	Junior Boy's Own
16	4 17 PUSH UPSTAIRS Underworld	Twisted
17	5 18 TURN ME ON Danny Tenaglia featuring Liz Torres	Logic
18	7 19 3 SOMEbody SCREAM Horny United	Distinctive
19	12 20 HE'S ALL I WANT Le Ice	VC Recordings
20	12 21 POPPED FOL BOONAS	Kosmo/Logic
21	10 22 PULVERIZER Nels Van Gogh	Motown
22	36 23 BEST FRIENDS Daryl J Lewis feat. Den Ricardo & Son D'Inferno	Higher Ground
23	14 24 EVERYDAY DJ Rap	Paral-let
24	17 25 LOVE LONELY Sam Ellis	Eagle/Interno
25	9 26 FUNK ON AH ROLL James Brown	MCA
26	11 27 PHYSICAL Olivia Newton John	Fluff
27	11 28 ONE HAND CLAPPING D-Boyz	Universal
28	16 29 6 YOU BETTER Mount Rushmore presents... The Knack	Arista
29	13 30 IT'S NOT RIGHT BUT IT'S OKAY Whitney Houston	MultiPLY
30	11 31 GOTTA HAVE HOPE Blackout	Echo
31	33 32 SING IT BACK! Motoko	Omnit Recordings
32	2 33 JACKFIVE Val & Des	Champion
33	18 34 I JUST WANT TO... WHAT WE LOVE Carole Sylvan	Talkin Loud
34	11 35 NIGHTS OVER EGYPT Incognito	F Comm.
35	11 36 FLAT BEAT Mr Oizo	Regal
36	11 37 DEEVA FEVEA Glasgow Gangsta Funk Tracs	Higher Ground
37	24 38 SAY YOU LOVE ME Johnson	Creation
38	5 39 SUN IS SHINING Technique	Deconstruction
39	11 40 CHILDREN TIT	Airlight
40	11 41 BULLITS/LUCCA LOW MECHROV Spoelstra	Yellow

CLUB CHART BREAKERS

1	UNE VERY STYLISH FILLE Dimitri From Paris	Deep Blue
2	I WANT YOU ZZ	Atlantic
3	IT SHOULD HAVE BEEN ME Beil Curtis	VC Recording/5
4	LA RA RA RI (CANZONE FELICE) Santos & Sabino	Sekence/Futura/Edel
5	FASHION Phuncky Data	Subliminal
6	BLUE ICE PROJECT Richard F	WEA
7	FAR ABOVE THE CLOUDES Mike Oldfield	Sharp
8	RISE OF TONIGHT Blend	Rumour
9	TILL I'M READY G.T. featuring Sharon Dee Clarke	Beaglemann
10	LOVE AND FATE Pt 1 Love And Fate	

Breakers use the 10 counts within the top 40 which have registered the most significant DJ reactions. The Club Chart Top 50 (including remixes), Urban, Pop and Cool Cuts charts can be obtained from BSN's website at www.dotmusic.com. Cool Cuts charts can be obtained from BSN's website at www.dotmusic.com. To receive the Club, Urban and Pop charts by e-mail by fax call Mike Riech on 0177-940 8600.

CHART COMMENTARY
by ALAN JONES

Phats & Small are waiting in the wings and will surely take their place at the top of the Club Chart next week, but for the moment **Kathy Brown** enjoys pole position with her single *Joy*. Like *Crazy* and *I Believe*, Joy is one of those titles that has become overwheemingly popular in the Nineties, and songs of that name have already provided Club Chart numbers one for Soul II Soul and Stax, neither of which is related to Kathy Brown's single... The surprise new entry to the chart this week are veteran German rockers **The Scorpions**, who debut at number 10 with *To Be Number One*. The band have been making records for more than 20 years but this is the first time they have ventured into the dance arena. Those who like the band's regular output will doubtless be underwhelmed by *To Be Number One*, on which the key mixes are by fellow German **Mousse T.** To make the Scorpions' success even more unusual, *To Be Number One* is being promoted on the Coalition label, which was absorbed into Warner UK earlier this year... **Mr Oizo's** rather monotonous techno tune *Flat Beat* debuts at number 35, with fewer DJs supporting it than any record in the Top 40, gaining its points from high placings among those who are championing the track. This, for those who don't know, is the tune currently being used to advertise *Leeds* jeans on that offbeat television commercial... **While Kele Le Roc's** *My Love* is on the slide on the upfront chart (3-9), it moves firm at number three on the Urban chart and holds 2-1 on the Pop chart. Kele's first single *Little Bit Of Lovin'* spent a fortnight atop the Pop chart last October, before being dethroned by **George Michael's** *Outside*. My Love's chances of surviving another week at number one are at best shaky, with **B*Witched's** *Blame It On The Weatherman* rapidly eating into its lead, and **Phats & Small's** *Turn Around* showing further evidence of its crossover appeal by debuting at number five - and let's not rule out **Olivia Newton John**, whose *Physical* has itself been given some rigorous workouts by mixers **Shooting Stars** and **Monday Night Club**, resulting in a number eight debut.

POP TOP 20

1	2 4 MY LOVE Kele Le Roc	1st Avenue/Wildcard
2	3 3 BLAME IT ON THE WEATHERMAN B*Witched	Epic
3	1 3 SOMEBODY SCREAM Horny United	Logic
4	5 3 LA MUSICA Ruffi Diverez presents Arrola	Interno
5	11 5 TURN AROUND Phats & Small	MultiPLY
6	11 6 HIGH ENERGY Slip & Shuttle	Chemistry/Wise Buddha
7	11 7 MAMA MIA! Roxette	Almighty
8	9 8 PHYSICAL Olivia Newton John	MCA
9	9 9 GIVE A LITTLE LOVE The Invisible Man	Serious
10	4 10 LOVE ON LOVE Candy Station	Nekst
11	10 11 MARIA Sunday Girl	Respect
12	7 12 CLUB LONELY Sam Ellis	Paral-let
13	16 13 BE BE BE NO MORE Another Level	Northwestside
14	12 14 3 WON'T YOU SAY Christian Fry	Musgrove
15	16 15 THE ONLY WAY IS UPIN THE NIGHT The Kinky Boots	Ampity
16	10 16 2 BURN TIME Area	Columbia
17	6 17 6 COLOUR THE WORLD Sash!	MultiPLY
18	15 18 TO BE NUMBER ONE The Scorpions	Coalition
19	15 19 2 UNTIL YOU SAVED MY LIFE Sister Sledge	All Around The World
20	12 20 HE'S ALL I WANT Angelmoon	V2

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CHART COMMENTARY

by ALAN JONES

Britney Spears strengthens her already impressive grip on the airplay summit this week, her debut single...Baby One More Time recording an enormous audience of over 88.5m, moving ever closer to the 91.5m record radio audience established by Cher's Believe last November. Britney's audience improved by a little over 2m last week, while the number of plays given to...Baby One More Time jumped from 2158 to 2437 - just 20 fewer than Believe had at its peak. Among the biggest supporters of...Baby One More Time last week were Capital FM (51 plays) and Atlantic 252 (47 plays).

Britney's lead over **The Corrs** Runaway, which holds at number two, is more than 21m audience impressions and growing. It seems certain to condemn the Irish group to their second number two airplay hit in a row.

Their last single So Young peaked at more than 73m listeners - but was the unlucky record to be behind Cher when she logged that 91.5m audience. The Corrs have had one number one airplay hit, spending three weeks at the summit with what I can do, which peaked out at 77.6m listeners.

Cher slipped 11-12 last week with Strong, though not recovers this week to climb to number six. Radio 2's still accounts for the largest share (25.5%) of its 55m audience, which is an historically high tally for a record in sixth place on the chart. Radio One only really got behind Strong Enough last week, playing it 10 times, compared to just three spots the week before. The station with the most stable playlist in the UK in recent weeks is Virgin 12.5m. Chris Evans' station regularly has far fewer new entries to the Top 50 of its playlist than any other. Last week,

the only new record considered strong enough to make the Top 50 was **Bon Jovi's** Real Life, which is the station's 32nd most-played track with 11 spins, compared to the 44 plays it gave to its joint number ones, **Shawn Mullins' Lullaby** and **Blondie's Maria**.

Record buyers love them but **Steps** battle to be heard on the airwaves continues. Though Heartbeat/Tragedy was a number one hit for them and has sold more than 1,045,000 copies to date while spending 16 weeks in the Top 20, airplay for the single never really reflected its popularity. It jumped 30-10 on the airplay chart the week after it topped the sales chart, but slipped to number 14 the following week, and then disappeared from the Top 20 for good.

Even though the single is still ranked number 18 on the sales chart, it has now

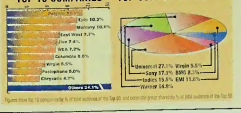
vanished from the airplay chart altogether. The fact that Better Best Forgotten is almost certain to debut at the top of the sales pyramid next week is also holding little sway with radio - it makes its debut on the Top 100 of the airplay chart this week at number 57. For **Steps' marmalade** Pete Waterman this is nothing new - previous few of the hundred or so hits he produced with Mike Stock and Matt Aitken matched their sales chart positions on the airplay listings. Another group with enormous success at retail who are having problems getting airplay are **B*Witched**. The Irish girls have a 100% record on the sales chart, reaching number one with their first three hits. Even so, their upcoming fourth single Blame It On The Weatherman is struggling for airplay. It slides 28-35 this week - and 33% of its audience last week came from Radio 2.

AIRPLAY FACTFILE

Robbie Williams registers his sixth consecutive Top 10 airplay hit this week, climbing 1-5 with Strong.
The Cardigans' Erase/Rewind jumps 21-12, looking to emulate its Top 10 sales placing. But the record's flip - their popular hit Fly Favorite in Game - is also on the up. It has improved 46-39-32 in the last fortnight, thanks to its use in a

TV commercial.
Looking likely to top Music Week's club chart next week Phats & Small's Turn Around is also shaping up to become the next major hit single from Telstar's Multiply label if its airplay is anything to go by. It is the highest debutant on this week's Top 50, moving 75-33 with nearly 300 plays and an audience of more than 17m.

AT A GLANCE WEEKLY MARKET SHARES



MTV

Rank	Title	Artist
1	BABY ONE MORE TIME	Britney Spears
2	ENJOY YOURSELF A	
3	AS GEORGE MICHAEL & MARY J BLIGE	
4	RUNAWAY	The Corrs
5	BO YOU KNOW ME OUT	Tatiana Ali
6	WESTSIDE TO	
7	EX-FACTOR	Lauryn Hill
8	YOU GET WHAT YOU GIVE	New Radicals
9	WE'RE THE UNKLE FOLK	Ian Brown
10	MYSTICAL MACHINE GUN	Kula Shaker

Next aired videos on MTV UK: Radio Resource 10:15 5/3-9/9 Source: MTV UK

THE BOX

Rank	Title	Artist
1	BABY ONE MORE TIME	Britney Spears
2	WHEN THE GOING GETS TOUGH	Boyz n the Bay
3	CHANGES 2 Pac	
4	TRAGEDY	Steps
5	WE LIKE TO PARTY	Yengulvab
6	JUMP BOB	
7	PARTY CITY (I'M A WHITE GUY)	The Offspring
8	I WANT YOU BACK	Sine S
9	BETTER BEST FORGOTTEN	Steps
10	WITCH DOCTOR	Cartoons

Next aired videos on The Box: 4:15 28/2-9/9 Source: The Box

BOX BREAKERS

Rank	Title	Artist
1	CAN I GET A...	Jay-Z
2	HONEY TO THE BEE	Bilie
3	SO YOU'LL BE MORE OFX	
4	NOTHING REALLY MATTER	Madonna
5	THAT DON'T IMPRESS ME	Muchina Twain
6	DR GREENUM	Cypress Hill
7	SWEET LIPS	Emi Campbell
8	CAN'T YOU YUO LFD	KO
9	WON'T YOU STAY	Christian Fy
10	THANKING YOU FOR YOUR WAY	Abi

Highest debuting videos on the Box in advance of single releases 4/15 28/2-9/9 Source: The Box

TOP OF THE POPS

When The Going Gets Tough...
Performer: Baby One More Time Britney Spears...
CD: UK
Performance: Party All Night
Video: When The Going Gets Tough

RADIO ONE PLAYLISTS

When The Going Gets Tough...
A-LIST: Westwood's Blame It On The Weatherman...
B-LIST: The Blow No More...
C-LIST: The Blow No More...

MTV UK PLAYLISTS

Strong/Ho Regrets/Lot Me Entertain You...
A-LIST: Baby One More Time Britney Spears...
B-LIST: Ex-Factor Lauryn Hill...
C-LIST: At My Most Beautiful...

THE PEPSI CHART

When The Going Gets Tough...
Performer: What I Could Fly...
CD: UK
Performance: Party All Night...
Video: When The Going Gets Tough

RADIO TWO PLAYLISTS

When The Going Gets Tough...
A-LIST: Precious Time...
B-LIST: Permanent Tears...
C-LIST: Permanent Tears...

C-LIST

At My Most Beautiful...
Performer: What I Could Fly...
CD: UK
Performance: Party All Night...

SINGLE
of the week

BILLIE: Honey To The Bee (Innocent/Virgin SINCED). Innocent has played a pretty smart game in its scheduling of singles from its first act's debut album. Starting with the nursery rhyme chant of *Beesauce We Want to Go* as an introduction to Billie, it has neatly progressed to this All Saints-sounding fourth single to show off a mature-sounding pop star although it could surely have been a block-busting Christmas single. Penned by Jim Murr and Wendy Page, this shines as Billie's album's best track and is its most likely crossover tune. Remixes by the likes of Delakota can only further encourage doubters to look again.



BADLY DRAWN BOY: It Came From The Ground (XL TXNL 002CD). More lo-fi leanings from the hobby triplet. Boy aka Mancurian Darren Goobin. It Came From The Ground is catchy in a coolly indifferent way and should win him more fans. A little rambling for radio but the forthcoming tour should do much to widen his profile.

ADD TO X: Metal Jingles In My Body (Mute CDUMUTE22). A more accessible sound from these left fielders. Two drummers and a vast array of machines create a sound that seems constantly on the verge of collapsing in on itself but still shines in a satisfyingly big beat way.

CD5635612. Despite a limited edition, this debut should not be ignored. Despite their distinct Oxford sound, this five-piece are clearly on the up with their canny songwriting and interesting guitar interplay.

JENNIFER BROWN: Tuesday Afternoon (RCA 7432160410). The next big Swedish Grammy-winning singer/songwriter is more soulful than her poppier peers. It's been a big European radio hit — currently in the top 30 of *NM* sister magazine *Form* — but 100 — but programmers may be bring of Scandinavian imports.

ROBERT PALMER: True Love (Eagle CD56X827). Palmer enters the latest phase of his lengthy career with this first release for Eagle Records. This is not the Cole Porter evergreen, but a new song co-penned by the singer. He attempts a soulful, sophisticated approach but, with its clunky synthesizers, sounds rather dated.

THE BRIAN SETZER ORCHESTRA: Jump Jive An' Wall (Interscope IND-95601). Grammy-winning big band swing from the former *Stray Cat* comes on like Shake, Rattle & Roll's nasty cousin, with persuasive results. It is hard to see the genre taking off wholesale, but a fresh hit can't be ruled out of the wake of US success.

RADIATOR: Make It Real (Chrysalis CDCHS 5106). Dirty rock'n'roll from East End three-piece, trailing their forthcoming album, which is touted as "an adrenaline injection to rock's ageing heart." Deserves to find favour in the increasingly prog-rock climate.

HURRICANE #1: The Greatest High (Creation CRECD309). Shaming the stock style of Liam Gallagher a little too closely for comfort, Hurricane #1's first single from their forthcoming album sounds a little jaded. It's soaring and epic-sounding, but radio support is patchy.

SINGLE reviews

DES'REE: You Gotta Be (Sony S2 6668932). Life and What's Your Sign may have won her Brit Awards, but this remains the definitive Des'ree track. Nearly four years after getting on the back of US success, You Gotta Be re-emerges again, this time due to the use of the song in a Ford Focus TV ad. Given a slight 1999 reworking, the airplay favourite looks likely to surpass its previous number 14 UK peak.

RECOMBINE: LIZ HORNUM: Heavy Hymn (Food 72438671729). The deep, throaty vocals of this 23-year-old singer/songwriter should not be ignored, as she is one of the year's best debutants. Forty stations have plighted this, although Radio One and Two have yet to do so.

BLOOD: Just Say It (Oyster OYS2001S). Blood is soulful singer Nick Cloo — backing vocalist for Boyzone and All Saints — with Vincent Garcia of D'Arbanzo fame. This is a radio-friendly offering, but lacks the necessary spark to break big. Blood support All Saints on their UK tour in April.

HEADRIILAZ: Return Of The Pistachio Rockers EP (V2 VVR5003133). Following last year's big beat elite breakdown, Headriilaz are in the process of reinventing themselves. *March On End* has already been championed by *Kfm*, while dance stations are more taken by the excellent *Tun Around* with its funky electric piano loops.

RECOMBINE: MR OIZO: Flat Beat EP (F Communications F10CD). Minimalist but compulsive, Flat Beat is the soundtrack for Levi's new Pre-Step ad campaign. While scoring such a popular underground TV ad spot should spell first-week success, this is such a dark and angular piece of music that it's unlikely *IF* programmers succumb.

CHRISTIAN FRY: Won't You Say (Mushroom MUS46CD). Fry impressed many by debuting at number 45 on the back of constant touring for *You Got Me* in November with no radio support. Won't You

Say offers no surprises but should improve on the last release on the back of his Steps UK (and European) tour support.

ANOTHER LEVEL: Be Alone No More/And You Wanna Do (Northwestside ALCDJX9). Less than a year has passed since this debut single reached number six, but it is already getting re-released. Revitalized by popular demand, the Jay Z-supported track has been given an extended rap in a new version by Outfather & J.

RECOMBINE: PHATS & SMALL PRES. MUTANT DISCO: Turn Around (Multiple CDMLT49). This filtered disco floor-filler has already scored pole position in the Cool Cats Chart and gained considerable airplay on Radio One. You can't help but move to this, so it should crack the Top 40.

ULTRASOUND: Floodin' World (Nude NUD44). This is a surprisingly succinct release from Ultrasound in the light of their forthcoming double album of prog/rock abandon. Not quite as instant as Stay Young, their biggest hit to date which reached number 30 last June, Floodin' World builds up an impressive head of steam nonetheless.

THE CREATURES: Say (Sloax Records SIOUXCD). Whereas some Eighties artists are content to keep churning out the old hits, Sioux Sioux and Budgie take trip hop and mix it up with a Gothic moodiness. The result is a cracking tune which will please both old fans and new converts alike.

APHEX TWIN: Window Licker (Warp WAP105CD). Richard D James' first offering since October 1997's number 36 hit *Come To Daddy* sees a return to a more down-tempo, almost poppy approach by his standards. The hilarious *Kratos* promo directed by Chris Cunningham — who did *Come To Daddy* and Madonna's *Frozen* — is receiving post-watershed broadcasts on MTV.

RECOMBINE: NEW RADICALS: You Get What You Give (MCA MC5TD48111). This sparky release from this Michigan crew was a regular on the *MTV* playlist on import at the end of last year. An instant rocker with echoes of World Party, its recent US Top 30 success deserves at the very least to be repeated over here. With lots of airplay, a Top 10 appearance is not out of the question.

Social Dancing deserves to prove a winner.

SPACE RAIDERS: Don't Be Daft (Skin BRASSIC 13CD). Best known for their Glam Raid single which sampled Kenny's *The Bump*, the North East's finest feature a funky collection of downbeat tunes with samples from *Beats*, *Beats* and *King Crimson*, from T-Rex, Fats Domino and King Crimson.



RECOMBINE: ELTON JOHN AND TIM RICE: Aida (RCA/Tim Rice: Aida 52466512). After the success of *Lion King*, Disney enlisted John and Rice's help on their latest

project Aida. It includes collaborations with artists such as the Spice Girls, Shania Twain, Lulu, Janet Jackson and, of course, Elton and LeAnn Rimes.

VARIOUS: Return of Two Years of Paul Oakenfold (Virgin VCDX0237). An invaluable record of Oakenfold's legendary residency at Cream's courtyard, Resident manages to convey a sense of the tuckily hedonistic atmosphere. This is Oakenfold's own pick of the past two years.

STEREOLOAB: Switched On (Too Pure PUR78). One for completists and also for the uninitiated, *Switched On* collects all the early and rare 'Lab material. Tracks such as *Super Electric* and debut single *The Light That Will Cease To Fall* showcase the band in all their two-chord, *Nevelts*-derived glory.

HOWIE B: Snatch (Pussycat CDLP011). Snatch showcases Mr Bernstein's more out-and-piano style, throwing everything into the mix to create a mish-mash of fairly leftfield sleaze pop.

ANDREA BOCELLI: Sogno (Polydor 547221). The follow-up to Grammy nominee Andrea Bocelli's *Romanza* has a big selling point — the Oscar-nominated duet with Celine Dion, *The Prayer*, which they performed at the Grammys — while the rest of the album is an equally mainstream listen.

VARIOUS: Wu Chronicles (Wu Tang Clan Records/PIAS WT004). The Wu-Tang Clan and their endless spin-offs may have over-stretched the formula with some of their recent releases, but this compilation of past collaborations with other rap stars is a reminder of how potent the formula can be.

Releases previously reviewed in *Music Week* now set for release on March 22 include: **SYSTEM F: Out Of The Blue Essential** (reviewed in February 13) ● **PRAS: What'cha Wanna Do (Columbia)** (February 20) ● **THE MIGHTY WYRTH: Loverboy (Columbia)** (March 6) ● **CYPRESS HILL: Dr Greenthumb (Ruffhouse/Columbia)** (March 8)

Hear new releases
Audio clips from the releases marked with this icon can be heard on dotmusic at www.dotmusic.com/previews

SPARKY LIGHTBOWNE
CAN'T STOP

RELEASE DATE
1 MARCH 1999

available 12"/CD
Distributed via FINEFACE/UMV
Cat. SKN741

ALBUM reviews

BIS: Social Dancing (Wilpa WIPD1088). Bis have been loved and loathed by critics in the past but always held dear by their many fans. Toning down the teenage angst of their earlier material has resulted in a neat pop rock album, all Eighties hooks and rampaging choruses.

This week's reviewers: Michael Harper, Hamish Champ, Tom FitzGerald, Olf Furniss, Hugo Fueny, Simon Byrne, Stephen Jones, Sophie Moss, Paul Williams, Simon Ward, Adam Woods, Catherine Eade

ALBUM
of the week

SKUNK ANANSIE: Post Orgasmic Chili (Virgin CDV2581). Two years after *Stoosh*, Skunk Anansie have lost none of their propensity for fearlessly loud spleen-venting and slaccato riffing, as tracks like *Charlie Big Potato* and *We Don't Need You Who You Think You Are* testify. But it is the more reflective moments such as *You'll Follow Me Down* and *I'm Not Afraid* which display the necessary lightness of touch to advance their music to the next level. Their major label debut, *Post Orgasmic Chili*, is the most comprehensive demonstration to date of this singular band's talents.



RETAIL GETS NEW FOR BUSINESS

With Millennium Bug fears uppermost in their minds, retailers are reconsidering how they use their computer systems. By Steve Hemsley

If ever there was a perfect opportunity for multiple retailers to review the role of their computer systems it is now, when the threat from the Millennium Bug is forcing most companies to reappraise their technology. No one can be sure what will happen when the clocks strike midnight on New Year's Eve, but the nation's large record chains are not taking any chances. Most have had IT consultants working in-house for nearly two years to ensure their software is Year 2000 (Y2K) compliant.

There is no escaping the fact that an integrated computer system is the beating heart of any modern entertainment retail business. Most IT systems today handle everything from stock control and reordering to monitoring retail sales and shrinkage levels.

HMV's computer system is called Track and has been running with Y2K-compliant software since last September. A modified version of a widely-used package from JDA, it runs on AS400 IBM hardware and links every HMV store in the world. "It means we can analyse information from any HMV UK store and access versions of the software used in our outlets abroad," says business systems manager, Andrew Clarke. "If you walked into HMV in Sydney you would see virtually the same computer system as the one used in the UK."

Around 85% of HMV's stock is replenished electronically. Every time a CD or video is sold, the computer will automatically register that a replacement is needed. It then sends an order to the relevant record company or distributor via an Electronic Data Interchange (EDI) mail

box link. Suppliers are expected to access these several times a day to find out which stores need which releases. If a store

manager feels demand for a particular release is decreasing, he is free to override the computer.

"This is a very efficient system and, ideally, we would like to be ordering 100% of product electronically," says Clarke. "Unfortunately, we are being held back because some of the smaller labels are not computerised. The remaining 15% is usually ordered by fax, which is not very cost-effective as it involves staff having to fill in bits of paper and stand by the fax machine."

Having a central computer system linked to every store in a chain works perfectly when a company is expanding and opening new sites. Yet the planned management buyout of Our Price from the Virgin Group has created a number of headaches for its technical support team which must find a way to split a computer system that is currently serving both brands. Last autumn Mitchell Edmunds was appointed head of IT for Virgin and Kevin O'Brien took on the same role for the 220-plus Our Price stores as the company began thrashing out a solution.

In the past, whenever the Virgin Group devised new software or considered installing updated hardware it had to contemplate how this would affect Our Price stores, which are much smaller than the Megastores. Some have even had to make do with lap-top computers because there was not enough room on the counter for a full-size terminal.

"One of the reasons for splitting in the



Stock checking at HMV: accessing information worldwide

first place was to allow computer systems to be created to suit each chain," says Edmunds. "The obvious advantage for Virgin will be that our systems support desk will only have to serve around 100 stores. What will probably happen is that Our Price takes a copy of our software, deletes all the Virgin information, and modifies the

template to suit its own particular needs."

Like HMV, Virgin has had to invest large sums to ensure its Elvis (Epos Linked Virgin Information System) computer software is Y2K-compliant. Elvis is another IT system based on a JDA package and was installed in 1990, although it has been updated regularly over the years. ▶

ANDY RECORDS W H SMITH CAROLINE MUSIC IMPULSE ENTERTAINMENT SELF RIDGES HOISE OF FRASER ARMY & NAVY PICCADILY RECORDS BADA ANDS BRADLEYS SOLO MUSIC POWERPLAY TOP 20 CD HEAVEN CD4 AMUSIC COBBY BEAT THREE BEAT RECORDS E L MOORE POPP HE APPYS MIC DISCS MINISTRY OF SOUND MIKE LLOYD MUSIC MOLE JAZZ MUSIC STUDIO OMEGA MUSIC ROCK A N RECORDS SLIPPED DISC SMTS THIS MESHQI SOUL BROTHER RECORDS ODBA N VISION WEST END RECORDS NOW DEFINIENS ALIERS THE RECORD STORE TOP 40 QUIRKS TRAX IN SO NDS TOP SO NDS UPBEAT DR BENDER WOOD 1 LP MUSIC WORLD SPINADISC HITMAN MUSIC WORLD ACORN PENDULUM JINGLES REBDS MUSIC ZONE KAYS BOBY MUSIC CLASSICAL MUSIC IMPULSE ENTERTAINMENT SELF RIDGES HOISE OF FRASER ARMY & NAVY TOWER PICCADILY RECORDS BADLANDS BRADLEYS SOLO MUSIC POWERPLAY TOP 20 CD HEAVEN CD4 AMUSIC GLOBAL BEAT THREE BEAT RECORDS E L MOORE POPP HE APPYS MIC DISCS HULL JAZZ MUSIC IS MESSIOE SOI L WOOD DFINHAM NS TOP SO NDS HITMAN MUSIC VNS BODY MUSIC ORDS W H SMITH DISC OF FRASER ARMY & NAVY TOWER PICCADILY RECORDS W H SMITH OF THRE BEAT UNDR MIKE LLOYD RECORDS SLIPPED VISION WEST END P 40 QUIRKS TRAX P MUSIC WORLD IS REBDS MUSIC MACHINE ANDYS HERO SELF RIDGES ORDS BADLANDS MUSIC GLOBAL DISCS MINISTRY OF A MUSIC ROCKOLA RECORDS SOUVD N RECORD STORE P 40 QUIRKS TRAX INDULUM JINGLES C BIONIC SOUVD MUSIC IMPUL

A lifeline for Epos stores?

Some of the independent retailers due to lose access to the Epos catalogue and ordering system in July could be thrown a lifeline. Those using the Oscar Epos system from Ranger Computers may still be able to order from record companies electronically. If negotiations between Ranger and a number of labels prove successful, Ranger's managing director, David Wiegand, declines to confirm how close he is to a deal, or which companies he is talking to, but he says his company has the technology to offer the service if record companies want to get involved.

In February the news broke that the label-funded Eros system was to be scrapped because it would be too costly to make it Year 2000 compliant. The timing of the decision, along with the fact that it takes months to devise, test and install

new software, means it is too late to put a new system in place. There is also a shortage of available computer programmers due to the great numbers employed in ensuring British Industry at large does not fall foul of the Millennium Bug.

Around 270 stores, including around half of the 60 which use Ranger's Oscar system, pay more than £1,500 a year to access the Eros system.

"We are starting to see a positive response from some record companies who want to find a solution, but there are still difficulties we must overcome," says Wiegand.

But it is not long until July and if Ranger cannot reach an agreement with the record labels, stores are faced with a return to tusername fax and telephone ordering.

► Each day Epos notes what has been sold, the number of units shipped and the stores where the purchases were made. New orders are generated via EDI links based on a grading process which ranges from the speed at which a release is selling, relative to the size of the shop.

Store managers can change an order if, for example, an artist is touring in a particular town and demand for a specific album or single is likely to rise temporarily. In fact, the system generates so much information that two years ago the chain had to introduce the Hollis management consultant software system which takes weekly extracts from Epos. The data collected by Hollis is easier to analyse because it is based simply on the time and place of a sale and the product sold. The group is building up a historical database which can reveal any regional sales patterns at the touch of a button.

Asda has taken a significant share of music sales in the UK over the past three or four years, and last June it began to roll out Epos style ordering technology to all its stores for music and video. It is convinced that this move helped it achieve its highest-ever weekly sales in the run-up to Christmas.

"It meant product was always available," says assistant music buyer Nathan Bridger. "Previously stock was monitored and ordered by hand."

Asda's Epos system is linked to distributor EUK and used alongside a Graphical Query Language (GQL) data management system.

It can monitor sales on a weekly basis using Epos, while the GQL software allows daily updates which can be used for forecasting potential demand trends for a particular product.

WH Smith also uses Epos technology to order new lines, but because its customer demographic is not the same as that of a specialist music store, the personal knowledge and experience of its music buyers is still vitally important when ordering back catalogue titles.

The chain's management information

system — called Teradata — which links sales and purchase history with stock control and supplier information.

Like other multiples, WH Smith uses the sales data collected by its central computer system to plan marketing and promotional campaigns, although spotting useful patterns is admittedly easier said than done.

Product managers and marketers at any retail chain can analyse over the information they collect for days in an effort to identify the kind of consumer trends which can be exploited to create in-store charts and back catalogue promotions.

One chain that is highly advanced when it comes to new technology is US-owned Sam Goody. The company is pulling out of the UK over the next few months to concentrate on internet music sales, but its shrinking UK store network is still using a computer system similar to the one that controls more than 1,300 Sam Goody stores in the US.

Across the Atlantic its Retail Inventory Management system has been in operation since 1981 and incorporates more than 1,000 separate computer programmes. It can monitor stock control and replenishment levels on a daily basis because every store feeds information into a central system at the chain's headquarters in Minneapolis. The technology is also linked to its distributors.

"The system is more advanced in the US than in the UK because of economies of scale," says a spokesman.

As well as using computers to monitor sales, stores are also using new technology to help them with security. According to the British Retail Consortium total retail crime cost £1.83bn in 1996-97.

Only 2.5% of retail crime is witnessed, and the Centre for Retail Research's National Survey of Retail Crime and Security says the highest shrinkage levels are felt by music retailers, along with those selling pharmacy products and toys.

Music stores selling "live" product are at particular risk and security measures include CCTV linked to Epos or security

CIN goes on line

Retailers are among 30 companies testing a new on-line chart and sales service to be launched after Easter. Music Industry Chart Services has awarded the contract for the internet service to Millward Brown and CIN is managing the project.

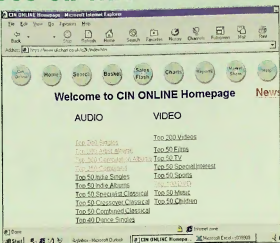
CIN On-Line will hold sales and chart information on more than 200,000 titles going back to February 1994. The service, which will only be available on subscription, will be updated daily and, if the record companies agree, will also include midweek chart information.

It is likely there will be two subscription options. Users will be able to access up-to-date chart information, with the option of historical sales data for an additional fee.

"As far as retailers are concerned, we are aiming at the multiples and large independents," says CIN project manager Kate Whitehead. "It will be particularly

tagging, which is the most popular method. Asda is trialing security-tagged live product at three of its stores, but it is not sure when the scheme will go national.

The technology helps our security operation and makes purchasing easier for the consumer who can now pay for their music and video at any cash desk anywhere in the store," says Bridger.



useful for product managers and marketing teams for research purposes."

One of those taking part in the trial is Asda, and assistant music buyer Nathan Bridger says the feedback has been good so far.

"It allows us to pinpoint data we previously had to spend ages thumbing through books to find," he says. "Now we can dial into the Millward Brown server to get all the information we need. It is something that will help record companies as well as retailers."

The big music retailers could never have reached their present level of efficiency if they had not invested thousands of pounds to computerise their businesses.

A computer system that uses software tailored to the needs of a specific chain can bring enormous benefits including reduced costs and better margins — as long as there is no bug in the system.

Oscar receives accolades from retailers

Marketers of Epos systems are optimistic that the next 12 months will see an accelerated take-up from the independent store sector, writes Karen Faux.

Start-up packages have now come down to around £3,000 and many thriving independents are recognising that investment is vital to maintain a competitive edge.

Controlling a wide range of stock with the precision of one copy per release is a perennial problem for indie stores who trade on a high level of customer service and specialist reliability. Ranger Computers supplies its Oscar Epos system to leading independents including Omega Music in Cheshire, Spinadisc in the Midlands, Music Zone Trade Direct in Glasgow and Graham's in Belfast.

At its most basic level, Oscar (pictured right) provides an efficient means of monitoring sales and accessing new releases. A cash till has the facility to scan barcodes, print a receipt and log the sale on the computer. The terminal itself lists new releases, updated weekly by chart compiler Millward Brown. An investment of around £3,000 will buy one till, a PC and basic software, although large scale set-ups can cost anything up to £20,000.

"It runs the business for me," says Albert Price, owner of Graham's, whose 503 sq m store is one of Belfast's biggest independents. Price started off with three computers but has recently increased this to six and now has a total of five terminals, including three with tills.

"It holds all the barcodes, controls stock and produces sales reports," he says. "The great thing about it is that it can be tailored to individual customer



needs. For example, we now have our own special software which can locate stock not just by catalogue number but also by its stock reference within our masterbag system.

According to Ranger, the system requires just half an hour's initial training to operate, although it typically takes users a further year-and-a-half to explore its capabilities fully.

Price confirms that start-up was quick and easy. "We plugged the computer in on a Monday afternoon and had all the stock

running on it by the end of the week — no mean feat considering there are over 13,000 product lines involved," he says.

At Hillsborough Records in Manchester, owner Chris Johnson says the RMS 1000 Epos system from Retail Management Solutions has revolutionised the way he does business and has opened up new scope for the future.

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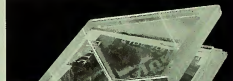
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They were the best of pals then and they still are (1). Virgin Records chief **PAUL CONROY** (right) congratulates **CHRIS BRIGGS** (middle) on his A&R award win. The pair have been chums for more than 30 years after meeting at students at Ewell Tech. "I was social secretary and Chris was my roadie," recalls Conroy. EMI Music Publishing's big cheese in Europe **PETER REICHARDT**, meanwhile, stands within earshot to find out what exactly the pair got up to...here's **Briggs** again (2), this time with EMI Recorded Music worldwide president **KEN BERRY** (left), EMI Records ceo/president **TONY WADSWORTH** and a shiny ornament for the mantelpiece... to thrilly work these award events, especially when you win one and have to go on stage to give a speech. **DAVID BARTHOLOMEW** (3), general manager of Universal Music's pop sales division, quenches his with a bottle of Highland Spring. (4) RCA director of promotions **DAVE SHACK** (left), pictured here with boss **HARRY MAGEE**, brought a new meaning to thanking the team at an award event by naming Leeds Utd players while picking up *fono's* European airplay award for **Natalie Imbruglia's** Torn. So hungry was EMI/Chrysalis' director of promotions **REBECCA COATES** (5, centre) that she was almost munching her team's airplay award for **Robbie Williams' Angels**. Other angels pictured include head of national radio promotions

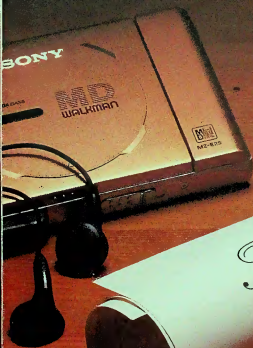
TINA SKINNER (left) and Epic's head of TV promotions **DEIRDRE MORAN**. Cheers! Not the TV programme but the happy faces of top publishers EMI Music (6). They are (l-r) senior A&R managers **GUY MOOT** and **MIKE SMITH**, creative director **SALLY PERRYMAN** and senior international manager **FRANK FERGUSON** with interloper **STEPHAN BUDD** from Stephen Budd Management. We won one too (7). Three of the team at top independent publisher **Chrysalis Music** showing off their silverware. They are (l-r) general manager **CATHERINE BELL**, A&R manager **POLLY COMBER** and MD **JEREMY LASCELLES**. When the party was over, there was only one group left on the dancefloor (8) - best UK venue winners **Shepherd's Bush Empire**. Pictured before their dancefloor action are (back, l-r) house lighting designer **GORDON ROBERTS**, director **JOHN NORTHCOOTE**, box office manager **FLORENCE STEWART**, part-time bar assistant **LUCY BEACON** and venue manager **BILL MARSHALL**. In the front row (l-r) are buildings manager **ARCHIE MCINTOSH**, assistant venue manager **ZEB MINTO**, stage manager **JIM BOYLE** (seated), marketing/receptionist **JANE MARTIN** and bar manager **SIMON HARLOCK**. That **Fatboy Cook's** got a lot to answer for (9). Ever since that Brits acceptance "speech", which consisted of him sticking up a piece of paper with the word "speechless" on, a

Remember where you heard it: The music industry might have had it tough in '98, but as *Music Week Awards* host **Paul Gambaccini** helpfully pointed out at last Thursday's event, it wasn't that easy 40 years ago either. He noted a mission statement in *Record Retailer's* first issue which said it was here "to help the gramophone record business face a difficult period in its history by bringing together some of the best brains in merchandising"...**Gambo**, back as host for the first time since 1984, also had pleasure in recalling **Paul Russell's**, er, memorable CBS acceptance speech for top singles and albums company that night: "This is a business. We're friends but it's still a fucking business. Fuck EMI. Fuck Virgin..."Our very own **Ajax Scott** was the catch of the night. The quite-possibly England cricket team contender won a cheer after skilfully catching a small plastic brain (hey, don't ask) someone lobbed at him during his speech. Not only did he manage to catch it, but he scored a bullseye when he lobbed it back at the would-be heckler...No search for a dress for the Awards was more last minute than that

of Excess Press's **Jayne Houghton**, who thought she'd done the right thing by wearing her outfit into the office on Thursday, only to squeeze her stress ball so hard that it exploded over her threads leaving a rather goopy mess...There was, we're afraid, a drugs scandal at this year's event. As RCA's **Dave Shack** confessed in his acceptance speech, "I should admit I've taken drugs this evening - about four Nurofen"...Dooley almost had the fright of his life after EMI Music Publishing's top award collector **Peter Reichardt** said he was going to perform a Robbie Williams-style stage trick in honour of the Brits king. When Dooley saw Robbie at Wembley the other week the singer was showing his arse to the crowd. Fortunately, to relief all round, Pete's trick was merely throwing his mike in the air and catching it...Things aren't looking too clever for us Limies in the US charts at present, but unexpected help is at hand. **Tony Blackburn**, who reached the dizzy heights of 31 in the UK hit parade back in 1968, has offered his assistance. "I'm prepared to go back in the studio and record a hit song for

you," he told the baying awards crowd...**Stock Aitken** and **Waterman's** Eighties output may have driven many mad, but the tributes that came in for Strat winner **Pete Waterman** suggest his own mental stability is in question. In a seemingly emerging pattern, **Kylie Minogue** described him as "mad", while **Tilly Rutherford** called him "an absolute fruitcake"...Congratulations also to Mr Waterman on signing his hotly-tipped new writing/production project, the girl trio **Toutes Les Filles**, to London chairman **Tracy Bennett**... Dooley was interested to note the appearance of **Rick Astley** in the video tributes to Waterman. Surely the **Astley comeback** starts here? And what of **Stock** and **Aitken**?...Waterman himself was equally stunned as it dawned on him that he was about to be hauled up on stage for the Strat. Visibly shaking, he could only repeat the word "bastards" to everyone on the Jive table sitting around him...If his acceptance speech is anything to go by, A&R award winner **Chris Briggs** was no doubt asking some very searching questions in the office the next day. He told the audience, "I'd like to thank

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