



**NEWS:** Ed Heine's Warner/Chappell heads the race as the annual **ROR AWARDS** list finds Cher in contention  
**ivor nominations** 6



**NEWS:** The unique nature of the **S CLUB 7** project is going beyond the bounds of normal promotional activity  
**Marketing** 7



**A&R:** Korda Marshall is taking his label **MUSHROOM** into new specialist genres with a series of deals  
**A&R** 10

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**FOR EVERYONE IN THE BUSINESS OF MUSIC**

# musicweek

## Sony stirs internet contract row

by Stephen Jones

Sony Music is facing mounting opposition from lawyers and managers to its controversial plan to introduce a clause into its recording contracts giving it ownership and control of its artists' websites.

The initiative, which reflects the growing importance of the internet as a promotional tool and ultimately as a means of selling music, marks an attempt to clarify a murky contractual area.

Driven by the company's head office in New York, the move will be keenly watched by other music groups who are examining similar plans. None have yet gone so far as to redraft their standard contracts.

The initiative is understood to involve the major insisting on taking a significant cut of any revenue derived from selling items such as

merchandise through its artists' websites. One Sony draft contract seen by *Music Week* seeks to give the major control over all elements of the relevant site and any data derived from it.

One source says, "This could become a deal-breaker", although others point out that young bands are likely to be prepared to waive certain rights in order to sign a deal.

The first UK deal to involve Sony's new contract is understood to have been Columbia's signing of boy band *A1* last month. Discussion over the new clause is understood to have delayed the deal, with both sides ultimately agreeing a compromise on income generated from the site.

The band's management and Sony declined to comment.

Managers of Sony acts such as the Manic Street Preachers and



**A1: clause 'delayed deal'**

Oasis say they have not yet been approached to discuss the issue, although some say they are expecting a call.

Manics manager Martin Hall says he is not surprised by the development. Noting that his band are keen to set up their own website independently from Sony, he concedes that this might be affected by Sony's move. "We want to do our own, but having said that their website is great," he says.

Tank of Furtive Management, who handle Reef, says, "We have always kept active control of our website. For us the internet is about being independent and it should be independent."

However, the manager of another Sony act says there could be benefits to unknown artists being on Sony sites. "If you're unknown, you can get more hits on a Sony site through their links from other bigger name artist sites," he says.

Lawyer Sarah Stennet of Spraggon Stennet Brabyn says, "It's like taking over the artist's fanclub. Sony's angle is that the artist will be better off, but in layman's terms it's an encroachment of artist's rights."

"The principle of the internet is to open up opportunities for artists and that's exciting, but Sony seems to want to take that away."

IMF council member Nick Moore, and member of its new technology sub committee, says that Sony's move could mark the start of a worrying trend.

"The internet should return some of the power to acts, but if a record company is getting involved then you cannot guarantee there will be much band input," he says.

Some observers suggest Sony's move makes sense. Stephanie Hardwick, senior manager at music accountants Aram Berlyn Gardner, says, "I'm surprised by these provisions - they want so much control - but then it's a logical thing for record companies who've already got the rights to CDs and cassettes to get control of anything in the recorded medium."

Sony declines to comment on its contracts.

## Jackson joins Lauryn for Millennium hit

Michael Jackson is planning to record a duet with Lauryn Hill for release as a millennium single later this year.

Top songwriter David Foster, who is a personal friend of Jackson, is understood to be co-writing and producing the track - which has the working title *This Is Our Time* - with Jackson, in-between projects with Mariah Carey and Celine Dion.

Barry Ament, who runs Foster's One Four Three label, confirms the Foster and Jackson collaboration. "I don't know yet what song

they're doing together - it's going through some incarnations."

Another source says, "It's a very hush-hush but it's a very Fosteresque production with excerpts from points in the century and lyrical references to events like a man on the moon or Martin Luther King that will work with a video."

He says, "Knowing what David's songs sound like, it'll probably end up with big string arrangements and everything but the kitchen sink thrown into it. It'll certainly lend itself to the end of the year."

## Columbia topples Virgin in market shares

Columbia has finished top of the company market shares table for albums for the first quarter, ending Virgin Records' four-year reign.

Virgin, which was last pushed aside in the first quarter of 1995, made way for the Sony company during the first three months of 1999 thanks to a string of international successes from acts including Lauryn Hill, Will Smith and The Offspring. Columbia captured 8.6% of the market compared with Virgin's 7.2%, while on singles it was runner up to Jive with 6.9%.

Columbia's triumphant first quar-



**The Offspring: driving Columbia** ter comoded with the departure of managing director God Doherty, who left at the end of the period to take up the same position at Arista.

Despite Columbia's success, Sony's overall album market share

fell by 3.3 percentage points from the previous quarter to 15.5%, with Universal heading the list with a 21.7% share. The singles market saw Jive storm to its best performance to date with an unestablished 13.2% share, driven by two of the quarter's three biggest sellers: Britney Spears' *Baby One More Time* and Heartbeat/Tragedy by Steps. Universal Music headed the corporate singles chart with 21.1%, ahead of runner-up Sony on 14.6%, while a Jive-boosted Zomba was third with 13.2%.

● Full details next week

Irish act Westlife were poised yesterday (Sunday) to give BMG its first UK number one single by a newly-signed and developed act since Richard Griffiths took up his post as UK chairman in February 1998. The group's debut release *Swear It Again* was leading a pack of six new entries in the top seven by the end of business last Thursday (April 23). BMG A&R consultant Simon Cowell says it has been a text-book campaign.

"These boys are something special. I recognised it when I first met them," he says. The act, one of the first signings to RCA since Harry McGee took over as managing director last year, received a strong response from the company's foreign affiliates when they performed at the BMG International MDs' meeting in Boston last week.



## Somerfield considers stocking singles

Supermarket group Somerfield, which also includes the Kwik Save chain, may start selling the Top 20 singles from this summer. The company only began selling music and video last August and now has a permanent display featuring the Top 30 albums in more than 300 stores. It promotes the biggest releases in a further 400.

Entertainment buyer Claire Wharf says introducing singles is one option being considered to expand its home entertainment offering.

"Somerfield has become very strong in non-food sectors and this is something we want to continue," she says. "We may intro-

duce a limited singles range."

At present Asda is the only grocery multiple to sell singles and claims a 9.5% share of the market. The supermarket also claims a 6.4% share of the albums market and recently expanded its chart display from Top 60 albums to the Top 100.

Meanwhile Sainsbury's is increasing its offer from Top 40 albums to Top 100 in its largest stores and new branches, although it has no plans to stock singles.

The only single it has yet sold is Boyzone's *When The Going Gets Tough*, because the chain was a main sponsor of this year's Comic Relief fund-raiser.

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Steps look set to claim the record for the biggest pop arena tour the UK has yet seen, after adding extra dates to their autumn schedule. Tickets originally went on sale for six dates but a further 15 have now been added and the tour is expected to reach 33 shows within weeks. Ticket sales are said to be well in excess of 200,000. Paul Fitzgerald, director of Steps' agent Concorde International Artists says, "It's unbelievable. Cabaret is the new rock'n'roll. It's certainly bigger than any tour by Boyzone or even Take That in their heyday. We put more tickets on sale last Thursday and 30,000 were sold in a day." The tour currently runs from October 22 to November 7, and then from November 27 to mid-December.

## Mean Fiddler to stage Kosovo benefit nights

The Mean Fiddler is linking with the UK-based charity Kosovo Aid to stage several benefits in aid of Kosovan refugees.

The first benefit, a dance event, is being held at the Complex nightclub on May 12 and is expected to feature DJs including Ben Chapman and Andrew Curley. A gig is also being planned for the Forum in London on May 30, although details of the line-up have still to be confirmed.

The Mean Fiddler is further planning to stage a comedy event at the Subterrania in west London on June 24 to raise funds for the crisis. Meanwhile, Goldmine Music Promotions is planning a benefit at the Brixton Academy over June 19-20 in aid of the Red Cross fund for Kosovo.

## news file

### WALTS ALBUM HEADS FOR TOP 10

Tom Waits was yesterday (Sunday) on course to achieve his most successful album chart showing to date in the UK with the Epiaph issued *Mule Variations* challenging to give him his first Top 10 hit.

Epiaph Europe's managing director Hein Van Der Bergh says the success of Waits, whose previous peak was 20 with Frank's Wild Years in 1987, has been driven by extensive press in the US and Europe.

### PHILLIPS MOVES TO XFM

Andrew Phillips, currently programme controller of Kent station Invicta FM, has been appointed to the same position at fellow Capital-owned station Xfm. Phillips, who was programme controller at Reading's 2 Ten FM prior to joining Invicta, takes up his new full-time post at the London station on May 17.

### OGILVE TAKES NEW MTV ROLE

MTV Networks Europe has appointed Alex Ogilve, currently VP operations MTV UK and Northern Europe, to the new post of managing director northern Europe. Ogilve takes over responsibility for the networks MTV Nordic and MTV European operations from Michiel Bakker, formerly managing director MTV and VH1 Northern Europe, who becomes managing director MTV Networks UK.

### BORDERS CEO PFEFFER RESIGNS

US-based Philip Pfeffer has resigned as CEO of the Borders Group which opened its first store in the last summer. Chairman Robert D'Romualdo is occupying the role on a temporary basis.

### COURT FIES MARKET TRADER

A Covent Garden market trader was fined £500 and given a 12-month conditional discharge at Southwark Crown Court last week in relation to CD piracy. Steven Hudson, who pleaded guilty under the 1994 Trade Marks Act on April 21, also had more than 1,000 CDs and cassette tapes seized.

# R1 and Xfm set to gain as Rajar overhauls research

by Steve Hemsley

Music radio stations could soon discover they have thousands more listeners than previously recorded, when Rajar releases the first results under a new audience research system.

The radio industry has spent £500,000 testing the new method (see box) which is the most radical overhaul of audience data collection since Rajar was formed in 1992. It was used during quarter one this year, but the first results will not be released until June 10.

Rajar will continue to use a paper-based diary method, but it claims the listening habits of younger people will be more accurately reported. As a result it expects weekly reach to rise from 85% of the population – recorded in

## RAJAR: THE MAIN CHANGES

- Rather than the whole family, only one person, carefully selected and briefed by a market research company, will keep a diary
- The diary has been simplified to include only the stations a person is likely to listen to rather than

- every broadcaster in a region
- All stations will now report figures every quarter to make it easier to analyse audience trends. Depending on the population they serve, stations will report results for the latest three, six or 12 months

quarter four of last year – to more than 90%.

This should see the audiences of music stations such as Radio One and Xfm shoot up. But Rajar insists the new results cannot be compared directly with data collected using the old method, which gave Radio One a weekly reach of 9.8m and Xfm 244,000 in the fourth quarter of 1998.

Paul Brown, chairman of the Commercial Radio Companies Association, speaking on behalf of Rajar, says, "It should raise the quality of response among what has been called Generation X – those troublesome teenagers who in the past would have been briefed by mum, but who now will be briefed by experienced research interviewers."

## Distributors keep watch on Asda-Kingfisher deal

Distributors are watching with interest the merger plans of Asda and Kingfisher, which have thrown a question mark over Tesco and Sainsbury's current music distribution deals with Kingfisher-owned EMI.

Both Tesco and Sainsbury receive their music product from EMI and, if the proposed merger were to go ahead, the two supermarkets would suddenly be supplied by a company which owned one of their main rivals. Tesco is adopting a wait-and-see policy regarding its distribution set-up, while Sainsbury says the current merger discussions do not affect its present distribution position.

The managing director Norman Smith, whose company already supplies music product to J Sainsbury, says he is interested in talking to both supermarkets but stresses that he is not presently clearing space in his warehouse. "They know what we're about and we will be pleased to talk to them for our mutual benefit," he says.

Telstar Distribution managing director Graham Lambdon is also



Smith: welcoming discussions watching the situation with interest, although he adds, "I'm more interested in someone like Wal-Mart coming in and making a counter offer because that would bring some big changes to the industry." Further details of the planned merger, which would create the biggest retailing operation in the UK and a music retailing powerhouse controlling up to 30% of all UK single and album sales, emerged last week. Asda chief executive Allan Leighton would be chief executive of the enlarged food and general merchandise operation, taking direct responsibility for the working and Asda chains.

## Industry internet group set for crucial meeting

The Secure Digital Music Initiative, the music industry's international drive to set standards for delivering music securely over the Internet, is to hold a pivotal meeting in London next month.

The three-day meeting – the first to be held in London – will take place from May 3-5 and is expected to be attended by around 150 executives including senior international figures from all five major record companies.

One of the key items on the agenda will be technical specifications for secure portable devices capable of downloading music directly from the Internet. The Portable Device Working Group, one of the SDMI groups meeting during the London trip, has been set a June 30 deadline for completing its work.

"The London meeting is a hot one because it's so close to the June deadline," says one SDMI technology member who is planning to attend. "There are some common beliefs [between technology and record company SDMI members] and a few contentious issues – for instance, do they let MP3 in?"



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## MUSIC COMMENT

## PICKING OUT GEMS FROM THE PILE

One of the privileges of this job is to receive a lot of music in advance of its release. The downside is that too much of what's sent in is worth repeat listening. But the upside is that every now and then something stands out which makes trawling through the heap worthwhile.

Three such records have arrived in recent days which are completely unrelated but are notable by virtue of the fact that they all effortlessly blend an apparently odd range of influences and are all trying to do something a little different.

They are the new albums by Scotland's Beta Band on Regal, Virginia's Scritti Politti (whose main man Green Gartside now spends most of his time in New York) and Sneakerman, an outfit signed to their RCA US imprint Kneeling Elephant, which will be released over here later this year. In many ways they could not be more different. The Beta Band fuse guitars and warped drum programming with samples of everything from a steel band to classical strings to create a lo-fi masterpiece. In contrast Green's latest — part rock, part funk — is as slick as you would expect, although the production and contributions from rappers such as Mos Def make it as contemporary as ever. Meanwhile, Sneakerman blends folk and blues with a twist of what could lazily be called trip hop, although one suspects that the phrase would be totally meaningless to them.

Each record works because it takes disparate musical elements and knits them together into something that is distinctive, but ultimately uncontrived. Each has a lyricism and sense of melody that is sorely lacking in so much of what else is around. None is part of a movement, none is easily classifiable. Each is more likely to win fans by word of mouth rather than hefty TV ad campaigns or Top Five singles debuts. Although they are completely unrelated, perhaps they offer clues as to where music is going in 1999. Let us hope so.

Alex Scott

## PAUL'S QUIRKS

## RETURN TO SENDER — AT A COST

If you thought that trading conditions for independent music retailers couldn't get much more difficult with the rash of special offers from multiples, supermarkets and internet suppliers, then prepare yourselves for the stakes to be raised yet again.

A recent Our Price ad listed a number of mid-price and full-price CD titles available for just £6.99. This is less than half price in some cases and certainly cheaper than most independent retailers can buy from UK suppliers. I've no complaints about that as we all sell at less than cost if the deals allow us to, or an album doesn't perform as expected. What really worries me is the last bit of the ad which states that all the albums are "no risk discs" and can be returned for any reason for a refund or an exchange. I just wonder what happens to the returned albums as they are obviously second-hand having been copied, taped or just played on someone's CD player. If our Price re-cycles them and sells them again, it is laying itself open to criticism or possible legal action and if it has an agreement to return the used goods to its suppliers, then why can't every other retailer offer the same "no quibble" guarantee to their customers. Returns are one of the most difficult areas music retailers have to face and as there are no practical guidelines laid down by any of the major suppliers, each store has to set its own rules.

Should we refund the purchase price or exchange any album just because the customer claims they don't like it, or should we commit commercial suicide and stick rigidly to the terms imposed on us by our suppliers who often insist that they will only credit or exchange items with proven manufacturer's faults on them?

Whatever individuals stores decide to do in the light of the Our Price returns policy, the industry has to acknowledge that the stakes have just been raised and we need a new set of rules for music retailers before the first "second-hand" CDs court case hits the TV screens.

Paul Quirk's column is a personal view



by Paul Williams

The phenomenal global success of the song Believe is an occasion to be crowned next month at the annual Ivor Novello Awards.

Having already clocked up more than 7m singles sales around the world, the composition is now in the running for three Ivors with nominations for best song musically and lyrically, international hit of the year and biggest-selling UK single.

Warner/Chappell managing director Ed Heine (pictured right), whose company publishes the song with the Rive Droite Music, is thrilled with the nominations. "It's a great song and Cher was the perfect person to sing it," he says. "It was carefully put together by a number of people, and contrary to the old adage about too many cooks spoiling the broth, it looks like everybody added something."

The song, written by Brian Higgins, Stuart McLennan, Paul Barry, Steve Torch, Matt Gray and Tim Powell, is up against best of B'Witched's debut hit *C'est La Vie* and Andrew Lloyd Webber and Jim Steinman's *No Matter What* in two categories, while it also faces competition from Pulp's *A Little Soul* and the Des'ree re-connited *Life* at the May 27 ceremony at London's Grosvenor House Hotel.

EMI Music's Robbie Williams, who won a trio of awards at this

## THE 44TH ANNUAL IVOR NOVELLO AWARD NOMINEES

**BEST CONTEMPORARY SONG:** *Believe* by Bryan Higgins, Stuart McLennan, Paul Barry, Steve Torch, Matt Gray and Tim Powell (*Sony/ATV Music*); *Here's My Heart* (Warner/Chappell); *What Can I Do* by Andrew, Caroline, Sharon and James Corry (*Decca*)

**BEST ORIGINAL FILM SCORE:** *Dancing At Lughnasa* by Whelan (*MCA/Universal Music*); *Ever After* by Stanton (*EMI Music*); *Flight* by Galt (*EMI Music*); *DANCE AWARDS:* *Henry by Motion 2*, *Remains* (*Warner*); *King Is Back* by Bryan Higgins, Murphy (*Chrysalis Music*); *Can't Help Myself* by Mink Company (*Sony/ATV Music Publishing*)

**BEST SONG MUSICALLY AND LYRICALLY:** *C'est La Vie* by Andrew, Lloyd Webber and Jim Steinman (*EMI Music*); *Music4MG Music4Polygram Music4Bucks Music4* by Brian Higgins, McLennan, Barry, Torch, Gray, Powell (*Warner/Chappell*); *Life* by Wealees, Sampson (*Sony/ATV Music*)

**BEST INTERNATIONAL HIT OF THE YEAR:** *Believe* by Bryan Higgins, McLennan, Barry, Torch, Gray, Powell (*Warner/Chappell*); *Life* by Wealees, Sampson (*Sony/ATV Music*); *No Matter What* by Lloyd Webber, Steinman (*Really Useful Group*); *It's an Em*, *Universal Music Publishing Group* for rest of world

**BEST SONG COMMISSIONED FOR A FILM OR BROADCAST: *Why Won't You Show Me Love* by Peter Branca with Dillford, Freedelstein, James (*EMI Music*); *Don't Stop* by Nigler by Heine (*EMI Entertainment/EMI Music*)**

**BEST ORIGINAL MUSIC FOR A TELEVISION BROADCAST: *Great Expectations* by Linn (*BBC Worldwide Music*); *admired* by BMG Music (*Warner/Chappell*); *Life of Birds* by Four Corners (*EMI Music*); *Mad* (*Warner/Chappell*); *The Ship* by Biggus (*BMG Music*)**

**BEST ORIGINAL MUSIC FOR A TELEVISION BROADCAST: *Great Expectations* by Linn (*BBC Worldwide Music*); *admired* by BMG Music (*Warner/Chappell*); *Life of Birds* by Four Corners (*EMI Music*); *Mad* (*Warner/Chappell*); *The Ship* by Biggus (*BMG Music*)**

year's Brits, and BMG's Guy Brantley are again both challenging to win an Ivor with *Angels* which was shortlisted a year ago the best song musically and lyrically category. This time it is competing for the PRS most performed work prize where it is up against the Lighthouse Family's *High and Never Ever*, which became All Saints' first UK number one single.

Together with Boyzone and B'Witched, the success last year of Irish acts is further reflected at the

**BEST LYRICALLY SINGLE:** *No Matter What* by Lloyd Webber, Steinman (*Really Useful Group*); *It's an Em*, *Universal Music Publishing Group* for rest of world; *Believe* by Higgins, McLennan, Barry, Torch, Gray and Powell (*Warner/Chappell*); *Five Dollars*; *C'est La Vie* by Andrew, Higgins, Brantley, Lynch, Linn, McLennan, O'Connell (*Chrysalis Music*); *Life* by Wealees, Sampson (*Sony/ATV Music*); *Music4MG Music4Polygram Music4Bucks Music4*

44th British Academy of Composers & Songwriters event by the inclusion of the Corrs in the best contemporary song category. What Can I Do is one of five songs which was handled by the former PolyGram/Island Music company, while MCA has another nomination and the newly combined Universal Music Publishing group *Handless No Matter What* outside the UK and Eire.

Warner/Chappell picked up five nominations in all, while EMI Music, Chrysalis and BMG each took four.

## Labels shy away from Ginger internet scheme

Labels have poured cold water on proposals by Chris Evans' Ginger Media Group to offer free internet access via CD singles.

GMG sources confirm that the company plans to set itself up as an internet service provider and join the growing list of firms, including HMV and WH Smith, offering free internet access.

The plan, called *M For Music*, aims to persuade labels to include the free internet access software initiative in their CD singles which, it is understood, would automatically connect to a site selling CDs among other music-related products from a PC. The service is expected to launch in July. "It is becoming happening," says a GMG source.

However, one major record company boss says there is "no way" labels would become involved. "Not in a million years. Majors are so paranoid about letting other companies learn about new technology at their expense. There is no way they are going to get involved," he says.

Pete Tong is to announce details of the station's plans for a millennium dance party extravaganza during a special edition of his *Radio 1* One show due to be broadcast from the Planetarium in London this Friday.

The 6pm-9pm show will be broadcast live from the venue, from which *Radio 1* One will host a party to launch its *One World* event.

Tong will be joined by top DJs

## RUG regains independence

The Really Useful Group is looking to secure record company deals on a project-by-project basis for future releases after buying back Universal's 30% stake in the operation.

In a deal announced last week, Really Useful paid Universal \$75m for the stake, giving Andrew Lloyd Webber's Really Useful Holdings full control of the company. Under the agreement, Universal's Polydor division will continue to handle *Really Useful's* existing recording catalogue and Universal Music Publishing the existing publishing catalogue but not future works.

Really Useful Records managing director Tim Penna says it has been a long-term aim of Lloyd Webber to become independent. "We're now free to work with whoever we want," he says.

The agreement comes just four months after the composer threatened legal action against Polydor when it reduced the dealer price of the Boyzone single *No Matter What*, co-written by him, below a level necessary for chart qualification. This



Lloyd Webber bought back stake

was done to assist the follow-up *I Love The Way You Love Me*, but Lloyd Webber said it robbed the single of the chance of becoming the year's biggest seller.

Despite the previous conflict, Penna says Really Useful has not ruled out working with Polydor on future releases. The same company is currently planning a definitive boxed set of Lloyd Webber recordings, while Joseph And The Amazing Technicolour Dreamcoat will be part of a series of video and TV productions produced by Really Useful and marketed and distributed by Universal.

## Tong to unveil plans for R1 dance extravaganza



Tong party at the Planetarium

Including Carl Cox, Danny Rampling, Judge Jules and Dave Pearce. Junior Vasquez and Sasha,

who, together with Norman Cook, are also understood to be taking part in the New Year's Eve 24-hour marathon dance event, will be beamed in live satellite from New York.

"The great and good of the dance community are going to be there," says a Radio One spokesman.

One World will be the first millennium event to be officially launched by Radio One.

MUSIC WEEK 1 MAY 1999



Ladysmith Black Mambazo (right), who enjoyed huge album success last year after their music featured in a Heinz TV ad, are due to go into the studio this week to record collaborations with Des'ree and Lighthouse Family for their forthcoming album, *In Harmony*. Meanwhile, B\*Witched have approached the South African band about a collaboration, although it is not yet decided whether the resulting track will also feature on the album, the follow-up to their multi-platinum selling *The Star & The Wiseman*. Des'ree will feature on the track *Isn't No Sunshine* while Lighthouse Family will record a special version of *Once In A Blue Moon*, taken from their Postcards From Heaven album. *In Harmony* is due to be released on October 4 through Universal TV under licence from Wrasse, the label set up by former A&M marketing director Ian Ashbridge, who owns the UK rights to most of the Ladysmith catalogue. "The Heinz ad unlocked everything and now people want to hear more," says Ashbridge.



## Marketing pays off as The Box figures swell

Recent marketing initiatives and a new playlist policy appear to be paying off for interactive music TV channel The Box.

Latest Barco figures show the station has increased its weekly audience reach by 54% during the past three months from 1.2m in January 1999 to 1.8m in April. Its share of children's viewing (four to 15-year-olds) has also increased during the period from 230,608 to 464,423.

Francis Currie, who following his appointment as programme director in March immediately set about trimming the list of videos available on The Box from 500 to just 150 titles, says, "It is early days in terms of seeing the impact of the changes we've made so far, but early indications are positive."

Recent marketing initiatives have included a series of branded ads running across sister radio stations in the Emag group.

## new file

### REM IN DORITOS/MTV GIG

REM are to be the next act to feature in a series of MTV broadcasts going out as part of the ongoing Doritos music-linked campaign, *Live And Loud*. A performance by the Warner-signed band recorded before 300 people at the Tabernacle in London's Notting Hill in March will go out at 10.30pm this Wednesday (April 28) under the Doritos/MTV Live banner.

### PRS CASH TO HELP NEW TALENT

PRS has set aside £10,000 for this year's promoters of songwriter and unsigned band showcases awards. The award is available to promoters and venues that are able to demonstrate a commitment to promoting at least six new British acts over the coming year. Applications need to be in by June 11, 1999.

### 911 TO HELP NEW ZONE

Virgin act 911 are lined up this Saturday morning (May 1) to present Pop Zone, a 15-minute music slot going out on BBC1 as part of its Planet Saturday programme. The 10.45am slot, which started last week with five signings Backstreet Boys, includes news, interviews and competitions and features different presenters each week. The third show will be hosted by EMI's Precious, this year's UK challenger for the Eurovision Song Contest.

### CATANIA JOIN FIVE NIGHT STAND

MTV has added a sixth gig featuring Catalonia to its series of Five Night Stand concerts. The network's second festival at London's Shepherds Bush Empire kicks off on May 9 with headliner Suede, followed over the next nights by Catania, Faithless, Ocean Colour Scene, Supersavage and Reef on May 14.

### BRITS DETRADIO ONE HIT

The Brits Committee has rejected claims in *The Sun* last week that it has terminated its arrangement with Radio One for the Brits following this year's controversy over the best newcomer award. It says a series of meetings is now underway to discuss all aspects of the show.

### MORE PLATINUM FOR QUENCH

The Biscuits' Smith's Quench became a triple-platinum album last week as the compilation *New Hits 99* reached platinum status. Ian Morrison's *Back 2 Back* turned gold, while there were silver awards for the compilation *Disco House* and TLC's single *No Scrubs*.

### HOW TV SHOWS' RATINGS COMPARE

Programme	aud week (000s)	% change on 1998
Top Of The Pops*	3,863	-27.2%
TF Friday*	1,902	-31.4%
Live & Kicking	1,728	-6.8%
Top Of The Pops 2	1,434	n/a
SM:TV	1,385	n/a
The O Zone	766	+28%
CDL:U	766	n/a
Panel Pop**	691	n/a
The Pop! Chart*	519	-15%
Videochat	200	-56.4%

\*combined weekly show figures  
\*\*figure based on an average three weeks

Source: Mediacom TMB/Baird w/ April 5

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# Club 7 momentum builds with OK! magazine spread

### by Tracey Snell

The unique nature of the S Club 7 project is being underscored by the extent of the marketing campaign already underway almost two months before the band's first record.

S Club 7, a joint venture struck between Polydor managing director Lucian Grainge and 19 Management's Simon Fuller, has launched its positive start with the act's BBC TV series *Miami 7*, which debuted on April 8, attracting around 3m viewers and securing a 50% share of children's viewing.

Its profile looks set to be raised even further in the coming weeks with OK! magazine running a six to eight-page feature on the band and

a massive database exercise kicking off in earnest in the run-up to the release of the act's debut single on June 7. BBC Worldwide has also struck a deal with Fox Family Channel for US distribution of the series.

"It is the first time that OK! magazine have covered a band before they have released a record," says Polydor general manager David Joseph. "They really understand the size of the whole property."

A cover-mount feature in *Live & Kicking* two weeks ago launched the database project and generated more than 4,000 responses within the first day of the magazine going on sale.

Joseph says the aim is to build a



S Club 7: campaign pushes on database of between 70,000 and 100,000 names by the time the single, *Bring It On Back*, is released. He anticipates 50% of the names will be supplied by post, 40% by

telephone and 10% via the internet.

Press advertising will intensify in the coming weeks with full-page ads appearing in the teen press including *TV Hits*, *TOTP*, *Smash Hits* and *Live & Kicking*.

The www.sclub.com website, which is also being used to recruit members to the S Club 7 fanclub, is being branded on all press advertising. The construction of links from high traffic sites such as *TOTP* and search engines to the site are also in the pipeline.

"Later in the campaign's life the internet site will play a much bigger role," says Joseph, who adds there will be secret forums for members and competitors giving fans the chance to meet the band.

## Ralph Simon behind DAP's UK net launch

Zomba co-founder and former Remco Music Europe chief Ralph Simon has emerged as one of the driving forces behind the new Digital Audio Postcard (DAP) internet promotional tool launched last week.

Simon, now based in LA, is chairman of Global Music One (GMO), the company which developed the DAP.

Although the concept of an emailable promotional soundfile is not new – it was successfully launched one for Underworld in February – the DAP scores on its combination of functionality and small file size.

A DAP needs no separate player software. Player and soundfile are one, so they can be played on any PC. And a DAP containing a high-quality 30-second sound clip, graphics and hypertext links can be as small as 250k.

Simon says, "This type of ear candy can greatly expand an artist's audience and build awareness and sales during the critical early weeks of a single release."

The Ger Halliwell DAP launched last week can be viewed at www.dotmusic.com/geri

## Campaigns buoy High Street sales

Virgin Megastores and HMV were last week both reporting healthy responses to their latest price-led campaigns.

Virgin's Price Warning sale, which kicked off on March 19 and is due to finish next week, generated sales of £7m during the first four weeks. Citing Bar figures, it says its share of the market increased 50% during the first week, while its share of particular album titles rose almost three-fold.

These included The Corrs' *Forgiven Not Forgotten*, which was slashed in price to £6.99 and gave Virgin a 33% share on the title compared with around 12% during normal weeks. Other big offers which brought significant market share gains included Tracy Chapman's self-titled 1989 debut, which was reduced in price to £3.99 and gave Virgin an 82% share.

"We've never really seen such an impact before," says Virgin's PR and events manager Simon Dorrain. "It was a very large campaign covering all product areas. It was also heavily promoted in all our windows



The Corrs (left) and Primal Scream: sales bonanza. "The market generally had a strong Easter. The campaign gave us an added lift," says Ian Dawson, HMV's campaign manager. Warner appeared particularly keen to commit large volumes of product to the promotions and had offered deep discounts of certain titles as part of a pan-European campaign which ran earlier this year.



## chartfile

● What appears to be normal service has been resumed at the top of **fofo's** chart. UK-sourced hits on European radio (see below) with the elevation to number one of **WEA's** **Cher**. To compensate for **Believe** dropping out of the chart's Top 10, **Strong** Enough resumes its place at the top of the pile to replace two-week chart topper **As by George Michael & Mary J Blige**.

● **Jamiroquai** are on the chart road again with **Canned Heat**, their taster to fourth album **Synchronicity**. It is the highest debut on the **fofo** chart of UK hits on Europe's airwaves, entering at eight. It is joined by another Sony **25** release, **Dis'roz's** **What's Your Sign?** at 13.

● **Virgin**'s **Records** has not had a presence in the **fofo** chart since March when the **Spice Girls' Goodbye** dropped out. That changes this week with the arrival at 19 of **Martine McCutcheon's** **Perfect Moment**. But there is even better news for **Sony**, which leapfrogs **Universal** with seven entries (including **Nude and Skint**) on the chart. **Universal** has six tracks. **Warner** three, **EMI** two and **Virgin** and **Indies** one apiece.

● While **Supertman** have failed to make much of an impact in the UK with their material since the early Eighties departure of **Roger Hodgson**, in of France they are doing so much better. In fact, that the **EMi** issued it **What's the Best of Times** is the highest new entry there, in **Portugal** it enters at 10.

● With **U2** dropping out of the **Australian Top 20** this week, another Irish act arrive to take their place. **The Corrs** move among the album chart elite with **Talk On Corners** climbing six places to nine. On the same chart **The Bee Gees' One Night Only** defies its name by spending a third week at number one.

● Only **Andrea Bocelli's** **Sogno** stands in the way of **Skunk Anansie's** **Post Orgasmic Chill** and the number one position in Italy's album chart. The **Virgin** album moves up to number-up position there this week, while in **Germany** it holds at five, in **Netherlands** it is a non-mover at 14 and climbs six places to 16 in **Portugal**.

● **Robbie Williams** makes his arrival on the bottom rung among **Planet's** Top 20 albums chart but the record is outsold by the debut of rather odd **EMI** fare. It comes in the shape of **Duran Duran**, new at 13 with the best of album Greatest.

● There are some encouraging signs for **Suede's** forthcoming album **Head Music** in mainland Europe with the first single **Electricity** new at five in **Finland** and **Norway**, and entering at 13 in **Sweden**.

● **Epic** has a good week with the **Swedish** album chart with the **Manics** climbing three places to 11 and **George Michael** moving up 14 places to 14. But neither record is the chart's most striking climber. That accolade belongs to no less than **Dean Martin's** **The Very Best of**, actually moving from 11, to two.

**Billie** is in the middle of her most intensive promotional trip to the US so far. In a bid to join the growing band of UK-signed pop successes **Statewide**. Following in the wake of **Top 40** breakthroughs for both **Five** and **B\*Witched**, the **Innocent** **Virgin** artist is undertaking a three-and-a-half week tour of US radio stations, while last **Monday** (**April 19**) she was in **New York** for a press conference to launch this summer's **women's World Cup**. Her recording of **Because We Want To** is being used as the theme for the **ABC**-televised event and will be performed by her at the opening ceremony in **New York** on **June 19** and at its close in **Los Angeles** on **July 10**. However, despite the song's use, **She Wants You** has been selected as the debut US single to try to break her in the dance market first released tomorrow (**Tuesday**). It will be followed by the album **Honey To The Bee** on **May 18**.



## Manics & Catatonia step up Welsh overseas invasion

by Paul Williams

The Welsh invasion at the top of the UK album chart is preparing to spread further afield with new overseas pushes for both the **Manic Street Preachers** and **Catatonia**.

Catatonia have been earmarked by **WEA** as its biggest European priority with the band undertaking their busiest overseas schedule so far, while the **Manics** are aiming to build on their rising global profile with a forthcoming US album launch.

Both bands have been far more successful in the UK to date than abroad, with **Catatonia's** last album **International Velvet** selling just 100,000 units overseas, though the **Manics'** global performance has improved with this is **My Truth Tell Me Yours**, which has so far sold around 700,000 outside the UK prior to its US release.



Catatonia: looking to Europe

**WEA** director of international **Hassan Choudhury** says the initial focus for **Catatonia** is the European market with **Japan** and **Australia** to follow. A US release has yet to be secured for the band. "The whole project has stepped up a gear," says **Choudhury**. "For three-and-a-half years we've been talking **Catatonia** to the Europeans and they've worked it to a certain degree, but now they've got so much ammunition

to tell their media and retailers." As part of the push for **Equally Cursed And Blessed**, which is already released overseas, the band were due to play a showcase in **Sweden** last Thursday (**April 22**), followed by a day of promotion in **Paris** today (**Monday**) and then three days in **Spain**. They will perform at **London's Astoria** on **May 8** for future broadcast on **Japan's Fuji TV**, while they are supporting the **Rolling Stones** in **Holland** on **June 2** and **REM** in **Germany** on **June 29** and **30**.

**Sony**, meanwhile, has decided to issue the **Manics'** track **Tsunami** as a single in mainland Europe, ahead of the UK, to give support to the band's European festivals schedule. The single, out in **Europe** on **May 17** with the UK to follow two weeks later, will be preceded by their first festival date in **Germany** on **May 2**.

The band's manager **Martin Hall** was in the US last week discussing details of the launch of their latest album which will be issued there by **Virgin** on **June 8**. If **You Tolerate This** **Your Children Will Be Next** is going to radio on **May 25**, while **James Dean Bradfield** will be performing solo sets in **New York** and **Toronto** around the album's launch date with a full-band major city tour planned for **July**.

**V2's** **Stereophonics**, another Welsh band who have topped the UK album chart, have sold more than 120,000 units of **Performance & Cocktails** outside the UK in its first couple of weeks, including reaching the **French Top 30**. They began a German tour on **May 10** with a trip to **Japan** and **European** support slots with **Aerosmith** and **Black Crowes** following later.

### UK TOP 20 AIRPLAY HITS IN EUROPE

UK Top 10 Title	Artist	UK company
1 2 Strong Enough	Cher	WEA
2 1 As	George Michael & Mary J Blige	Epic
3 3 In Our Lifetime	Robbie Williams	Mercury
4 4 Strong	Thomas Williams	Chrysalis
5 6 You Don't Know Me	Armand Van Helden	frfr
6 7 Promises	The Cranberries	Mercury
7 5 When You've Gone	Bryan Adams & Mel C	ASW/Mercury
8 - Canned Heat	Jamiroquai	S2
9 8 Tender	Blair	EMI
10 17 Oh Yeah	Bryan Adams	ASW/Mercury
11 12 Dead From The Waist Down	Catatonia	Blanco Y Negro
12 10 Believe	Cher	WEA
13 9 You Stole The Sun From My Heart	Manic Street Preachers	Epic
14 13 Electricity	Suede	Nude
15 17 Written In The Stars	Ellen John & LaAmn Rimes Rocker/Music	frfr
16 15 Blaine It On The Weatherman	B*Witched	Glow Wormy/Epic
17 19 Right Here, Right Now	Fatboy Slim	Sirius
18 16 What's Your Sign?	Dis'rez	S2
19 - Perfect Moment	Martine McCutcheon	Innovart
20 - Turn Around	Planet's Puzo & Small	Multimix

Chart based on the 20 most played UK-sourced tracks on Euro's Top 100 panel of 100 stations. © Music Control. To subscribe to **chart**, call **Alan Spry** on 021949 8305

fofo

### TOP UK-SIGNED SALES CHART PERFORMERS ABOARD

Country	Title/Artist	Label	chart position UK
AUSTRALIA	single No Matter How Deeply	Polydor	10 10
	album One Night Only Bee Gees	Polydor	1 11
CANADA	single Goodbye Spice Girls	Virgin	2 2
	album Believe Cher	WEA	6 5
FRANCE	single Strong Enough Cher	WEA	3 5
	album Believe Cher	WEA	7 13
GERMANY	single Strong Enough Cher	WEA	14 11
	album Believe Cher	WEA	2 2
ITALY	single Tonder Blair	EMI	15 7
	album Post Orgasmic... Skunk Anansie	Virgin	2 3
NETHERLANDS	single Strong Enough Cher	WEA	12 8
	album Ladies & Gentlemen George Michael Epic	6 4	
SPAIN	single Until The Time... Five	RCA	2 -
	album Believe Cher	WEA	5 5
US	single Believe Cher	WEA	3 2
	album Believe Cher	WEA	5 12

Source: Alan, Sean/Doris/Siglo/Imago/Garni, Fin, Virgo Top 100, MusicChart/Innovart/Thames/BSR/Comptel/arts and Soundscan

## AMERICAN CHARTWATCH

by ALAN JONES

No change at the top of the album chart, with **Nas'** **I Am again** taking the title ahead of the similarly static **TLC** album **FanMail** and **Britney Spears'** **Baby One More Time**. The **Nas** album sold 206,000 copies last week, **FanMail** sold 164,000 copies and **Baby One More Time** sold 117,000 copies - its lowest weekly sale to date. **Tom Petty** has the only new entry to the **Top 50**, registering his eighth **Top 10** album with **Echo** debuting at number 10. **Underworld's** UK chart topper **Beatsup** **Fish** debuts at number 93 - not an earth-shattering entry for the band (pictured) but it does mark their first-ever appearance in the album chart.

Their debut comes 11 years after another British band called **Underworld** - a rock act fronted by **Karl Hyde** - had their only US album chart entry, reaching number 139 with **Underneath The Radar**, from which the title track was a number 74 hit on the **Hot 100**. Unlike the current act of that name, the first **Underworld** failed to chart at home.



It's interesting to note, however, that when they made their last US chart appearance, there were no fewer than 44 British albums in the **Top 200**, by everyone from **Samantha Fox** and **Rick Astley** to **Judas Priest** and **Def Leppard**, who were number one with **Hysteria**. The current chart includes just a dozen UK acts.

**Fatboy Slim** is again the leading light on both the singles and albums chart, his single **Praise You** improving 50-48, while his album **You've Come A Long Way**, **Baby** jumps 38-34 reaching a new high on its 18th appearance in the chart.

Among UK signings, **B\*Witched** suffer a major decline on the singles chart, crashing 9-20 with **C'est La Vie**, while their self-titled album is also down, from 13 to 18. **Meanwhile**, **Cher's** appearance at the **Divas Live '99** concert, which has been aired several times by **VH-1**, brought her heavy criticism as the only artist to lip-synch instead of sing - a habit she has indulged in repeatedly on UK programmes too - but still provided a major boost for her **Believe** album, which bounces 12-5, achieving its highest position to date, while springing past the 2m sales mark. Even her greatest hits package if **Could Turn Back Time** benefits, halving its chart position (11-57), while doubling its sales.

Several other artists on the **Divas** bill saw similar but less spectacular hikes, with **Whitney Houston's** **My Love Is Your Love** posting a useful 60-47 jump, for example.





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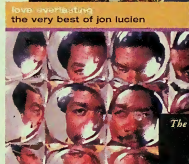
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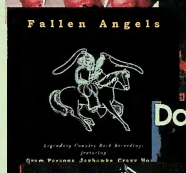
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## Newsfile

**OCEAN COLOUR SCENE BACK TO WORK**  
Ocean Colour Scene are due to release their fourth album as early as July. The MCA band, now A&Rred at Universal-Island by A&R director Nigel Coxon, are reunited with producer Brendan Lynch and engineer Max Hayes for the album, which is being recorded at Moseley Shoals in Birmingham.

**STONEISLAND SIGN WITH PERFECT SONGS**  
Leading Swedish production/remix team StoneBridge has been signed to Perfect Songs by Liam Tesler. Although they have worked on material by Michael Jackson, 2Pac and Robbie Williams, they are best known recently for co-writing and coproducing Tatyana Ali's Boy You Knock Me Out.

**CHARLARTANS WORK ON UNIVERSAL DEBUT**  
The Charlartans have finished building their own Big Mushroom studios in Northwich, Cheshire and embarked on recording their first new material since 1997's sixth album *Tellin' Stories*. Their self-produced debut album due for release in September with a single in August — their first since they left Beggar's Banquet for Universal last year.

**SIX BY SEVEN TO WORK WITH LECKIE**  
Mantra's Six by Seven are tipped to record with Roadhead and Stone Roses producer John Leckie at Nottingham's The Square Centre Studios after collaborating with him on their forthcoming EP *Two And A Half Days In Love With You* (released May 24).

**OSMONDS TO RE-RELEASE CRAZY HORSES**  
Polydor is to re-release the Osmonds' Crazy Horses around May 17-24 following its successful use in the Virgin Atlantic TV advertising campaign as speculation mounts they will tour the UK. The track's use in the ad was engineered by Polydor marketing executive George McManus and Wiener World Publishing and will be linked to a re-promotion of an Osmonds best of as a cinema campaign takes off with the new Star Wars film release in July.

**BMI SEEKS ARTIST FOR PROMO CD**  
US performing rights society BMI is seeking UK and European artists for the new CD in its successful series of Planet Stereo releases that it promotes to its college radio stations. Already appearing will be Serum (UK) and The Screaming Orphans (Ireland). BMI UK director of writer/publisher relations Christian Ul-Hansen, who acts as executive producer, claims the eight CDs in the series so far have resulted in several North American deals with young artists.

**ATTICA BLUES SWITCH TO HIGHER GROUND**  
Attica Blues, the former Mo Wax act who have also built up a successful career producing and remixing other artists, have signed a new record deal with Sony label Higher Ground.

## NEW PLAYLIST

**Shack** — sampler (London) Part World Party and The Werve, one of the best samplers around (b2); **Blaque Ivory** — 808 (Columbia) TLC member Lisa Left Eye's slick signing (single, May 31); **Def Lappaz** — sampler (Mercury) This year's surprise comeback (b2); **Jamiroquai** — *Carnage Heat* (52) Funkier than ever (May 24); **Happy Mondays** — *The Boys Are Back In Town* (London) Sounds like U2 circa *Zooropa* (single, May 30); **The Beta Band** — *The Beta Band* (Parlophone/RCA) Finally sounding like a Mercury contender (album, June 14); **A1** — *Be The First To Believe* (Columbia) Bay band reveal a Roadhead influence (single, May 31); **Witness** — *Before The Calm* (one of the best albums this year so far (album, June 2)); **Chicano** — *Saltwater* (Xtravaganza) vocal trance track recording Theme From Harry's Game (single, May 24); **Jordan Knight** — *Give It To You* (Polydor) Cool steel R Kelly's territory (single, b2)



Blacklist Entertainment's 13-year-old duo Marvin & Tamara (pictured) — who will be released through Epic and are A&Rred by Steve Black — are working with writers John McLaughlin and Clive DuBery on their Motown-influenced "real deal pop" songs. McLaughlin has written for Billie, Cliff Richard and Westlife while DuBery has written for Tina Turner and Chris De Burgh. Marvin Simonds and Tamara Byer claim to be more influenced by the likes of regga star Red Rat than pop acts such as B\*Witched. Meanwhile, Mark Morrison has completed the first signing to his Warner-backed Blackfile imprint since his release from prison and since Nick Phillips took over as MD of Warner Music UK. R&B pop girl trio Unique Join Andrea Grant on the Mackfile roster. Morrison is himself understood to have renegotiated his deal with WEA on leaving prison, from where he had originally planned to sign the UK trio whose salsa-sounding first single is due in July. He will also be A&Rred by former manager Clive Black and together they will run Mackfile while Black also focuses on his own Black Knight releases with Cliff Richard — who is technically out of contract with EMI — and Blacklist.

## Mushroom expands via new label deals

By Stephen Jones  
Indie label Mushroom Records is expanding aggressively into new specialist genres with the completion of a clutch of deals with US urban-based label Red Ant, Paul Oakenfold's Perfecto dance label and indie rock imprint Fire Panda.

The deals mark the "second phase" in the company's development, according to UK managing director Korka Marshall, who six years ago this week founded Infectious, the Mushroom-based label he sold to the Australian parent, News Corp, last year.

Marshall says that deal has enabled him to expand the group's roster, with the chosen model being to grow horizontally via investment in smaller, creative units rather than "having a big roster that doesn't work".

The licensing deal with Red Ant, the company launched by ex-MCA worldwide chief Al Teller and now run by CEO Randy Phillips was struck a fortnight ago. Covering territories including the UK, Japan, Asia and Australia, the first release under the deal will be *Latby* by R&B group Divine, which topped *Billboard's* Hot 100 chart in November.

Meanwhile, the worldwide joint venture with Perfecto was struck with Oakenfold last week and Marshall has already poached East West A&R consultant Stuart Dashwood to run the label. Oakenfold, who ended his deal with East West last year, brings with him signings including Dope Smugglaz, whose next single features Shaun Ryder and Howard Marks.

Marshall says, "We've never had these



Marshall: building the group's roster

genres of music before. I'm excited at breaking Red Ant acts and I signed the original Perfecto deal back when I was at RCA. Paul wants to develop some longer term artists."

The Fire Panda deal, incorporating the Rabbit Badger and Liquid Mest cat imprints, is due to be signed with bosses Ian Damage and former NME journalist Simon Williams today (Monday) and brings to an end almost 18 months of speculation.

In its five-year history, Fire Panda has approached cult status for releasing the first singles by many acts who later signed to majors, among them Placebo, Supersuggs, Ultrasound and Idlewild.

To close "phase one" of its history, Mushroom, which recently hired former Warner/Chappell UK deputy managing director Andrew Gurner as business affairs manager, has signed Dublin five-piece rock band Turn to Infectious and licensed the much-lapsed Moe — signed to Maverick for the US — from Taste Media.

## Saber and Dangers plan hard dance act

Former Black Grape producer/guitarist Danny Saber and Jack Dangers — aka Meat Beat Manifesto — have teamed up with unknown 25-year-old vocalist Cope on a new unsigned project.

Although yet to be named, the material the trio are currently recording for an album is described as a cross between Phlegm, Marilyn Manson and Massive Attack. Saber's LA-based manager Shannon O'Shea says, "Cope has been performing in underground punk bands since he was 14. I'd best describe him as a young David Bowie meets John Lydon meets Jim Morrison meets Scott Weiland".

With Saber and Dangers having broken out of the UK, local label interest is growing while both Saber and Cope's publishing is understood to be up for discussion.

## Gut/Focus win over new singer/songwriter talent

Gut/Focus Music International has beaten off labels, understood to include Universal and Epic, to sign 18-year-old Harrogate singer-songwriter Adam F.

Couldwell — who appears in an ITV documentary on Britain's Richest Kids this Friday alongside Sony star Charlotte Church — is already published by Nashville's Acuff/Rose and was voted British rising star at the 1999 British Country Music Awards.

However, Gut managing director Guy Holmes stresses that Couldwell will not be launched as a country artist; "Adam's got an amazing voice and a whole band will be built around him."

credible side of dance with acts such as Adam F, who is currently working on his follow-up to the critically acclaimed *Colours*, which sold more than 100,000 copies worldwide, at his studio at home in London. A number of collaborations is set to include several named US rappers and one with fellow Moby Award winner Beanie Man.

Other forthcoming dance singles include Veracocha's *Carte Blanche* (released May 31), DJ Sakan & Friends' *Nomansland* (David's Song) (May 24) and, likely to be the biggest of all, A Very Good Friend Of Mine (feat. Ryu's Just Under) (May 31).

And Positiva remains on top of future trends including the resurgence of trance — "We're ahead of the game there," says Halkey — by use of its sister label Addictive (distributed by Vital), overseen by Robinson and which only releases 12-inch vinyl product before acts often move to Positiva.



long-term picture plus months of perseverance, which prevented the Violent Music (Holland) act signing with Live.

With the next two singles scheduled to be Boom Boom Boom (released June 14) and We're Going To Ibiza (due for August release), Halkey makes no bones about the fact that their success has bonused from an increasing shift to the pop market.

"There's a dynamic within the act and they make great pop records — the pop dimension becomes more and more apparent in subsequent singles."

"What's very important with all our artists is building their success, careers and change of direction on a solid foundation."

Positiva still manages to balance the less

**LABEL FOCUS** With two gold and two silver and a number 21 hit as its worse performing single among five releases since November, Positiva's strike rate is the envy of mainstream labels, but alone its dance peers.

Nonover label boss Nick Halkey (pictured) is achieving the rare success of selling dance albums — the *Vergangens Party* Album is still Top 25 after five weeks with more than 75,000 sales. Halkey says, "This music has what I call, real 'punter' power."

Positiva's staff still numbers just three in total — with Sid Stephenson as label co-ordinator, and Kevin Robinson having replaced Dave Lambert as head of A&R late last year when he left for AM-PM — which makes its continued success even more impressive.

Halkey's philosophy is to approach each Positiva project uniquely with the only common strand being to build from a solid base, and to ignore the usual 'taboo' summer dancefloor hit Up & Down eventually went Top Five in November. And it was that philosophy, combined with a focus on the



# SINGLE

## of the week

**GERI HALLIWELL:** Look At Me (EMI CDEM52). Is the world prepared for Geri's emergence as a Fifies-style cabaret star? This well-crafted homage to a glamorous era is destined to be huge at radio — within

36 hours of its first play it entered the *Alamy* Chart Top 40 — despite some eyebrows being raised by the middle section, in which the artist formerly known as Ginger attempts a full diva-style vocal. Saying exactly what she needs to say, it is the ideal showcase for her infectious attitude to the pop star business. Her solo debut stands out from the pack, enabling her to make an immediate impact on an increasingly formulaic genre.

Top Five hit *Let Me Show You from 187 Lockdown* and *Jonesey*. **RIMES: It's Over (Universal MCMSTD04019).** The 20-year-old rapper and producer from South London gives a hefty slice of *Odyssey* for his debut single's backing track to good effect. Currently in the Top 20 of the *MMV* Urban chart, it has enough of a commercial edge to take Rimes to the next level.

**BEASTIE BOYS: Remo (Three MCs And One B) (Giant Claw CCL812).** This double-headed treat from the Beastie Boys' gold album *Hello Nasty* features two live favorites that will bring the house down at their Wembley Arena shows next month. Radio One and MTV have both cut it to their playlists. **POINTBLANK/MORRISON: Back On Top (Pointblank/VIRGIN P08D15).** Morrison's debut album for Virgin, his most accessible in years, just failed to make the Top 10 but spawned *Precious Time*, his first solo Top 40 hit. Like that track, *Back On Top* is an old-fashioned, uptempo R&B outing, full of surprises but no less a joy for that fact. Radio Two has already *A-listed* it.

**HAPPY MONDAYS: The Boys Are Back In Town (London LOND432).** The boys are back in town to see the millennium out with a series of shows and this patchy new single, loosely based on the Thin Lizzy hit of the same name. Produced by Paul Cakenfold, the song harks back to their happier days with customary swagger, with Shaun Ryder yelping alongside former backing singer Rowetta. C-listed at Radio One last week, it will put them back in the top flight — but they should have taken more time over it.

**LOST WITNESSES: Happiness Happening (Sound of Ministry M05C129).** The Ministry turns to Euro trance for this vocal-based track to attract strong interest on white labels. Opening with driving Space Brothers-style synths, it quickly moves into fiesty vocals from Lucy Morgana. While the lyrics are somewhat cheesy, they give the track a commercial edge that has resulted in a *C-listing* at Radio One.

**LULU: Hurt Me So Bad (Rocket 5726123).** The *Armistice* remix of Lulu's first single for EMI. John F. Kennedy label has deservedly hit number one on *MMV's* Pop chart, as its epic approach has transformed a laconic song into a dancefloor filler. In the wake of Cher's huge airplay success with *Believe*, it may also fare well at radio.

**TEXAS: The Hush (Mercury 5389722).** The Hush picks up exactly where *White On Blonde* left off, with opening single in *Our Lifetime* ruling the airwaves and likely yesterday (*Sunday*) to crash into the Top 3 of the sales chart. As with *Say What You Want* on its predecessor, the track is a perfectly representative taster for an album full of instantly memorable songs simply waiting in line to become future hit singles. Among them is *Summer Sun*, whose riff is heavily influenced by Blondie's *Atomic*, the Supremes-like *When We Are Together* and the sensitive *Saint*. A John Barry-meets-Gary-Numan's-Cars instrumental aside, the album's only downside is its lack of surprises. Matching the last album's massive sales will not be easy, but Texas have found a successful formula and will again reap the benefits.



**PAVEMENT:** *Carrot Rope (Domino RUG90CD1).* America's most consistently imaginative guitar band return with a radio-friendly taster for their Nigel Godrich-produced fifth album, *Terror Twilight*. *Carrot Rope* has the signature time changes and off-the-wall lyrics you'd expect, meshed with a funky, finger-snapping chorus, while *Harness Your Hopes* is the pick of the six *B-sides* across three formats. A *Radio One Evening Session* live special, TV performances and a *Glastonbury* appearance indicate the band's profile will soar.

**NAS: Hate Me Now (Columbia 6672564/2/3).** Following the club success of his promo *Miasa* is *Lika*, the New York rapper releases the first single from his album *I Am*. With a melody lifted from Carl Orff's *Carmina Burana*, the track's epic, operatic mood is given a street edge by Nas's gritty rap. A guest spot from *Puff Daddy* should raise its profile.

**DA CLICK: We Are Da Click (frf FD363/57043-2).** The underground garage posse follow their Top 20 debut *Good Rhythms* with this equally commercial tune based on Tom Browne's Seventies classic *Funkin' For Jamaica*. Chart from MC Creed and PSG sides on top of upbeat production from DJ Piped Piper and the Unknown MW. **THE CROCKETS: James Deane-sque (Blue Dog BDE05007753).** There's a lot of talk about the Crocetts being ones to watch at present but unfortunately this single does not justify it. It is a nice enough tune, but simply lacks enough spark or originality to make a lasting impression.

**PHOLAS: Ghosts Of Dead Aeroplanes (Cooking Vinyl CVD 02177).** As the post-rock battle for the noodiest or white-noise band band ends, *Pholase* step out of the ring and unleash this stunning album. From the recent *AME* single of the week *Fob.com* to the astounding *One Illness*, *Pholase* mix up a glorious storm of guitars, spoken word and beats. **GLASGOW GANGSTER FUNK TRACS: C.O.D.Y. (Come On Die Young) (Independents ISOM8C).** Gary Gilroy offers nine tracks of stylish filtered house with buckets of attitude on his debut album, a round-up of his work from the past 18 months. Hip hop, soul and funk also surface in the heady stew of influences.

**VARIOUS: Prototype - Sex Fontaine (Boxed Fro0001CD).** Boxed allows its successful Global Underground series with this double CD from Cream resident Seb

Fontaine. Fontaine's mix includes current hits from *ATL*, *Push and Travel*, plus upfront tracks from *Tilt* and *Johnny Shaker*. Given Fontaine's high profile, it should be another winner for this *Newcastle* label. **VARIOUS: Whoopi Records Collection: 2 (Whoopi WH00CD2).** Mixed by Remainsance resident *Nick Dawson*, this mix CD of tracks from London's Whoopi label showcases its progressive house sound. Building from the breakbeat of *Taratantala IV* to slamming house acts such as *Human Movement* and *Skynet UK*, it deserves to win the label new fans.

## ALBUM reviews

**MISHKA: Mishka (Creation CRECD 244).** Alan McGea's discovery *Mishka*'s debut album was recorded in a Caribbean shack and is as laidback as that location suggests. Bob Marley influences should be taken as read, although the live reggae soul and acoustic folk as much as reggae. **VARIOUS: The Very Best Of Latin Jazz 2 (Global RADD118).** This two-CD Latin mix ranges from the Sixties to the Eighties, featuring acts such as *Tito Puente*, *Astrud Gilberto* and *Ella Fitzgerald*. While every tune may not be a gem, the 23 tracks evoke a contagious summery feeling. As the first volume spent 29 weeks topping the jazz charts, expect this to do well. **VARIOUS: Ruffhouse Records' Greatest Hits (Family Business - Vol. 3) (Columbia 4944051/2).** The Ruffhouse label, set up in 1989 by Chris Schwartz and Joe The Butcher 'Nicolo', has delivered hits for acts such as *Cypress Hill* and *Kris Kross* — plus the *Fugees* and solo projects from *Laurny Hill*, *Pras* and *Wyclef*. This compilation showcases its influential sound, and is likely to be a hit with R&B and hip hop fans alike.

This week's reviewers: Simon Abbott, Dugald Baird, Michael Byrne, Hamish Champ, Chris Finan, Tom FitzGerald, Hugo Fluendy, Simon Harper, Stephen James, Sophie Moss, Simon Ward, Paul Williams and Adam Woods.

# ALBUM

## of the week

**BASEMENT JAZX: Remyedy (XL Recordings XLCD123).** The debut set from this hotly-tipped house production duo is a trendy confection of the French disco sound, Latin-

inspired funk and New York garage. But despite the hype — their single *Red Alert* (likely to go Top 10 this Sunday) was the talk of the recent *Miami* dance event — the album is an off-the-wall classic. Crunchy basslines are combined with an underground punk attitude to create on wax the best of their club nights are famous for. *Radio One A-list* and strong vinyl support, plus plenty of major press features, should guarantee this a Top 10 entry.

## SINGLE reviews

**BOYZONE: You Needed Me (Polydor 563832).** This interpretation of Anne Murray's 1978 Top 30 hit will not earn *Boyzone* many credibility points, but the song has been carefully selected to appeal to the MOR audience that adored the million-selling *No Matter What*. The pristine production, which showcases Ronan Keating's increasingly mature vocals, will ensure that the quintet collect their sixth platinum single.

**UGLY DUCKLING: New Who's Laughin' (Bad Magic MAGIC12).** The Californian hip hoppers deliver a slice of old school lyrical dexterity and turntable skills that's a breath of fresh air in a tired genre. This latest out from their acclaimed *Fresh Made* album will further establish their reputation.

**MERCURY REV: Opus 40 (V2 VYR5006963).** Mercury Rev haven't yet found the commercial breakthrough many predicted for 1999, but this excellent single could do it. Sounding uncannily like the Beach Boys covering *The Beatles'* *Golden Slumbers*, it deserves to replace their previous chart peak. February's number 26 release *Delta Sun Bottleneck* *Clomp*. It recently joined *Radio One's* *C-list*.

**SUPER FURRY ANIMALS: Northern Lites (Creation CRECD314).** The Welsh invasion continues with the *Super Furrys'* first new material since last May's number 12 hit *Ice Hockey Year*. *Northern Lites* suggests their creativity has reached new heights, with cajoyn percussion and Latin trumpets providing an upbeat backing. Currently on *Radio One's* *B-list*, it should see this unique act return to the Top 20.

**POWERHOUSE FEAT. DUANE HARDEN: What You Need (Defected DEFECT3).** One of the biggest tunes at March's Winter Music Conference in Miami, this classy disco-house track looks certain to score for Defected. Featuring vocals by Duane Harden, it is a pumping workout with string samples and a funky bassline. Its crossover potential has been underlined by a *B-listing* at *Radio One*. **CAMISA: Chop Your Hands (VC Recordings VRC149).** DJ Tail Paul's third single as *Camisa* is another bouncy house production with all his trademarks — building percussive layers and swirl sample repeats. The package includes new remixes of his



whose riff is heavily influenced by Blondie's *Atomic*, the Supremes-like *When We Are Together* and the sensitive *Saint*. A John Barry-meets-Gary-Numan's-Cars instrumental aside, the album's only downside is its lack of surprises. Matching the last album's massive sales will not be easy, but Texas have found a successful formula and will again reap the benefits.





1 MAY 1999

## CHART COMMENTARY

by ALAN JONES

After last week's unusually subdued chart, this week sees major upheavals, with six new entries to the top seven for the first time ever, and Westlife taking the prize with *Swear It Again*. Even though a lot of records sold in very respectable quantities – the influx pushed TLC's *No Scrubs* down from six to nine, even though it enjoyed its best week yet, selling more than 47,000 copies – none was a spectacular success, and the 102,000 copies Westlife sold in debuting at number one would have earned them the title only once in the past three months. It is, however, good enough to make *Swear It Again* the 12th consecutive number one to debut in pole position, and the 14th number one of the year.

Of the chasing pack, the nearest challenger is *Right Here Right Now*, the fourth consecutive Top 10 hit lifted from the current *Fabray Slim* album *You've Come A Long Way, Baby*, following the number six *Rockefeller* Skenki, the number three



## SINGLE FACTFILE

Irish boy band Westlife make an excellent start to their chart career, debuting at number one with *Swear It Again*. Co-managed by Boyzone's lead singer Ronan Keating and Louis Walsh, the group bring to eight the number of records by Irish groups to top the chart in the past year, this total including a trio of number ones for Boyzone and four for B'Witched. That's more than the tally of number ones by Irish acts in the whole previous 46-year history of the chart.

*Swear It Again* was written by Brits Steve Mac and Wayne Hector. It's the second number one in a row with a Eurovision connection – Marlene McCutcheon's *Perfect Moment* was, as we revealed last week, first recorded by Poland's Edyta Gorlak who came second in Eurovision in 1991, while *Swear It Again* co-writer Hector also co-authored I Give You Everything, the *Code Red* single which was runner-up in the Great British Song Contest the same year.

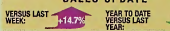
## MARKET REPORT

## TOP 10 COMPANIES

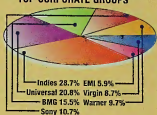


Figure shows Top 10 companies by % of total sales of the Top 75, and corporate group shares by % of total sales of the Top 75

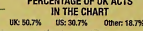
## SALES UPDATE



## TOP CORPORATE GROUPS



## PERCENTAGE OF UK ACTS IN THE CHART



Gangster Trippin' and the chart-topping *Prison* You, Fatboy Slim's fellow superstar DJ Armand van Helden, who also topped the

chart last time out with *You Don't Know Me*, has to be content with a more modest number 18 debut for *Power*.

## INDEPENDENT SINGLES

Pos	Title	Artist	Label (Distribution)
1	RIGHT HERE RIGHT NOW	Fatboy Slim	Skin SKINT 45CD (UMV)
2	RED ALERT	Blumentrain	XL Recordings XLS 100220 (V)
3	FLAT BEAT	Mr Oizo	P Communications/PIAS Recordings P 160200 (V)
4	BABY ONE MORE TIME	Britney Spears	XL 152252 (P)
5	ELECTRICITY	Suede	Nude NJD 4302 (UMV/P)
6	WALK THIS LAND	E-Z Rollers	Moving Shadow SHADOW 31003 (SRD)
7	EBADDER BADDER SCHWING	Freddy Fresh	Eye-O EYEUK 0040 (V)
8	CHANGES	Paul	Eye-O EYEUK 0040 (V)
9	HEARTBEAT/TRAGEDY	Steps	Ebu/Jive 051912 (P)
10	BETTER BEAST FORGOTTEN	Steps	Ebu/Jive 051912 (P)
11	BULGARIAN	Travel	Tidy Tots TIDY11 CD (ADD)
12	ENDLESS WAVE	Kameya Painters	Data DATA 2 (ADD)
13	BOUNCE, ROCK, SKATE, ROLL	Baby DC West Impgn	Eye 052242 (P)
14	LOVE ON LOVE	Carli Simon	Eye 052262 (P)
15	IT'S I'MONELY	Holly P Monroe	City Beat CBE 7860 (V)
16	WINDWIPPLER	Azha/Tain	Warp WAP 1950 (V)
17	RAIN SHOWERS	Sophia	Xtremator XTCD 75 (LS)
18	PARADISE	Ralph Friddle	Addive 1240 08 (V)
19	YOU	Dynamo Electric	Beautiful BNDSE 150 (P)
20	BROTHERS & SISTERS	Coleplay	Force Panda NING 650 (V)

At charts © DN

## PEPSI Chart

Pos	Title	Artist	Label	Pos	Title	Artist	Label
1	SWEAR IT AGAIN	Westlife	XL	1	THANK ABBA FOR THE MUSIC	Various Artists	East
2	RIGHT HERE, RIGHT NOW	Fatboy Slim	Sirius	22	YOU STOLE THE SUN...	Mane Drive Producers	Elek
3	PERFECT MOMENT	Marlene McCutcheon	Innocent	23	CLOUD #3	Bruno Adams	AAW/White
4	IN OUR LIFETIME	Meris	Mercany	24	TENDER IS...		Food
5	RED ALERT	Blumentrain	XL Recordings	25	CANNED HEAT	Amelander	Sony S2
6	WHAT'S IT GONNA BE	Various Artists	Elek	26	EVERY MORNING	Seas Ray	Atlantic
7	EYE EYE BABY	Elek	Elek	27	FLAT BEAT IN THE CITY	F Games/PIAS Recordings	Elek
8	TORN ARGUING	Phaz & Small	MultiPLY	28	WEATHERMAN	Prattichart	Coca Cola/Epic
9	NO SCRUBS	TLC	Lifeline	29	MARIA BRUNDE		Bayard
10	WITCHDOCTOR	Genavive	Roc/A&M	30	FLY AWAY	Laney Records	Virgin
11	YOU GET WHAT YOU GIVE	Howie Redd/Rob	MCA	31	TABOO	Various Artists/Recording Studio Area	WASA
12	BABY ONE MORE TIME	Britney Spears	Jive	32	ELECTRICITY	Suede	Nude
13	STRONG	Robert Whittaker	Chrysalis	33	FLOWERS	Various Artists	Interscope
14	AS GONGA MACHADO	Philly D. Bigge	Elek	34	BRING MY FAMILY BACK	Various Artists	Droney
15	LOVE OF A LIFETIME	Hersey	Monarchy	35	YOU GOTTA BE	Various Artists	Daniel Street
16	RUNAWAY	The Cars	Atlantic	36	DAY LIKE THAT	Various Artists	Wilder
17	READ FROM THE WASTED DOWN	Corona	Stone T/Ings	37	KISS ME	Various Artists/The Ruler	Sony Entertainment
18	IT'S NOT RIGHT...	Whitney Houston	Arista	38	MY FAVOURITE GAME	The Carpenters	Blackwood/Parade
19	MY NAME IS TOMMY	Tommy	Interscope	39	GRIFFIN/DOWN/REIN	Blackwood/Parade	WASA
20	LULLABY	Power/Milnes	Columbia	40	HUMAN	Proton	WASA

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# THE OFFICIAL CHARTS

1  
may  
1999

music week  
AS USED BY



# albums



## 1 GOLD - GREATEST HITS

- 1 **2** EQUALLY CURSED AND BLESSED Catatonia Blanco Y Negro Polydor
- 2 **3** RIDES Reef Sony SZ
- 3 **4** TALK ON CORNERS The Corrs Atlantic
- 4 **5** YOU'VE COME A LONG WAY, BABY Fatboy Slim Skint
- 5 **6** FORGIVEN, NOT FORGOTTEN The Corrs Atlantic
- 6 **7** BURY THE HATCHET The Cranberries Island US/Mercury
- 7 **8** PERFORMANCE AND COCKTAILS Stereophonics V2
- 8 **9** MULE VARIATIONS Tom Waits Epitaph
- 9 **10** I'VE BEEN EXPECTING YOU Robbie Williams Chrysalis



- 10 **11** GRAN TURISMO The Cardigans Stockholm/Polydor
- 11 **12** STEP ONE Steps Jive/Ebu
- 12 **13** FANMAIL TLC LaFace/Arista
- 13 **14** MAYBE YOU'VE BEEN BRAINWASHED TOO New Radicals MCA
- 14 **15** LADIES & GENTLEMEN - THE BEST OF George Michael Epic
- 15 **16** THE MISEDUCATION OF LAURYN HILL Lauryn Hill Columbia
- 16 **17** THIS IS MY TRUTH TELL ME YOURS Manic Street Preachers Epic
- 17 **18** COUNTRY ROADS James Last Polydor/Universal TV
- 18 **19** BABY ONE MORE TIME Britney Spears Jive

# singles



## 1 SWEAR IT AGAIN

- 1 **2** RIGHT HERE RIGHT NOW Fatboy Slim RCA
- 2 **3** PERFECT MOMENT Maritine McCutcheon Skint
- 3 **4** IN OUR LIFETIME Texas Innocent
- 4 **5** RED ALERT Basement Jaxx Mercury
- 5 **6** WHAT'S IT GONNA BE? Busta Rhymes feat. Janet Elektra XL Recordings
- 6 **7** BYE BYE BABY TO... Epic
- 7 **8** TURN AROUND Phats & Small Multiply
- 8 **9** NO SCRUBS TLC LaFace/Arista
- 9 **10** WITCH DOCTOR Cartoons Flex/EMI



- 10 **11** MY NAME IS Eminem Interscope/Polydor
- 11 **12** THANK ABBA FOR THE MUSIC Various Artists Epic
- 12 **13** YOU GET WHAT YOU GIVE New Radicals MCA
- 13 **14** BRING MY FAMILY BACK Faithless Cheeky
- 14 **15** BABY ONE MORE TIME Britney Spears Jive
- 15 **16** LOVE OF A LIFETIME Honeyz 1st Avenue/Mercury
- 16 **17** FLAT BEAT Mr. Oizo F Communications/PIAS Recordings
- 17 **18** FLOWERZ Armand Van Helden feat. Roland Clark firr
- 18 **19** TABOO Blamma Kid featuring Shola Ama WAPA

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- 5 **21** **ELECTRICITY** Suede Nude  
 15 **22** **DEAD FROM THE WAIST DOWN** Catatonia Bianco Y Negro  
 23 **ALL NIGHT LONG** Faith Evans feat. Puff Daddy Puff Daddy/Arista  
 19 **24** **IT'S NOT RIGHT BUT IT'S OKAY** Whitney Houston Arista  
 16 **25** **GIRLFRIEND/BOYFRIEND** Blackstreet with Janet Interscope/Polydor  
 14 **26** **LA MUSICA** Rufi Drivers Presents Arrola Inferno  
 18 **27** **WALK THIS LAND** E-Z Rollers Moving Shadow  
 28 **GEORGY PORGY** Eric Benet feat. Faith Evans Warner Bros  
 29 **CHECK IT OUT (EVERYBODY)** BMR feat. Felicia AMP/PM  
 30 **THE TRAIN IS COMING** UB40 DEP International



- 22 **31** **WHEN THE GOING GETS TOUGH** Boyzone Polydor  
 20 **32** **BETTER BEST FORGOTTEN** Steps Ebu/Alive  
 23 **33** **BE ALONE NO MORE (REMIX)** Another Level feat. Jay Z Northwestside  
 34 **BADDER BADDER SCREAMING** Freddy Fresh feat. Fatboy Slim Eye-Q  
 24 **35** **BLAME IT ON THE WEATHERMAN** B\*Witched Glow Worm/Epic  
 33 **36** **STRONG** Robbie Williams Chrysalis  
 21 **37** **PROMISES** The Cranberries Island US/Mercury  
 26 **38** **IS NOTHING SACRED** Meat Loaf feat. Patti Russo Virgin  
 39 **EL PARAISO** RICO Deepah ffr  
 25 **40** **HONEY TO THE BEE** Billie Innocent



# compilations

- 1 **NOW THAT'S WHAT I CALL MUSIC!** 42 10 11 **THE FEMALE TOUCH 2**  
 EMI/Veggin/Universal Warner/epi/Gloбал TV  
 3 **QUEER AS FOLK** 12  
 Almighty Warner/epi/Gloбал TV  
 2 **NEW HITS 99** 13 13 **BEST DANCE 99**  
 Warner/epi/Gloбал TV/Sony TV Island TV  
 4 **ESSENTIAL SOUNDTRACKS** 13 14 **EUPHORIA**  
 Telstar TV Telstar TV  
 5 **THE CHILLOUT ALBUM** 12 15 **MASSIVE DANCE 99 - VOLUME 2**  
 Telstar TV Warner/epi/Universal TV/Gloбал TV  
 6 **DANCE NATION SIX - TALL PAUL & BLOCK** 16 16 **101 SPEED GARAGE ANTHEMS**  
 Ministry Of Sound Quba Music  
 7 **GATECRASHER RED** 15 17 **LOVE SONGS**  
 InGroebeln Universal TV/Warner/epi  
 8 **LUCK, STUCK & TWO SWIMMING BARGELS (OST)** 14 18 **MAXIMUM SPEED 99**  
 Island Virgin/EMI  
 9 **FUNKY HOUSE** 17 19 **RESIDENT - 2 YEARS OF DINKERDOL AT CREAM**  
 Telstar TV Virgin/EMI  
 10 **BONKERS 6** 19 20 **MUSIC OF THE NIGHT**  
 React Universal TV

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CD1 - CRECD 311 CD2 - CRECD 312 CASSETTE - CRECS 311 Creation Records



- 28 **21** **BACK ON TOP** Van Morrison Pointblank/Virgin  
 12 **22** **SLIM SHADY** Eminem Interscope/Polydor  
 23 **EVERYTHING PICTURE** Ultrasound Nude  
 24 **HIS DEFINITIVE GREATEST HITS** BB King Universal TV  
 21 **25** **THE BEST OF DUSTY** Springfield Mercury/Universal TV  
 22 **26** **THE PARTY ALBUM!** Vengaboys Positiva  
 24 **27** **RAY OF LIGHT** Madonna Maverick  
 20 **28** **TOONAGE** Cartoons Flex/EMI  
 29 **29** **WHERE WE BELONG** Boyzone Polydor  
 30 **30** **MY LOVE IS YOUR LOVE** Whitney Houston Arista



- 26 **31** **B\*WITCHED** B\*Witched Glow Worm/Epic  
 16 **32** **THE MIDDLE OF NOWHERE** Orbital ffr  
 31 **33** **BELIEVE** Cher WEA  
 38 **34** **AMERICANA** The Offspring Columbia  
 27 **35** **SOGNO** Andrea Bocelli Interscope/Polydor  
 34 **36** **LIFE THRU A LENS** Robbie Williams Chrysalis  
 23 **37** **18 TRACKS** Bruce Springsteen Columbia  
 35 **38** **2 FUTURE 4 U** Armand Van Helden ffr  
 33 **39** **DEFINITELY MAYBE** Oasis Creation  
 47 **40** **COME ON OVER** Shania Twain Mercury



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# THE OFFICIAL UK CHARTS SPECIALIST



1 MAY 1999

## MID-PRICE

This	Last	Title	Artist	Label ( distributors )
1	4	<b>FORGIVEN NOT FORGOTTEN</b>	The Corrs	Atlantic 75070832 (TEN)
2	4	<b>DEFINITELY MAYBE</b>	Oasis	Creation CRECD 18 (TEN)
3	2	<b>TRACY CHAPMAN</b>	Tracy Chapman	Elektra EKTM400 (TEN)
4	3	<b>SCREAMADELICA</b>	Primal Scream	Creation CRECD 03 (TEN)
5	6	<b>BLOOD SUGAR SEX MAGIK</b>	The Red Hot Chili Peppers	Warner Bros 920589R2 (TEN)
6	11	<b>WAY BEYOND BLUE THE BEST OF</b>	Catalonia	Blanco Y Negro 026012052 (TEN)
7	5	<b>TOUNAGE</b>	Red Stewart	Warner Bros 8250243 (TEN)
8	7	<b>GRACELAND</b>	Cartoons	Flux/EMI 496892 (TEN)
9	7	<b>FOUR SYMBOLS</b>	Paul Simon	Warner Bros WX 32 (TEN)
10	12	<b>JACKIE BROWN (OST)</b>	Variou	Atlantic 750632 (TEN)
11	9	<b>GENERATION TERRORISTS</b>	Mark Street Preachers	A Band Apart/Maverick 920628412 (TEN)
12	9	<b>YO! YOUNG TO DIE... THE SINGLES</b>	Marie Perle	Columbia 4710602 (TEN)
13	14	<b>DOOKIE</b>	Green Day	Reprise 586245520 (TEN)
14	13	<b>THE BEST OF EVERYTHING BUT THE GIRL</b>	Blanco Y Negro 026186322 (TEN)	
15	15	<b>THE DOCK OF THE BAY</b>	Atlantic 95451796 (TEN)	
16	15	<b>VANISHING POINT</b>	Creation CRECD 19 (TEN)	
17	16	<b>PARALLEL LINES</b>	Biondie	Fame TCA 202 (TEN)
18	18	<b>THE SINGLES</b>	The Pretenders	WEA 0424220 (TEN)
19	20	<b>RESERVOIR DOGS</b>	Original Soundtrack	MCA MCD 10793 (BMG)

### ROCK

This	Last	Title	Artist	Label ( distributors )
1	2	<b>DA LIVE SESSION</b>	L Cool Singh	Metra Music MMCD02 DR (METRO)
2	5	<b>ESSENTIAL IBIZA</b>	Variou	Beechwood ESSECO 5 (BWB/BMG)
3	6	<b>ESSENTIAL R&amp;B</b>	Blondie	Beechwood ESSECO 12 (BWB/BMG)
4	1	<b>DENS</b>	Dinky Communications	Dinky Communications DC67872 (DY)
5	1	<b>ALL NIGHT LONG</b>	Fadh Evans feat. Puff Daddy	Puff Daddy/Arista 743216688R1 (BMG)
6	3	<b>26 GREAT LOVE SONGS</b>	Dr Hook	Dinky Communications LS36662 (DY)
7	4	<b>THE VERY BEST OF</b>	Cuturs Dub & Bay George	Dinky Communications DC 88862 (DY)
8	10	<b>REVOLUTION ACTION EP</b>	Arta Teenage Riot	Digital Hardcore DRHMCD 24 (V)
9	7	<b>THE MUSIC STILL GOES ON</b>	Abba	Spectrum 9511802 (U)
10	8	<b>REACT TEST TEN - SAMPLER</b>	Variou	React/REACTD 151 (V)

### R&B SINGLES

This	Last	Title	Artist	Label ( Cat. No. ( distributors )
1	1	<b>WHAT'S IT GONNA BE?</b>	Busta Rhymes feat. Janet	Elektra E 5292CD1 (TEN)
2	2	<b>BYE BYE BABY</b>	TQ	Epic 677272 (TEN)
3	2	<b>NO SCRIBS</b>	TLC	LaFace 7423186952 (TEN)
4	1	<b>MY NAME IS</b>	Enimem	Interscope/Polyor 100 9638 (U)
5	3	<b>TABOO</b>	Glenn Medeiros feat. Shola Ama	WEA WEA 202CD (TEN)
6	4	<b>LOVE OF A LIFETIME</b>	Honeyz	1st Avenue/Warner Music/CD 2 (U)
7	5	<b>ALL NIGHT LONG</b>	Fadh Evans feat. Puff Daddy	Puff Daddy/Arista 743216692 (BMG)
8	6	<b>GEORGY PORGY</b>	Eric Benet feat. Faith Evans	Warner Bros WX 478T (TEN)
9	5	<b>IT'S NOT BRIT BUT IT'S OKAY</b>	Whitney Houston	Arista 742315042 (BMG)
10	8	<b>GIRLFRIEND/BODYFRIEND</b>	Blackstreet with Janet	Interscope/Polyor 100 9540 (U)
11	10	<b>EL PARASITO RICO</b>	Deepest	fin FCD 396 (U)
12	10	<b>CHANGES</b>	2 Pac	Jive 027832 (P)
13	9	<b>MADEIT BACK 99</b>	Parlophone Rhythm COMPTONS 19 (E)	
14	6	<b>BE ALONE NO MORE (REMIX)</b>	Northwestside	742315045 (BMG)
15	7	<b>I STILL BELIEVE</b>	Mariah Carey	Columbia 667375 (TEN)
16	13	<b>AS</b>	George Michael & Mary J Bligg	Epic 667012 (TEN)
17	12	<b>YOU GOTTA BE</b>	Dave Nav	Dusted Sound/Sony 52988005 (TEN)
18	14	<b>MY LOVE</b>	Kate La Roc	1st Avenue/WIN Card/Polyor 5038112 (U)
19	15	<b>FUNK ON A ROLL</b>	James Brown	Inferno/Eagle 012 073 (BMG/BMG)
20	11	<b>BOUNCE, ROCK, SKATE, ROLL</b>	Baby D feat. Imajin	Jive 052142 (P)
21	18	<b>EX-FACTOR</b>	Leann Hill	Ruffhouse/Columbia 8669452 (TEN)
22	16	<b>DR GREENHUM</b>	Cypress Hill	Columbia 6671202 (TEN)
23	21	<b>NIGHTS OVER EGYPT</b>	Incognito	Talkin Loud TLD 40 (U)
24	23	<b>WESTSIDE</b>	A+	Epic 668105 (TEN)
25	21	<b>ENJOY YOURSELF</b>	Q	Universal 100 9620 (BMG)
26	20	<b>CAN I GET A...</b>	Jay-Z feat. Amil & Jay	Dat 100 596847 (U)
27	22	<b>WHAT'S SO DIFFERENT</b>	Gnawain	Epic 860522 (TEN)
28	32	<b>I WANT YOU FOR MYSELF</b>	Another Level/Chastice Kilah	Northwestside 742315046 (BMG)
29	34	<b>THE BOY IS MINE</b>	Brandy & Monica	Atlantic AT 60302 (TEN)
30	30	<b>BOY YOU KNOCK ME OUT</b>	Teyana Ai feat. Will Smith	NJ/Jive 8668372 (TEN)

© CIN, compiled from data from a panel of independents and specialist multiples.

## COUNTRY

This	Last	Title	Artist	Label ( distributors )
1	1	<b>COME ON OVER</b>	Shania Twain	Mercury 7508002 (U)
2	2	<b>TRAMPOLINE</b>	The Mavericks	MCA Nashville UMD 05456 (BMG)
3	3	<b>SITTING ON TOP OF THE WORLD</b>	LaLain Rivers	Curb/MI Labels/London 554002 (U)
4	5	<b>WIDE OPEN SPACE</b>	Dixie Chicks	Epic 498442 (TEN)
5	4	<b>TRIO II</b>	Hank/Honstad/Parton	Arista 7506272 (V)
6	10	<b>LOVE WILL ALWAYS WIN</b>	Faith Hill	Warner Bros 9524212 (TEN)
7	8	<b>THE MOUNTAIN</b>	Shania Twain	Mercury 52268 (U)
8	8	<b>HUNGRY AGAIN</b>	Steve Earle	MCA Nashville UMD 05522 (BMG)
9	6	<b>MUSIC FOR ALL OCCASIONS</b>	Mavericks	MCA MCD 11344 (BMG)
10	7	<b>THE NEAREST TO PERFECT</b>	Charlie English	Rite 822009 (RMG/UG)
11	7	<b>THE NEAREST TO PERFECT</b>	Danel O'Donnell	Rite 822003 798 (RMG/UG)
12	12	<b>LOVE SONGS</b>	Danel O'Donnell	Rite 822003 798 (RMG/UG)
13	11	<b>SONGS OF INSPIRATION</b>	Kathy Rogers	Virgin KENNYC 1 (U)
14	13	<b>LOVE SONGS</b>	Tractors	Arista Nashville 072218182 (BMG)
15	14	<b>FARMERS IN A CHANGING WORLD</b>	Lain Himes	Curb/The Hill CURCD 045 (BMG/UG)
16	20	<b>YOU LIGHT UP MY LIFE</b>	Charlie Lindsborough	Rite 817223 006 (RMG/UG)
17	18	<b>FURTHER DOWN THE ROAD</b>	Kelly Willis	Capitol 955992 (E)
18	15	<b>WHAT I DESERVE</b>	Garth Brooks	Rite 817223 008 (RMG/UG)
19	16	<b>SEVENS</b>	Charlie Lindsborough	
20	17	<b>WITH YOU IN MIND</b>		

### ROCK

This	Last	Title	Artist	Label ( distributors )
1	1	<b>AMERICANA</b>	Sony S2 48283 (TEN)	
2	2	<b>THE DISGUISE</b>	Columbia 4519562 (TEN)	
3	3	<b>POST ORGASMIC CHILL</b>	Virgin CDVX 2881 (E)	
4	2	<b>BLOOD SUGAR SEX MAGIK</b>	Warner Bros 750626818 (TEN)	
5	4	<b>GARBAGE</b>	Mushroom D 31450 (BMG/P)	
6	5	<b>INSTRUMENT SOUNDTRACK</b>	Dischord D5 1025 (SRO)	
7	8	<b>NEVERMIND</b>	Geffen 06CD 24425 (U)	
8	7	<b>NEVANA</b>	Reprise 95245792 (TEN)	
9	9	<b>NEON BALLROOM</b>	Columbia 450399 (TEN)	
10	5	<b>UNDER THE INFLUENCE</b>	Eagle EAQCD 076 (BMG/BMG)	

### DANCE SINGLES

This	Last	Title	Artist	Label ( Cat. No. ( distributors )
1	1	<b>RED ALERT</b>	Basement Jaxx	XL Recordings XLT 108 (V)
2	2	<b>RIGHT HERE RIGHT NOW</b>	Fabry Sim	Slim SAKT 6 (EAS)
3	4	<b>BULLBANG</b>	Travel	Tidy Trax TIDY121 (TJ)
4	3	<b>BURB BADER SCHWING</b>	Freddy Fresh feat. Fatboy Slim	Epic 6705K (U)
5	5	<b>BRING MY FAMILY BACK</b>	Faithless	Cherry CHEX12 105 (BMG/BMG)
6	6	<b>FLOWZER</b>	Armand Van Helden feat. Roland Clark	fin FC 361 (U)
7	7	<b>CHECK IT OUT (EVERYBODY)</b>	BMR featuring Felicia	AM FM 12AMP120 (TEN)
8	1	<b>TABOO</b>	Glenn Medeiros feat. Shola Ama	WEA WEA 207 (TEN)
9	10	<b>MEDICINE LIFE CRISIS</b>	Ez Rollers & Capital	Virus VMS 008 (VNYL)
10	9	<b>GEORGY PORGY</b>	Eric Benet feat. Faith Evans	Warner Bros WX 478T (TEN)
11	5	<b>FUNK ON A ROLL</b>	James Brown	Inferno/Eagle EA611 073 (BMG/BMG)
12	3	<b>WALK THIS LAND</b>	E-Z Rollers	Moving Shadow SHAD0V 1201 (SRO)
13	2	<b>TRY ME OUT</b>	Sunship feat. Anita Kelsey/BB	Filer FILL 031 (P)
14	11	<b>TURN AROUND</b>	Phats & Small	Multiple TMLTY49 (TEN)
15	9	<b>STEP 2 ME</b>	Grand Nelson feat. Jean McClinton	Swing City 1231 (A20)
16	8	<b>ACID BLUES</b>	Calyx	Audix Records AC 022 (SRO)
17	10	<b>FLAT BEAT</b>	Mr Daz	F Communications/FIAS Recordings F 134 (V)
18	8	<b>LA MUSICA</b>	Ruff Driever Presents Arista	Inferno TERN 14 (BMG/TEN)
19	13	<b>UP OF THE BLUE</b>	System F	Essential Recording/London 570404 (U)
20	7	<b>FM LONELY</b>	Hollis P Monroe	City Beat CSE 1278 (V)

### DANCE ALBUMS

This	Last	Title	Artist	Label ( Cat. No. ( distributors )
1	1	<b>VERY MERCERARY</b>	Herbalise	Ninja Tune ZEN 414 (V)
2	2	<b>FANMAIL</b>	MICHAEL FLATLEY: Lady Of The Dance	LaFace 7308278551/300260564 (BMG)
3	5	<b>YOU CAN COME A LONG WAY, BABY</b>	Fatboy Slim	Skin BRASSIC 11 (P)/BRASSIC 11MC (BMG)
4	2	<b>SUM SHADY</b>	Enimem	Interscope INT 95246 (Innov)
5	1	<b>THE MIDDLE OF NOWHERE</b>	Orbital	fin 95676/1566074 (U)
6	3	<b>ACID BLUES</b>	NAS	Columbia 68411/48511 (BMG)
7	4	<b>NO TIME LIKE THE FUTURE</b>	Incognito	Talkin Loud 53847/53894 (U)
8	2	<b>2 FUTURE 4 U</b>	Armand Van Helden	fin 55690/1566094 (U)
9	4	<b>QUEER AS FOLK</b>	Variou	Almighty ALMYC 21 (BMG)
10	10	<b>ALL NIGHT LONG</b>	Faith Evans featuring Puff Daddy	Puff Daddy/Arista

### MUSIC VIDEO

TW	LW	Title	Label ( Cat. No. )
1	1	<b>STEPS: The Video</b>	EMI/Video 751915
2	2	<b>UZ: The Best Of... 1980-1990</b>	SLM 151658
3	3	<b>FUGAZI: Introspective</b>	SMK 03379
4	4	<b>GEORGE MICHAEL: Ladies &amp; Gentlemen - Best Of</b>	EMI Epic 230622
5	5	<b>VARIOUS ARTISTS: Colliding Another Vein</b>	Redunator RR1943
6	4	<b>ORIGINAL CAST RECORDING: Cats</b>	PolyGram Video 42362
7	7	<b>THE CORRS: Live At The Royal Albert Hall</b>	Warner Music Video 760100719
8	6	<b>APRIL TWIN: Windwalker</b>	Warp WAP169
9	8	<b>VARIOUS ARTISTS: Andrew Lloyd Webber - Celebration</b>	PolyGram Video 02792
10	9	<b>ROBBIE WILLIAMS: Live In Your Living Room</b>	Chrysalis 437143
11	11	<b>VARIOUS ARTISTS: Hey Mr Producer!</b>	Video Collection VCI46
12	12	<b>MICHAEL FLATLEY: Lady Of The Dance</b>	VA 4333
13	10	<b>MICHAEL FLATLEY: Feet Of Flames</b>	VA 65262
14	14	<b>ABBA: Forever Gold</b>	PolyGram Video 42952
15	13	<b>BYRONNE: Live - When We Belong</b>	VA 65628
16	15	<b>THE CARPENTERS: Close To You - Remastered</b>	Second Sign 2001/65
17	20	<b>CLIFF BRITTON: 4th Anniversary Concert</b>	Video Collection VCI47
18	18	<b>LIVE CAST RECORDING: Les Miserables In Concert</b>	Video Collection VCI58
19	16	<b>FRANK SINATRA: My Way</b>	Video Collection VCI59
20	19	<b>VARIOUS ARTISTS: The Irish Tenors</b>	Tenor Video VCI109

1 MAY 1999

**COOL CUTS CHART**

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

- 1 **HEY BOY HEY GIRL** Chemical Brothers Virgin  
*(Stunning remix from the Chemicals ahead of their new album)*
- 2 **JUMBO Underworld** JBO  
*(With mixes from François Kevorkian & Rob Rives and Jed Kravitz)*
- 3 **SALT WATER** Chicane Xtravaganza  
*(Pop-trance reworking of the Theme From Harry's Game)*
- 4 **MIRACLE MAKER** Loop Da Loop ManifeSto  
*(Big, body and booty with a mix from Johan S)*
- 5 **DISCO TO DISCO** Les Rythmes Digitales Wall Of Sound  
*(Three track EP ahead of their new album Diskdance)*
- 6 **HISTORY OF DISCO** (Levi) Tatto Essential  
*(Boozy club 'n' paste disco groove)*
- 7 **ANOTHER SLEEPLESS NIGHT** Jima Widabeys Cresstrax  
*(London-style cover of the Shawn Christopher club classic)*
- 8 **THE JAG** Microtones Virgin  
*(Outstanding electronic epic with mix from Speedy J)*
- 9 **WELCOME TO THIS LITE** Maddal Courtship flrr  
*(Mutant house grooves from the album 'I Know Electricity')*
- 10 **HEAR YOU CALLING** Aurora Additive  
*(Melodic trance with mix from Fire & Ice)*
- 11 **HIPPIES USE SIDE DOOR** Dirty Beakins Wall Of Sound  
*(New dirty disco direction for the Beakins)*
- 12 **GHESTO STYLE** DJ's Rhythm Masters Dis-Funktionel  
*(Trackable party of fiery filtered disco grooves)*
- 13 **2K04 & SKOOL** Uberzone vs Bambalata City Of Angels  
*(West Coast breakbeaters battle with the musters)*
- 14 **JET SET** The Strike Boys Wall Of Sound  
*(With mixes from Blacklist 3000 and the Motorway)*
- 15 **SWEET IMAGES** Chant Virgin  
*(Big Euro inspired with mixes from DJ Salkin and Der Dritte Raum)*
- 16 **FUNK'N' DRIVE** Sonic Avengers flrr  
*(With a floor-stomping mix from the Sharp Boys)*
- 17 **BOMBAYD!** Quannum Quannum Project  
*(Excellent rap cut from Lutzky, DJ Shadow and Blackalicious)*
- 18 **HYPOTISED** Saespanand Chocolate Roy  
*(Smooth soul lane with house mixes from the Problem Kids)*
- 19 **ROCK WITH MTR** Janitor Amalio  
*(Pumping trance with mix from Lange)*
- 20 **SHOCK ROCK** Richard Sand Marzke Bar  
*(One half of the Better Days with some Eighties retro sounds)*

Designed by DJ webster, and data collected from the following labels: City Sounds/Cherry Pie/Discosonic/Dee/Digital/Exotic/Essex/Exotic/Intergalactic/Melodrive/2nd Principle/3rd/4th/5th/6th/7th/8th/9th/10th/11th/12th/13th/14th/15th/16th/17th/18th/19th/20th/21st/22nd/23rd/24th/25th/26th/27th/28th/29th/30th/31st/32nd/33rd/34th/35th/36th/37th/38th/39th/40th/41st/42nd/43rd/44th/45th/46th/47th/48th/49th/50th/51st/52nd/53rd/54th/55th/56th/57th/58th/59th/60th/61st/62nd/63rd/64th/65th/66th/67th/68th/69th/70th/71st/72nd/73rd/74th/75th/76th/77th/78th/79th/80th/81st/82nd/83rd/84th/85th/86th/87th/88th/89th/90th/91st/92nd/93rd/94th/95th/96th/97th/98th/99th/100th/101st/102nd/103rd/104th/105th/106th/107th/108th/109th/110th/111th/112th/113th/114th/115th/116th/117th/118th/119th/120th/121st/122nd/123rd/124th/125th/126th/127th/128th/129th/130th/131st/132nd/133rd/134th/135th/136th/137th/138th/139th/140th/141st/142nd/143rd/144th/145th/146th/147th/148th/149th/150th/151st/152nd/153rd/154th/155th/156th/157th/158th/159th/160th/161st/162nd/163rd/164th/165th/166th/167th/168th/169th/170th/171st/172nd/173rd/174th/175th/176th/177th/178th/179th/180th/181st/182nd/183rd/184th/185th/186th/187th/188th/189th/190th/191st/192nd/193rd/194th/195th/196th/197th/198th/199th/200th/201st/202nd/203rd/204th/205th/206th/207th/208th/209th/210th/211st/212nd/213th/214th/215th/216th/217th/218th/219th/220th/221st/222nd/223rd/224th/225th/226th/227th/228th/229th/230th/231st/232nd/233rd/234th/235th/236th/237th/238th/239th/240th/241st/242nd/243rd/244th/245th/246th/247th/248th/249th/250th/251st/252nd/253rd/254th/255th/256th/257th/258th/259th/260th/261st/262nd/263rd/264th/265th/266th/267th/268th/269th/270th/271st/272nd/273rd/274th/275th/276th/277th/278th/279th/280th/281st/282nd/283rd/284th/285th/286th/287th/288th/289th/290th/291st/292nd/293rd/294th/295th/296th/297th/298th/299th/300th/301st/302nd/303rd/304th/305th/306th/307th/308th/309th/310th/311st/312nd/313th/314th/315th/316th/317th/318th/319th/320th/321st/322nd/323rd/324th/325th/326th/327th/328th/329th/330th/331st/332nd/333rd/334th/335th/336th/337th/338th/339th/340th/341st/342nd/343rd/344th/345th/346th/347th/348th/349th/350th/351st/352nd/353rd/354th/355th/356th/357th/358th/359th/360th/361st/362nd/363rd/364th/365th/366th/367th/368th/369th/370th/371st/372nd/373rd/374th/375th/376th/377th/378th/379th/380th/381st/382nd/383rd/384th/385th/386th/387th/388th/389th/390th/391st/392nd/393rd/394th/395th/396th/397th/398th/399th/400th/401st/402nd/403rd/404th/405th/406th/407th/408th/409th/410th/411st/412nd/413th/414th/415th/416th/417th/418th/419th/420th/421st/422nd/423rd/424th/425th/426th/427th/428th/429th/430th/431st/432nd/433rd/434th/435th/436th/437th/438th/439th/440th/441st/442nd/443rd/444th/445th/446th/447th/448th/449th/450th/451st/452nd/453rd/454th/455th/456th/457th/458th/459th/460th/461st/462nd/463rd/464th/465th/466th/467th/468th/469th/470th/471st/472nd/473rd/474th/475th/476th/477th/478th/479th/480th/481st/482nd/483rd/484th/485th/486th/487th/488th/489th/490th/491st/492nd/493rd/494th/495th/496th/497th/498th/499th/500th/501st/502nd/503rd/504th/505th/506th/507th/508th/509th/510th/511st/512nd/513th/514th/515th/516th/517th/518th/519th/520th/521st/522nd/523rd/524th/525th/526th/527th/528th/529th/530th/531st/532nd/533rd/534th/535th/536th/537th/538th/539th/540th/541st/542nd/543rd/544th/545th/546th/547th/548th/549th/550th/551st/552nd/553rd/554th/555th/556th/557th/558th/559th/560th/561st/562nd/563rd/564th/565th/566th/567th/568th/569th/570th/571st/572nd/573rd/574th/575th/576th/577th/578th/579th/580th/581st/582nd/583rd/584th/585th/586th/587th/588th/589th/590th/591st/592nd/593rd/594th/595th/596th/597th/598th/599th/600th/601st/602nd/603rd/604th/605th/606th/607th/608th/609th/610th/611st/612nd/613th/614th/615th/616th/617th/618th/619th/620th/621st/622nd/623rd/624th/625th/626th/627th/628th/629th/630th/631st/632nd/633rd/634th/635th/636th/637th/638th/639th/640th/641st/642nd/643rd/644th/645th/646th/647th/648th/649th/650th/651st/652nd/653rd/654th/655th/656th/657th/658th/659th/660th/661st/662nd/663rd/664th/665th/666th/667th/668th/669th/670th/671st/672nd/673rd/674th/675th/676th/677th/678th/679th/680th/681st/682nd/683rd/684th/685th/686th/687th/688th/689th/690th/691st/692nd/693rd/694th/695th/696th/697th/698th/699th/700th/701st/702nd/703rd/704th/705th/706th/707th/708th/709th/710th/711st/712nd/713th/714th/715th/716th/717th/718th/719th/720th/721st/722nd/723rd/724th/725th/726th/727th/728th/729th/730th/731st/732nd/733rd/734th/735th/736th/737th/738th/739th/740th/741st/742nd/743rd/744th/745th/746th/747th/748th/749th/750th/751st/752nd/753rd/754th/755th/756th/757th/758th/759th/760th/761st/762nd/763rd/764th/765th/766th/767th/768th/769th/770th/771st/772nd/773rd/774th/775th/776th/777th/778th/779th/780th/781st/782nd/783rd/784th/785th/786th/787th/788th/789th/790th/791st/792nd/793rd/794th/795th/796th/797th/798th/799th/800th/801st/802nd/803rd/804th/805th/806th/807th/808th/809th/810th/811st/812nd/813th/814th/815th/816th/817th/818th/819th/820th/821st/822nd/823rd/824th/825th/826th/827th/828th/829th/830th/831st/832nd/833rd/834th/835th/836th/837th/838th/839th/840th/841st/842nd/843rd/844th/845th/846th/847th/848th/849th/850th/851st/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**CLUB CHART TOP 40**

- 1 **SALT WATER** Chicane (with Maira Brennan) Xtravaganza
- 2 **JUST CAN'T GET ENOUGH** Harry 'Dan Choi' Ramero feat. Inaya Day AM-PM
- 3 **HOLD ON Jose Nunez** feat. Octavia Sound Of Ministry
- 4 **SKIN Charlotte** US Nervous
- 5 **COME DOWN** Pauline Taylor Cheeky
- 6 **LIZARD** Mauro Picotto Nukleuz/VC Recordings
- 7 **CAPT BLANCHE** Veracocha Positiva
- 8 **NORMANLAND (DAVID'S SONG)** DJ Salkin & Friends Positiva
- 9 **ON MY WAY** Mike Koglin Multiply
- 10 **WHAT YOU NEED** Powerhouse feat. Doane Harden DJ's Rhythm Masters
- 11 **MIRACLE MAKER** Loop Da Loop feat. MC Duke Europa
- 12 **READY TO ROCK** Dirty Habit Tidy Tax
- 13 **TIGERS EP** Various JBO
- 14 **JUMBO** Underworld Sound Of Ministry
- 15 **HAPPINESS HAPPENING** Lost Witness Concept
- 16 **CAPTURE ME** Lynssey Moore Virgin
- 17 **FOOLING FOR YOU** Cassius flrr
- 18 **FUNK'DRIVE** Sonic Avengers flrr
- 19 **EL PARASOL** Rico Death flrr
- 20 **SILENCE** Adairium feat. Sarah McLachlan Netwerk
- 21 **THE FINAL** Phil Feldner Logic
- 22 **BE THERE** Tall Paul Dmsf
- 23 **DO YOU WANT ME?** Leilani ZTT
- 24 **FREEDOM '99** Homeless Uncoverside
- 25 **THE FEELIN'** (CLAP YOUR HANDS) Rhythmic Junkies Rediscovered
- 26 **ON OUR LIFETIME** Texas Mercury
- 27 **PHUNK COMMUNICATION** DJ Shahrokh Moneypenny's
- 28 **HURT ME SO BAD** Loop Reaction
- 29 **KEEP IT UP** Funky Derrick feat. Nick Daniele III Twisted UK
- 30 **THE INVISIBLE EP** TII Hoj Choons
- 31 **I'M TELLING YOU** Chubby Chunks feat. Kim Ruffin Cleveland City
- 32 **YOU GOT A WAY** Imanai EMI
- 33 **CLAP YOUR HANDS** Camira VC Recordings
- 34 **I KNOW '99** New Atlantic 3 Beat
- 35 **CHECK IT OUT (EVERYBODY)** B.M.R. feat. Felicia AM-PM
- 36 **RED ALERT** Here Right Now Fatboy Slim Skint
- 37 **RED ALERT** Basement Jaxx XL Recordings
- 38 **JUST CAN'T GET ENOUGH '99** Transformer 2 Rudeboy
- 39 **LOVE OF A LIFETIME** Honeyz 1st Avenue/Miracle
- 40 **UNIVERSAL NATION** Push Bonz/Interna

**CLUB CHART BREAKERS**

- 1 **ALL NIGHT LONG/NEVER KNOW LOVE** Like This Faith Evans Bad Boy
  - 2 **TIME**: Now Woody Van Eyden Edel
  - 3 **WHERE'S JACK** THE RIPPER Grooverider Higher Ground
  - 4 **JACKIE'S STRENGTH** Tiro Amos Atlantic
  - 5 **HEAR YOU CALLING** Aurora Additive
  - 6 **JOURNEY** Charles Dockins Slip 'N' Slide
  - 7 **DROP THE BASS** Bad Habit white label
  - 8 **LAY DOWN** Jimmy Somerville Creation
  - 9 **GIVE YOU ALL THE LOVE** Mishka Guel
  - 10 **RESCUE ME** SunKids Yellowrange
- Breakers saw the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including new, return, Pop and Club) cuts charts can be obtained from AM's website at [www.danceinsight.com](http://www.danceinsight.com). To receive the Club, Pop and Pop charts in full by fax call Kim Rehm on 0171-940 8561.

**CHART COMMENTARY**

by ALAN JONES

New entries at number one are rare in both the Club and Pop charts – but both have chattering debates for the Xtravaganza label since it moved away from Edel to a new home with Sony. The label topped the chart in August of last year, with Chicane's last single *Strong In Love*, while the last record to debut at number one on the chart was Juliet Roberts' *Bad Girls* last November... Meanwhile, the Pop chart hosted an even tighter contest this week, which was resolved by the last two number ones – *New Atlantic's* remixed *I Know and Lulu's* *Hurt Me So Bad* – both gaining support marginally while losing the chart race by a whisker to *DJ Salkin & Friends' new monster Normanland* (David's Song). It's the first record to follow *Positiva* recording stars the Vengaboys shot to the top with *We Like To Party* (The Vengabus), which stayed there for three weeks. The hot records on the Pop and Club charts are often different, but DJ Salkin is also the second highest new entry on the current chart (at 8th), while Chicane occupy a similar position on the Pop chart, thanks to a number five debut. They could be fighting for each other's crowns next week... Taking over from yourself at the top of the chart is even rarer than debuting at number one, but Faith Evans does just that this week, as her *George* Party duet with Eric Benet completes a steady climb to the top of the Urban chart, where it relieves Evans' *All Night Long* collaboration with *Puff Daddy*, which had reigned for the three previous weeks. Another record reaching a new high is *I Really Like It* by Mase presents Harlem World, which climbs 1.5, having been in and around the chart for the past three months. Its latest surge comes just as Mase – who has a new album of his own due, having just finished the Harlem World collaboration – announces his intention to quit the music industry "for God".

**POP TOP 20**

- 1 **NORMANLAND (DAVID'S SONG)** DJ Salkin & Friends Positiva
- 2 **I KNOW '99** New Atlantic 3 Beat
- 3 **HURT ME SO BAD** Lulu Skint
- 4 **ON MY WAY** Mike Koglin Multiply
- 5 **SALT WATER** Chicane (with Maira Brennan) Xtravaganza
- 6 **HERE I GO AGAIN** E-Type Stockholm
- 7 **YOU GOT A WAY** Imanai EMI
- 8 **PUT YOUR ARMS IN THE AIR** Supermarket - ID-R
- 9 **MIRACLE MAKER** Loop Da Loop feat. MC Duke ManifeSto
- 10 **ON OUR LIFETIME** Texas Mercury
- 11 **JUST CAN'T GET ENOUGH** Harry 'Dan Choi' Ramero AM-PM
- 12 **ON MY WAY** Imanai EMI
- 13 **LOVE OF A LIFETIME** Honeyz 1st Avenue/Miracle
- 14 **24 HOURS** A Day Barbara Pennington Amighly
- 15 **4 DAYZ LIKE THAT** Pierce Villalier
- 16 **SWIN** Charlotte US Nervous
- 17 **TURN AROUND** Phats & Small Multiply
- 18 **CAPTURE ME** Lynssey Moore Concept
- 19 **READY TO ROCK** Dirty Habit Europa
- 20 **HAPPINESS HAPPENING** Lost Witness Sound Of Ministry

**URBAN TOP 20**

- 1 **GEORGE PARTY** Eric Benet feat. Faith Evans Warner Bros
- 2 **ALL NIGHT LONG** Faith Evans (feat. Puff Daddy) Bad Boy
- 3 **HATE ME** Nas Columbia
- 4 **BREAK UPS 2 MAKE UP** Method Man feat. D'Angelo Def Jam
- 5 **WANT YOU COME HERE** Forti Yina & Tamara Epic
- 6 **4 DAYZ LIKE THAT** Pierce Villalier Wildstar
- 7 **ANOTHER WAY** Tavix Campbell Qwest
- 8 **IT'S OVER/PAGES OF LIFE** Rimes Universal
- 9 **GOLFRIENDS** S/Pined Backcover & Janet Jackson Interscope
- 10 **NO SCRIBS** TLC Arista
- 11 **2 SO HIGH** Jamelia Capitol
- 12 **GET ON IT** Ife Mase presents Harlem World So So Def
- 13 **REALLY LIKE IT** Mase presents Harlem World So So Def
- 14 **SO SWEET** Brooke Russell feat. Mr. Gentleman EMI
- 15 **IF YOU REALLY WANNA KNOW** Marc Dorsey Jive
- 16 **BEYE BABY** Toyo Epic
- 17 **GET INVOLVED** Raphael Saadiq Hollywood
- 18 **WHAT'S IT GONNA BE** Mocha Prodigy
- 19 **SPRING E** The Sampler Various Word Of Mouth
- 20 **MY NAME IS...** Eminem InterScope

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## CHART COMMENTARY

by ALAN JONES

In 1997, Texas were the darlings of the airwaves, topping the chart with the first three of their four singles from White On Blonde. They reached pole position with Say What You Want, Halo and Black Eyed Boy, spending five weeks at the summit with Say What You Want and two weeks apiece with the other two.

It's a tough act to follow, but they're starting out in fine style, and move to the top of the airplay chart this week with 'In Our Lifetime', the introductory single from the follow-up album, the Hush. In Our Lifetime commanded an audience of more than 75m last week, enough for it to dethrone Robby Williams' Strong, which was number one for the previous five weeks.

In Our Lifetime's main thrust was provided by 26 plays from Radio One and 24 from Radio Two, which between them supplied

more than 31m listeners. After debuting last week at number 44 despite the fact it was only released to radio 40 hours before the end of the chart survey period, Gert Halliwyl's debut solo single looked set for a major jump this week. It didn't really materialise, with the single moving only to number 28, with 277 plays. Former Spice Girls colleague Mel B and Mel C received much faster recognition for their first releases outside the group.

Halliwyl's main supporters are big ones, however, with Radio One spinning the song 25 times last week, one more than Capital FM. The only other station to play it more than 20 times was Southern FM, where it was aired 21 times.

Cartoons' debut hit Witch Doctor has been in the Top 10 of the sales chart for the past five weeks, and will top the 400,000

sales mark today (Monday) — but none of this is having much effect on radio stations which still refuse to play what is clearly a very popular record. It moves from 173 to 150 on the airplay chart this week, with an audience of less than 4m and 96 plays — the vast majority of its audience and about half of its plays are directly attributable to the chart countdown on Radio One and in the Pepsi Chart, where playing it is unavoidable. The only stations in the country playing the track more than three times last week were MFM (Wrexham) — 11 plays, Red Dragon (Cardiff) — seven plays and Signal (Cheshire) — six plays.

After entering the chart last week at number 52, new US band Sixpence None The Richer explode to 16 with their debut single Kiss Me. The fastest-breaking hit by a new artist since Britney Spears' Baby One

## AT A GLANCE WEEKLY MARKET SHARES

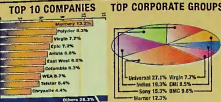


Figure shows share of listeners by full-time audience for the Top 10 of average peak weeks for the 10 radio stations of the UK

More Time, it is the number two single in the US this week, where it is poised to dethrone TLC's No Scrubs, and it looks set to become a major hit here, too. As its early popularity translates into sales. Among its biggest supporters at present are Capital (27 plays), Virgin (1215 (26) and Radio 1 (27).

Meanwhile, Fatboy Slim's Right Here, Right Now moves to the top of Radio One's most-played list with 33 spins last week. It's the fourth consecutive Fatboy Slim single to top the Radio One list — that's every single from his album 'You've Come A Long Way Baby'.

Right Here, Right Now also continues to improve on the overall airplay chart, jumping 18-13. Fatboy Slim's last single Praise You topped both the sales and airplay chart.

## MTV THE BOX

- | Rank | Artist                                      |
|------|---|
| 1    | 2 <b>MY NAME IS</b> Eminem                  |
| 2    | 3 <b>STRONG</b> Robbie Williams             |
| 3    | 4 <b>YOU GET WHAT YOU GIVE</b> New Radicals |
| 4    | 5 <b>TURN AROUND</b> Patsy Cline            |
| 5    | 6 <b>RIGHT HERE RIGHT NOW</b> Fatboy Slim   |
| 6    | 7 <b>IN OUR LIFETIME</b> Texas              |
| 7    | 8 <b>AS GONE</b> Michael & Mary J Blige     |
| 8    | 9 <b>PERFECT MOMENT</b> Marlene McCutcheon  |
| 9    | 10 <b>NO SCRUBS</b> TLC                     |
| 10   | 11 <b>SWEAT IT AGAIN</b> Westlife           |

## THE BOX

- | Label              | Rank | Title                                      |
|--------------------|------|--|
| Interscope/Polydor | 1    | 9 <b>NO SCRUBS</b> TLC                     |
| Chrysalis          | 2    | 1 <b>BABY ONE MORE TIME</b> Britney Spears |
| MCA                | 3    | 3 <b>THANK ABBA FOR THE MUSIC</b> Various  |
| Multiply           | 4    | 2 <b>WITCH DOCTOR</b> Cartoons             |
| Skint              | 5    | 7 <b>EVERYBODY GET UP</b> Five             |
| Mercury            | 6    | 4 <b>PERFECT MOMENT</b> Marlene McCutcheon |
| Epic               | 7    | 10 <b>CHANGES 2</b> Pac                    |
| Innocent           | 8    | 9 <b>FLY AWAY</b> DJ Dido                  |
| LaFace/Arista      | 10   | 11 <b>MY NAME IS</b> Eminem                |
| RCA                | 10   | 10 <b>SWEAT IT AGAIN</b> Westlife          |

Most played videos on MTV UK/Media Research Ltd w/e 23/4/99 Source: MTV UK

## BOX BREAKERS

- | Label               | Rank | Title   |
|---------------------|------|---|
| LaFace/Arista       | 1    | 4 <b>THAT DON'T IMPRESS ME MUCH</b> Shana Swan  |
| Jive                | 2    | 1 <b>BYE BYE BABY</b> Toy                       |
| Epic                | 3    | 7 <b>WHY DON'T YOU GET A JOB?</b> The Offspring |
| Flex/A&M            | 4    | 5 <b>TEAR UP MY HEART</b> N-Sync                |
| RCA                 | 5    | 6 <b>CANT HAVE YOU</b> featuring KO             |
| Innocent            | 6    | 7 <b>WHAT'S IT GONNA BE</b> Busta Rhymes/Janet  |
| Jive                | 7    | 8 <b>RIGHT HERE RIGHT NOW</b> Fatboy Slim       |
| Communications/PIAS | 8    | 9 <b>GIVE YOU ALL THE LOVE</b> Mistika          |
| Polydor             | 9    | 10 <b>SIMULTANEOUS</b> Various                  |
| RCA                 | 10   | 10 <b>YOU NEEDED ME</b> Boyzone                 |

## BOX BREAKERS

- | Label    | Rank | Title   |
|----------|------|---|
| Mercury  | 1    | 4 <b>THAT DON'T IMPRESS ME MUCH</b> Shana Swan  |
| Epic     | 2    | 1 <b>BYE BYE BABY</b> Toy                       |
| Columbia | 3    | 7 <b>WHY DON'T YOU GET A JOB?</b> The Offspring |
| Arista   | 4    | 5 <b>TEAR UP MY HEART</b> N-Sync                |
| Logic    | 5    | 6 <b>CANT HAVE YOU</b> featuring KO             |
| Elektra  | 6    | 7 <b>WHAT'S IT GONNA BE</b> Busta Rhymes/Janet  |
| Skint    | 7    | 8 <b>RIGHT HERE RIGHT NOW</b> Fatboy Slim       |
| Columbia | 8    | 9 <b>GIVE YOU ALL THE LOVE</b> Mistika          |
| Polydor  | 9    | 10 <b>SIMULTANEOUS</b> Various                  |
| Polydor  | 10   | 10 <b>YOU NEEDED ME</b> Boyzone                 |

Highest climbing videos on the Box in advance of single release w/e 18/4/99 Source: The Box

## TOP OF THE POPS

- Performance: SWEAR IT AGAIN Westlife; Right Here Right Now Fatboy Slim; As A Lifetime Texas; Perfect Moment Marlene McCutcheon; What's It Gonna Be Busta Rhymes feat. Janet; Bye Bye Baby Toy; Bring My Family Back Home; Flower Around You Bring It All Back S Club 7
- Draw line up for 30/4/99

## RADIO ONE PLAYLISTS

- A-LIST** Cloud #9 Bryan Adams; Red Alert Basement Jaxx; Beat Mama Cast; All Night Long Faith Evans feat. Puff Daddy; Right Here Right Now Fatboy Slim; Texas Glamour Kid feat. Shola Amos; If Everybody Leaked The Same Gonna Shake; Big Love Pete Heller; Shower Your Love Aisha Zaker; Get What You Give New Radicals; Why Don't You Get A Job? The Offspring; Turn Around Patsy Cline; Smokey What You Give Rowland Dierks; Haden; What's It Gonna Be Busta Rhymes feat. Janet; Kiss Me Sixpence None The Richer; Pick A Part That's New Somebody; Electricity Sade; In Our Lifetime Texas; No Scrubs TLC; Strong Robbie Williams
- B-LIST** This Is My Time 3 Colour Red; I Want It That Way Backstreet Boys; Rockability Bob Campbell; DJaz; Jay Jay Day; Look At Me Gert Halliwyl; My Love Is Your Love Whitney Houston; Cleaned Heat Jamiroquai; Happiness Happening Lost Witness; Perfect Moment Marlene McCutcheon; Give You All The Love Mistika; Get On It Pimp C; Sweet Little Chocolate Shanks & Bigfoot; Secretly Sorry Anais

## BBC RADIO 1

- Every Morning Sugar Ray; Northern Lies Super Furry Animals; Pumping On Your Stereo Super Furry Animals; Sweetest Ray Again Westlife; 'Ooh La La The White Stripes
- C-LIST** Private Number 011; (Not The) Greatest Rapper 1300 Clinton; It's All Been Done Greenleaf Ledz; Remote Control Beastie Boys; You Needed Me Boyzone; 'Hey Hey Hey Get Chemical Brothers; Korean Boyz Fun Lovin' Criminals; You Are Back In Town Nappy Holdings; Opus 40 Mercury; Hefe Me Now Tim; Blossoms Falling Comets; Sweetest Rebel; Paul River Johnny Stanger; 'Dance Dance Squad 7; Ill Wishin' Terriemilani; Driftwood Travis; Jumbo Underworld

## MTV UK PLAYLISTS

- A-LIST** Strong Robbie Williams; As A Lifetime Texas; Bye Bye Baby Toy; Bring My Family Back Home; Flower Around You Bring It All Back S Club 7; Right Here Right Now Fatboy Slim
- B-LIST** Pick A Part That's New Somebody; Beat Mama Cast; Made It Back '99 Beverly Knight; No Scrubs TLC; Cloud #9 Bryan Adams; Every Morning Sugar Ray; Dead From The Waist Down Cartoons; Runaway/Sa Young/Dreams The Corrs; It's Not Right But It's Okay Whitney Houston; Love Of A Lifetime Fatboy Slim; Right Here Right Now Fatboy Slim; Electricity Sade; Cleaned Heat Jamiroquai; Happiness Happening Lost Witness; Perfect Moment Marlene McCutcheon; Give You All The Love Mistika; Get On It Pimp C; Sweet Little Chocolate Shanks & Bigfoot; Secretly Sorry Anais

## CD:UK

- Performance: It's All Been Done Baha Men; Ladies First Private Number 011; Once In A Lifetime Texas; Bye Bye Baby Toy; Sweet It Again Westlife
- CD:UK** Private Number 011; Once In A Lifetime Texas; Bye Bye Baby Toy; Sweet It Again Westlife
- Video: Why Don't You Get A Job The Offspring; Red Alert Basement Jaxx; Right Here Right Now Fatboy Slim
- Draw line-up 24/4/99

## RADIO TWO PLAYLISTS

- A-LIST** That Don't Impress Me Much Shana Swan; The Train is Coming UB40; Perfect Moment Marlene McCutcheon; In Nothing Sacred Mel C; This Is My Time 3 Colour Red; I Want It That Way Backstreet Boys; Sweet Little Chocolate Shanks & Bigfoot; Secretly Sorry Anais; Honey In Our Lifetime Texas; 'Back On Top Van Morrison
- B-LIST** Hades The Prodigy; 'You Needed Me That Way Backstreet Boys; 'Hurt Me So Bad Lucy; Every Time It Rains A E Of Base; 'Sun On Boulevard Lyns; MIA Define Greatest Hits (album) DJ King; Let Me Be Your Love; 'Blue Beyond The Grey Tony! Tony! Tony! 'You're Right The Rankins; 'Val Victoria

## BBC RADIO 2

- C-LIST** Boys of Lond Art Jem Diamond & Steve Hackett; Greatest Hits (album) Beth Nielsen Chapman; Aida (album) Various; Eva Bye Heart (album) Eva Cassidy; Barbara Alivanti; Azziz; Blame It On The Weatherman B'Witched; Strong Robbie Williams; My Love Like Ray; Baby One More Time Britney Spears; Private Number 011; Love My Faith McAlmont; This Is (album) Emiroly Harris; Linda Ronstadt/Dolly Parton; Dancin' Steve Rado & The Disco Biscuits; Honey To The Bitter End; When I Could Fly Backstage

## THE PEPSI CHART

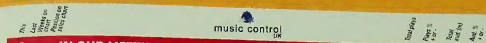
- Performance: El Pasoero Red Dertini; Bye Bye Baby Toy; Right Here Right Now Fatboy Slim
- Video: What's It Gonna Be Busta Rhymes featuring Janet; Right Here Right Now Fatboy Slim
- Draw line-up 20/4/99

## BBC RADIO 2

- C-LIST** Remote Control Beastie Boys; Jumbo Underworld; Shower Your Love Luks Shaker; Why Don't You Get A Job The Offspring; Red Alert Basement Jaxx; Driftwood Travis; Now No Doubt; Secretly Sorry Anais; Feeding For You Cartoons; Korean Boyz Fun Lovin' Criminals; Get A Move On Mr. Scuff; What's It Gonna Be Busta Rhymes feat. Janet; No Is Like No; Up Here For Hours Modat; Run On Honey; My Own Way Eurythmics



1 MAY 1999



1		IN OUR LIFETIME		Texas		Mercury		1868		+11		75.54		+10	
Pos	Weeks	Title	Artist	Pos	Weeks	Title	Artist	Pos	Weeks	Title	Artist	Pos	Weeks	Title	Artist
2	4	TURN AROUND	Phats & Small	1	1	Multiply	1879	-8	64.75	+6					
3	10	STRONG	Robbie Williams	2	2	Chrysalis	1802	-10	64.54	-24					
4	11	YOU GET WHAT YOU GIVE	New Radicals	3	3	MCA	1758	-2	62.92	-1					
5	6	PERFECT MOMENT	Marlene McCutcheon	4	4	Innocent	1728	-20	58.05	+3					
6	5	LOVE OF A LIFETIME	Honeyz	5	5	1st Avenue/Mercury	1348	+26	56.76	+26					
7	9	NO SCRUBS	TL City	6	6	LaFace	1444	-15	49.36	-7					
8	14	BABY ONE MORE TIME	Briny Spears	7	7	Jive	1699	-24	47.92	-22					
9	12	AS	George Michael & Mary J. Blige	8	8	Epit	1717	-5	46.80	-6					
10	6	CLOUD #9	Bryan Adams	9	9	A&M/Mercury	1186	+45	44.81	+21					
11	27	DEAD FROM THE WAIST DOWN	Catania	10	10	Blanco Y Negro	1301	+7	39.49	-2					
12	8	RUNAWAY	The Corrs	11	11	143/Lava/Atlantic	1512	-8	37.10	-24					
13	5	RIGHT HERE, RIGHT NOW	Fatboy Slim	12	12	Skint	815	+22	36.61	+32					
14	4	RED ALERT	Basement Jaxx	13	13	XL Recordings	819	+24	35.87	+11					
15	14	IT'S NOT RIGHT BUT IT'S OKAY	Whitney Houston	14	14	Arista	1234	-5	34.58	-6					
16	2	KISS ME	Sugarcane None The Richer	15	15	Squint Entertainment	373	+66	31.28	+61					
17	10	LULLABY	Shawn Mullins	16	16	Columbia	969	-13	29.76	+7					
18	3	SWEAR IT AGAIN	Westlife	17	17	RCA	610	+41	27.67	+20					
19	3	ELECTRICITY	Suede	18	18	Nude	390	+21	27.56	+10					
20	2	CANNED HEAT	Cast	19	19	Polydor	899	+133	27.10	+57					
21	2	BABY ONE MORE TIME	Jamiroquai	20	20	Sony S2	714	-62	25.58	+40					
22	3	TABOO	Glamma Kid feat. Shola Ama	21	21	WEA	387	-19	25.56	-6					
23	11	YOU STOLE THE SUN...	Manic Street Preachers	22	22	Epit	795	-23	25.42	-75					
24	10	FLY AWAY	Lenny Kravitz	23	23	Virgin	761	-26	24.42	-4					
25	15	GIRLFRIEND/BOYFRIEND	Blackstreet With Janet	24	24	Interscope/Polydor	316	+9	24.40	-5					
26	18	TENDER	Buglar	25	25	Food/Parlophone	875	-18	24.29	-15					
27	4	EVENY MORNING	Sugar Ray	26	26	Lava/Atlantic	748	-36	23.59	-11					
28	2	LOOK AT ME	Geri Halliwell	27	27	EMI/Chrysalis	767	+37	23.12	+50					
29	1	THAT DON'T IMPRESS ME MUCH	Shania Twain	28	28	Mercury	551	+156	22.18	+192					
30	7	MY NAME IS	Eminem	29	29	Interscope/Polydor	631	-10	21.41	-55					

RADIO ONE

Pos	Weeks	Title	Artist	Pos	Weeks	Title	Artist
1	1	RIGHT HERE, RIGHT NOW	Factory Girls (Skint)	15	15	20	20
2	2	TURN AROUND	Phats & Small (Mercury)	21	21	21	21
3	3	TABOO	Glamma Kid feat. Shola Ama (WEA)	22	22	22	22
4	4	YOU GET WHAT YOU GIVE	New Radicals (MCA/2101)	23	23	23	23
5	5	ELECTRICITY	Suede (Mercury)	24	24	24	24
6	6	NO SCRUBS	TL City (LaFace)	25	25	25	25
7	7	RED ALERT	Basement Jaxx (XL Recordings)	26	26	26	26
8	8	STRONG	Robbie Williams (Chrysalis)	27	27	27	27
9	9	IN OUR LIFETIME	Honeyz (Mercury)	28	28	28	28
10	10	GIRLFRIEND/BOYFRIEND	Blackstreet With Janet (Interscope/Polydor)	29	29	29	29
11	11	BEAT MAMA	Cast (Polydor)	30	30	30	30
12	12	LOOK AT ME	Geri Halliwell (EMI/Chrysalis)	31	31	31	31
13	13	LOVE OF A LIFETIME	Honeyz (1st Avenue/Mercury)	32	32	32	32
14	14	WHAT'S IT GONNA BE	Busta Rhymes feat. Janet (Elektra)	33	33	33	33
15	15	PICK A PART THAT'S NEW	Stereophonics (V2)	34	34	34	34
16	16	IF EVERYBODY LOOKED THE SAME	Girls Aloud (Atlantic)	35	35	35	35
17	17	PERFECT MOMENT	Marlene McCutcheon (Innocent)	36	36	36	36
18	18	YOU GET WHAT YOU GIVE	New Radicals (MCA/2101)	37	37	37	37
19	19	SHOWER YOUR LOVE	Sugar Ray (Lava/Atlantic)	38	38	38	38
20	20	KISS ME	Sugarcane None The Richer (Squint Ent)	39	39	39	39
21	21	ALL NIGHT LONG	Fatboy Slim feat. Puff Daddy (Virgin)	40	40	40	40
22	22	BIG LOVE	Pure Heart (Mercury)	41	41	41	41
23	23	MY NAME IS	Eminem (Interscope/Polydor)	42	42	42	42
24	24	BABY ONE MORE TIME	Briny Spears (Jive)	43	43	43	43
25	25	WHAT YOU NEED	Powerhouse feat. Duane Harden (Defected)	44	44	44	44
26	26	EYE FOR EYE	Baby T (Epit)	45	45	45	45
27	27	NORTHERN LITES	Super Furry Animals (Mercury)	46	46	46	46
28	28	IT'S NOT RIGHT...	Whitney Houston (Arista)	47	47	47	47
29	29	CLOUD #9	Bryan Adams (A&M/Mercury)	48	48	48	48
30	30	DEAD FROM THE WAIST DOWN	Catania (Blanco Y Negro)	49	49	49	49
31	31	CANNED HEAT	Jamiroquai (Sony S2)	50	50	50	50
32	32	LA MUSICA	Red Hot Chili Peppers (Interscope)	51	51	51	51

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Pos	Weeks	Title	Artist	Pos	Weeks	Title	Artist
1	1	STRONG	Robbie Williams (Chrysalis)	1	1	20	20
2	2	YOU GET WHAT YOU GIVE	New Radicals (MCA/2101)	2	2	21	21
3	3	PERFECT MOMENT	Marlene McCutcheon (Innocent)	3	3	22	22
4	4	TURN AROUND	Phats & Small (Mercury)	4	4	23	23
5	5	IN OUR LIFETIME	Honeyz (Mercury)	5	5	24	24
6	6	BABY ONE MORE TIME	Briny Spears (Jive)	6	6	25	25
7	7	RUNAWAY	The Corrs (143/Lava/Atlantic)	7	7	26	26
8	8	AS	George Michael & Mary J. Blige (Epit)	8	8	27	27
9	9	LOVE OF A LIFETIME	Honeyz (1st Avenue/Mercury)	9	9	28	28
10	10	NO SCRUBS	TL City (LaFace)	10	10	29	29
11	11	DEAD FROM THE WAIST DOWN	Catania (Blanco Y Negro)	11	11	30	30
12	12	WEATHERMAN	B'Witched (Glow Worm/Epit)	12	12	31	31
13	13	IT'S NOT RIGHT...	Whitney Houston (Arista)	13	13	32	32
14	14	LULLABY	Shawn Mullins (Columbia)	14	14	33	33
15	15	TENDER	Buglar (Food/Parlophone)	15	15	34	34
16	16	YOU STOLE THE SUN...	Manic Street Preachers (Epit)	16	16	35	35
17	17	FLY AWAY	Lenny Kravitz (Virgin)	17	17	36	36
18	18	EVENY MORNING	Sugar Ray (Lava/Atlantic)	18	18	37	37
19	19	WHAT YOU NEED	Powerhouse feat. Duane Harden (Defected)	19	19	38	38
20	20	THANK ABBA FOR THE MUSIC	Various Artists (Virgin)	20	20	39	39
21	21	MARIA	Blondie (Beyond/RCA)	21	21	40	40
22	22	RED ALERT	Basement Jaxx (XL Recordings)	22	22	41	41
23	23	CANNED HEAT	Jamiroquai (Sony S2)	23	23	42	42
24	24	STRONG ENOUGH	Car (WEA)	24	24	43	43
25	25	RIGHT HERE, RIGHT NOW	Factory Girls (Skint)	25	25	44	44
26	26	SWEAR IT AGAIN	Westlife (Mercury)	26	26	45	45
27	27	ERASE/RUNWY	The Corrs (143/Lava/Atlantic)	27	27	46	46
28	28	YOU GOTTA BE	On-Parade (Mercury)	28	28	47	47
29	29	THAT DON'T IMPRESS...	Shania Twain (Mercury)	29	29	48	48
30	30	NO SCRUBS	TL City (LaFace)	30	30	49	49

© Music Control UK. Chart based on sales figures from 00:01 on 1st May 1999 and 00:01 on 2nd May 1999. Sales figures by publisher/label based on the following four sites: ...

### TOP 10 GROWERS

Pos	Weeks	Title	Artist	Pos	Weeks	Title	Artist
1	1	CLOUD #9	Bryan Adams (A&M/Mercury)	1188	363		
2	2	THAT DON'T IMPRESS ME MUCH	Shania Twain (Mercury)	551	336		
3	3	BEAT MAMA	Cast (Polydor)	589	336		
4	4	PERFECT MOMENT	Marlene McCutcheon (Innocent)	1738	295		
5	5	LOVE OF A LIFETIME	Honeyz (1st Avenue/Mercury)	1349	279		
6	6	CANNED HEAT	Jamiroquai (Sony S2)	714	273		
7	7	THE ANIMAL SONG	Savage Garden (Columbia)	248	248		
8	8	PRIVATE NUMBER 811	Virgins (Virgin)	415	238		
9	9	EVENY MORNING	Sugar Ray (Lava/Atlantic)	749	198		
10	10	NO SCRUBS	TL City (LaFace)	1444	184		

### TOP 10 MOST ADDED

Pos	Weeks	Title	Artist	Pos	Weeks	Title	Artist
1	1	THE ANIMAL SONG	Savage Garden (Columbia)	17	17	17	17
2	2	RED ALERT	Basement Jaxx (XL Recordings)	59	47	9	2
3	3	CANNED HEAT	Jamiroquai (Sony S2)	60	45	4	2
4	4	WHAT'S IT GONNA BE	The Richer (Squint Ent)	46	22	7	2
5	5	BEAT MAMA	Cast (Polydor)	50	44	6	2
6	6	SWEET LIKE CHOCOLATE	Shanaya & Bigfoot (Zomba)	13	6	6	2
7	7	EVENY MORNING	Sugar Ray (Lava/Atlantic)	56	42	5	2
8	8	PRIVATE NUMBER 811	Virgins (Virgin)	45	32	5	2
9	9	I WANT IT THAT WAY	Backstreet Boys (Jive)	32	21	2	2
10	10	PUMPING ON YOUR BEATING	Stereophonics (Parlophone)	13	5	5	2

### TOP 10 PRE-RELEASE

Pos	Weeks	Title	Artist	Pos	Weeks	Title	Artist
1	1	CLOUD #9	Bryan Adams (A&M/Mercury)	14	68		
2	2	KISS ME	Sugarcane None The Richer (Squint Ent)	29	29		
3	3	BEAT MAMA	Cast (Polydor)	27	27		
4	4	CANNED HEAT	Jamiroquai (Sony S2)	26	26		
5	5	EVENY MORNING	Sugar Ray (Lava/Atlantic)	23	23		
6	6	LOOK AT ME	Geri Halliwell (EMI/Chrysalis)	22	22		
7	7	THAT DON'T IMPRESS ME MUCH	Shania Twain (Mercury)	21	21		
8	8	PICK A PART THAT'S NEW	Stereophonics (V2)	20	20		
9	9	WHAT'S IT GONNA BE	Busta Rhymes feat. Janet (Elektra)	19	19		
10	10	WHAT YOU NEED	Powerhouse feat. Duane Harden (Defected)	18	18		

# MASTERING NEW TECHNIQUES

Mastering studios are responding to the development of the DVD format and the growing demand for surround sound mixes by investing in the new technology. Neville Farmer reports

The imminent advent of DVD will signal the biggest upheaval in the mastering process since Edison's cylinders were replaced by discs in the early part of this century. Since the IFPI has not yet reached agreement with optical disc manufacturers about which of the rival DVD Audio and Super Audio CD formats will be adopted as a record industry norm, sales will initially be driven by movie and multimedia titles. Nevertheless there is little doubt that they will lead a burgeoning demand for surround-sound music mixes, whether of new tracks or of classic back catalogue titles, which will have an inevitable impact on the range of services and specifications top mastering facilities will have to offer as standard if they are to survive.

Not only will rooms have to be acoustically redesigned to accept surround sound but they will need Dolby Digital 5.1 encoders — which cost a minimum of £3,000 — as well as a wide range of other

digital audio equipment capable of operating at high-definition standards way above that of CD, DAT or U-Matic 1630. They will also need sufficient analogue equipment to balance and process six channels instead of two since surround sound requires a basic system of five speakers and a subwoofer to function properly.

But those mastering studio managers faced with the high costs involved in upgrading equipment can be assured that, for the time being at least, those extra costs will be reflected in charges. Currently a typical London mastering room rate card dices between £150 and £160 per hour for the preparation of traditional stereo masters and it is assumed that surround sound work will at least match those figures.

Sony Music is currently converting one of its three much-heralded classical mastering studios at Whitfield Street to handle DVD, DVD Audio, Super Audio CD, surround sound computer games and movies.

**"It's a very exciting time for mastering. It's like a whole new world is opening up" — Bill Foster, AIX Media**



Abbey Road: state-of-the-art Penthouse studio

"We're building a 5.1 surround sound mastering suite including 16-channel Sadtie which will work at 24-bit 96kHz and higher," says Whitfield Street mastering engineer Bob Whitney. "We've invested about £40,000 into upgrading the room, which will include an ATC 5.1 monitor system."

Whitfield Street's close relationship with Sony helps put it at the head of the game when it comes to the new formats developed by its parent corporation's technological specialists. But while some equipment manufacturers are offering upgrades, the new generation of hardware items such as compressors, equalisers and digital analogue converters have yet to go into full production.

"Firm and Genesis are working on digital analogue converters that work to a high resolution but for now we feel they are a

little too close to being prototypes or risk investing in," says Chris Buchanan, director of operations at Abbey Road Studios.

This hasn't prevented other mastering facilities from gearing up for the new formats, even though orders have not yet come flooding in.

"We're using pretty much what a stereo room would use but with double the gear," says Metropolis Mastering studio manager Julie Bateman of the company's new 5.1 surround sound mastering room. "And we are already mastering 96kHz through Octavia software running on Sadtie. As far as surround sound goes, we've had quite a few enquiries but no firm bookings yet."

The complexities of DVD also mean that a new range of skills will be needed to prepare assets for the factory. These will

continue on page 24 >

## past masters

Any record label wishing to reprocess an old album for CD release needs only to return to the original stereo master tape. But any plans to reissue in 5.1 surround sound will require access to the multi-track tapes. It is this fact that has finally woken up the record industry to the need for secure and organised archiving since many of these key assets have physically failed to stand the test of time.

For much of the Eighties, for example, most master tapes were supplied on DAT or U-Matic. Now many of those tapes are quite literally falling apart.

"I think someone should point out that the end of DAT's shelf life is high," says independent archiving and mastering engineer John Astley. "People are going to have horrors when they find their masters don't work any more."

Even if their masters are in reasonable condition, many of the digital recordings of the Eighties were recorded on formats such as Sony F1, 3M and Ampex which are now obsolete. Without the collections of old machines held by studios like Abbey Road, it wouldn't be possible to retrieve many of these masters.

"Our corridors are littered with digital equipment from the past 21 years, most of which has been completely superseded," says Abbey Road director of operations Chris Buchanan. "None of it is up to the digital standards of DVD Audio."

Analogue masters, on the other hand, remain a safer bet. According to Buchanan, 30 inches per second, non-Dolby, half-inch analogue tape is the best. "Some U-Matics from the mid-Eighties are completely unplayable," he says. "On the other hand we have analogue tapes recorded in the late Forties which still play perfectly."

Remixing and remastering for 5.1 surround release will present an even bigger headache for those wanting to release back catalogue. In many cases, record companies simply don't know where the



multi-track tapes are. In addition, a growing number of modern tracks are derived from multi-track recordings, hard-drive or floppy-disk delivered digital samples as well as MIDI sequences run by computers.

Until recently most record companies have turned a blind eye to their lack of control over their masters. Simon Heyworth, engineering director at Sanctuary Facilities, says labels are only just waking up to the impact the lack of firm policy in this area may have on future plans and profitability.

"We have had a number of requests to look after record company tapes and so we are putting this business on a commercial footing," he says. "For example, BMG is one company which takes archiving very seriously."

Other companies have chosen different methods of storage. Universal has been archiving to Exabyte digital data tape and Sony has been using Sony Digital Tape Format cassettes. Meanwhile, labels such as Decca, and acts such as Queen, The Who (pictured) and Abba have all employed Genex magneto-optical discs.

"I approached The Who personally and pointed out that their goldmine was falling apart," says John Astley, who is handling re-archiving the Seventies supergroup's catalogue. "I suggested the Genex format because there's no contact wear and the manufacturers say it will last 100 years."

Clients include:  
 Beautiful South  
 David Nive Brown  
 Ajlidi  
 Calabrese  
 Lightshow Remix  
 Madonna  
 Miki Sorensen  
 DJ Harvey  
 Paul Keller  
 Phoenix  
 R3H  
 Robbie Williams  
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# Ash Howes

Photo: Chris Hook - Studio: Rainey Studios, London



on **BASF**  
tape

**"I use BASF SM 900 maxima** because of the sound – it is so punchy, the output is so high and the noise levels so low. A modern analogue tape like SM 900 gives me all the things I want: warmth, compression, etc., without losing that sound."

Ash Howes's credits include recordings with Texas, All Saints, Bryan Ferry, Alisha's Attic, Astrid, Another Level, Montrose Avenue, Hillman Minx, Rare, Roddy Frame and The Other Two, Seafruit and Jimmy Somerville.



SM 900 maxima is a high-output analogue tape designed specifically for multi-track recording and mastering, with extra wide dynamic range, low noise and low print through.

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## PRO-AUDIO & STUDIOS

p22 > include video editing, graphics design and authoring as well as the encoding which will fit everything together. Many firms which previously offered audio-only services are already looking to expand their menu of services.

Abbey Road's experience with Enhanced CD and Townhouse's early entry into the CD video market puts the EMI Studio Group into a leading position for the blending of music and video for DVD. Similarly, Strongroom Studios now has a Dolby AC3 encoding room specifically to handle part of the mastering process.

"That room can take a DABS or Genex multi-channel master and encode it into AC3 bitstream," says Strongroom managing director Rob Buckley. "Then our client can take it to an outside authoring house like One UK where they can link it to the visual

content. One of the great things about DVD will be the way it will put us in day-to-day contact with a whole new set of people and technologies."

Bill Foster, one of the legendary cutting room bosses of the Seventies and Eighties (and until recently editor of *MW* sister magazine *One To One*) now heads AIX Media, an authoring operation which will add all the graphics and other parts of the process to the basic audio and video assets. AIX is linked to Sensible Studios which already has in-house digital animation facilities.

"There are so many standards still to sort out. But it's a very exciting time for mastering. It's like a whole new world is opening up," he says.

One from which UK mastering rooms can only hope to profit. ■

## news in brief

by Caroline Moss

**F**leetwood Mobile's engineers Tim Summerhayes and Ian Dykhow were kept busy in Paris last month, recording Garbage, The Corrs and Kula Shaker.

The recordings took place at Le Zenith (pictured), where Garbage laid down five songs in a half-hour show for MTV Europe. The tracks were recorded on 48-track analogue, and as all folkback was via in-ear monitoring there was very little audio spill on stage, resulting in optimum live recording conditions.

Speaking after the gig, MTV production manager Andy Derbyshire said, "We use the Fleetwood Mobile because Tim and Ian are people we can trust. Being a live recording, it's crucial to get it right first time."

The mobile was booked for The Corrs' Paris concert after the band's co-producer Tim Martin saw the Fleetwood team recording The Corrs' Wembley show for a BBC Radio Two In Concert broadcast. "I usually do the sound engineering, but Tim Summerhayes was handling it so well I just left him to it," says Martin. The 48-track digital recordings are earmarked for a live album.

Also in Paris were Kula Shaker recording live B-Sides for Sony France. Manning the mobile on this outing was engineer Fulton Dingley.



**R**ick Wakeman's recent EMI Classics release, *Return To The Centre Of The Earth*, was recorded and mixed at CTS Studios. The album features the London Symphony Orchestra and the English Chamber Choir, both recorded in CTS Studio One on to 96-track digital using two Sony 3345 recorders. The project included narration by Patrick Stewart and was mixed in Dolby surround sound in CTS Studio 2, using the room's AMS-Neve Capricorn digital console.

Although an entirely new body of work, the new album is intended to reflect Wakeman's *Journey To The Centre Of The Earth*, released 25 years ago, and makes full use of advances in studio technology since 1974. "I am very fond of CTS and have worked there on and off ever since the late Sixties," says Wakeman. "James Collins and Erik Jordan helped me engineer the album and I found they both had a refreshing 'let's fix it now' attitude which you don't find too much these days."

The album features cover artwork by Roger Dean, and was mastered at Chop 'EM Up by Simon Heyworth, with Collins and Wakeman. Guest artists on the recordings include Ozzy Osbourne at A&M Studios, and Trevor Rabin at the Jaccaranda Room, both in Los Angeles.



**S**trongroom Studios and rental company Dreamline have joined forces to provide clients with racks of sought-after outboard equipment. The first 'Gold Rack' to be created includes a Tubetech PE10 EQ, a TC Electronics 2240 parametric equaliser/pre-amp, a dbx160 compressor limiter and an Ursa Major Space Station.

Strongroom owner Richard Boote explains, "The move is in line with our policy of providing a blend of classic analogue equipment to augment the sound produced by the increased use of digital equipment."

**A**lthough it is jointly owned by Elvis Costello and Chris Difford, Helioscentric is not what might be termed an average musician's studio. Not only is the converted East Sussex barn available for commercial hire, but it is also equipped with a range of vintage recording equipment including the refurbished Helios console which was formerly installed at Island's Basing Street Studios. During the Seventies, this console and a similar model at Olympic were responsible for the distinctive sounds of acts including the Rolling Stones and Led Zeppelin.

Most projects at Helioscentric tend to be very band-basis, with lots of 'real' instruments and live recordings on to 16- and 24-track Ampex M1200 tape machines. Regular customers include Paul Weller, the Pet Shop Boys and Bryan Ferry. "The place is really geared to provide live recording, and the whole vibe is based around a vintage feel," says house engineer Patrick Moore.

Not surprisingly, the Helios desk (pictured) remains the studio's main attraction. The EQ modules and mic amps have been rebuilt with assistance from Dick Sweetnam, the originator of the Helios sound. "The desk we have here now is the only one like it in the world at present," says studio manager Colin Fairley. "We have retained the sound of this classic desk, coupled with the reliability you expect from Nineties technology."



**S**oho Recording Studios has moved from its former Soho Square premises to a larger site off Tottenham Court Road.

The new facility, located in the basement of the Heals building, incorporates two main studios with a 64-channel SSL 4000 G+ in Studio One and an 80-channel Yamaha O2R in Studio Two. The studio has also upgraded its outboard and ProTools equipment.

Pictured in Studio One are senior resident engineer Alan Mawdsley (left) and studio manager Dominic Ennus-Sanders (right).

Contact tel: 0171-419 2444, fax: 0171-419 2333.



# STUDIO update

Neville Farmer reports on the latest studio activities



Lansdowne: Thirties-style sound for Ferry

## Bryan Ferry

The prospect of doing something really different persuaded Rhett Davies to come out of retirement to produce Bryan Ferry again. Coproducer of such classic Roxy Music albums as Avalon and Flesh And Blood, Davies admits to becoming disillusioned with the production process in the Nineties. But Ferry's plan for an album of Thirties songs reminded him of his enthusiasm.

"Bryan wanted to try for an authentic sound using period arrangements and instruments," says Davies. "We wanted to capture as much as we could in the first recording process and decided to try not just to use as many real musicians at once as possible but to record as many live vocals as possible too."

In this quest for authenticity, Davies recorded most of the album to Ampex 499 analogue 24-track tape, using valve microphones from Lansdowne Studios' extensive collection and even a Thirties Ondes Martenot synthesiser. The choice of Lansdowne and its house engineer, Mark Tucker, was led by the studio's long experience with traditional live recordings. But the traditional nature of the sessions didn't preclude the use of digital.

"We did use some digital editing in ProTools on one song where we had to take out a section and we couldn't make the overlap work simply by cutting tape. Bryan has got Radar fitted in his own home studio and so some overdubs were done on a Radar slave to save generation loss," says Davies.

**Artist:** Bryan Ferry **Project:** Album  
**Label:** Virgin **Producer:** Rhett Davies  
**Arranger:** Colin Good **Engineer:** Mark Tucker  
**Studios:** Lansdowne Recording Studios, Lansdowne House, Lansdowne Road, London W11 3LP. tel: 0171-727 0041; fax: 0171-792 8904.

## Abba

Michael B Tretow engineered all the original Abba hits and so was the obvious choice when PolyGram was seeking someone to oversee the remastering of the Swedish band's entire catalogue. The project began in 1997 and was prompted partly by Bjorn and Benny's dissatisfaction with previous CD rereleases and partly by a decision to celebrate the 25th anniversary of Abba's Eurovision Song Contest win with a boxed set of CD singles.

Working alongside restoration and mastering expert John Astley (who used the

project to christen his own new Close To The Edge Studio), Tretow sought to find as many original tapes as possible. Some salvage work was carried out in Sweden.

"The Visitors and parts of Super Trooper were mixed on to the obsolete 3M digital format," says Astley. "The only machine we could use was in Stockholm and I had to hold my finger against the tape while transferring because it was dropping out so much. The intro of Super Trooper wouldn't even play, so we had to cut in a section from another mix."

The project was finally taken to Tim Young at Metropolis Mastering, where Tretow found the mastering suite with its huge PCM monitors and its 96kHz Sadtie system quite a change from the early days of disc cutting. "Tim also knew all the songs off by heart since he had been one of the team at CBS Whitehall Street who cut all those records when they first came out," says Tretow.

**Artist:** Abba **Project:** Catalogue remastering and archiving **Label:** Polydor **Project supervisor:** Michael B Tretow **Engineers:** John Astley, Tim Young **Studios:** Metropolis Mastering, The Power House, 70 Chiswick High Road, London W4 1SY. tel: 0181-742 3111. fax: 0181-742 2626. John Astley's Close To The Edge Studio, 2 The Embankment, Twickenham, Middlesex TW1 3DU. tel/fax: 0181-8992 9235.

## Sinead O'Connor

Having already contributed to eight tracks, Adrian Sherwood and his team are likely to figure prominently on Sinead O'Connor's debut album for Atlantic.

Work began on songs at the singer's house in North London late last year before moving briefly to Dave Stewart's Church Studios and then Sherwood's own On-U Studios in Walthamstow.

Sharing production credits with Sherwood are O'Connor herself and Skip McDonald, whose CV includes the Sugarhill Gang and Tackhead. The team also spent some time at Rak where they used the big live room and met the owner, the legendary Sixties and Seventies producer Mickie Most.

"It was great to meet Mickie and talk to somebody whose approach to production is so different to the way people go about it nowadays, sitting round and waiting for the computer to do things," says Sherwood. "Anti-production is a good attitude to have in the right hands but they can bore the pants off you."

The right hands for Sherwood are those of engineer Alan Branch, who created most of the backing tracks on Logic Audio Platinum via a PC, combined with recordings live to analogue Ampex 499 multitrack. "Live drums and most other live instruments were recorded straight to tape," says Branch, who used Soundcraft Sapphire, API and SSL consoles on the project. "A few of the songs were written in the studio, so we often recorded Sinead's voice straight onto computer. I expect to list some of the drums and other instruments onto the computer too, in order to tidy them up."

But the final results will not be too tidy, if Sherwood gets his way. "I love raw edges and getting some energy in there," he says. "I'm no punk rocker but I still respect that attitude."

**Artist:** Sinead O'Connor  
**Project:** Album tracks  
**Label:** Atlantic  
**Producers:** Adrian Sherwood, Sinead O'Connor, Skip McDonald **Engineering and programming:** Alan Branch **Studios:** The Church Studios, 145H Crouch Hill, London N8 9QH. tel: 0181-340 9779. fax: 0181-348 3346. Rak Recording Studios, 42-48 Chabert Street, London NW8 7BU. tel: 0171-586 2012. fax: 0171-722 5823. On-U Studios (private).

## Muse

The link between John Leckie, Muse and Sawmills Studios is a particularly close one since Leckie's manager Saffa Jeffery and Sawmills owner Dennis Smith run Taste Music, the production company which has Muse on its roster of signed artists. Nevertheless, Sawmills, in Cornwall, has always been one of Leckie's favourite haunts and so became an obvious choice for the extra tracking and overdubbing required to complete the three-piece band's debut album for Madonna's Maverick label.

"I've been coming to Sawmills for years," says Leckie. "We made the first two. Cast albums here."

Leckie describes Muse as "the most modern-sounding guitar band I have ever worked with". Most of the backing tracks were recorded in the live room at Rak on the API



Sawmills Studios: hosting Muse for album recording

console. The band and producer then decamped to Sawmills Studios, which have recently been refurbished to include 48 tracks of Soundscape digital alongside its popular Trident desk.

"Soundscape is great for editing but I still prefer to record to analogue tape. Anyone who says these workstations sound the same as analogue is talking rubbish," says Leckie.

Initial tracks were mixed at Master Rock, though it is unlikely that the album will be finished there. "I love the sound of the monitors in the mix room," says Leckie, "but it's normally so booked up I can't get in there." Instead Leckie plans to mix in Eden's brand new SSL room.

**Artist:** Muse **Project:** Album **Label:** Maverick **Producer:** John Leckie **Engineer:** Paul Reve **Studios:** Sawmills Studios, Golant, Fowey, Cornwall, PL23 1LP. tel: 01726 833752. fax: 01726 832015. Rak Recording Studios, 42-48 Chabert Street, London NW8 7BU. tel: 0171-586 2012. fax: 0171-722 5823. Master Rock Studios, 248 Kilburn High Road, London NW6 2BS. tel: 0171-372 1101. fax: 0171-328 6368.



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# NEW RELEASE COUNTDOWN

Key album releases scheduled for the next six weeks

**10 May 1999**  
Bosement Jaxx Remedy (XL)  
Texas The Hush (Mercury)

**17 May 1999**  
Backstreet Boys Millennium  
(Mercury); If It Waz It That Way - May 3  
Cast Magic Hour (Polydor); single: Best Mama - April 26  
Phil Collins The Phil Collins Big Band (East West)  
The Pretenders You've Got A Friend (WEA); single: Human - May 3

**24 May 1999**  
Travis The Man Who (Independent); single: Driftwood - May 17  
The Happy Mondays The Greatest Hits (London); single: The Ares Back In Town - May 10

**31 May 1999**  
Boyzone - By Request (Polydor); single: You Needed Me - May 10  
Shed Seven Going For Gold: The Best Of (Polydor); single: Disco Down - May 24  
Vonda Shephard By 7:30 (Epic)  
Belle & Sebastian Tigerlily - Release (Jeopster)

**7 June 1999**  
Geert Hallack Schizophrenic (EMI); single: Look Well At Me - May 10  
Gay Dad Leisure Noise (London); single: Joy - May 17  
Jamiroquai Synchronised (Sony)  
single: Canned Heat - May 24  
Pavement Trout Twilight (Domino); single: Carrot Rose - May 10  
Red Hot Chili Peppers (Warner Brothers); single: Top - May 24  
Super Furry Animals Guerilla (Creation); single: Northern Lites - May 10

**14 June 1999**  
The Beta Band The Beta Band (Rough/Panache)  
Mase Double Up (Bad Boy/Arista)

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## RELEASES THIS WEEK: 147 • YEAR TO DATE: 2,462

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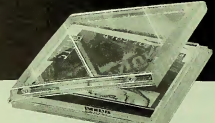
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## RETAIL FOCUS: CD WAREHOUSE

by Karen Faux

Presenting a combination of new and used stock in an upmarket store environment has so far proved a winning formula for CD Warehouse UK. It started off in 1995 with a branch in Wimbledon, South London, and swiftly expanded into Ealing, Watford and Leeds. Its counterpart in the US now has over 700 stores and the UK operation – which is a separate company – is determined to emulate its success and open further outlets this year.

"We knew that if we could succeed in a local shopping centre such as Wimbledon, which is competitive for music sales, we could succeed anywhere," says operations manager Les Offord. "A year after opening it became apparent that we needed to widen our scope. This was when I turned the second-hand store idea completely upside down and brought in an additional range of new CDs including 200 potential best-sellers."

Offord says that this move enabled Wimbledon to more than double its sales and all of the stores have just benefited from an



CD Warehouse: planning expansion

additional 3,000 new titles. "Our range of both new and used product is now huge and both sectors remain extremely low-priced," he says. "The beauty of our stores is that people can come here to buy depleted and rare CDs and also get chart product cheaper than anywhere else."

The average age range of customers is

## MIXING NEW AND USED STOCK

CD Warehouse buys and sells used CDs at £5.99-£8.99, and aims to offer chart albums at the lowest prices in all its local trading areas. Each CD Warehouse holds approximately 10,000 used CDs and 5,000-7,000 new ones. Around 80% of its stock is rock and pop product although it has large sections devoted to jazz, blues, compilations, soundtracks, soul, dance, rap, country and classical. This year both new and used film and music DVD titles will be added to its product line-up.

between 20 and 40, and includes a lot of music buffs looking for particular items of back catalogue. The chain's computer system is tailored to the nature of its business, with software adapted from the US operation. A bonus is that it automatically correlates customer requests with product brought in off the street. "When people come in to sell

their CDs the computer automatically gauges demand and allocates a price," says Offord. "However, staff can still exercise their own judgement on what they should accept and how much they should pay."

Offord says that if an album has never charted, the chances are the store won't want to buy it. While a lot of product brought in is inevitably rejected, CD Warehouse has worked hard to make its second-hand dealing as user-friendly as possible. "Our stores are smart and we believe we have created an atmosphere where everyone feels comfortable bringing in CDs to sell," he says.

Offord reports that the chain's recent biggest seller has been Catatonia's Equally Cursed And Blessed while The Corrs and Fatboy Slim have consistently been star performers this year. "We recently ran a promotion offering CDs at £8.99 or three for £24 and predictably we did a lot of business in classic albums from the likes of Pink Floyd and The Beatles," he says. "The next big one to do will be Suede's old album and we plan to do something really amazing display-wise."

## IN-STORE NEXT WEEK (from 3/5/99)



**Windows** – Kula Shaker, Universal campaign with CDs for £7.99 each or three for £21; **In-store** – Terraviva; **Press ads** – Discover The Classics 3, Rachmaninov Vespers, Freddy Fender, Small Faces, Elvis Presley, Tom Waits, William Walton, Bruce Springsteen, Terrorvision



**Singles** – Backstreet Boys, Bryan Adams, Kula Shaker, Stereophonics, Shania Twain, Barenaked Ladies, Pretenders, 911; **Albums** – Suede, Galaxy, South Street, Star Wars, Transformer, Bryan Adams, Bruce Springsteen, Fatboy Slim; **Video** – Antz



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



**Album of the month** – Basement Jaxx; **In-store display boards** – A-Tal Teenage Riot, Conemelt, Proslapse, Add 'N' To (X), Luna, Llama Farmers, Jimi Tenor, Pavement

**Singles** – Backstreet Boys, Kula Shaker, Terrorvision, Barenaked Ladies, Fierce, 911, Bryan Adams, Stereophonics; **Windows** – Suede, Jewel;

**In-store** – Ultrasound, Bonkers 6, Galaxy, Antz, Yahoo, Jimmy Nail; **Press ads** – Pete Heller, Stereophonics, Backstreet Boys, Kula Shaker, Terrorvision, Barenaked Ladies, Fierce, 911, Bryan Adams



**Singles** – 911; **Album** – Suede; **Listening posts** – Beastie Boys, Fun Lovin' Criminals, Suede, Texas, Mozart Arias



**Windows** – Suede, Bryan Adams, Antz; **In-store and listening posts** – Suede, Jewel, Jimmy Nail, Blue Note, Electronic, Gus Gus



**Singles** – 911, Backstreet Boys, Bryan Adams; **Albums** – Suede, Mottorboy; **Video** – Antz; **In-store** – Hollywood Hits videos at £4.99 each or three for £12, three Spectrum CDs for £12, horror videos at £5.99 each or two for £10



**Singles** – Cast, Fun Lovin' Criminals, Groove Armada, Offspring, Kelly Price; **Windows** – Electronic, Fierce, Offspring, South Club CDs at £6.99, Cast, Ben Folds Five; **In-store** – Kiss Club Live, Stargate; **Press ads** – TLC, Honeyz, TG, Qdiii, Straw, Steve Hackett, Funky House, National Anthem, Boney M, Carl Cox, Faith Evans, Westlife



**Selecta listening posts** – Suede, Neurosis, Hackett, Mojo recommended retailers –

Jiving Jamboree 2, Sewing Cats, Dave Hillyard, Howard Terwill, Small Faces, Steve Marriott's All Stars



**Singles** – Kula Shaker, Terrorvision, Stereophonics, 911; **Windows** – four CDs – The Cranberries, Blur, Moby, Texas; **In-store** – Stereophonics, Catatonia, Texas, Blur, four CDs for £20, Cuban Festival, sale; **Press ads** – four CDs for £20, John Barry, Posters – four CDs for £20



**Singles** – Groove Armada, Fierce, Kula Shaker, Llama Farmers, Pete Heller, Pretenders; **Albums** – Suede, Texas, Electronic, Straw; **Windows** – Suede, Backstreet Boys, Offspring; **In-store** – Suede, Fatboy Slim; **Press ads** – Silverchord, Stereophonics, Bryan Adams, Mercury Rev, Pavement



**Single** – 911; **Listening posts** – Suede, Beastie Boys, Fun Lovin' Criminals, Suede, Texas, Mozart Arias



**Backstreet Boys** – Bryan Adams; **Album** – Suede; **In-store** – Texas, Transformer, Best House Anthems Ever; **Press ads** – The Cranberries, Whitney Houston

## ON THE SHELF

TONY ROSE, owner, Planet Music, Newbury, Berkshire



The first week of Easter delivered good sales but since then things have been pretty slow. On the whole albums have been disappointing, although strong singles business has helped to pick up the slack. This week we have done very well with Westlife, Fatboy Slim, Texas and TG, and are gearing up for a good Saturday, when the kids will be in with their pocket money. We are situated in a shopping mall and our premises has a reasonable amount of window space. We've currently got an unmissable display for Cartoons and smaller ones for Reef, Stereophonics and Catatonia. The latter's album has done reasonably well but hasn't exactly caught the world on fire. Our big surprise success is Tom Waits' 'Mule Variations'. A lot of people who didn't buy his last three or four albums seem to be back on board with this one. We're hopeful that it will enjoy a long shelf life.

The performance of Kula Shaker and Underworld's albums have been particularly disappointing. There is a tendency to release a single and then follow it up quickly with an album. Sometimes it is possible to get away with this approach – as has proved the case with Stereophonics – but a lot of albums need more than one single to provide a warm-up for an album. There is another single coming out for Kula Shaker but I suspect the album might've missed the boat. Meanwhile, Reef's album is doing pretty well for us. In line with the fact that we are selling a lot more rock these days. However, we need something like The Corrs to net big sales across the board.

Looking ahead there is not a great deal to get excited about. Albums from Suede and Jamiroquai should be very big and we'll do well with the Backstreet Boys' new single."




## ON THE ROAD

STEVE MORTIMER, Pinnacle rep for East Anglia & East London

I've been covering this area for eight months now so I have got to know all my customers really well. We've got a lot of very strong product at the moment which means I am shifting a lot of stock out of the car and getting busier all the time. Things usually level out a bit after Easter, but this year that hasn't been the case. It has been good to see Kevin Yost's debut album One Starry Night, on Distance, make a big impression this week. Pre-sales and reviews were brilliant so we had very high expectations for it. My other success story this week is Tom Waits' 'Mule Variations' which has been flying out across the spectrum of stores. On the singles front, portents are also looking good for Phoebe One's forthcoming Get On It. Her profile is rising high as she is supporting Al Saints on tour, and was a winner at the last Mobo Awards. Another big one coming up is the Backstreet Boys' 1

Want It That Way. I had a listen to it at the last sales meeting and it sounds extremely commercial. An album will follow shortly afterwards, and it looks like being a great year for the band. I also recently had a look at the video to go with Björk's forthcoming single All Is Full of Love. It has to be seen to be believed. At the moment my most in-demand dance track is Sweet Like Chocolate by Shanks & Bigfoot. There is a massive buzz going around about it. In my area – in both specialist and mainstream stores – and it is going to be huge when it finally comes out. This week Pure Silk's garage compilation is doing big business. A deal has recently been struck with 3MV bringing them on board with our Selecta listening posts. Suede will be the first artist to benefit and their new album promises to sell brilliantly because it is what everyone has been waiting for."



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