



ANALYSIS: After a year of turmoil in 1998, the **LIVE SECTOR** is beginning to hot up for this year's season

Live music

6



A&R: With three Brits nominations, **CATATONIA** are back in the studio with high expectations

Talent

11

A&R: If it's not broken, don't fix it, is very much the attitude for **REEF** as back they come with the third LP

Talent

12

PRO-AUDIO SPECIAL - P26

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MUSIC WEEK

Final quarter drives record sales total

by Paul Williams

Music sales reached record-breaking levels in 1998 thanks to a huge surge in business during final quarter.

Newly-released BPI figures show the value of total shipments rose 5.5% year-on-year to £1.42bn, while album units rose 6.2% to 210m for the first time, prompting an 8.3% surge in sales. The strong showing, which compares to an overall 1.7% drop in value between 1996 and 1997, comes largely on the back of an exceptional fourth quarter when the value of sales to retailers soared 11.1% year-on-year due to a release schedule packed with superstar names such as George Michael, Robbie Williams and Phil Collins.

BPI research manager Chris Green says that despite the industry's problems, it still managed to put in a good performance. "Two hundred million albums is a very strong market," he says. "If you go back six or seven years to say, 1993 we had an album market of around 150m units."

However, some key industry



Michael: helping sales along

executives warn that the value figures may not provide the complete picture, due to the extent of the discounting conducted at the end of last year. Noting that his company had a very busy fourth quarter, HMV operations director Wilf Walsh says, "While values were up, the quality of sales was down because of discounting."

Although the overall increase is good for the business, there is also concern at the increased weighting of sales towards the fourth quarter. In total, 39.8% of all albums bought by retailers in 1998 were shipped in the last 13 weeks of the year. "The release schedule was

crazy last year. In '97 Oasis and the Prodigy proved that you can sell serious volumes in the summer," says one leading retailer.

John Astley, VP of sales at Sony Music, notes how a notably strong fourth quarter, says that the quiet release schedule during most of 1998 plus the World Cup's impact on summer sales forced the business to rely on the final quarter more than ever. He adds that much of the credit should go to retailers. "During the past five or six years a greater element of professionalism has come into retail," he says.

The value of singles shipments dropped by 12.4% to £122.8m, though if Elton John's charity re-release *Candle in the Wind* 1997 is excluded, the number of units shipped remained stable at around 80m.

Some other sectors of the entertainment industry recorded even healthier increases in 1998. CD sales increased 10.4% to 43.3% year-on-year, while the BVA test week reported that video retail sales rose 15% to nearly £1bn in 1998.



But more than matched the ambitious scope of their forthcoming album, 13, with an ebullient live set at the project's official launch in Sweden last Thursday. The Food/Parlophone UK act answered all the questions surrounding 13 – including producer William Orbit's suggestion that it is "a headphones album" – by stripping down its complex tracks into songs the crowd could react to, even though the material was new to most of those present. Parlophone managing director Keith Wozencroft says, "The crowd were totally transfixed." (See review p3)

Bono joins Ali to launch Jubilee 2000

Bono and Muhammad Ali are set to take centre stage at Tuesday night's Brit Awards to launch a music industry campaign against Third World debt repayment.

Jubilee 2000, which has won support from a wide range of artists including David Bowie and Robbie Williams, is calling for all Third World debt to be cancelled by the end of the millennium.

The U2 singer will tomorrow night (Tuesday) address the Brits

about the campaign, which was initially backed by Universal Island managing director Marc Maron and Universal Music International general counsel Richard Constantine. Maron said: "I don't think the industry needs to do this alone, but it can raise awareness about it."

Meanwhile, producers body RePro has written to the BPI in protest over the absence of the best producer award at this year's event.

PolyGram/Island pips EMI in final quarter

PolyGram/Island ended EMI Music's two-year reign as top publisher in 1998's fourth quarter – the same period which saw Richard Manners leave his job as the company's managing director.

Manners' departure coincided with the publisher registering its highest market share since the third quarter of 1997, with its 16.3% slice narrowly pushing EMI into second place by 0.3 percentage points.

However, PolyGram/Island, the last company to top the listings before EMI lost out to EMI across the entire year, scoring 13.9% compared with EMI's 22.6%.

PolyGram/Island's biggest success during the last period of 1998 was on albums, where it scored an unbeatable 18.4%. EMI, previously albums leader, still managed to hold on to its singles title with a 14.0% share.

● Publishing shares in full, p6

PPL calms dealer concern over fees for playing music in store

Record company collection society PPL is attempting to allay fears among retailers who received a letter telling them they are legally required to take out a PPL licence for playing music in their stores.

All stores are liable to pay a licence to PPL under the Copyright, Designs and Patents Act 1988. Last Friday some retailers received the PPL letter informing that its licence is separate from any PRS licences they may already have.

Phil Ellis, owner of Melody House in Blackpool, who received one of the 45,000 letters sent out, says, "This would be like paying for the same thing twice. Business is bad at the moment. We don't need this."

However, PPL says record retailers are entitled to a special



Wootton: finding a way forward

waver and do not have to pay the fee. It says the letter was sent to the whole of the retail sector and should have excluded record retailers.

"One of the difficulties of doing a mail-out as this is having to rely on a list management company. There are many different classifications for record retailers so if a shop doesn't have the

word 'record' in its title, then it won't be excluded," says a PPL spokeswoman.

It's not a look-up as the list did not come from one of our systems. If people are unsure about what to do, they can call our general licensing department or they can just do nothing."

However, some record retailers fear they may be forced to pay the PPL licence in the future. Richard Wootton, partner of independent retailer Anley's, says, "We have a warden right now. But PPL is coming under pressure to do away with it. Bard is in negotiations with PPL to find a way forward."

Bard reached agreement with PPL for the licensing of music played in retail stores in January 1998 following months of bitter debate. It set an average PPL licensing fee of £85 plus VAT.

RM bows out but its charts live on in MW

This week's *Music Week* contains a new dance chart page (p23) featuring the best of the upfront club and dance charts previously published in *Music Week*.

This move follows the closure of *RM*, which has been published as a weekly supplement to *MW* for the past eight years.

MW editor-in-chief Steve Redmond says, "It became difficult to argue the case for a separate dance title within *MW* when the market is increasingly split between big pop hits on the one hand and small underground hits on the other. But we have ensured that we retain *RM*'s key charts."

Redmond says *RM*'s distinctive coverage of the dance market – ranging from the latest music played in retail stores in January 1998 to following months of bitter debate. It set an average PPL licensing fee of £85 plus VAT.

All RM's charts are available in full each Monday at www.dotsinc.com

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43,084*

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period-on-period

Sales 6.7% UP
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*Source Audit Bureau of Circulation

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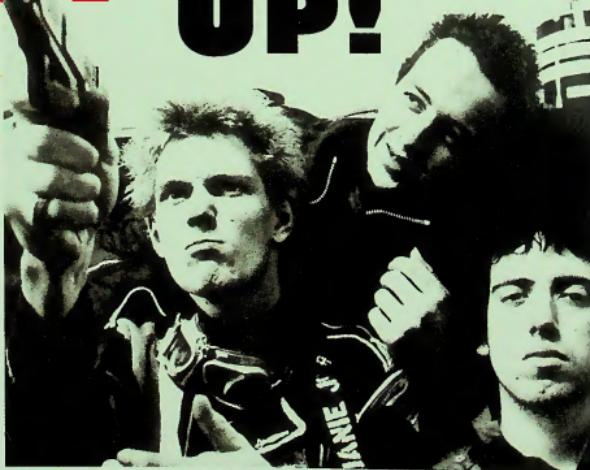
July-December ABC

40,167*

Sales 11.3% UP
period-on-period

Sales 20% UP
year-on-year

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Editorial enquiries: Allan Jones (0171 261 6980). Ad enquiries: Duncan Grant (0171 261 5370).
CD covermount enquiries: Roy Carr (0171 261 7377)

newsfile

VIRGIN CAMPAIGN LIFTS NEW MUSIC
Virgin Retail has declared its new music campaign a resounding success, with sales up 20% to date reaching 100,000 units worth around £1m. The chain says half of its customers have taken up its two-for-£20 offer on 75 new or recently broken artist CDs. During the campaign, which kicked off in January, Divine Comedy proved the most popular act, followed by Al Mercury, Rev and Gomez.

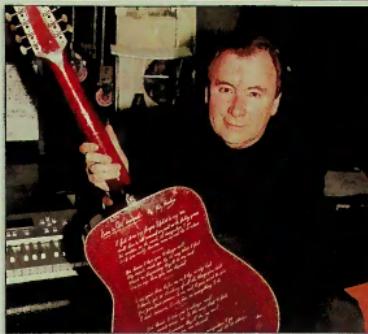
DEBBO MOVES UP AT SONY MUSIC
Sony Music has promoted head of business affairs Jonathan Debbo to director of business affairs with specific responsibility for Epic and Sony Music Ireland. Business administration/A&R administration manager Alan Bamforth is also promoted to the new role of director of business administration. Meanwhile, Carl Fysh, head of press at Columbia, is elevated to director of press and publicity at the label.

RA APPROVES RADIO MERCURY'S SALE
DMG Radio, a subsidiary of Daily Mail and Evening Standard publisher DMGT, has been given Radio Authority approval to go ahead with its £3.75m acquisition of Radio Mercury Ltd. Mercury holds the local radio FM and AM licences for Reigate and Crawley, broadcasting as Mercury FM and Fame 1521.

MATCHETT TAKES NEW UK PLAY ROLE
Glen Matchett, formerly marketing manager for UK Arena, UK Gold and UK Play, has been appointed UK Play's marketing manager. Radio One's Jayne Middlemiss and Chris Moyles are among the station's presenters.

MUSIC ALLIANCE CONFIRMS EVENT
Topic Records signing Tarras and Glasgow band Carrara are among the acts confirmed for this year's Music Alliance event. The fifth annual non-mainstream music convention is being held on February 27-28 at London's Barbican Centre with three nights of concerts starting a day earlier at The Spitz venue.

Reg Presley's handwritten lyrics to 'Love Is All Around', the song which almost gave Wet Wet Wet the record for the longest consecutive run at number one, are among the 200-plus items that will be for sale at Hits Under The Hammer on Monday, March 22 at London's Sound Republic. The event, which is the world's first exclusive auction of hit song lyrics and will raise money for the Nordoff-Robbins and Norwood Ravenswood charities, was previewed at the Leicester Square venue last Thursday with Presley's inscribed guitar on display alongside items from artists including Jimi Hendrix, U2, Oasis and Spice Girls. Virgin Retail is managing the event and is selling an auction catalogue at £2.50 each through its stores. The online auction will be conducted by Interactive Collector at www.icollector.com.



Phillips pursues case over Universal merger

Warner Music UK chairman Nick Phillips is seeking a salary claim of £650,417 and damages for breach of contract against his former employer Universal.

In his writ, issued on January 27, the former Universal managing director claims constructive dismissal. He alleges his former boss, UMI chairman and CEO Jorgen Larsen, told him last July that he would henceforth report to John Kennedy, then chairman/CEO of PolyGram UK. He also claims he was required to cut staff, that he would be demoted to a second tier of management and that these changes were presented as a fait accompli.

Sources suggest Universal will vigorously contest the claim.

Marot unveils management team as Universal-Island takes shape

by Robert Ashton and Tracey Snell
Universal-Island managing director Marc Marot has put in place one of the final pieces of the Universal/PolyGram merger jigsaw by finalising the management team to run the new record company.

Daniel Christian, formerly director of operations at Universal, has been confirmed as director of promotion while Rob Harvey, formerly financial controller at Universal, becomes director of finance. A consultancy team is being sought for former Island A&R director Nick Angel.

The new names join six senior managers who have already been confirmed in their roles. These are deputy managing director Mark Crossingham; director of A&R Nigel Coxon; marketing director Karl Badger; director of press Ted Cummings; director of international Steve Matthews; and director of business affairs Claire Sugden. Pictured



from left to right are: (seated) Coxon, Christian, Badger, Sugden and Cummings; (standing) Crossingham, Harvey, Marot and Matthews.

Marc Marot says, "This is it. By Monday we'll have 95% of Universal integrated and working together. All the key departments, A&R, marketing, and so on will be in place and I now feel like we are through the dark passage, out of the woods and getting on with it."

Meanwhile, Matt Voss has been appointed vice president marketing Universal/Motown as part of the new senior marketing team at Universal Music International. Voss,

previously UK general manager at MCA/Geffen, reports to UMI senior VP and A&R Max Hole.

The marketing team also includes

marketing VP Andrew Kronfeld; Dennis Ploug, VP marketing; Interceptor Group; Steve Farmer, marketing manager; Michael Scipione; and Neal Korman, VP marketing, MCA. Repertoire from all countries except North America and the UK will be handled globally by Monica Marin, VP marketing, International repertoire.

● Universal Music Group increased pro forma second quarter revenues by 15% to \$2.2bn, in its first results to include PolyGram. Earnings before interest, taxes, depreciation and amortisation (ebitda) increased 17% to \$451m. Parent Seagram's ebitda fell 1% to \$680m on revenues up 6% to \$5bn. A \$405m pre-tax restructuring charge, associated with the PolyGram merger, added to a quarterly operating loss of \$219m.

Revitalised Blur surpass expectations with stunning Swedish album launch

It takes a gutsy band of world calibre to debut practically an album's worth of unreleased material to a crowd of fans before even touching a bit. But this was exactly what Blur did in front of 2,000 fans in Stockholm on Thursday night to launch their sixth album 13 – and, even more impressively, they surpassed all expectations, writes Stephen Jones.

From the minute the drum & bass DJ left the stage to make way for the band – including bassist Alex James sporting a massive face base for his lollipopping single, Tinder, which opened the show – it was clear they were nervously, but bravely, going to deliver 13 practically in its entirety.

There were no Blur T-shirts in sight, but the audience enthused over new material such as standout tracks Bugman, B.L.U.R.E.M.I., Coffee & TV, Trailer Park, No Distance Left To Run and Trimm Trabb, with only Caramel noticeably absent. Guitarist Graham Coxon's stab at chords from local indie band Bob Hund's riff between



Alban meets MVC's Mick Mulligan songs brought them further respect – not that they needed it. The performances, consisting only of Beelzebub, There's No Other Way, Propriete and Song 2 – were left for the encore, to which the crowd predictably exploded, though they had far from rejected the new material.

During Mellown Song, frontman Damon Albarn paused as he tried to remember its chords, complaining he had been put off by Trimm Trabb, with only Caramel noticeably absent. Guitarist Graham Coxon's stab at chords from local indie band Bob Hund's riff between

Food/Parlophone undeniably took a risk flying out a large party of label executives, retailers and media to the gig at Stockholm's Munich Brewery, but even those who work with the band were stunned by the performance.

EMI's UK president/CEO Tony Wadsworth said, "This is like the triumphant entry of a band that's going down in history. They've consolidated what they've done in the past 10 years and are doing it better than ever, proving 13 is the first Blur soul record."

MVC chart buyer Mick Mulligan suggested that live shows may prove key to the album's success. "I've listened to the album a couple of times and didn't get it but tonight it made total sense. To me, Blur have always been affected, but tonight I thought credit where credit's due," he said.

In Stockholm Blur proved again that live they can add a new dimension to their recorded work. More importantly, they showed they are a band that has rediscovered rather than reinvented themselves.

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ADAPTING TO CHANGING TIMES

Ad news is never easy to take, so there were some emotional scenes here last week when it was revealed that *Record Mirror* was to close, with its charts incorporated into *Musik Week*. We may have been reporting all the changes that have been sweeping the industry, but last week the reality of current trading conditions really hit home. Ultimately, *RM* fell victim to changes in the nature of the dance market as much as the downturn affecting the business. But the industry is going through wider changes. The inescapable logic of this is that the rest of *MW* must evolve – which is precisely what we will be doing from next week.

The first of these changes will be a new approach to news. Our general news section will continue to contain the stories that affect everyone, but we will also be adding three specialist sections addressing key areas.

The first of these is marketing, focusing on retail and promotional news. The second is International, where we will explore how the UK is exporting its music, plus the foreign hits heading our way. And the third is A&R.

The talent section has been a linchpin of *MW* since it was introduced four years ago. We will retain its profile while adopting a new, more focused approach to the signing and developing of talent.

The other innovation will be to revolutionise how we handle data. Currently the charts, playlists, reviews, new release listings and the like are scattered throughout *MW*. From next week we will distinguish more clearly between historical data – predominantly the sales charts – and that which is predictive, such as playlists, reviews and new releases.

Our aim is to cover more closely the daily process of the music industry. Life for those who work in that industry is changing constantly. *MW* will reflect those changes to deliver a truly informed guide to what's happening. **Ajax Scott**

TILLY

CANCELLED DATES TEST FAN LOYALTY

At the risk of sounding like "Disgusted of Tunbridge Wells", I must bring attention to an issue that doesn't appear to have raised any media coverage, but undoubtedly should. I am aware of it as a parent of a teenager who, following the demise of Take That, tried, along with several friends, to book Gary Barlow tickets. They were unsuccessful – tickets sold out within hours. These concerts took place and, because of their success, another series was announced.

My daughter was delighted to be lucky enough to get through and in March last year booked three tickets to see Gary in November. Imagine her disappointment then to receive a letter postponing the tour until April 1999.

Her enthusiasm for Gary was, by now, on the wane, but she and her friends were still up for it – just. However, on February 2, a letter arrived from First Call postponing yet again until December 1999. This came with a "personal letter" from Gary explaining that his album is not yet ready as he "keeps coming up with something that's better and better" and he wants to play the new songs on tour, not the old ones, giving this as one of the reasons for postponement.

Given the transitory nature of pop fans' allegiance, surely it is unfair, not to mention unrealistic, to expect any but the most die-hard fans to wait nearly two years to see an artist. Even more importantly, the promoters have had full payment for that length of time. They are offering a full refund, but this takes no account of the interest that they have earned on that money. Someone is doing well out of these postponements – and it's not the fans.

Ultimately, it just shows you can't predict the future success or otherwise of individual band members with anything like confidence. I admit that I, like many, always referred to Gary as the most talented one, thinking Robbie's career would be short lived.

Robbie, of course has just been nominated for six Brit awards on the back of a phenomenally successful year. But that's show business.

Tilly Rutherford's column is a personal view



Lobbying continues over EU copyright directive

British Music Rights director general Nanette Rigg is due to meet European Commission officials in Brussels on Wednesday to continue lobbying for stronger copyright protection laws.

The meeting follows last Wednesday's crucial vote by the European Parliament in Strasbourg, adopting amendments to the proposed EU copyright directive tabled by three parliamentary committees.

"We are really pleased with the progress made so far, but there are a still couple of worrying things in there, such as the wording about incidental copies, private copying and the exemption of



Rigg: everything is still to play for rights held in television broadcast archives," says Rigg, whose organisation represents composers, publishers and songwriters. "Everything is still to play for," she adds.

Following last week's reading by the European Parliament, the draft directive will be considered by the 15 governments in the EU Council of Ministers. This is expected to take place sometime in spring.

The IFPI, which has been leading an artists campaign led by Jean-Michel Jarre, says the European Parliament's vote has given a resounding signal of support to artists' fundamental principles. IFPI chairman and CEO Jay Berman says, "This is such a critical issue. It's a matter of life or death." He says the industry "could live" with the directive as it stands now but adds, "the lobbying continues".

IBM unveils solution to digital distribution

by Tracey Snell

The secure digital distribution of music has come a step nearer following the long-awaited confirmation that the major record companies and IBM are to start trialling a system that delivers full-length CD-quality singles and albums over the Internet.

Last week EMI, Sony Music, Universal Music and Warner Music confirmed months of speculation by announcing plans to conduct US trials of a digital distribution system, codenamed Madison Project, developed by IBM within three months.

The six-month trial, which is due to begin in the spring, will enable 1,000 cable subscribers in San Diego to purchase and download items from a selection of more than 2,500 new and catalogue albums and singles supplied by the majors, who will determine elements such as price.

"It will be the first test of a secure system which not only enables secure transactions, but also focuses on copyright protection," says Kevin Conroy, senior VP, worldwide marketing at BMG Entertainment.

IBM says its technology will



Silver: backing the Madison trials

enable users to download a 60-minute album in less than 10 minutes during the trial. Although initially limited to cable modems, the trial will later also involve digital distribution over conventional telephone lines.

Jeremy Silver, EMI's VP of new media, says: "We have trialed individual tracks on unmet occasions before, but that has provided promotional volumes, rather than anything. This is really thorough, consistent research which we haven't been in a position to do before."

Al Smith, senior VP at Sony Music in the US, says, "We are

seeing to how the technology

works in delivering albums at the

quality and speed we are interested in. We also want to see how consumers react to it."

IBM, which is reported to have invested \$20m in the project, is funding all the technological work while the record companies are paying for the cost of the trial.

Rick Selvage, general manager of IBM's global media and entertainment industry division, insists the project is "absolutely consistent" with the philosophy behind the industry's Secure Digital Music Initiative. "We have a technology that supports open standards and which is interoperable with other technologies," he says.

Although IBM hopes to offer a complete solution to direct distribution, record company sources close to the project say its technology could run in tandem with other systems being developed by companies such as Real Audio and AT&T. Last week it announced a deal to develop HMV's global internet strategy. The retailer intends to launch fully transactional web sites for all its businesses, starting in Canada during the second quarter of this year and following in the UK and Japan.

V2 forced into action to protect its name

V2 Records is taking action to protect its name after the emergence of a new London-based independent label calling itself V3 Records.

Last week V2 sent a letter to the new company, asking it to stop using the name, V3, which is based at offices in Hammersmith, announced its presence with a full-page ad in last week's issue of *Billboard* magazine. The company's logo features a similar typeface to V2, while its email address is V3Records@virgin.net.

When initially contacted by V3, V2 Records managing director Andrew Kingsley said he was happy to arrange a meeting to discuss the launch of the new company. However, the meeting was later cancelled and Kingsley refused to comment on V2's letter.

Jenny Pearce, V2's chief executive officer, says, "We don't know who they are. Their choice of name is obviously confusing and we've already demanded that they stop using it."

Beat FM to fill Scottish youth gap

Beat FM has vowed to fill a "glaring" musical gap on the Scottish airwaves after its youth format station was awarded the second central Scotland FM licence.

The consortium, chaired by The Big Beat Group leisure company's founder Ross McEwan, has reportedly won former singer Shaznay Spiteri and Del Amitri's Justin Currie, beat off strong competition from the likes of Capital and Jazz FM to win the right to broadcast to a potential audience of around 2.3m adults.

Beat FM's bid to the Radio Authority was among six of the 13 applicants proposing youth-based formats. Beat deputy chairman Stuart Clumpton says this underlines the need for such a service in the region. "People have said the airwaves up here are crowded, but there's a glaring gap in Scotland for a youth station," he adds.

Clumpton, managing director of DFC Concepts which promotes the station, says the station will provide a broad mix of new, "credible" music ranging from



Spiteri: behind the Beat bid

Robbie Williams through to dance. It also aims to provide a platform for emerging regional acts, something Clumpton believes is presently not covered by Scottish radio. "Central Scotland has been a very fertile place in the past with acts like Simple Minds and Del Amitri and currently with the likes of Mogwai, Idlewild and The Supernaturals," he says.

The station, which is likely to have a physical presence in Glasgow and Edinburgh, plans to go on the air this autumn.

newsfile

EMI DONATES £250,000 TO EDUCATION

The Music Sound Foundation charity, founded by EMI to improve music education, has donated £250,000 to schools and other groups in its first year. The foundation, established in 1997 to mark the music group's centenary, gave more than £150,000 to individuals, schools and community programmes to help them develop musical projects. A further £100,000 was granted in sponsorship to Bishopstoke School in Middlesex to enable it to apply for arts college status.

CAPITAL KING TO LEAVE

Capital 95.8 managing director Mariana King is leaving London to take up a new six-year, King, who is joining TV sales house TSMS as managing director, has been managing director for the past year.

INTERNAL BASS LINKS WITH BMD

Surrey-based Internal Bass Records, which has enjoyed success with its releases including *Dance To The Bone* and the *Boneshakers*, compilations featuring Mr Gone and the NFL Horns Project, is aiming to build its US presence by linking with Beechwood Music Distribution. BMD plans to distribute at least six Internal Bass albums this year.

BOLLAND QUTS OUT A&R ROLE

Guy Bolland has quit as A&R manager at Guitars.com after three years with the west London-based independent. It is understood that Bolland will be pursuing a career in consultancy. Gut, whose assets include Space, Naomi and Tom Jones, is in the process of appointing a replacement.

RELEASE SET FOR SISTER SWAY

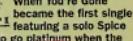
All Around The World Records has pencilled in a release date of March 15 for Sister Sway's *Unto You Saved My Life*, one of the four entries in this year's Great British Song Contest. The song was written by Peter King and Lee Monteverde, and not as last in staled week's MV. A second entry *So Strange*, performed by Alberta, is set to be released by RCA, while no recording deals have yet been confirmed for *Say It Again* by Precious and *You've Taken My Dreams* by Jamie Callis.

VIRGIN RECORDS

The correct contacts for the Virgin Records vrmg.co.uk website are as follows: telephone 0181-964 0000 and email (marketing@content) darryn.van.emden@virginmusic.com and not as suggested in last week's New Media supplement.

BRYAN AND MEL GO PLATINUM

When You're Gone



became the first single featuring a solo Spice Girl to go platinum. The release featuring Mel C passed the 600,000 shipment mark last week. A BPI gold award went to the *Vengababes* single Up And Down, while silver awards went to Lemmy Kravitz's 5 and Bele & Sebastian's Boy With The Arab Strap.

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Sanctuary's Iron Maiden bond issue raises \$30m

Sanctuary is planning a series of bond issue deals after raising around \$30m (£19.1m) for Iron Maiden in the first securitisation deal arranged by the music group.

The deal, put together by Sanctuary and a group of lawyers, finance and tax experts, is being negotiated on future royalty streams from the band's publishing and sales of 11 of their studio albums, three live albums and a greatest hits album.

According to Sanctuary chief executive Andy Taylor, a large proportion of the money will be used to help underpin an extensive band tour, attempting to crack emerging markets such as China, and the development of a new Iron Maiden personal computer game.

"Banks have never been good at lending money to the music industry. If you want to develop your business or establish new markets you need money up front," he says.

Taylor stitched the complex deal together with several groups, including Global Entertainment Capital, which created the models predicting future income streams, Dallas Securities America, which put up the capital, lawyers Leibowitz Roberts & Ritholtz and tax experts Deloitte & Touche.

Taylor adds that now the group has devised a model for securitisation, he is approaching other non-Sanctuary acts which may want to raise money for personal or business reasons.

"This really works for acts who can demonstrate historical earnings with good catalogue sales," he says.

With just over 24 hours to go, the final touches are being made to the London Arena, Docklands in readiness for tomorrow night's Brit Awards. On-site preparation for the show began on February 1 and by the time the event kicks off tomorrow at 8.30pm, around 240 staff including riggers, scissor lift operators, drivers, cameramen and stage hands will have worked to put the set together. Mick Kluczynski, who has been the Brits' live show producer for the past five years at MJK Productions, says, "I spent 25 years in touring but this job is much more complex." The set weighs more than 300 tonnes and will feature 300 spotlights, lasers and follow spotlights. The organisers say for the first time, all artists due to perform this year will be playing live.

Teen press loses its fizz with latest ABCs

by Robert Ashton

The decline of the Spice Girls phenomenon has taken some of the fizz out of the teen music press with two of the biggest titles losing readers in the second half of last year.

Top Of The Pops magazine's readership fell by nearly 13% year-on-year to 437,990 and *Smash Hits* by 322,231 to 295,061, according to ABC figures for July-December 1998. However, pop is still retaining some of its spark as the titles have not fallen back to their pre-1997 figures. *TV Hits*, which rules the teen press, also managed to put up more than 30,000 readers to reach 269,051.

The decline can be explained by an overall depression

in the teen music sector – it fell by nearly 19% in the period – which *Smash Hits* publisher Margaret Heffernan attributes to the age group's increasingly promiscuous buying patterns and the paucity of huge pop groups. "Last year we were riding high on the back of the Spice Girls and Backstreet Boys and it is linked, but the clever thing is that it is up to us to help create the big bands," she says.

Lindsay Fox, publisher of *TOTP* and *Live & Kicking*, also attributes the falls to the lower profile of the Spice Girls. "Teenage girls and boys were experiencing growth in the teenage market fuelled by huge activity from and interest in the teen pop market primarily surrounding the Spice Girls," she says.



Dance gets own station in new MTV digital launch

Dance music is to be given its own dedicated TV station as part of MTV's plan to launch three digital services which will immediately double the number of its UK channels to six.

MTV Base, which will cover dance, R&B and rap, will be one of the three new 24-hour digital channels being premiered by the music broadcaster this summer – 10 months after the launch of its alternative digital music service M2.

Along with the dance station,

MTV is also launching MTV Extra – primarily aimed at a young male audience and broadcasting the best content of MTV UK & Ireland – and VH1 Classic, whose core output will be classic hits from the Seventies and Eighties.

All three new stations will run alongside MTV, VH1 and M2 as a six-channel MTV digital multiplex on BSkyB and are scheduled to be on air by July 1.

MTV Networks UK managing director Michiel Bakker says,



Bakker: digital is changing TV
"Digital in my mind is changing the way people watch television. It's more about genre and we want to

give people the definitive choice of music."

Peter Good, formerly M2's managing editor, will oversee the new stations in the newly-created role of MTV Digital programming and production vice president.

Bakker, who has not ruled out more digital station launches in the future, says he has been visiting record companies during the past few weeks explaining the plans and claims he has met with a very positive response.

Increased competition gives new impetus to festival season

With a new Mean Fiddler outing in Leeds and broadcasters hosting more events, the summer circuit is heating up. By Nick Tesco

Just when the live festival circuit looked like it was settling back down after last year's tumultuous summer, which saw the cancellation of both the Phoenix and Universe events – the Mean Fiddler Organisation has stirred it up again.

By securing a five-year licence to hold an event at the Temple Newsam site in Leeds it is coming into direct competition with that promoter Rosclaim, which is pushing ahead with plans to stage its own V99 event. The lease, for which Mean Fiddler is paying Leeds City Council £1.25m over five years, grants the organisation the exclusive right to hold a music festival on the site during that period. Leeds 99 is due to take place in the city on August 27-29, a week after V99 had been expected to take place on the same site.

The Mean Fiddler Organisation first approached Leeds Council about the lease last October. "We looked for the best terms we could get to benefit the citizens of Leeds," says Councillor Bernadette Atha, chairman of the Cultural Services Committee for Leeds City Council. "We have had two excellent years with V99 and V88 and I hope that Rosclaim will hold events in Leeds in the future."

The new terms are certainly generous. According to Council sources, the £1.25m Mean Fiddler is paying for the site is around eight times more than what it would have raised from V99 based on the previous year's figure.

The Mean Fiddler refuses to comment on the motivation for its move. However, earlier this month Power was quoted in the *Yorkshire Post* as saying he felt he had been "turned over and taken advantage of" by the Virgin-sponsored festival taking place "one week before Reading". Even Richard Branson's Virgin Media interview was initially sending Leeds Council a handwritten letter from Morocco, to no avail.

Despite recent developments, Rosclaim insists V99 will go ahead. "As soon as we found out we moved on," says a spokeswoman. "We are definitely going ahead with the northern arm of V99 and plan on announcing our headline acts at the start of March." One of the lead contenders for a new site is thought to be Hala Hall in Wigan, scene of The Verve's triumphant gig last year.

But the question over the future of V99 is just the latest in a series of developments sweeping the summer festival circuit. And some of the key



Capital's Party In The Park: the radio group plans to roll out its family-oriented concerts nationwide

protagonists are not traditional promoters.

During the past year there have been notable attempts by radio stations – Radio One and the Capital Group in particular – to raise their profiles by hosting more live music events. Last month Radio One announced its biggest annual programme of live music shows to date, including a five-day One Live in London event in April, participation in the BBC's Music Live stage in Glasgow in May plus the Radio One Live concert to be held in Manchester in September. Meanwhile, Capital is this year rolling out its Party in the Park series across the country.

Capital Radio has been running events in one form or another for more than 12 years, but its Party In The Park last year, whose line-up included All Saints, Boyzone and Eternal, far outstripped anything it had tried previously. This year events are planned for Birmingham, Southampton, Brighton, Cardiff and London, where it will hold a ticket-priced charity gig.

The broadcaster is expecting more than 300,000 people to turn up at the events but dismisses the notion they are competition to the mainstream festivals. "These are family-oriented pop concerts as opposed to teenage-oriented camping weekends,"

says Richard Park, group director of programmes.

The London event is being organised in conjunction with Solo, agent and promoter to the Rolling Stones and Celine Dion. John Giddings, Solo's managing director, also says the events attract a different audience to the traditional festival. "You've got to be careful you don't step on any toes," says Giddings, "but these are far popper acts than one would see at somewhere like Glastonbury."

Radio station events such as Party In The Park are often seen by artists and their management as a relatively promotional activity, for which large performance fees do not change horns. There are exceptions, however, with Radio One paying Ash to headline last year's Radio One Live event in Cardiff.

"We paid the headliner in order to get the date confirmed," says a station spokesman. "Once that was in place all the other acts came on board."

The show last September was billed as the biggest tented gig in Europe, with 10,000 people turning up to watch acts including the Manic Street Preachers, Ash and the Chemical Brothers.

This year it will be held on September 4 in Manchester. "As it's a free gig we see it as an added bonus tacked on to the end of the festival season," says the Radio One spokesman. "In no way should it be perceived as being in competition with the Glastonbury type events."

Cive Underhill-Smith, managing director of Millennium Artists Booking, whose roster includes Portishead, Air and Asian Dub Foundation agrees. "Radio events have absolute no bearing whatsoever on the core business because they are free events involving pop acts," he says.

While concerns linger that the increase in radio-backed events could push the UK towards a situation similar to that in the US, where performing for free at gigs organised by local radio stations is standard promotional practice, promoters and agents remain upbeat overall.

Despite the cancellation of Phoenix and

Universe last year, they all say 1998 was a good year for business, with the other major events selling out. "Every year, without fail, the live music market collapses from April through to June," says Paul Boswell, managing director of agents Free Trade. "It's down to our core audience revising for exams, saving up for the festivals and holidays, and sitting exams."

Boswell, whose clients include Garbage, Television and the Beastie Boys, believes 1999 will be another buoyant year for festivals. He has already received double offers from the Mean Fiddler for its Reading and Leeds shows and sees no problem with two events being held in the north within a few weeks of each other.

"Promoters are booking talent in depth," says Boswell. "Last year's cancellations were merely a blip. The stronger bills being lined up for both festivals are sure to bring in the audiences."

The line-ups for the summer festivals have yet to be confirmed, but it is believed that V99 is negotiating to secure the Manics, Suede, Beck and Massive Attack while

Reading/Leeds is in talks with Blur, Pearl Jam, The Prodigy and the Chemical Brothers. Meanwhile, Glastonbury is reportedly lining up acts such as REM, the Manics and Skunk Anansie. With the Belgian festival Pinkpop and the Dutch Lowlands event happening the same weekend as Reading and Leeds, UK acts could find even themselves playing four lucrative gigs in as many days.

Ultimately, the increased competition between the more traditional rock festivals bodes well for paying fans, bands and agents alike. And even the promoters of the rival shows should benefit from having two gigs running back-to-back with the same line-ups, since they can keep their costs down while offering better deals for artists.

There may be some worrying longer trends on the horizon, but far from presenting a crisis in the summer festival market, this year could yet deliver a bumper harvest.

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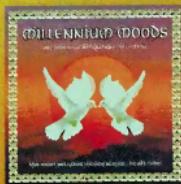
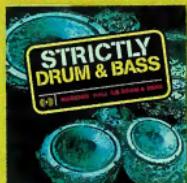
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2	NEW	STRICTLY GARAGE	Various	Peach Recordings STRCD 2 (BW/BMG)
3	NEW	WHEN YOURE GONE	Jackie 'O'	Euphoric CDUPU015 (BMA)
4	NEW	BEST OF THE '80S	Various	Crisis
5	NEW	PEEL SESSION	Black Dog	
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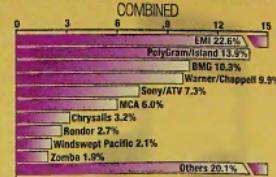
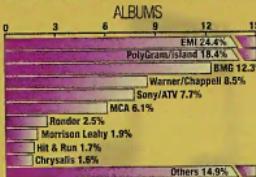
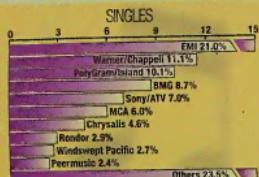
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PUBLISHING: ANNUAL PERFORMANCE



Compiled by Music Week from CIN Data

TOP 10 SINGLES OF 1998

Rank	Title/Artist	Publisher	Share
1	BEST OF Cher	Rondor	37.5%
2	MY HEART WILL GO ON Celine Dion	EMI 62.5% / Rondor	37.5%
3	IT'S LIKE THAT Run DMC vs Jason Nevins / Warner/Chappell	100%	50%
4	NO MATTER WHAT Boyzone	PolyGram 50% / Reprise 50%	50%
5	C'EST LA VIE B'Witched	Chrysalis 28.5% / BMG 27%	50%
6	HOW DO I LIVE LeAnn Rimes	PolyGram/Bucks Music 17.5%	50%
7	CHOCOLATE SALTY BALLS (PS I LOVE YOU) Cher	Hillary 100%	50%
8	GODBURY Spice Girls	PolyGram/BMGS 50%	50%
9	MUSIC SOUNDS BETTER WITH YOU Starburst	MCA 50% / EMI 25%	50%
10	TRULY MADLY DEEPLY Savage Garden	EMI 100%	50%

EMI Music's domination in 1998 was as spectacular as it was predictable, but it very likely marks the end of the company's virtually free reign as number one publisher.

Prior to the closing quarter of last year, no other than EMI had managed to get a glimpse of the top of the publishing league table since 1996's third period, when PolyGram simultaneously led the singles and albums listings for the first time. Yet, given that PolyGram Ireland and MCA are now a joint entity under Paul Connolly, Peter Reichardt and his team will be pushed more than ever to hold on to their market share superiority.

However, even ahead of facing newly-combined opposition, EMI had uncharacteristically to step aside for another company in the fourth quarter when PolyGram/Ireland – in the same period that Richard Manners lost his job as managing director – pulled off a 49.5% year-on-year rise to head the chart for the first time in almost two years. It was just enough to jump to the lowest level since the first quarter of 1997.

However, PolyGram/Ireland's end-of-year success was still not enough to outclass EMI for the entire year. The Charing Cross Road team took a 22.4% share for the year to beat nearest rival PolyGram/Ireland by 8.7 percentage points. Tellingly, if sixth-placed MCA's 6.0% share is added to PolyGram/Ireland's 13.9%, EMI's lead is cut to a mere competitive 2.7 percentage points.

Like its sister record company, EMI Music enjoyed its biggest success with Robbie Williams, U2, Tina A. Lewis and I've Been Expecting You, which were almost totally co-written by Williams and BMG's Guy Chambers, were joined in the year's Top 10 by a raft of other albums featuring EMI songwriters including The Verve's Urban Hymns (13th), Madonna's Ray of Light (asventh) and James Horner's Titanic soundtrack (10th).

EMI took almost a quarter of the albums sector over the 12 months, scoring a staggering 24.4% compared with second-placed PolyGram/Ireland's 18.4%. Its singles lead was even more impressive with its 21.0% almost double that of runner-up Warner/Chappell and only 0.1 percentage points short of matching the combined scores of the second and third biggest companies. It also managed to hold on to its singles title during quarter four. However, EMI's lead here could end up being cut back because the company has already taken over the publishing rights to the Channing Tatum which could end up going to Warner/Chappell.

PolyGram/Ireland, runner up overall, enjoyed its best fortunes by far on albums,

which it led in quarter four and took second place for the year with 18.4%. In the more evenly shared out singles market its 10.1% placed it in third place. The new Tish Cyrus, from last year's biggest album although a 1997 release, was PolyGram/Ireland's biggest album, although other big album interests included Boyzone's Where We Belong (third), the Lighthouse Family's Postcards From Heaven (11th) and the Beautiful South's Quench (14th), while on singles its biggest success was the Jam Steinman half of No Matter What (fourth).

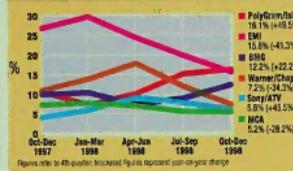
BMG's biggest success was through Robbie Williams' writing partner Guy Chambers. Named with Williams as the year's top songwriter, Chambers' run of hits with the star helped secure BMG third place overall for the year with a 10.3% share. BMG, which moved from fourth to third place overall in quarter four, took the same position on albums with 12.3%, while its 8.7% fourth spot on singles was partly down to share in big hits by B'Witched, Steps, All Saints and Williams.

Warner/Chappell, meanwhile, experienced something of a return to form during 1998 with its market share recovering to its highest level for more than three years. That 12.5% share, however, was cut back in the final reckoning when it had to settle for 9.9% and fourth place for the combined annual total, although on singles it was only outshone by EMI. The largest contributor here was the Run DMC vs Jason Nevins hit It's Like That, the third biggest seller of the year and one of several reworked songs which helped swell the company's coffers during 1998.

The gap overall between fourth-placed Warner/Chappell and Sony/ATV in fifth spot was a comfortable 2.6 percentage points, although this stretched to 4.1 percentage points between the two companies on singles where Blair McDonald's team had just one interest in the year's 10 biggest hits – a half million in the 34th-placed rive reworking Got The Feelin'. Despite this it still managed fifth place here, a position it matched on albums where it enjoyed a much higher profile through the likes of Cascada and the Matrix.

MCA, in sixth place, ensured a clean sweep for the major in the top six after a year in which it enjoyed hits through the likes of Stardust, Aqua, All Saints and Honeyz. But, come the post-Bronfman world of quarter one 1999, the company will no longer be one of the smaller forces among the big players. Instead it will powerfully line up alongside PolyGram/Ireland to turn the fight for market share supremacy into publishing's fiercest battle in years.

COMBINED 12-MONTH TREND



Figures refer to 4th quarter. Estimated figures represent year-on-year change

TOP 10 SONGWRITERS OF 1998

Writer/Artist	Publisher
1 WILLIAMS/CHAMBERS Robbie Williams	EMI/BMG
2 JONES/HAYES Savage Garden	EMI
3 HIGGINS/BARRY/CHURCH/GRAY/Cher	In dispute
4 MCLENNEN/POWELL	
5 ACKERMAN/HEDGES/BRANNIGAN/LYNCH/	PolyGram/BMG/Bucks
6 LYNN/ARMOUR/O'CARROLL B'Witched	Chrysalis
7 SPICE GIRLS/STANWARD/ROWE Spice Girls	Windswept/PolyGram
8 HORNER/JENNINGS Celine Dion	EMI/Rondor
9 WARREN LeAnn Rimes/Aerosmith	EMI
10 HEATON/ROTHAYER The Beautiful South	Blue Mountain

where it led in quarter four and took second place for the year with 18.4%. In the more evenly shared out singles market its 10.1% placed it in third place. The new Tish Cyrus, from last year's biggest album although a 1997 release, was PolyGram/Ireland's biggest album, although other big album interests included Boyzone's Where We Belong (third), the Lighthouse Family's Postcards From Heaven (11th) and the Beautiful South's Quench (14th), while on singles its biggest success was the Jam Steinman half of No Matter What (fourth).

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EMI retains grip at top as year of change beckons

Despite a fourth quarter blip, EMI emerged triumphant in 1998, but could it be for the last time? Paul Williams reports

CHRYSLIS LIFTS THE CUP WITH FOOTBALL GLORY



World Cup glory may have eluded the England team, but Chrysalis can rightly claim a victory of its own out of last summer's footballing feast.

Armed with shares in the tournament's two biggest singles through Bad Boyz/Skinny/ Lighting Seeds' Three Lions 98 and Fat Les's Vindaloo (above), the company totally outplayed the opposition to be named 1998's most successful indie publisher.

Its victory by a margin of 1.7 percentage points in the indie sector over Rondor came during a year in which at times it proved to be more than a match for any major at the top of the UK single chart. At one stage in July, Chrysalis claimed shares in four of the top 10 singles, headed by 100% of Jim Kerr and Wendy Page's Billie Big because We Want to at one.



Compiled by Music Week from CIN Data

Chrysalis' greater success on singles was highlighted by the fact it led the individual singles listings for the year with 12.8% of the independent sector's share, but on albums could only manage 7.3% and fourth position. Here Rondor, whose successes included Will Jennings' lyrics to My Heart Will Go On, outshone Chrysalis with 10.9%, while Morrison Leyle benefited from the success of George Michael's Ladies & Gentlemen album to take second place. Dick Leahy, handling Michael's newer material, finished fifth with 6.2%.

For the fourth quarter it was Zomba which enjoyed huge success, rising from fifth to first place with 8.3% of the indie market. But it had to settle for fourth place for the year, as Zomba was beaten into third place overall by Windswep Pacific.

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IN THE STUDIO WITH... CATATONIA

With Catatonia nominated in three categories at tomorrow's Brit Awards ceremony, Warner Music's new chairman Nick Phillips must be the envy of some of his peers.

Fronted by Cerys Matthews, arguably the only truly British star other than Robbie Williams to emerge last year, the band stand a good chance of picking up at least one of the trophies for best group, best album or best single. Even better though, they are the only nominees who are about to release new material on the back of the publicity.

Their second album International Velvet, released a year ago last week through Blanco Y Negro, became one of the albums that not only rose to number one in the charts but also hung around to sell more than 700,000 copies in the UK and become one of the Top 20 records of the year.

The release helped Warner enjoy its most successful year yet, though this due to international repertoire — Catatonia was one of its few domestic successes. Conversely, despite its title, Catatonia's album made hardly a dent outside the UK. The plan is for its follow-up, Equally Cursed And Blessed, to reverse that when it is released on April 12.

MW caught up with Catatonia during final mixing at London's Whitfield Street studios, where frontwoman Cerys Matthews was bouncing around the room singing along to new tracks as they were played back. She and bassist Paul Jones met Phillips during his first week in the job last month. "We talked about football, skin, music and... doing really well in the UK and abysmally elsewhere. We've sold nothing in Europe," she admits.

No one at Warner, least of all Phillips who has only been in the job a month, understands why International Velvet did not happen abroad. Certainly the band, who proved they were more diverse than just another Welsh act with unusual vocals, were all in promotion in 1998. Following his meeting with MW, Phillips and Matthews are clearly in sync. "Equally Cursed And Blessed will certainly achieve what International Velvet did in the UK, but it's important we achieve international success. I've no idea why it didn't happen before. There's no reason why they shouldn't happen," he says.

If there is any reason it is probably the same factor that stalled their first album, 1996's Way Beyond Blue, in the UK. Then the media misunderstood them as an indie guitar band coming through on the back of the Britpop — their first release was on the Rough Trade Singles Club label. But last year's UK top five hits Mulder And Scully and the Q Award-winning Road Rage proved Catatonia are essentially a pop band.

Bianco Y Negro managing director Geoff Travis says, "We're not indie or alternative — those bands want to be cool and we're not. We're definitely more pop. The companies have got it right to explain." Matthews says, "We're not indie or alternative — those bands want to be cool and we're not. We're definitely more pop. The companies have got it right to explain."

Equally Cursed And Blessed's breadth of variation in style should help. Their studio is strewn with old gear and technology, microphones and effects like analogue delays and space echoes which are



reflected in the sound of the new record. Band members like bassist Paul Jones and guitarist Mark Roberts have experimented with keyboards, drum machines and other instruments — even hurdy-gurdy and saw players feature.

Lyrically, the writing appears to be more worldly, while Matthews' voice remains one of the strongest in pop. She also continues to push herself — take the song From The Waist Down — which will be released as the first single on March 29 — in a completely different manner to Read Rage as she sings the "Make hay not war" chorus.

The closest Catatonia have ever come to Britpop is on the new album's caustic-sounding, Hammond-driven anthem number Dazed, And Bruised. Another track, Bulimic Beats, features Welsh concert harpist Elinor Bennett offset with guitar, while Matthews apes a climbing monkey ("I had her playing the most absurd key changes which she was changing with pencils," says the singer).

The most interesting track to be released an album so quickly came from the band. "There was a period in the Seventies when The Jam released an album every November, so we're actually a couple of months behind," says Roberts.

Travis admits the band completely A&R themselves — he had only heard three album tracks when MW interviewed them and no demos at all before recording began. "I have comments to make at the end of the day. But the less you have to say the better — that's good A&R," he says.

"The way the best records are made is by being given an inner confidence. It's difficult enough keeping an even keel — if you're not doing something fundamentally wrong, you need a supportive environment. A lot of music gets torn apart when you're not making records for yourselves."

The basic ideas for the songs were worked out while they toured throughout 1998 and occasionally played in embryonic form live on tour. They were then demoed in the "back of a bus with the microphone swinging" while doing promotional in the US. It was then they also tied up a deal with Neil Young's Warner-backed Vapour label.

"I think you carry on doing songwriting all the time. It's not a case of writing one on the road and then one in a hotel... we just wanted new songs to play," says Matthews.

"We were keen to get back in the studio. You've got to keep fresh, keep alive. It's like recharging your batteries. We usually just like to get on with it. And we work best without people hearing stuff when we're going to do it," says Matthews.

Jones adds, "If you can keep going you'll be all right — it's the promotion that grinds you down. It's not fair for people to come along in the early stages when we don't know what we're doing."

The band spent about six weeks recording 13 tracks for the 12-track album at Monnow Valley, followed by mixing at Olympic and Whitfield Street. Tommyn D, who proved himself adept at tying their ideas together and giving direction to the tracks on International Velvet, was again employed as producer.

Tommy is brilliant with vocals. He saves me the pain of cheesy vocals. He brings a new element to it — he's from the DJ background and he's great on the computer system," says Matthews.

Tommyn D explains, "I've got a Radar and Pro-Tools system which have brilliant manoeuvrability and ease of use. But the actual sound straight to digital is only great for vocals. As far as drums and bass and guitars are concerned I go to analogue because the tape warms the sound up."

Asked about comments attributed to her that the new album is "International Velvet II" and Matthews' reply is blunt: "Did I say that? Well, it's the same people."

Ultimately, if Equally Cursed And Blessed sounds like International Velvet, then it's



Matthews and MW's Stephen Jones only because Catatonia

continue to write great, catchy pop songs. It is precisely this that increases their chances of breaking through internationally this time around.

And in the unlikely event that Warner's international affiliates do not warm to it, Travis and Phillips can rest assured in the knowledge that Catatonia have already started writing tracks for their fourth album.

Stephen Jones

Artist: Catatonia **Label:** Bianco Y Negro
Project: single/album **Songwriters:** Jones/Matthews/Powell/Richards/Roberts
Publisher: Sony/ATV **Producer:** Tommy D
Studio: Monnow Valley, Olympic, Whitfield Street **Released:** March 29/April 12

ONES TO WATCH

PHIFT

Prifft's alternative dance record Schadenfreude (Go Jerry) is at the least unlikely to get ignored for its chorus mimicking the audience's chant on the Jerry Springer chat show.

Released on Wildlife on March 1, it is the label's first non straight dance release.

The six-person Prifft is made up of tweedhead members Patrick Hannan and Nygo Butler, who also sat in for The Charltons when late Rob Collins' was in prison.

The act, who are planning live dates, also feature the早晚 emergence of former Echoes and Curve bassist Debbie Smith. The band are managed by former London Records A&R manager Stephen Edney.



FRUIT MACHINE

Unsigned act Fruit Machine's demo is starting to gain attention for the band and their production company from major labels for its diverse mix of Blondie, Primitives and even Stereolab.

It has been produced by Steve Lovell (who produced Blur's Modern Life Is Rubish) and Pete Jones (who engineered Your Arsenal for Morrissey).

Standout tracks include Monsoon, Dream And Arie

all favourites at their London Water Rats gig last Tuesday, although Electric is planned as an April single.

The Brighton-based four-piece, cosigned last Spring to managers Jones and Lowell's Popcorn production company, are currently recording in the city's Clarion Studios.

MUSIC WEEK PLAYLIST

Eminem - My Name Is (Aftermath/Interscope) Very catchily recorded from the white American rapper with albeit myognistic lyrics (single, tbc)

Raissa - Walk Right Through (Polydor) Could very well be the soundtrack to the summer (single, tbc)

TLC - Dear Lie (LaFace/Arista) One of the stand-out tracks among many on FanMail (album track, tbc)

Blackstreet - Girlfriend/Boyfriend (Interscope) Toddy adds a hugely catchy chorus to beats reminiscent of Cam'ron's Horse & Carriage (single, April tbc)

The Devlins - Waiting (Tom Lord-Alge Mix) (Radioactive) Waiting's great but check out the I Could Never Take The Place Of Your Man cover (single, April tbc)

Coldplay - Shut Up The Hatchet (Mercury/Island) The long-awaited album unlikely to disappoint fans (album, April 19)

Marline McCutcheon - Perfect Moment (Innocent) A classily debut, sounding somewhere between Celine Dion and Janet Jackson (single, April 1999)

Billy - Honey To The B (Delakota mix) (Innocent) Candy collaboration with the eclectic duo giving a laid-back approach to this track (single, March 15)

Ben Christopher - My Beautiful Demon (V2) Worth giving a lot of listening time to (album, tbc)

Arabesque - A Momo album sampler (Gut) Aristo music to eat to by eats such as MC Sulten, Cheb Mami and Stereo Muz (sampler, tbc)

REEF

Story S2 managing director Muff Winwood's philosophy is not to tamper with a successful formula, but that's not to say Reef's third album *Rides* is simply a case of more of the same.

I've Got Something To Say released on March 22, the first single to be taken from their next album, showcases the band's patented blues rock but its looser, more acoustic-rooted sound makes it sound fresh.

This approach, which is present throughout the riff-driven grooves of the album *Rides*, makes sense for a band who were able to undertake a sell-out tour last Christmas despite having been absent for more than 12 months and having no new material to promote.

Winwood says, "The album is more song-based than the previous two and there are a few more riffs but there's been no great departures. They've built this up for four years and there's no real reason why they should change. People like them for what they are – they don't fit into any trends or movements. They're 'good-time players.'

With this in mind, the band recorded Rides in the US with architect George Drakoulias, the producer who oversaw their platinum-seller *Cover*, and who produced Primal Scream's *Give Out But Don't Give Up*, not to mention regularly overseeing records by the likes of the Black Crowes.

The band had one proviso – that they played a more active role in the recording process. Singer Gary Stringer says, "The label were keen for us to use George again because their attitude was 'if it ain't broke don't fix it', but we weren't so sure. We wanted more from this record, to feel we had a hand in the production. We had to fight our corner a bit but they went along with it. They're pretty flexible – we're lucky to have a good relationship with them."

Winwood says, "As long as George was there we were perfectly happy. We had no problems with their ideas. They're growing



naturally and that's part of the process. What they wanted to do was perfectly normal, it's about a band moving forward."

For his part, Drakoulias was more than happy to continue their relationship and share the credits. "I prefer to build up a partnership this time. There's more trust and understanding there. The boys wanted to get stuck in and try some stuff in the studio this time. It ended up rawer, less studied and more spontaneous."

Reef began work on Rides in February, a month after a grueling 18-month world tour promoting *Glow* ended. "We began sketching ideas out round one another's houses, but at that point it was very tentative, we were testing the water, trying to decide if we still liked each other, if we could still work together," says Stringer.

They then spent the summer writing and demoing in a little studio in Old Street called The Joint, before heading out to LA's Ocean Way studio to record. The sessions lasted for three months with the four members regularly switching instruments.

Strings were added to several songs by David Campbell, better known as Beck's father. "George got him in – he knows everyone and one of his skills is gathering people together. We wanted strings on a couple of songs so he came in and we explained what we wanted them to sound like," says Stringer.

The result is a sound that's a mix of pure Reef, albeit one with a more contemplative edge to some of the songs. Tracks like *Wandering*, *Back In My Place* and *Who Are You* have a classic

Rolling Stones appeal in both vocal delivery and rolling guitar, but the stand-out track is *Smooth* for its insistent "nah-nah-nah" lyric. Winwood says he is confident the album will move them to the next level. "Every band has to get bigger these days. If you have a number one in your own country it doesn't mean anything more. As far as we're concerned, Reef have the capability to be a major worldwide act, their music works everywhere. What they have achieved so far in the UK simply sets that up," he says.

The band were unfortunate that *Glow* did

not make a greater impact in the States, where their only real push came after MTV seized upon *Place Your Hands* and began playing it up front of release. "Unfortunately they had other commitments and couldn't get there support it," says Winwood. "We ended up selling 80,000 copies, but we should have done much better. We have to be more careful in coordinating things this time. The band have to be out there touring."

Back at home, I've Got Something To Say looks set to win over new fans and sceptics alike.

"It's a classic Reef number and their fanbase means that they go in high anyway," says Winwood. "What we need is for radio to stick with it more. There's talk of rock bands making a comeback, let's hope that's the case and the ILRs pick up on them this time."

Radio support already this year for Blur, Stereophonics, Kula Shaker, The Offspring and Blondie suggest that S2 should have little to worry about.

Mike Patten

'Reef have the capability to be a major worldwide act, their music works everywhere'

– Muff Winwood

members regularly switching instruments.

There are few more epochal industry anniversaries than the 10th birthday of a band born out of acid house – particularly when the band in question, Orbital, have remained with the same label, ffr, that delivered them a Top 20 hit on their debut single.

Almost nine years to the week that *Chime* was released, Orbital member Paul Hartnoll looks back at that relationship with equal amazement and affection, although London managing director Laurie Cokell admits that there were no grandiose plans for a long-term career from the outset. "We

weren't really sure what we were dealing with. We signed them to a singles deal and it's developed from there," he says.

Cokell believes the key to Orbital's longevity lies in the part of the fact that the label have viewed the band as though they were a rock act since the day they formed, a sentiment echoed by A&R director Pete Tong, who thinks they've got more

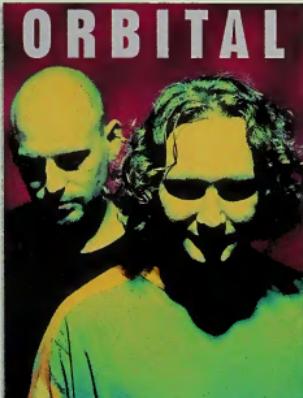
in common with a dance crew than a progressive rock band, "says Tong. "By that I mean bands that have a big solid touring base and loyal album following, but don't necessarily engage in the game of hit singles."

Their development has seen the duo grow to become a big festival attraction from Glastonbury to Lollapalooza, not to mention scoring music for Hollywood films, TV programmes and PlayStation games. Their last, fourth album, *In Sides*, went top five, while their last two singles, *Saturn* (*Live*) and *The Saint*, reached the top three.

The upbeat nature of both their new album, *The Middle Of Nowhere*, and its Stylophone-sampling first single, *Style*, seems likely to maintain this commercial momentum, despite a two-year gap during which the band first toured in 1993 and then built their own studio in Shoreham-on-Sea, London.

Paul Hartnoll says, "We always sit down and say let's do a jolly album with lots of short tracks, and we never do. But I think the new album is a more colourful sort of jolly."

The original version of the single – which samples *Dollar* and is accompanied by a bizarre Kafé-meets-Bug's Life animated promotional video – looks set for MTV and Radio One playlisting.



Meanwhile a fearsome remix with shades of Blur's *Song 2* (and featuring bizarre samples of boppies and Suzi Quatro's *Devil Gate Drive*) has become the choice background music for the BBC's Five Nations trailer. "The kids in the office were really into Five Nations things together and I heard it on a sampler and I'd come," says Cokell. "You put these things out and they don't always get a response, then suddenly you get a payoff."

Tong, who admits the album was more dancefloor-oriented than he'd expected, has the duty of steering the

band between the twin goals of commercialism and credibility.

"They're very professional and very diligent, so the whole record-making process has become much easier," says Tong. "The only commercial problem is in terms of growing them, which if you want to go from 200,000 sales to 600,000 comes down to whether there's a big hit record on it."

"As an A&R man you walk a thin line in how far you can push an act to do things they wouldn't normally do without ruining them. Wisely, they don't want to do what everyone else has had to do and hire a guest vocalist from a rock band. Their music is unique and that's obviously a massive asset."

For Cokell the biggest factor in upping Orbital's ante this time around will be the timing of their UK tour. "We're in a much better position than before. We've got the coordination of the record and the live side in place. The tour happens when the album is out – it's not a case of the album being released and followed four months later by the tour."

According to Tong, the synchronised tour of Europe's live dates and releases has already begun. "We need to flesh out the campaign with marketing teams. And both he and Cokell are defiant about the impending battle in the charts and on festival stages in coming months with the Chemical Brothers, Leftfield and Underworld."

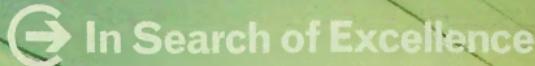
Cokell says, "It's scary being in competition with these guys but, at the same time, it's a massive opportunity for this area of music and hopefully, between the four of us, we'll all progress. I don't mind any of them selling double what I sell as long as Orbital sell half a million."

With Underworld first out of the stable on March 1 with their *Beaucoup Fish* album released the same week as Orbital's new single, the race is on.



Shaun Phillips

Act: Orbital Label: ffr Publisher: Sony/ATV Music Publishing Project: single/album **Songwriters & Producers:** Phil and Paul Hartnoll Studio: Orbital Studios/The Strongroom **Released:** March 1/April 5



MUSIC CREATIVE AND DESIGN AWARDS 1999

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20 FEBRUARY 1999

CHART COMMENTARY

by ALAN JONES



The sequence of one week chart toppers continues, with Blondie's *Maria* making way for Lenny Kravitz's *Fly Away*, the 11th different number one in as many weeks. Since Cher topped for the last of her seven weeks with *Believe*, there have been seven days reigns by B*Witched, the Spice Girls, Chef, Steps, Fatboy Slim, 911, Offspring, Armand Van Helden & Duane Harden and Bloddy. Whether or not Lenny is also a one week wonder remains to be seen – but the smart money is on Britney Spears to be next week's chart topper. The record sequence of one week number ones was first highlighted in *Music Week* and has been picked up by many others in the media, usually being proffered as proof that the singles chart is a farce, and that having a number one is meaningless. The reality is that although no record has managed to retain pole position since December, sales of number ones are extremely healthy.

Comparing the last 10 weeks to the same

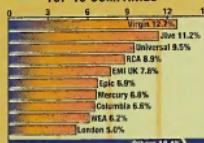
Sales of more than 123,000 last week were enough to earn Lenny Kravitz his first ever number one with *Fly Away*. It arrives at the summit on the sixth birthday of his previous biggest hit – *Are You Gonna Go My Way*, which reached number four – and exactly three years after the last number one hit previously associated with a TV commercial. That was Babylon Zoo's *Spaceman*, which was used to advertise Levi jeans. Fly

SINGLE FACTFILE

Away has been used since autumn to advertise the Peugeot 206 car. Lenny wrote and produced *Fly Away* himself. His previous biggest hit as a songwriter was Madonna's *Justify My Love*, a number two single in 1990. *Fly Away* is the third single taken from Lenny's current album 5, If You Can't Say No reaching number 48 last May and I Belong To You hitting rock bottom, peaking at number 75 last October.

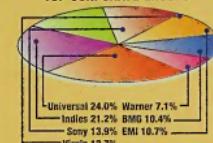
MARKET REPORT

TOP 10 COMPANIES



Figures show the 10 companies by % of total sales of the Top 75, and corporate groups by % of total sales of the Top 75

TOP CORPORATE GROUPS



also sparked considerable album sales for the artists concerned. There may be more of them but number one singles are still a precious commodity.

Returning to this week's chart, it's interesting to note the debuts of no fewer than three family groups in the Top 20, with two sisters and a cousin (Kashay), four brothers including twins (Moffatts) and three nephews (Niall Horan). Together the family that stays together grows together. The Moffatts – 15 year old Scott and 14 year olds Bob, Clint and Dave – entered the 16 with *Crazy*, the 14th hit of that number, and a subject we will return to next week.

2Pac's impressive run of posthumous hits continues with *Changes*, the biggest yet, debuting at number three with sales of over 78,000 copies last week. Based on the old Bruce Hornsby hit *The Way It Is* (number 15, 1988) it's 2Pac's 12th hit – all but the first two having occurred since his death in 1996, including four as Makaveli.

INDEPENDENT SINGLES

This	Last	Title	Artist	Label											
1	NEW	CHANGES	2Pac	Jive 052232 (P)											
2	NEW	BE THERE	UNKLE featuring Ian Brown	Mo Wax 10WCD1 (V)											
3	1	HEARTBEAT/TRAGEDY	Steps	Jive 0519142 (P)											
4	3	NATIONAL EXPRESS	The Divine Comedy	Setanta SETCD 009 (V)											
5	NEW	I WANT YOUR LOVE	Roger Sanchez presents Twilight	Parlophone PERPCDS 001 (P)											
6	2	TONITE	Supercar	Pepper 0553020 (P)											
7	NEW	FREAK IT!	Studio 45	Azul AZNYCOX 009 (V)											
8	6	PRIDE	Fatboy Slim	Skint SKINT 42CD (INM/P)											
9	NEW	NO DOUBT	Inner City	Jive 051772 (P)											
10	4	COMO ME BUENA VIDA	Garbage	Piss Recordings PIASS 002CD (V)											
11	11	WHEN I GROW UP	Latah	Mushroom MUSH 00001 (V)											
12	9	MADNESS THING	Grease 2000	ZTT ZT2 00001 (DAWP)											
13	8	THREE DRIVES	2 Colours Red	High Charts HCDU 10CD (V)											
14	11	BEAUTIFUL DAY	Guitars	Credit CREDIT000002 (DAW/V)											
15	NEW	FLASH	DJ Eric	Duty Free DF 0002 (V)											
16	7	WE ARE LOVE	Heather Nova	Distinctive DISNCD 43 (P)											
17	NEW	HEART AND SHOULDER	Humate	V2 V2VRS00257 (DAWP)											
18	13	LOVE STIMULATION	Deviant DVENT 22CD3 (V)	19	NEW	TRANSOMIC	Future Groove CGFG 001 (V)	Delirious DELICD01 (P)							
20	14	BAD GIRLS LIKE	Juliet Roberts	19	MIAMI	Wet Snack	Underworld 01 03 99.	14	NEW	DREAMING	M People	20	NEW	DREAMING	M People

Label (if distributed)

Label (if distributed)



Chart

PERCENTAGE OF UK ACTS IN THE CHART

UK: 52.6% US: 26.7% Other: 21.3%

-5.2%



period of 1997/8, total sales are down 4.1%, from 14,440,812 to 13,845,597 but sales of number ones are up marginally, from 1,510,427 to 1,521,353 – an

improvement of 0.7%.

Also, no fewer than 16 of last year's number ones sold more than 500,000 copies – an unprecedented number. Most

of these were sold in the first half of the year.

2Pac's impressive run of posthumous hits

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MUSIC WEEK 20 FEBRUARY 1999

MUSIC WEEK 20 FEBRUARY 1998

cleopatra
'a touch of love'

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20
February 1999

THE OFFICIAL CHARTS

SINGLES

MUSIC WEEK



MUSIC TELEVISION

BBC RADIO 1

**TOP
10
POPS!**

1 FLY AWAY

Virgin

Beyond/RCA

Jive

Mo Wax

Universal

Jive

Hir

Defected

Total Vegas

Epic

Chrysalis

Defected

Total Vegas

Epic

Maverick

Columbia

Epic

Mushroom

Island

Creation

Columbia

Narwhal

Epic

Epic

MCA/MCA

Maverick

Columbia

Epic

Narwhal

Epic



20 FEBRUARY 1999

CHART COMMENTARY

by ALAN JONES



Fatboy Slim's four week reign atop the chart came to an end as You've Come A Long Way Baby slips to second place, allowing Robbie Williams to return to pole position with I've Been Expecting You. Robbie's album debuted at number one last November, and returned to the summit in January. It sold over 38,000 copies last week, a massive 72% improvement over the previous week. Two factors at play here are Valentine's Day and the increasing exposure given to Robbie's new single Strong, Life Thru A Lens benefits in much the same way, a 7% hike in its week-on-week sales helping it climb 15-10.

Meanwhile, Dr. Hook's Love Songs album jumps 24-8 with a massive 190% improvement in sales to become the third hits album by the group to reach the Top 10, following 1980's Greatest Hits, which reached number two, and 1992's Completely Hooked, a number three album. Two other hits packages which debuted this

week made somewhat subdued impacts.

Joe Cocker's Greatest Hits at number 24 is 20 places below the peak of his 1982 best

The latest in a very long line of Blondie best of albums released at various price points over the last two decades, Atomic did reasonably well last year, reaching number 12 and selling more than 88,000 copies. It has now hit 128th place in the list of best-selling albums of the year. This group's subsequent return to the recording studio and the success of Maria have prompted a re-release of Atomic,

bolstered this time by an album of additional mixes with the title Atomix. Released last Monday, it debuts at number 14 this week and raises the unusual possibility that the fifth new album No Exit out today (Monday) Blondie will likely have the chart's highest new entry for two weeks in a row. Atomix features eight rare and classic tracks, four of them on CD for the first time.

MARKET REPORT

TOP 10 COMPANIES



Figures show top 10 companies by % of total sales, and corporate group share by % of total sales of the Top 20 albums

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: +19.0%

YEAR TO DATE VERSUS LAST YEAR: -7.0%

PERCENTAGE OF UK ACTS IN THE CHART

UK: 57.3% US: 32.0% Other: 19.7%

of the Legend – The Essential Collection, while Leo Sayer's recent championing by the Sun and others has done him little

COMPILATIONS

Once the preserve of flower sellers and chocolate manufacturers, Valentine's Day is becoming very important to record companies, with major improvements in album sales in the week prior to the big day. This year that increase is the biggest yet at 23%, representing an extra 420,000 sales compared to the previous week.

Nowhere is the impact more than in the compilation market, with canny operators getting love compilations off the market and raised expectations in plenty of time – most of your day's biggest compilations have been around for as much as three months, allowing them to have a bite at the Christmas market too. Last year, the number one album on Valentine's Day was PolyGram TV's Love. This year, it's an

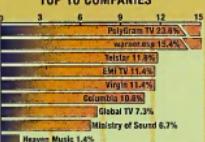
updated version of the same LP, now a joint venture with Warner/EP and rechristened Love Songs. It's a mind-boggling 88,000 copies last week, more than twice as many copies as the number one artist album by Robbie Williams. Love Songs includes perennially true Truly by Lionel Richie, In Your Eyes by George Benson and Nothing Compares 2 U by Sinéad O'Connor but a surprisingly high concentration of newer material, among them the current hits by Cher, Emilia and Steps.

Other love albums making significant upward movements this week include The Best Sixties Love Album...Ever! (6-2), The Very Best of The Love Album (10-4), The All Time Greatest Love Songs III (15-9), A Perfect Love II (24-13) and The Greatest Love (30-14).

Updated figures this week include The

MARKET REPORT

TOP 10 COMPANIES



Figures show top 10 companies by % of total sales of the Top 20 and corporate group share by % of total sales of the Top 20 albums

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: +35.4%

YEAR TO DATE VERSUS LAST YEAR: -3.6%

COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 71.3%
Compilations: 28.7%

INDEPENDENT ALBUMS

This List	Title
1	YOU'VE COME A LONG WAY, BABY
2	REVOLT
3	STEP ONE
4	VERSION 2.0
5	FIN DE SIECLE
6	GREEN HITS
7	THEIR COMPLETE
8	DESERTER'S SONGS
9	BIG CALM
10	WORD GETS AROUND
11	GARBAGE
12	PSYENCE FICTION
13	MELTING POT
14	THE MASTERPLAN
15	SCREAMADELICA
16	DEBUT
17	WHO CAN YOU TRUST?
18	POST/TELEGRAM
19	SONGBIRD
20	R

Artist	Label (distributor)
Fatboy Slim	Skint BRASSIC 11CD (DMW)
3 Colours Red	Creation CRECD 227X (DMW)
Steps	Jive 051912 (P)
Garbage	Mushroom MUSH 25CD (DMW)
The Dixie Comedy	Sebasti SETCD 057 (V)
2Pac	Jive 052562 (P)
The Stone Roses	Silencer SILECD 097 (P)
Manic Street Revival	V2 VIVI 1000 (DMW)
Marie-Michèle	Indie-Chart 201 RMXD (V)
Stargenetics	V2 VIBR 1000CB (DMW/P)
Garbage	Mushroom D 2165 (DMW/P)
UNKLE	Mo Wax MW 965CD (V)
The Charlatans	Beggars Banquet BBBCD 198 (V)
Davis	Creation CRECD 241 (DMW/V)
Primal Scream	Creation CRECD 016 (DMW/V)
Björk	One Little Indian TPLP 21CDX (P)
Morcheeba	Indochine ZEN 009CD (P)
Eva Cassidy	One Little Indian TPLP 5HCD (P)
R Kelly	Brix Street G 21005 (HOT)
	Jive 051732 (P)

THE YEAR SO FAR... TOP 20 ALBUMS

1	YOU'VE COME A LONG WAY, BABY	FATBOY SLIM	SKINT
2	I'VE BEEN EXPECTING YOU	ROBBIE WILLIAMS	CHRYSLAS
3	TALK ON CORNERS	CORRS	ATLANTIC
4	LADIES & GENTLEMEN - THE BEST OF STEPS	GEORGE MICHAEL	EPIC
5	SETCUP 057 (V)	STEPS	STEPS
6	WHERE WE BELONG	BOYZONE	POLYDOR
7	I FORGOT YOU HAD FORGOTTEN	CORRS	ATLANTIC
8	BEAT OF LIFE	MADONNA	MAVERICK
9	THE MISERECORDIA OF LADY LYNNE	LADY LYNNE	COLUMBIA
10	THE BEST OF BIG WILLE STYLE	M P PEOPLE	M P PEOPLE
11	BIG WILLE STYLE	WILL SMITH	COLOMBIA
12	THE BEST OF 1980-1990	U2	ISLAND
13	LIFE THRU A LENS	ROBBIE WILLIAMS	CHRYSLAS
14	ONE NIGHT ONLY	BEL CSES	POLYDOR
15	AMERICANA	DESPRING	COLUMBIA
16	ANOTHER LEVEL	ANOTHER LEVEL	NORTHWESTSIDE
17	VERSION 2.0	GARAGE	MUSHROOM
18	THIS IS MY TRUTH TELL ME YOURS	MANIC STREET PREACHERS	EPIC
19	GUENCH	BEAUTIFUL SOUTH	GO! DISCS/MERCURY
20	BELIEVE	CHER	WEA



20 FEBRUARY 1999

Week	Label	Title	Artist (Producer)	Label/CD (Distributor)	Cass/Vinyl
1	16	I'VE BEEN EXPECTING YOU ★	Robbie Williams (Chambers/Power)	4 Chrysalis 403627 (E) 403624 (C)	
2	17	YOU'VE COME A LONG WAY, BABY ★	Sinitta/BASICK (TOD /M) Fatboy Slim (Fatboy Slim)	5th & Groove 403628 (C) BASICK 403628 (E) Fatboy Slim 403628 (C) HUGG 403628 (E)	
3	18	TALK ON CORNERS ★	Atlantic 75761821/27576181/14 - (W)	The Cars (Luehrs/Fasse/Con/Parrish/Knowles/Steinberg/Balding)	
4	19	THE MISEDUCATION OF LAURYN HILL ★	Columbia (SM)	Lauryn Hill (Hill/Grover)	
5	20	LADIES & LUMBERJACKS - THE BEST OF ★	Epic 471053 (E)	George Michael (Michael/Douglas/Wadden)	471054
6	21	STEP ONE ★ 3	Jive/EMI 05112/195114/19 - (P)	Sogs (Tolka/Tengdahl/Waterson/Forster/Saxena/Whitton/Pilg) (P)	
7	22	FORGIVEN, NOT FORGOTTEN ★	Airline 75761822/2 (W)	The Cars (Forster/Cars)	75761822 (W)
8	23	LOVE SONGS ★	EMI 479324 (E)	Dr Hook (Hoffman/Locomotive/Smart)	479324
9	24	WHERE WE BELONG ★ 5	Polydor 592022/2952024/4 (W)	Beyoncé (Usher/Rogers/Hill/Hughes/McKee/Morgan/Krause/Green)	592022/2952024 (W)
10	25	LIFE THRU A LENS ★	Chrysalis CDCH 1627 (E)	Robbie Williams (Chambers/Power)	CDCH 1627 (E)
11	26	THE BEST OF #3 ★	M People/BMG 7421261802 (BANG)	M People (M People)	7421261802 (BANG)
12	27	RAY OF LIGHT ★ 4	Mercury 5326428/5326430 (W)	Madonna (Matos/McDonald/De Leire/Leopardi)	5326428/5326430 (W)
13	28	BIG WILLIE STYLE ★	Colony 489622/489632/489662/489682 (SM)	Willie Nelson (Pattie/Thomasson/Warm/Coughlin/White)	489622/489632/489662/489682 (SM)
14	29	ATOMIC/ATOMIX - THE VERY BEST OF ★	EMI 489582 (E)	Chaka Khan (Parson/Varde/Parson)	489582 (E)
15	30	VERSION 20 ★	Mushroom MUSH 2532/30 (MWPV)	Garbage (Garbage)	MUSH 2532/30 (MWPV)
16	31	THE BEST OF 1980-1990 ★ 2	Island CUDU 1700/1701 (F)	U2 (Euz/Caron/Lally/West/Fontaine/Z/Xavier)	ICU 2110/21 (F)
17	32	REVOLT	Creation CRECO 2733 (GMV)		CRECO 2733 (GMV)
18	33	AMERICANA	Colombia 491652/2 (E)	The Oslipps (Jørerd)	491652 (E)
19	34	ANOTHER LEVEL ★	Norwaywestside 7421251820 (B/M)	Another Level (Wills/Various)	7421251820 (B/M)
20	35	THIS IS MY TRUTH - LET ME TELL YE YOURS ★ 2	Epic 487023 (B)	Manic Street Preachers (Hedges/Erga)	487023 (B)
21	36	THE HEART OF 1967-1997	Reggro 932465542/932465543 (E)	Various Artists (Various)	932465542/932465543 (E)
22	37	GRAN TURISMO ★	Stockholm 593012 (E)	The Car-Singers (Various)	593012 (E)
23	38	ONE NIGHT ONLY ★ 2	Polydor 5592203 (E)	Bee Gees (Bee Gees)	5592203 (E)
24	39	GREATEST HITS	EMI 487119 (E)	Joe Cocker (Various)	487119 (E)
25	40	WITHOUT YOU I'M NOTHING ★	Hollywood COCD 810 (E)	Hall & Oates (Various)	COCD 810 (E)

26	16	5	FIN DE SIECLE ● The Dixie Chicks (Country/Jazz/Hanni)	Setanta SETCD 059 (V) 07505751579
23	19	19	BESTIE ★ Cher (Taylor/Revering/Vasquez/Ferry)	WGA 355423519 (V) 3554235194
28	18	18	QUENCH ★★ The Beautiful South (Kathy/Hanson)	Gold Disc/Mercury 538172 (V) SME 16545280
19	18	18	BRING IT ON ● Gomez (Gomez)	Hegira/Hegira CDHJ 48 (V) MOTIV 484HDL-DLP
30	26	21	THE BEST OF - THE STAR AND WISEMAN ★★ Ladytron Black Marabou (Shearin/Starke/Holmes)	274778167952 (V) Motown 55264
31	BE	5	RE ○ Lenny Kravitz (Kravitz)	Virgin MOVIDUS 140 (G) VUSMC 140
25	28	29	MON SOUFARI ● Ar (Dundee/Godin)	Virgin COV 2848 (E) TDV 2949/2848
33	45	45	GREATEST HITS ● 2Pac (Shakur/Kingid)	Jive 0525626 (V) (057540512561)
34	34	54	SAVAGE GARDEN ★ 2 Savage Garden (Fisher)	Columbia 467112 (G) 4671616
35	NEW		THE DEFINITIVE HITS COLLECTION	PolyGram 7415132 (V) Lee Sawyer (Ferry/Country/Ballard/Perry/Mardon) 5617154
36	41	54	INTERNATIONAL VELVET ★ 2 Blanco (Sergio/Carolina)	Blanco 3840/2342 (V) Carolina (Troy/D'Antonio) 3840/2343/0020384
37	RE		THE VERY BEST OF ★ Vince Staples (Staples/Thornhill/Torpey/Wade)	Mercury 2867172/28681 (Merf Latif/Alvarez/Quinn/Sherman/Latif/Merf Latif/Thornhill/Torpey/Wade)
38	38	17	ON A DAY LIKE TODAY ● Brian Adams (Adams/Horne/Rock/Steel)	A&M/Mercury 5410282 (F) 5010164
39	33	13	B**ITCHED ★ 2 B**itched (Hedges)	Glow Worm 4510140 (V) 4517040
40	42	15	SUPPOSE YOUR IMAGINATION JUNKIE ★ Miss Marcellous (Ballard/Morissette)	Meinhardt 9282/93 (V) 53241254/241254/241251
41	27	11	GRACELAND ★ 5 Paul Simon (Simon)	Warner Bros 9254274 (V) WCR 2XNC 5X2
42	RE		LE LABOUR OF LOVE III ● UB40 (UB40/Ashington/Carrani)	DEP International (E) 07400/10A/0740-18-
43	48	18	HITS ● 3 Phi Collins (Various)	Virgin COV 2870 (V) TKC 2870
44	53	21	LOAD - GREATEST HITS # 3 ★ Abba (Anderson/Ulvaeus/Anderson)	5710245/7001 (F) 5710245/7001 (V)
45	37	15	*15 ★ Mariah Carey (Almansoori/Carey/Various)	Columbia 492043 (SM) 4262044/426205
46	31	16	TRACY CHAPMAN ★ 3 Tracy Chapman (Krushenbach)	Elektra 9 069724 (V) 9 069724
47	30	14	OCEAN DRIVE ★ 6 Lighthouse Family (Peddy)	Wild Card/Polydor 523872 (V) 523872
48	32	115	THE BEST OF ROD STEWART ★ 5 Rod Stewart (Various)	Warner Bros 5 235024 (V) WVA 314CWY 314
49	NEW		KISS THE SKY Telyana Ali (Santigold/Various)	Epic 4916527 (SM) 491653/
50	19		SONGS FROM 'ALLY MCBEAL' ★ Vonda Shepard (Shepard)	Epic 4911243 (V) 4911243
51	44		MEZZANINE ★ Meghan Trainor (Meghan Trainor/Holmes)	Circus Virgin WIB2004 (E) WIB 2004

52	23	THERE IT IS ○	Virgin CDV 2073 (EMI)
		911 (Love's Last Holiday)	TCV 287-2
53	43	WONDER NO. 8 ●	First Avenue/Mercury 558142 (EMI)
		Honey (Love's Last Groans)	558144-1
54	50	MODERN CLASSICS - THE GREATEST HITS ★	Island (EMI)
		Paul Weller (LinchMeister)	CDD 800103/GS/PSL 9208
55	70	VIAGGIO ITALIANO	Philips 4212923 (EMI)
		Anthoni Bendali (Scraps)	621795-1
56	45	GREATEST ★	EMI 492922 (EMI)
		Duran Duran (Vivious)	492823-1
57	55	DESERTER'S SONGS ○	V2 VWR 1002792 (MWP)
		Mercury Rev (Fridman/Dorahuk)	MWR 1002771
58	53	MY LOVE IS YOUR LOVE ●	Arista 0782119372 (EMI)
		Whitney Houston (Love Imitates Life/Unbreakable Love/Slow Down)	07219074
59	39	THE COMPLETE ●	Silverstone OREGO 535 (EMI)
		The Stone Roses (Leclect)	OREG 535/OREG 535
60	60	UP ★	Warner Brothers 934671512 (EMI)
		REM (McCarthy/REM)	932311745/932311745
61	47	GENERATION TERRORISTS	Colt/Atlantic 101639 (EMI)
		Manic Street Preachers (Brown)	471065745/1065745
62	65	LET'S TALK ABOUT LOVE ★	Epic 488192 (EMI)
		CDine (Marillion/White/Wake/Alesana/Hammer)	488192-1
63	69	POSTCARDS FROM HEAVEN ★	Wid Card/Polydor (EMI)
		Lighthouse Family (Fader)	53951623/5351623
64	NEW	GREATEST HITS #6	RCA 10458 (BMG)
		Eurythmics (Stewart/Williams/Lovin)	PX1458/1458/1458
65	65	THE GLOBE SESSIONS ●	A&U/Polydor 549274 (EMI)
		Sheryl Crow (Crow)	549274-1
66	54	FIVE ★	RCA 74321509762/74321509762 (BMG)
		Five (Various)	
67	65	WORD GETS AROUND ●	V2 10001243 (EMI)
		Spinefex (Blitz/Rust)	V2R 1000404/V2R 1000401
68	59	ENTER THE DRU	Island 524522 (EMI)
		Dra Hill (Hucknuck/Hip/Pack/Creatislam)	524522-1
69	74	THE BEST OF ★	Fontana 559127 (EMI)
		James (Holland/Hague/Jones)	5368884-1
70	15	THE MASTERPLAN ★	Credon CRECO 241 (MWP)
		Dose (Mars/Mel Galley)	CRED 241/CRED 241
71	52	BLOOD SUGAR SEX MAGIK ★	Warner Bros 793266210 (EMI)
		Red Hot Chilli Peppers (Rubin)	VOX 441CX/WX 441
72	64	BIG CALM ●	Indochine ZEN 010/ZC (EMI)
		Monchela (Mercheba/Nordin)	ZEN 011/ZC/ZC 011
73	53	MAVERICK A STRIKE ★	487485782 (EMI)
		Wayne County (Guyana/Quarimby)	487485782/4875782
74	RE	URBAN HYMNS ★?	Hufmag COHUT 45 (EMI)
		The Verve (You/The Verve/Poter)	HUTM 45/HUTM 45
75	54	GARBAGE ★2	Mushroom D 1450/3 (MWP)
		Garbage (Garbage)	C 31450/3 (MWP)

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January 2000. Last revised: 8/2001. Source: The BCI.

TOP COMPILATIONS

1			2 LOVE SONGS		Label/Cat# (Distributor) Case/View	
1	5	2	THE BEST SIXTIES LOVE ALBUM...EVER!	O	Various/EMI VTCD 3021/VTMC 3302-1	(P)
2	6	2	EUPHORIA	O	Various/EMI VTCD 2551/VTMC 2351-1	(W)
3	1	3	THE VERY BEST OF THE LOVE ALBUM	O	Various/EMI VTCD 2123/VTMC 2123-1	(W)
4	10	15	CLUBBER'S GUIDE TO... NINETY NINE	O	Ministry Of Sound/MGSSD 3/13/MGSSD 3	(W)
5	2	4	THE GREATEST ROCK 'N' ROLL LOVE SONGS	O	Global Television RADCD 115/RADMC 115-1	(W)
6	5	2	KISS SMOOTH GROOVES '99	O	PolyGram PVG 5452/5453/5454/5455	(W)
7	4	3	THE BEST CLUB ANTHEMS 99...EVER!	O	Various/EMI VTCD 221/VTMC 221-1	(W)
8	3	5	THE ALL TIME GREATEST LOVE SONGS... III	O	Various/EMI VTCD 224/VTMC 224-1	(W)
9	15	13	LOVING EDITION	O	Various/EMI VTCD 225/VTMC 225-1	(W)

10	7	12	NOW THAT'S WHAT I CALL MUSIC! 41 ★	EMI/Groove/Parlophone
11	11	2	THE 1999 BRIT AWARDS	Columbia/Sony/Tony
12	8	10	HITS 99 ★	Columbia/Sony/Tony/BMG
13	RE	10	A PERFECT LOVE II ●	warners/globe/TV Sony/TVC Mocodac 64M/BMG
14	RE	10	THE GREATEST LOVE	Telstar TV/TVC 3006/TVC/Music 2000/BMG
15	19	14	WOMAN ★	PolyGram/TVSony TV 5654-002/5654-034B
16	14	3	RELAX! THE ULTIMATE "80'S MIX - VOL 1"	PolyGram TV 5653-002/5653-034A
17	12	12	CHEF AID - THE SOUTH PARK ALBUM	Columbia 617002-2/617001-1/Sony
18	20	11	MUSIC OF THE NIGHT ●	PolyGram TV 5654-082/5654-084
19	17	2	HARDCORE HEAVEN - VOLUME 5	Music Heaven HMCD 105/HMCD 105 (RCA)
20	16	15	THE ANNUAL JUDGE JULES & BO GEORGE ★	Ministry Of Sound ANCD 0000000000/BMG

ARTISTS A-Z

33	KONZET	53
32	SOURCERS RED	17
31	TAJU	24
30	TAKE	44
29	TAKE IT DOWN	30
28	LADY SWIRL BLACK SUN(BAD)	42
27	LIGHTHOUSE REARAY	42
26	LAUREN	43
25	MARINA	24
24	MEET THE PREDATORS	24
23	MEET THE PREDATORS	25
22	MEET THE PREDATORS	26
21	MEET THE PREDATORS	27
20	MEET THE PREDATORS	28
19	MEET THE PREDATORS	29
18	MEET THE PREDATORS	30
17	MEET THE PREDATORS	31
16	MEET THE PREDATORS	32
15	MEET THE PREDATORS	33
14	MEET THE PREDATORS	34
13	MEET THE PREDATORS	35
12	MEET THE PREDATORS	36
11	MEET THE PREDATORS	37
10	MEET THE PREDATORS	38
9	MEET THE PREDATORS	39
8	MEET THE PREDATORS	40
7	MEET THE PREDATORS	41
6	MEET THE PREDATORS	42
5	MEET THE PREDATORS	43
4	MEET THE PREDATORS	44
3	MEET THE PREDATORS	45
2	MEET THE PREDATORS	46
1	MEET THE PREDATORS	47
33	VERVE, THE	48
32	WILLIE, Paul	49
31	WILLIE, Paul	50

THE OFFICIAL UK CHARTS

SPECIALIST



20 FEBRUARY 1999

MID-PRICE

This	Last	Title	Artist	Label (distributor)
1	1	FORGIVEN NOT FORGOTTEN	The Coss	Atlantic 750790122 (W)
2	4	GRACELAND	Paul Simon	Warner Brothers WXS 2 (W)
3	3	TRACY CHAPMAN	Tracy Chapman	Elektra ETK4CD (W)
4	5	THE BEST OF	Rod Stewart	Warner Brothers 1236567 (F)
5	6	GENERATION TERRORISTS	Marie Street Preachers	Columbia 75016191 (SM)
6	10	JACKIE BROWN	Original Soundtrack	Maverick/Band Apart 936246412 (W)
7	18	THE BEST OF EVERYTHING BUT THE GIRL	Everything But The Girl	Blance Y Negro 063016362 (W)
8	17	DOOKIE	Green Day	Reprise 036245262 (W)
9	13	WAY BEYOND BLUE	Catatonia	Blance Y Negro 063016362 (W)
10	10	THE SINGLES	The Pretenders	WEA 450993272 (W)
11	10	BEST...I	The Smiths	RCA 7423125022 (BMG)
12	0	GREATEST HITS	Tak That	WEA 450993272 (W)
13	10	GRACE	Jeff Buckley	Columbia 450222 (W)
14	10	SINGLES	Alicia Keys	Peach Recordings ST100 1 (BMG)
15	16	GREATEST HITS	Bob Dylan	On-U Sound EFA 1002 (SDR)
16	15	BRIDGE OVER TROUBLED WATER	Simon And Garfunkel	Colombia 450202 (SM)
17	10	EXPERIENCE THE DIVINE	Bette Midler	Atlantic 750792492 (W)
18	10	THE DOORS	The Doors	Elektra K 0212 (W)
19	20	TAPESTRY	Carole King	Columbia MD 32110 (W)
20	11	SCREAMADELICA	Primal Scream	Creation CHEP 078 (BMV)

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BUDGET

This	Last	Title	Artist	Label (distributor)
1	1	LAST ONE STANDING	Neil Finn	Parlophone CRD 6512 (W)
2	1	STRICTLY DRUM & BASS	Various	Peach Recordings ST100 1 (BMG)
3	3	TALKIN' VERVE (SOUNDWAVES) - SAMPLER	Various	Verve 5614582 (F)
4	4	ADRIAN SHERWOOD PRESENTS THE MASTER RECORDING	Various	On-U Sound EFA 1002 (SDR)
5	2	STRICTLY GARAGE	Various	Peach Recordings ST100 1 (BMG)
6	3	PICTURE THIS - THE ESSENTIAL COLLECTION	Blonde	Music For Pleasure 4509932 (W)
7	4	BEST OF THE '80S	Various	Crisco CRIMCO 03 (U)
8	9	THE PICK OF THE '70S	Various	Crisco CRIMCO 01 (U)
9	11	MOTOWN CHARTBUSTERS - VOLUME 3	Various	Spektre 5514142 (F)
10	5	GREATEST HITS - PART TWO (1971-1987)	Hot Chocolate	EMI 4507512 (E)

© CIN

R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	CHANGES	2Pac	Jive 552303 (W)
2	1	BOY YOU KNOW ME OUT	Tekyo Ali feat. Will Smith	MJ&Epic 665073 (SM)
3	2	ENJOY YOURSELF	A+	Universal UND 56230 (BMG)
4	3	WESTSIDE	TO	Epic 6661015 (SM)
5	9	RUSH	Kiesha	KLE 2CD (SM)
6	4	THESE ARE THE TIMES	Dru Hill	Island Black Music CID 733 (BMG)
7	10	NO DOUBT	Imajin	Jive 5521772 (F)
8	6	I WANT YOU FOR MYSELF	Another Love/Ghostface Killah	NorthWestside 13216332 (BMG)
9	5	GIMME SOME MORE	Busta Rhymes	Elektra 037820 (CD)
10	7	END OF THE LINE	Honey	1st Avenue/Mercury HNCD 2 (F)
11	9	MIAMI	Will Smith	Columbia 6667628 (SM)
12	5	GET ON THE BUS	Destiny's Child feat. Timbaland	East/West 1320320 (W)
13	12	HARD KNOCK LIFE (GHETTO ANTHEM)	Jay-Z	NorthWestside 13216331 (BMG)
14	15	HOW DEEP IS YOUR LOVE	Dru Hill	Island Black Music 125 725 (F)
15	10	TOUCH IT	Monie Love	Universal UND 56218 (BMG)
16	18	HAVE YOU EVER?	Brandy	Atlantic AT 056200 (W)
17	15	THE BOY IS MINE	Brandy & Monica	Atlantic AT 03087 (W)
18	14	TAKE ME THERE	Blackstreet & My Ica, Muse & Blinky Blink	Interscope 05207 (W)
19	11	PARTY LUCK-A-BLE'S	Bonny Collins	WEA/WEA 20200 (W)
20	17	WAR OF NERVES	All Saints	London LDICD 421 (F)
21	10	HEARTBREAK HOTEL	Whitney Houston/Fatboy Slim	Arista 01322136132 (Import)
22	20	GHETTO SUPASTER...	Paris Michel Nez, Odis & MYA	Interscope IND 59593 (BMG)
23	19	GUESS I WAS A FOOL	Another Level	NorthWestside 132162102 (BMG)
24	23	IT'S ALL YOURS	MC Lyte, Feat. Gina Thompson	West East 032091 (W)
25	10	MY FRIEND (SO LONG)	DC Talk	Viva USC 150 (CD)
26	25	LITTLE BIT OF LOVING	Kate Le Boe	1st Avenue/Wild Card/Polydor 5672812 (F)
27	27	COME WITH ME	Puff Daddy feat. Jimmy Page	Epic 6962842 (SM)
28	34	EACH TIME	E-17	Telstar CD STAS 3017 (W)
29	22	THE GREATEST LOVE YOU'LL NEVER KNOW	Lauretta McNeal	Wildstar CDWLD 11 (W)
30	30	DOO WOP - THAT THING	Lauren Hill	Columbia 6665921 (Import)

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

MUSIC VIDEO

TW	LW	Title	Label	Label Cat. No. (Distributor)
1	1	STEPS: The Video	Zoo 051515	
2	3	GEORGE MICHAEL:Ladies & Gentlemen-Best Of	SMI 051515	
3	2	ORIGINAL CAST RECORDINGS	PolyGram Video 710203	
4	9	ROBBIE WILLIAMS-Live In Your Living Room	Chrysalis 017163	
5	5	THE CORRS-Live At The Royal Albert Hall	Warner Music Vision 75038973	
6	4	VARIOUS ARTISTS:Hey Mu! Predictor	Video Collection V0146	
7	6	RONAN HARDMAN/Michael Flatley's Fest Of Flaires	VWL 0564523	
8	8	BOYZNOLIVE-Where We Belong	VWL 0563203	
9	7	VARIOUS ARTISTS:Andrew Lloyd Webber-Celebration	PolyGram Video 057235	
10	12	CLIFF RICHARD:40th Anniversary Concert	Video Collection V0147	

COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	COME ON OVER	Shania Twain	Mercury 31463002 (F)
2	2	TRAMPOLINE	The Mavericks	MCA Nashville UMD 80466 (BMG)
3	3	SITTIN' ON TOP OF THE WORLD	LeAnn Rimes	Carla/Hit Label 0566228 (BMG)
4	4	LOVE SONGS	Daniel O'Donnell	Ritz RZCD 715 (RMG)
5	7	FARMER IN A CHANGING WORLD	Tractors	Arista Nashville 078221872 (BMG)
6	5	MUSIC FOR ALL OCCASIONS	Dion Chicks	MCA MCD 1134 (BMG)
7	6	SONGS OF INSPIRATION	Dolly Parton	Epic 65042207 (F)
8	8	WIDE OPEN SPACE	Shania Twain	Mercury 31463002 (F)
9	9	HUNGRY AGAIN	LeAnn Rimes	Carb/The Hit Label CURCD 0407 (F)
10	11	THE WOMAN IN ME	LeAnn Rimes	Carb/The Hit Label CURCD 0413 (F)
11	10	YOU RAUGHT UP MY LIFE	Robbie McEntire	Almo Sounds ALMO 009 (CNR)
12	13	LOVE	Trisha Yearwood	MCA Nashville UMD 80466 (BMG)
13	14	HELL AMONG THE YEARLINGS	GARTH BROOKS	MCA Nashville UMD 80513 (BMG)
14	12	FAITH	Faith Hill	Capitol 5562992 (E)
15	14	IF YOU SEE HIM	Robbie McEntire	Warner Bros 267292 (Import)
16	15	WHERE YOUR ROAD LEADS	Trisha Yearwood	Ritz RZCD 702 (F)
17	16	SEVENS	GARTH BROOKS	Ritz RZCD 703 (F)
18	17	FURTHER DOWN THE ROAD	Charie Laddborough	Ritz RZCD 704 (F)
19	18	TIMELESS	Daniel O'Donnell & Mary Duff	Ritz RZCD 705 (F)
20	18	LOVE SONGS	Kenny Rogers	Virgin KENNEDY 1 (E)

© CIN

ROCK

This	Last	Title	Artist	Label (distributor)
1	1	AMERICANA	The Offspring	Columbia 491652 (F)
2	3	GARBAGE	Garbage	Musclebox D 3145 (GMV)
3	2	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 750262642 (W)
4	4	DOOKIE	Green Day	Reprise 5002000 (W)
5	5	DIRTY	The Offspring	EMI 6504220 (F)
6	6	GARBAGE INC.	Motörhead	Vertigo 530351 (F)
7	7	APPETITE FOR DESTRUCTION	Gina N'Roses	Geffen GCD 3418 (BMG)
8	6	NEVERMIND	Nirvana	Geffen DGC 34425 (BMG)
9	8	INSOMNIAC	Green Day	Reprise 536240462 (W)
10	9	NEVER MIND THE BOLLOCKS	Sex Pistols	Virgin SPUNK 1 (E)

© CIN

DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	PROTECT YOUR MIND...	DJ SAKIN & Friends	Positive 1217 107 (E)
2	3	RAISE YOUR HANDS	Big Room Girl	VC Recordings VRCT 44 (E)
3	4	(YOU GOT ME) BURNING UP	Cevin Fisher/Joleatte Holloway	Wonderful WBVDY 013 (F)
4	4	BE THERE	UNKLE feat. Ian Brown	Mo Wax MVA 108 (V)
5	5	FREAK IT!	Studio 45	Azuli AZULI 005 (V)
6	6	I WANT YOUR LOVE	Roger Sanchez presents Twilight	Perpetual PER 001 (W)
7	7	YOU DON'T KNOW ME	Loop Up Loop	Maniacs MANIAK 001 (F)
8	10	CAN'T GET ENOUGH	Armen Van Holden feat. Duane Harden	Joe FX 597 (F)
9	10	GIVE UP	Soulascholar	Defected DEF 1000 (CMI/SM)
10	12	CHANGES	Minibrain	Multiply TMLT 04 (W)
11	11	FLASH	Guitarra	Defy DDF 004 (W)
12	13	THREE DRIVES	Greece 2000	Hog Heaven HOH 705 (F)
13	14	TEST THE THEORY	Audionet	Mother 1213M 110 (F)
14	14	CROW MAGNON	Consiglied Monkeys	Subliminal SUB 0001 (Import)
15	15	TONITE	Supercar	Pepper Pepper 0530206 (P)
16	13	ROCK-IN-IT	Desay Punk-Roc Vs Onyx	Independiente ISOM21 T (SM)
17	13	FOR AN ANGEL	Paul Van Dyk	Deviant DVENT 24X (V)
18	9	GOOD RHYMES	Da Click	Hrr FX 533 (F)
19	11	OUT OF THE BLUE	System F	Tsunami TSU 9008 (Import)

© CIN

DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	4	YOU'VE COME A LONG WAY, BABY	Fatboy Slim	Skin BRASSIC 11LP (BRASSIC 11 (MV))
2	3	THE MISSEDUCATION OF LAURYN HILL	Lauren Hill	Columbia 4583451/4589434 (3MV)
3	9	EUPHORIA	Various	Telstar TV-TV 00307 (W)
4	1	MY LOVE IS YOUR LOVE	Whitney Houston	Arista -7873100134 (BMG)
5	8	FUNK SPECTRUM	Various	Barely Breathing Even BEEBLP 017 (BMG)
6	6	KISS SMOOTH GROOVES 99	Various Artists	PolyGram 5654454 (BMG)
7	5	CHYNA DOLL	Foxy Brown	Det Jam 5593311 (W)
8	10	DEADLY: Two Pages Reinterpretations	4 Hero	Takin Loud 5582417-1 (W)
9	9	RAY OF LIGHT	Madonna	Maverick 336284671/336240474 (W)
10	9	METALHEAD: LIMITED EDITION METAL BOX SET	Various	Hrr CD-METBX 1 (F)

© CIN

20 FEBRUARY 1999

COOL CUTS CHART

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

1 NEW	NIGHTS OVER EGYPT	Incapable	Talkin' Loud
2 NEW	PUSH UPSTAIRS	Underworld	JBO
3	YOU BETTER MOUNT	Rushmore	Universal
4	BING MY FAMILY BACK	Faithless	Cheeky
5 NEW	UNDER THE WATER	Bather Brown	white label
6 NEW	HOLD ON Romantony	Roulet	(Choice cutting on Roulet one of America's unsung talents)
7	10 ANGEL OF THE APOCALYPSE	Jimi Tenor	Warp
8 NEW	MOVIN' ON THROUGH YOUR SYSTEM	Jack Prons	Hooch Chorus
9	YOU DRYAMO Electric	BNoise	(Big tracks take gets UK release with mixes from Dave Clark and Stoker)
10 NEW	SAY YOU LOVE ME	Johnson	Higher Ground
11	BLACKOUT! Det Terri	Innocent	(With mixes from Frankie Knuckles and Atlantic Blue)
12	9 INCH PROJECT	EP Richard F	Subliminal
13	RISE OF TONIGHT	Blondie	Sharp
14 NEW	ALL SYSTEMS GONE	Pagan	Present
15 NEW	THE NY EXPERIENCE	Jason Jaxx	Subliminal
16 NEW	LOVE ON LOVE	Candi Staton	React
17 NEW	CAN'T STOP	Sparky Lighthouse	Skint
18	TRANSSEND Cascade	Hook	(Euro trance with a new mix from Moonman)
19 NEW	DEEPER '99 Barbas & Odi	Phoenix Uprising	(Excellent pumping hard club)
20 NEW	BESSIE Shaboom	WEA	(Loud mix from Paper with new mixes by Doc Martin and DJ Skee)

Compiled by Steve Morris. Based on sales figures from the following sources: City Sounds/Pop Up/Pure Groove/Black Market/Top 40/Record Mirror/Electric Beat/Independent/Musicweek/23rd February/Popmag/Popmix/3 Beat/Liverpool/Flying/Venuecast/Gold/Solo/Bolt (Blasted); Massive/Orbit/Arctic Avenue/Hangtime/Rhythms Syndicate/Cannabass.

URBAN TOP 20

1	6 BETCHA CAN'T WAIT	E-17	Telstar
2	9 RUISH Klash Jev	Universal	
3	3 FADED PICTURES Case & Jian/CAN I GET A... Jay-Z	Del Jam	
4	15 MATTIMONY Maxwell	Columbia	
5	14 YOUNG RICH feat. Erykah Badu	Universal	
6	28 JUST SAY BAND Oyster	Interscope	
7	8 3 MOVIN' On My	559 Music	
8	15 6 WHAT'S SO DIFFERENT	Ginuwine	
9	25 3 NAS IS LIKE Nas	Columbia	
10	30 2 ALL NIGHT LONG	Leah Evans Jeat	
11	10 3 RAW Melky Sedech	MCA	
12	13 3 WISH IT WAS ME Besta Rhymes Jeat	Elektra	
13	12 11 DON'T FEEL ME Man Of Vision	MJ2K	
14	24 SECRET LOVE Kelly Price	T-Neck/Island	
15	4 NO DOUBT Baby Phat	Jive	
16	17 6 CHANGES 2Pac	Jive	
17	2 4 HOW DEEP IS YOUR LOVE?/THESE ARE THE TIMES	U.S. Hill	
18	20 2 MY LOVE Kele Le Rec	1st Avenue/Wildcard	
19	5 7 BOY YOU KNOCK ME OUT Talyana Ali	MJ/Epix	
20	NEW HERE WE COME Timbaland	Virgin	

Breakers are the 10 records outside the Top 40 which have registered the most improved UK releases. The Club Chart Top 20 (including mixes), Urban, Pop and Cool Cuts charts can be obtained from MPA's website at www.damusic.com. To receive the Club, Urban and Pop charts in full by fax call Kim Reich on 0171-940 8500.

dotmusic.com

www.damusic.com

SINGLE of the week

SKUNK ANANSIE: Charlie Big Potato (Virgin VSCD1725). Skunk Anansie may finally crack the Top 10 with this powerful new single, their first for more than a year, taken from the forthcoming album Post Organic Chili. Charlie Big Potato



is a monster vegetable indeed, with a metal sound bordering on Iron Maiden's pyrotechnics that is already picking up press coverage. Airplay so far includes a Radio One As Featured listing. With strong major label support following the band's move from One Little Indian to Virgin and the recent chart success of rockier acts such as The Offspring, wider stardom beckons.

S I N G L E reviews



ALANIS MORISSETTE:

Joining You (Maverick W472CD1). The second chapter of Morissette's Maverick career continues with this typically intimate yet biting track as she sings about suicide and the meaning of life, though all in a radio-friendly rock setting. Pairing her with Glen Ballard, Joining You has been given an additional "melancholy" working, while a live mix version of Thank U appears on CD. The radio mix is already on Radio One's B-list.

GINUWINE: What's So Different (Epic 6670522). Timbaland's production on Ginuwine's 1997 debut album was the launchpad for his massive influence on current US R&B. He's come up with one of his most emphatic tunes yet to provide Ginuwine with a step up in class. Thanks to Radio One and specialist support, it is certain to be a fifth consecutive Top 20 hit.

ATB: 9PM TII I Come (Data DATA12). After appearing on the compilation chart-topping Clubber's Guide To Ninety Nine, this infectious German house track now sees a UK release on a new Ministry Of Sound imprint. Its twangy hook and uplifting synths have led to extensive plays by DJs such as Pete Tong, Seb Fontaine and Graham Gold.

REHAB: MADONNA: Nothing Really Matters (Warner W472CD1). The radio-friendly fifth single from the million-selling Ray Of Light album is already on Radio One's B-list. Producers William Orbit and Marius De Vries add enough strings and ambient touches to lend interest to the radio mix, while Austria's Kruder & Dorfmeister provide an outstanding jazzy, downtown reworking and Germany's Club 89 add tribal house and trance elements. A fifth Top 10 placing from the album looks likely.

WITNESS: Scars (Island CID740). Witness's second single is a pleasant excursion into REM/Radiodrome territory but with a bit more bite. The polished production provides a radio-friendliness that will see this on heavy rotation and in the chart.

JEFF GRIFF: Re-Wired (Island CID 757/572 581-2). This south London group turn U2's Wire into a camping house track. The Edge's trademark guitarwork is transformed into a potential radio hit. This could be the one to cross-over for the guys

behind cult dance imprint El Chocolates.

HERMAN:

Orbital Style (mfr CDPS358). The Hartnoll brothers' first material since 1997's Top Three hit The Saint sees a return to their tecno roots while retaining a commercial edge. Contained within six tracks over various formats are bagpipes, Suzi Quatro and Dollar samples, live guitar and plenty of funky, hard-hitting beats. The Bagpipe Style version is currently on Radio One's As Featured list, and their album The Middle Of Nowhere is released on April 5.

THE FAMILY FEAT. ALEXANDER HOPE:

Love My Brother, Love My Sister (Cleopatra CLECD001). The second chapter of Alexander Hope's solo career continues with this typically intimate yet biting track as she sings about suicide and the meaning of life, though all in a radio-friendly rock setting. Pairing her with Glen Ballard, Joining You has been given an additional "melancholy" working, while a live mix version of Thank U appears on CD. The radio mix is already on Radio One's B-list.

MYTOWN: Party All Night (Universal UWD 56231). With endorsements from quarters as diverse as Sarah Ferguson, OK and Smash Hits, as well as a worldwide deal with Universal, it seems that Mytown are destined for the top. The fact that this track – which is underscored by an acoustic guitar sound reminiscent of George Michael's Faith – is memorable after one listen, should help the Irish foursome on their road to fame.

JENNIFER PAIGE:

Sober (Edel ED44185 ERE).

The belter followed up to the all-conquering radio pop of Crush may struggle to match its runaway success. Airplay played a crucial role in propelling her debut into the Top Five, but this shift into Sheryl Crow territory is unlikely to have attracted sufficient interest.

LAYLA KAYLIF: Shakespeare In Love (Good Groove CGDR1). Taken from the film Shakespeare In Love, which has been nominated for more Oscars than any other British movie, this song can hardly fail to be a hit. However, whether its Susanna Vega stylings and fizzy vocal/guitar melody would stand up to their own is another matter.

BLACKOUT:

Gotta Have Hope (Multiply MULTY47).

Producers and remixers Dillon & Dickens have scored success with their mixes of Todd Terry, Bizarro, Gail and Martha Wash, and could break through in their own right with this uplifting house tune. Snatches of vocal provide a hook early in the track, then the sweeping orchestral theme from 2001: A Space Odyssey adds atmosphere to the breakdown.

DARK STAR: I Am The Sun (EMI CDEM534). This slice of Steve Lilley-style produced retro rock stands out for its

GUS GUS: Ladyshave (4AD BA9001 CD1). Icelanders Gus Gus can number heavyweights like Madonna, Massive Attack, Nellie Hooper and David Byrne among their fans. With the props coming so thick and fast, it's no wonder then that Ladyshave is being championed by stations such as Xfm, Kiss FM and Atlantic 252. The Herb Mix Edit takes the cookie, though, with its artfully chaotic house beats.



seriously – and will benefit a worthy cause – but a more imaginative approach in the studio could have worked wonders.

blistering, energetic guitar work. The rest is pure Spin Tap, but the sheer noise factor will gain it airplay.

THE SUPERNATURALS:

Everest (Food CDFOOD0119). After the success of I Wasn't Built To Get Up, the act continue their tongue-in-cheek assault on rock sensibility with this soaring single. While not as instantly catchy as its predecessor, it still manages to rock out.

LOWCRAFT:

One Of Us (Disko DVDS-1002-CD1).

The first release on Julian Parker's label shows them Portland, Oregon rockers known their Radicchio from their Mania, although this rolling snare-and-guitar-based track leans more towards the latter. With an Anglophile sound further developed on other tracks on their upcoming album, they could steal the thunder from some of the UK's emerging acts.

SEAFRUIT:

Looking For Sparks (Electric Canyon EC3032).

Sheffield hopefuls Seafruit's debut release is an earnest rocker in a similar vein to Del Amitri, and has found support from Xfm. But the extra help needed to push into the mainstream is lacking, and it could struggle for attention.

PMPF:

Schadenfreude (Gerry) (Wildlife WILD007).

This murky metal/big beat comment on chat show culture delivers a topical tune that could gain airplay.

TRAVIS:

Writing To Reach You (Independents ISOM 22MS).

It's been a year since the band last released anything from this once hotly-tipped band, but this

single is well worth the wait. Now a little more mature and freed of the bluster that accompanied their earlier releases, it's a sweet, gentle tune that has great potential and a classic middle eight. Radio 1 is warming nicely to it, and it's currently on Radio One's As Featured list.

SPACEDUST:

Let's Get Down (East West EW195SCD).

The UK duo follow up their chart-topping Gim And tonic with this slice of Chic-sampling disco-house. Despite using portions of the classic I Want Your Love, it's unlikely to come close to the success of the act's novelty breakthrough.

RIVER:

Setting Sun (Instinctive INIT 4GDS).

Not the Chemical Brothers/Noel Gallagher track of the same name, but rather a rocky, Therapy-esque song from this London trio. Already on Xfm's A-list, it should appeal to many harder rock fans.

98:

Because Of You (Motown/Polydor 8609012).

US boy bands tend to struggle initially in the UK, but this recent Billboard Top Three hit should provide 98's breakthrough. Marketed as a mature version of the Backstreet Boys or 'N Sync, they have received a Radio Two B-listing.

SILVERCHAIR:

Amnesia (Columbia 100).

This Australian three-piece slam on the guitars and rasp the vocals on this somewhat frostlike single. While the arhythmic chorus is catchy, the rest of this sub-Metallica song doesn't make much impression.

KENT:

747 (CICA Victor KENT02).

Taking their cue from early U2, Sweden's Kent make an assault on the UK market with this even-paved rock track. It's gentle and sweeping, but fades from the memory a little too quickly and its sluggish pace may dissuade radio from picking up on it. Still, it promises much for the future.

PLUTONIK:

Sitting On Top Of The World (Intertech INT005).

This is a pleasant example of coffee-table drum & bass, but brings little new to the genre. Too laidback to attract airplay, it's a debut that suggests obvious talents being channelled in the wrong direction.

DANNY RAMPLING:

Community Of The Spirit (Distance DI1236).

The Radio One DJ makes his comeback as a producer with this atmospheric, featuring vocals from Beverly Steele. Despite Pumping's high club and radio profile, it seems unlikely to make a large dent on the chart.

METHOD MAN:

Judgement Day Remixes (Def Jam 566845-2).

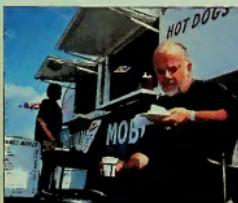
Released to support the Wu Tang Clan rapper's Tical 2000: Judgement Day album, this remix package includes a typically dark, intense mix from Tricky, who adds bubbling bass and guitar to the doom-laden rap. Roni Size employs vocal effects alongside slamming beats and bass, while Super Jupiter contribute an electro-style big beat version. Available only on CD, the release will be ineligible for the chart as it contains four tracks.

ALBUM reviews

VARIOUS:

A Jedi's Night Out (DMC MM1000027).

Universal Language head honcho and sometime Jedi Knight Tom



VARIOUS: John Peel's Sounds Of The Suburbs (Shifty Disco SHIFTY9900). As Channel Four shows a new series documenting the rise of music from British towns presented by the ubiquitous John Peel, Oxford indie label Shifty Disco has produced a sampler album of music included in the various programmes. There's a wonderful cover of The Members' Sounds Of The Suburbs, as well as original and unique contributions from up-and-coming outfitts such as the Johnny Cash-halikes Radio Sweethearts and Reviver Gene. As collections of new music goes, it is particularly strong in that all the tracks

Middleton shows that the force is indeed with him on this superb mix of deep and groovy house. Artists such as A Man Called Adam, Max 404 and Ian Pooley are blended to create one of the cooler mix albums in the game.

THE ROOTS: *Things Fall Apart* (MCA MCD11830). Described by Rolling Stone as "the best live band in hip hop", this Philadelphia rap collective return with an album that further develops their live, jazzy sound. Live drums, bass, human beatboxing and keyboards provide the backing for deft raps by Black Thought and Quest, Erykah Badu guests on the standout single You Got Me, while Tony Tone's guitar funkspanky provides firework on the jazzily Dunanite. The group will tour the UK in March.

VARIOUS: Old School vs New School (Jive Electro 0523102). Jive's new Electro imprint makes its album debut with this compilation of old school and Silverstone classics remixed by the new school of breakbeat, house and techno acts. Standout tracks include Grooverider's update of the Stone Roses' 'Foot's Gold, Ashlee's remix of A Tribe Called Quest's 'Once Again' and a Hybrid's string-laden version of Jazzy Jeff & The Fresh Prince's 'Summertime'.

QUINCY JONES: From Q With Love (Qwest 9362-46490-2). The only serious rival to Sir George Martin for the accolade 'world's most successful producer', Jones has worked with everyone from Frank Sinatra to Michael Jackson in a career dating back to the Fifties. Not quite a greatest hits collection, this covers a selection of love songs he has worked on over the past 32 years, including three cuts from Jacko and new contributions from artists such as Tevin Campbell and Patti Austin.

MARKED: MCKOY: Please Take This Personal Right Track (Jetstar RTCD02).

This pure soul album is being given high praise in all the specialist areas, with some

describing the set as McCoy's What's Going On. The album features his 1992 underground hit, Family, but also plenty of other live instrument-based tracks which prove again that 'real' music is far from dead in the black music genre. Recommended UK talent who deserve wider exposure.

VARIOUS: Sasha & John Digweed: Northern Exposure - Expeditions (Incredible INC4CD2).

Sasha and John Digweed move to Sony's

INCredible imprint for the follow-up to their two successful Northern Exposure albums. Seamlessly blending and layering ambient, tech-house, trance and breakbeat, the duo defy their 'epic house' tag, creating a varied, progressive mix. Highlights include two tracks from hot-tipped US act Breeder, Top 20 hits by Human and Mike Koglin, and an atmospheric new track by Sasha himself.

PIL: Box Set (Virgin PILBOX1). This budgeted reissue of the last four albums plus rare material, and an interview with John Lydon. It may not win any new converts, but listening to Public Image can still send shivers down your spine.

SAM PREKOP: Sam Prekop (Trill Jockey TRL061). Post-rock and jazzy ambience make The Sea & Cake's frontman's debut long player an intriguing listen, with a more organic feel than his band's previous material. Fellow Chicagoans Jim O'Rourke and John McEntire lend their expertise on several tracks, which will deservedly raise the profile of this charming collection.

MIND 500: Mind And Body (R&B RS99145CD). Techne pioneer Juan Atkins continues to surprise with this varied second album which mixes techno, funk, drum & bass and electro influences. While Atkins travels widely among genres, there's a futuristic, spacious quality which somehow unites all the tracks. On the best - such as the dubby Everyday and the

ALBUM of the week

UNDERWORLD: Beaucoup Fish (JBO JB01005439). Keeping their heads down after the phenomenal success of Born Slippy in 1996, Underworld have avoided the spotlight - bar the odd festival appearance - and taken their time recording this third

album. Furious techno stumps and mellow streamlined electronica clash head on with Karl Hyde's often nonsensical vocal style, pushing the group forward yet sticking close to their original blueprint. There aren't any obvious hit singles within the 11 tracks, but their huge fanbase and MTV-friendly image should ensure a long, rewarding chart run.



current single Be Brave - there's a soulfulness which truly shines.

DJ KRUSH: Kakusei (Columbia 4928932).

Japan's most popular DJ, Hugo Krush has released a string of innovative albums over the past five years, and while this sees him breaking no new ground, his sound remains unique. This album will appeal to his fans, but a DJ Shadow-style crossover is unlikely.

VARIOUS: Tayo Presents Planet Of The Breakz (Dust 2 Dust SPECCDS10). This snapshot of the UK's thriving breakbeat scene contains contributions from

Damnas, Freq Nasty, The Freestyles and Dee Patten among others, and more than justifies Dust 2 Dust's reputation as one of the UK's more adventurous big beat labels.

COTTON MATHER: Kontiki (Rainbow Quartz RQT2021). Maverick US genius Robert Harrison's chiming psychadelic pop draws from early electric Dylan, Big Star and Tom Petty, but with the verve and humour of

the Dandy Warhols. Including She's Only Cool, a recent Mark Radcliffe single of the week, it's full of bittersweet melodies that will appeal to discerning traditionalists and post-Brit poppers alike.

NIK KERSHAW: 15 Minutes (Eagle Records EAGCDC028).

The Eighties revival continues with this comeback album from Kershaw. While his music has moved on a little from the hits he had more than a decade ago, it hasn't really kept up with the times, and this blend of MOR and social commentary may appeal to his old fans but its widespread success looks unlikely.

Hear new releases

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

This week's reviewers: Simon Abbott, Yinka Adegoke, Dugald Baird, Michael Byrne, Sarah Davis, Tom Fitzgerald, Hugo Flunney, Olaf Furniss, Simon Harper, Stephen Jones, Sophie Moss, Simon Ward and Paul Williams.

DISCOVER THE NEW ALBUM FROM DC TALK

"dcTalk" SUPERNATURAL

released 22-2-99 available on CD



"dcTalk" 22-2-99
2455U PER 2NATURAL

'exquisite music' - 4/5 @ magazine
'passionate, loud & proud' - The Daily Telegraph

features the single My Friend (So Long)

new deal

NEW DEAL FOR MUSICIANS CONTRACT FOR DESIGN AND PRODUCTION OF OPEN LEARNING MATERIALS

New Deal for Musicians is part of the Government's Welfare to Work Policy. This initiative, due to start in September 1999, is designed to help musicians, including vocalists, composers, and performing DJs, who are eligible for New Deal for 18-24 year olds and seeking a career in the music industry. It is specifically aimed at those for whom the usual methods of delivery and support are not appropriate. Its objective is to enable them to move from Welfare into successful careers in all types of music, either as artists under contract, or self employed. It does not extend to those in allied careers in the music industry, such as management, technicians and road crew.

Key elements of this initiative are access to advisory support from specialist Music Industry Consultants and to Open Learning materials, covering the full range of skills needed to embark on a sustainable career in the Music Industry, including aspects of business and career development.

Our requirement is for the design, publication, replication and subsequent updating of Open Learning materials to support the implementation of New Deal for Musicians. The specification has been developed in consultation with key representatives of the Music Industry.

Our intention is to let a single national contract by the end of May 1999 to one organisation or a group of organisations, wishing to submit a joint tender.

Organisations wishing to express an interest in bidding for this contract should send brief details of their business, including full name, address and telephone number, to the contact below, no later than noon Friday 26 February 1999. On receipt of Expressions of Interest, an information pack and invitation to attend a briefing event will be issued.

Expressions of Interest should be sent to:

Steve Mann
Employment Service, Jobseekers Mainstream Services Division, Level 2, Mayfield Court, 56 West Street, Sheffield, S1 4EP.
Tel: 0114 259 6573
Fax: 0114 259 6653

TAPELESS AUDIO REVOLUTION

Hard disc recording has changed the face of the industry, but contrary to the predictions of the gloom merchants it did not spell the end for the commercial studio. Neville Farmer reports

Music Week's survey of last year's number one albums revealed that, whether they specialised in pop, rock or dance, most of the UK's top producers chose to discard their tapes in favour of hard disc recording methods.

Digital systems such as ProTools played a key role in the creation of some of 1998's best-sellers, including Massive Attack's Mezzanine and Quench by The Beautiful South. Even the Manic Street Preachers, once the most purist of rock'n'roll bands, confessed to mixing tapeless digital recording with traditional analogue methods.

Hard disc recording is understandably attractive, even seductive, given the rich sound of analogue tape. Many of the systems currently available offer all

the functions of a full studio in the space of a home computer or stand-alone box. They also allow users to manipulate sound, perform complicated edits and correct errors in rhythm and pitch in ways which were once considered impossible. Finally, they offer huge savings on both equipment and space.

Tapeless recording was pioneered in the early Eighties by Fairlight, Synclavier, Waveframe and the British DAR Soundstation. But it was the availability of increasingly cheap digital memory which opened up the market for manufacturers and software developers alike. Digidesign, Sonic Solutions and Sadie were quick to recognise the potential of tapeless recording and its appeal to professionals working in audio production. Initially scorned by traditionalists, the flexibility and affordability of Macintosh- or PC-delivered digital recording systems has effectively overcome any perceived technical

limitations. The realisation that the simple addition of a few plug-in cards and some extra memory could turn a domestic computer into a master quality studio has not only revolutionised the home and project recording markets, but the repercussions have been felt further afield too.

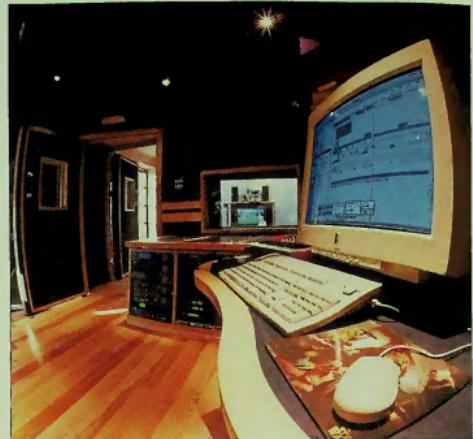
Early versions of Digidesign's Mac-based ProTools proved extremely popular in its native US but were dismissed in this country as being too expensive and having inadequate sound quality. Consequently,

when Abbey Road Studios decided to become the first facility in the UK to offer digital mastering, it chose the more refined Sonic Solutions, a British company which remains at the forefront of audio mastering. "We chose Sonic Solutions in the late Eighties because

of its recording capability was ideal for classical remastering and editing," says Abbey Road director of operations Chris Buchanan. "Sonic Solutions developed a protocol so we could change the way we worked, sending projects over the network to different departments rather than copying to tape each time."

At the same time, the BBC chose Sadie as its favoured route for radio and television sound editing. Made in Britain and based on the cheaper PC platform, the corporation's engineers felt it sounded better than ProTools at the time and was simpler to use. As a result, more than 200 were purchased.

Rising to the challenge presented by its competitor, Digidesign improved the sound quality of ProTools and transformed it into a recording workhorse, capable of almost any task. Branded ProTools units now offer users anything from basic editing software costing



ProTools takes pride of place in Townhouse's new mix room

a few hundred pounds to a £60,000 tapeless professional recording and mastering studio complete with virtual copies of familiar effects units such as Focustone, TC Electronics and Lexicon. The new ProControl mixing desk even removes the keyboard and mouse held by traditional engineers.

Multi-track manufacturer Ciani was quick to recognise the threat digital multi-tracking presented to its analogue tape recording business. When the Japanese company introduced its Radar system in 1994, it not only marketed it as a direct replacement for the multi-track tape machine, but its design reflected its traditional 24-track capability.

After a slow start, Radar is now consistently among FX Rental's top three rental products and sells to commercial studios as well as producers and composers. The original model was superseded by the 24-bit Radar 2 in May last year. Sterling Audio is the UK's sole Radar distributor, and director Gary Fairhurst's Radar facilities, with 12 Radars and 32 Radar 2s already purchased by British studios and producers.

New products proliferate in the tapeless recording field, although most fall into one of three basic categories: ProTools, Sadie, the

cheaper Mark Of The Unicorn and Yamaha GXR8000 two-sided magneto-optical disc recorder are at the cutting edge, supporting sequencing, effects, editing and mixing software on screen. Then there are those systems such as the £17,000 Radar, which also offers editing capability, but is less flexible and so is regarded as more of a recording medium to replace two-inch tape. Finally, Akai's DR-8, DR-16 and DD-8 Optical Dubber and Sony's rarely-seen 9000 Hard disc recorder are for the most part geared towards film soundtrack recording.

At £7,000, the more rugged Genex GX8000 two-sided magneto-optical disc

recorder has found a ready market for remote classical recordings and archiving (see breakout). Metropolis Studios has six for its archiving programme because the discs are strong and secure and the eight-track capability can be combined to offer incredibly high definition stereo audio storage. Queen and Abba are among the acts whose recordings are now preserved on optical discs.

Despite its growing acceptance among producers and engineers, ProTools is still not without its shortcomings. Musicians often feel the system could be more composer-friendly, and many choose to expand its capabilities by

classical favourites

It was the classical music field that first embraced digital tape recording in the late Seventies. Since then its community of audiophile sound engineers has continued to explore the possibilities of truly hi-fi digital recording. But while few hard disc recording systems have effectively overcome the standards set by the best tape machines, classical engineers have not entirely turned their back on the new formats.

Orchestral sessions are expensive, still governed by musicians' terms which dictate that players have to be paid in three-hour blocks, with predictably pricey results if a session runs over, even by a matter of minutes. So the savings in cost and time offered by its instant editing and correcting capabilities have seen Sadie (pictured) playing a key role in many classical recording projects such as Michael Nyman's recent sessions for Carlton on CTS studios.

Abbey Road, on the other hand, opted for Sonic Solutions in the late Eighties and now has one of the latest 64kHz workstations for DVD. Meanwhile, the Genex GX 8000 recorder has proved particularly popular with remote or mobile recording units such as Floating Earth, Tony Faulkner's Eye Archiving Company and Abbey Road.

"Genex is compact and robust, and boasts lagging a 48-track digital recorder to a remote location," says Abbey Road technical and training co-ordinator, Melvyn Toms.

rock & pop producers among the converted

Such are the advantages offered by tapeless recording and editing that almost every producer in rock and pop has found some use for it. Analogue fans might not like its sound but even they find it a must for specific tasks such as editing and compiling vocals.

"Mike Hedges records his backing tracks on to a 16-track, two-inch analogue but uses ProTools for creating composite vocal tracks," says Abbey Road engineer Guy Massey, who has worked with Hedges on projects such as the Manic Street Preachers. "We do it like this and it's brilliant. It's a much easier edit and compile tracks on ProTools."

At the same time, dedicated hard disc fans often use analogue tape machines as a welcome adjunct to their digital system. "I frequently put a pass on to tape in order to achieve the sound quality you get from analogue compression before loading it all back into Radar II," says Ray Hedges, who has produced numerous hits for Boyzone and B*Witched (pictured) and who runs B*Witched's label, Glow Worm Records, from his Mothership studio in Surrey.

Hedges believes the new digital systems are absolutely invaluable, especially for vocals. "You have to do vocals straight on to hard disc from a specific point of view," he adds. "When you are working on a vocal, you don't have time to wait for a tape to rewind, I am a writer-producer and speed is everything to me."

Magnus Fiennes is one of an

increasing number of ProTools users who have set up residence within a larger studio, in this case The Townhouse. But although he is a fan of the format, he is aware of the perils of having too much choice.

"The versatility and flexibility of something like ProTools are fantastic," he says. "There are hundreds of options, which means that as you are writing and recording you can effectively be mixing at the same time. The downside is you tend never to commit because nothing is ever written in stone. There is a certain pleasure in working with analogue in that once something is recorded, it is done. It makes you got on with things."

Fiennes, who numbers All Saints, Morcheeba and Eagle Eye Cherry among his most successful clients, cites examples of drum tracks containing hundreds of edits in order to match a live drummer with a drum machine.

"The boundaries are blurring between engineers and producers on the one hand and players on the other," he says. "With a singer I can try hundreds of ideas with no rewind time. That has a weird psychological effect on them because they don't really have time to consider what they are doing. I will often get people in to freestyle and then manipulate it afterwards. The days may soon be over when fans can get enthusiastic about a musician's individual performance, because he may not have actually played the notes in the order they hear them."

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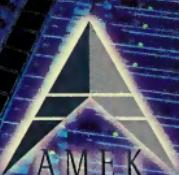


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adding midi and audio sequencing software such as Steinberg's Cubase VST or Emagic's Logic Audio. "Many musicians and producers probably started off using midi sequences on personal computers," says FX Rentals' Paul Evans of Ad Lib Co. "When the audio side came in, they wanted the same cut-and-paste way of working."

Others criticise ProTools for its cost and the frequent need for expensive system upgrades. As a result, Mark Of The Unicorn has developed a competing system which is attracting producers like Peter Van Hook (Ezio, Tanta Tiki Tiramisu) because it requires less hardware and is cheaper.

"Peter was going to go for ProTools but he was nervous that things get updated so often and didn't want to invest thousands," says Tim Shackson of HHB, the equipment firm which installed Van Hook's studio.

Inevitably, the introduction of different systems and formats also means that potential incompatibility has become a serious point of concern, especially among those studios considering making sizeable investments in digital equipment.

In a bid to solve possible problems in this area, Avid, the US-based digital hardware manufacturer, put together the Open Media Framework Interchange (OMF), a file format which was designed to facilitate the transfer of digital media from one application to another. However, there are suspicions that manufacturers are not taking it seriously.

"In practice, most formats will only import data and not give it out again," says Ian Sylvester, managing director of DAT Studios in London, which specialises in transferring from one format to another.

"For instance, the Shakespeare In Love soundtrack was written in ProTools and transferred on to a 48-track tape before being mixed on to Genex removable optical hard disc. Then it was transferred back on to ProTools for editing against picture and dubbed onto a DD-8 hard disc."

"If OMF compatibility worked you would

the tapeless portastudio

Even the cheapest computer hard disc recorders are beyond the reach of most young musicians. Needless to say, this does not mean good recordings are impossible for those on the first rung of the ladder. Last year's Technics Mercury Music Prize went to an album which was recorded, at least in part, on a four-track cassette recorder. Gomez's debut, *Bring It On*, sounds better than the vast proportion of modern pop records because it was recorded simply and performed brilliantly. It joins Michelle Shocked's *Texas Campfire Tapes* and Bruce Springsteen's *Nebraska* as hit albums recorded on cassette.

Simple four-track cassette decks, such as Yamaha's £330 MT400, provide users with more than just cut-price multi-tracking



capabilities. They offer beginners the opportunity to develop a disciplined approach to recording which would benefit many producers with 64 digital tracks at their disposal.

Although the cassette portastudio is not nearly hi-fi enough for most professional work, former Eurythmics' Dave Stewart (pictured) has recently taken to the Yamaha MDB 1000, a digital eight-track machine, happy to pay its lower technical spec for its ability to capture the moment. "You know that if you have got something going, you can record it there and then instead of trying to recreate the same situation again in the studio," he says. "Because no matter how hard you try, it never sounds the same twice. I'd rather get on with the creative process and record."

only need to mix it on to a Genex which you could plug into an optical drive on ProTools. That would let you chop it up, save it and plug it straight into an Akai DD-8. To get it through each of those formats I have to charge four hours transfer time for a two-hour film. It shouldn't require all that cost."

This, plus the non-standard build quality and servicing of many Mac and PC type products, has kept many studios from investing directly in this new technology. A more common scenario is for in-house engineers to buy their own ProTools and rent them as part of their service. Even Radar, which was aimed directly at professional studios, has twice as many artist and producer owners as it has commercial studio clients.

"On the one hand, Radar is good because it is brilliant at what it does. But on the other, it has eaten into our sales of digital and analogue tape machines," says Garry Robson, Stirling Audio

Townhouse has both and its Radar II machine is currently being used by Elton John to compose and record the soundtrack to the musical movie, *The Muse*.

Certainly, few who have made the investment have been left with machines standing idle for long. "We listened to our clients and bought a Radar II," says Miriam Gottlieb, managing director of Master Rock Studios in Kilburn. "It has

been in use constantly since the day we bought it."

Berwick Street Studios is one of the few mid-sized operations to offer a dedicated ProTools room. Run by Paul Morris, it attracts steady work that supplements the studio's staple multi-tracking and mixing business. Morris advises remote clients to let people bring or send in their own systems but Strongroom manager Rob Buckler thinks this is a mistake. Strongroom has three Radars and is on the verge of establishing a network of the promised 96kHz ProTools systems which will link all their studios.

"Clients are fed up with spending half a day dismantling their systems and rebuilding them in our room," says Buckler. "With this equipment, clients can come in with a hard drive or burn CD-R and continue working on it using our equipment."

Until studios embrace this new technology, many producers and artists will continue to find they can carry out parts of the recording process more comfortably and conveniently at home.

"I see my studio as an investment in time," says Peter van Hooke. "With this sort of gear, I hardly need to go to commercial studios." This does not mean the larger studios are in trouble, however. The space and acoustic construction they offer cannot be matched in home studios while many producers still like to combine the new technology and the old.

"Everyone thought programming rooms would either be obsolescent or in the end they didn't," says Stephen Paine, manager of Olympic Studios. "Hard disc generates a different kind of work for us. But I don't think it poses a threat to larger studios as long as artists and producers continue to want the sound of big live rooms."

There is little doubt that top studios will always attract top clients no matter what technology may pass in and out of fashion. ■

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news in brief

by Caroline Moss

World renowned British designer Rupert Neve has announced the latest version of the celebrated 9098 mixing console, originally launched in 1993. Unlike its predecessor, the new 9098 is an in-line desk which enables two separate signals to be controlled through a single input. It features analogic processing as well as built-in versions of the single channel 9098 EQ system, which has proved so popular as an outboard unit with engineers and producers all over the world. "We believe the 9098's technical specification far exceed anything else currently commercially available," says Neve. "It sets a new benchmark." The new desk (pictured), which is being marketed by Anek, has already been ordered by Big Blue Meenie Studios in New York, Booty Music Studios in Hamburg and NHK television in Japan.

BASF magnetic media supplier Emtec has announced its co-sponsorship of a national schools competition, Song For The Millennium, organised by the New Millennium Experience.

Open to more than 10,000 British schools, the competition is being promoted with a video filmed at Air Studios and several schools offering guidance on songwriting and recording. Each school will receive an entry pack incorporating the video plus a tape on which to record the song, both of which have been supplied, labelled and duplicated by Emtec. The winning song will be performed at the Millennium Dome on New Year's Day 2000 and recorded with full orchestral arrangement at Air Studios.

Elsewhere, Emtec has concluded a deal with Solid State Logic to provide two-inch analogue tape, digital DASH, DATs, CD-Rs and DTRS tape for the console manufacturer's demonstration suites. "We are pleased to be able to provide this service to one of the world's most prestigious console manufacturers and that, following trials, they consider our products to be of the very high quality needed for demonstration purposes," says Moni Bhogal, UK business manager at Emtec.

Emtec's technical support engineer Ian Armstrong will be on call if needed at any of SSL's seven suites, which are used by prospective clients to evaluate the company's latest range of analogue and digital consoles. Emtec has also undertaken to supply tape to SSL's Banbury headquarters at short notice.

A new Yamaha 02R digital recording console is at the heart of Oxfordshire digital surround sound studio Audio Motion, which specialises in music and sound effects for videos, FMV (Full Motion Video) sequences, pop promos and games.

The facility, run by ex-Sad Bassist Des Tong (pictured), is part of the Audio Motion complex which features the largest

motion capture facility in Europe. It offers a one-stop service, which allows work on sound and video to be carried out simultaneously. "It's a very interactive environment for a musician to work in, and the 02R allows me the flexibility to be creative," says Tong.

The recent investment in Audio Motion, which also includes a surround system using the latest Genelec monitors, has been prompted by the increasing use of digital sound throughout the film, TV and games industries.

The two Tascam DA 88 digital recorders used in Robbie Williams' (pictured) on-stage rig during his last tour have been replaced by the company's latest model digital recorder, the DA 98 DTRS. The rack of machines is used to add strings and percussion considered too important to be omitted from live performances.

"We've used the DA 88s in the past and always found them to be exceptionally reliable," says production manager Rob Webster. "Upgrading to the even more versatile DA 98s seemed like the logical move for this tour. We only use the DA 98s in a couple of songs and musical director Guy Chambers has edited the tapes from the original studio multitrack."

Using the same set-up as the older units, the two digital eight tracks run in sync to provide a safety backup, with a proprietary switching box monitoring the time code generated by the first unit. In the event of drop-out, the box will automatically switch over to the second eight track. "At least, that's the theory," says Webster. "The fact that we have never used the back-up system in a live situation speaks volumes about the reliability of the Tascams."

Producer/engineer Stuart Epps (pictured), renowned for his work with Elton John, Chris Rea and Bill Wyman among others, is expanding the residential facilities at his Wheeler's End studio, formerly owned by Ten Years After guitarist Alvin Lee.

The studio in Buckinghamshire is packed with a wide selection of vintage equipment, including a 42-channel MCI console on which producer Gus Dudgeon recorded classic Seventies hits by artists such as Elton John and The Strawbs, as well as the latest in digital technology, such as the Orad Radar tapeless recording system.

The studio is managed by former Bronze Records and Roundhouse boss Gerry Bron from his central London offices. "People like the live, traditional feel which the studio has, and also the fact that it really is in the middle of nowhere, with no distractions, which is why we're expanding the accommodation side of the operation," he explains.

Recent clients have included the Gallagher brothers, who are using it for songwriting, Robbie Williams, Paul Weller, Bill Wyman and Gus Dudgeon.

Portishead guitarist, songwriter and co-producer Adrian Utley put the finishing touches to the band's live album recorded in New York using TL Audio valve equipment. This included the first new C-1 Valve Classic compressor off the production line, an EQ-2 equaliser from the Classic range and an Ivory series 5051 mono voice processor.

"There seems to be a real buzz around TL Audio equipment at the moment," says Utley. "I've encountered so many engineers and producers using the products that it

just seemed the obvious choice. The C-1 and EQ-2 were used to process the string and horn sections that feature heavily on the album, and they sound great. The units just seem to add something special to the sound, even before you start to make any adjustments."

Utley completed the album at the end of Portishead's 10-month world tour. The 5051 is now installed in vocalist Beth Gibbons' home studio where she is using it for vocal processing.

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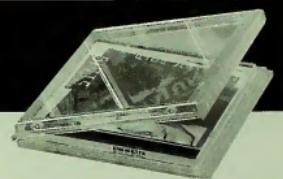
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RETAIL FOCUS: OMEGA MUSIC

by Karen Faux

In Brown, Johnny Marr, Oasis, Charlatans are just some of the acts which have appeared at Omega Music's Altrincham store and have helped to put it on the map as one of the region's highest profile indie outlets.

"This week we had Three Colours Red in for a signing session and as expected, we had a massive turnout," says director Steve Harrison. "The album is a recommended release and sales have jumped. We are very keen on these events and in the last year have hosted similar events for Shed Seven, The Divine Comedy, Silversun and Massive Attack – to name but a few."

The Cheshire-based chain is currently going from strength to strength as its moves to new premises testify. At the beginning of March its Macclesfield store is relocating to a 1,219 sq m site with a 15-metre frontage and mezzanine floors. "This is our most ambitious project to date," says general manager Helen Beard. "The depth and range of stock will expand dramatically and we will be able to offer our customers far more choice."



Omega Music: Cheshire-based indie plans to expand product range and depth

This year Omega also intends to relocate its Altrincham store to a prime site incorporating a first floor cafe and contemporary art gallery. "We have committed to a site just around the corner and will be moving in as soon as the sale of the current premises goes through," says Beard.

Last year the chain put some important long-term strategies in place. The launch of its Premier Card Scheme has enabled it to

build a database of more than 4,000 consumers and the publication of its Omega Music Media And Marketing booklet provides the lowdown on all its promotional ideas for record companies. It also completed the installation of its Ranger Computer system, which is now operational in all of its stores, including its head office and warehouse. In-store this week, Beard reports that the Brit Awards are helping to pick up some of the

OMEGA OUTLETS		
1986	Northwich	457 sq m
1989	Crewe	411 sq m
1994	Altrincham	609 sq m
1996	Macclesfield	1,219 sq m
1998	Winsford	304 sq m

new albums slack. "We are seeing a renewed wave of interest in Robbie Williams and Fatboy Slim on the back of it and other nominees are starting to gather momentum," she says.

Singles sales have been brisk during the last couple of weeks and, with plenty of pre-release enquiries for Britney Spears, Stereophonics and Blur, they look set to continue on a roll.

"We've got our annual March Madness sale kicking off at the beginning of the month," says Beard. "It features £1.99, £6.99 and £19.99 price points with some very special catalogue. We are currently looking closer to the millennium but our only confirmed design at this stage is an autumn '99-'00 deal which features classic albums from each decade."

IN-STORE THIS WEEK



Windows – M People, CDs at £7.99 or three for £21; **In-store & press ads** – Kula Shaker, Jacqueline Du Pre, Elgar, Elwes, Yo Yo Ma, Blonde, Al Green, The Moffats, Blonde, The Chilli Out Room



Single – Britney Spears; **Album** – Manic Street Preachers; **In-store** – Laury Hill, The Corrs, Steppenwolf, 'N Sync, Lucid, Blonde, Kiss House Nation, Best Chart Hits In The World... Ever, Mary Duff, This Is Noise, Dr Doolittle, Jackie Brown, mid-price promotion with CDs at £6.99



In-store – Mother's Day promotion, Brit Awards, Manic Street Preachers, Jackie Brown, Warner Century Collection videos



Windows – Evelyn Glennie, Roberto Alagna and Angela Gheorghiu, Andreas Scholl; **In-store** – Vanessa Mae, Charlotte Church, safe



Singles – 'N Sync, Cleopatra, Lucid, Steppenwolf, Britney Spears, 808 State; **Windows** – mid-price campaign, Jackie Brown, Brit

Awards: In-store – Three Colours Red, Hilary And Jackie, Totally Wicked 2, Relax Ultimate '80s, UNKLE

MENZIES **Single** – Street Preachers; **Windows** – Brit Awards, single promotion

Selecta listening posts – Outcasts New Breeds, Talk Talk, Dave Stewart, Babybird, Prince Paul; **In-store at Mojo recommended retailers** – Steve Hackett

"NOW" **Singles** – Michelle Collins, Britney Spears; **Album** – Andrew Lloyd Webber; **Video** – Worzel Gummidge, Everything To Gain; **Windows** – Brit Awards, This Is Noise, Kiss House Nation

ourprice **In-store** – Valentine's day promotion, Britney Spears, Manic Street Preachers, Blonde, Tanya Ali, Three Colours Red, Super Car, Mirror Ball, The Moffats, Nick Warren, Tommy Boy's Greatest Hits, Barenaked Ladies, Brit Awards

WHSmith **Single** – Britney Spears; **Album** – Manic Street Preachers; **Windows** – Brit Awards, Manic Street Preachers, singles promotion offering a single for 99p with purchase of any chart title

Woolworths **Singles** – Britney Spears; **Album** – Best Chart Hits In The World... Ever; **Windows** – Manic Street Preachers, Robbie Williams; **In-store** – The Cardigans, Kiss House Nation, Brit Awards, The Offspring, Fatboy Slim



BEHIND THE COUNTER

JASON WHITE, owner, Left Legged Pineapple, Loughborough

"The start of this year has been slow. Although we have a wide range of customers here, local university students provide the backdrop of our trade, and in the past few weeks there has been little to appeal to them. We've got to wait another couple of weeks before the new releases start to kick in."

Fortunately singles have been buoyant recently. DJ Sakin has been selling light hot cakes and we've been shifting a lot of the vinyl version. Other fast movers this week include UNKLE, Lenny Kravitz, Calvin Fisher and Loop Da Loop.

We have been selling lots of the underground dance music, shot by Hands Burn in Colour. Records are it won't be long before a major label steps in. Mirror Ball live in Loughborough so, as you might expect, we have done exceptionally well with their single Given Up. The success of Blonde's Maria took us

by surprise. We hadn't anticipated the blanket coverage the band would get in the press and on TV during the past week or so.

Although albums business has been relatively quiet, TV advertising has helped to drive sales of the Euphoria dance compilation and we are still doing very well with Laury Hill. Fatboy Slim continues to sell and The Corrs' Forgiven Not Forgotten is doing good business now it has moved to mid-price.

A big one for us next month will be Blur's album and we have high hopes for Underworld, which we will be supporting with an instore playback. Other acts with new albums include Kula Shaker,

Ultrasound, Reef and Skunk Anansie.

We know, the forthcoming Rick Astley Best Of could be a major best-seller for us. I recently ordered one of his albums for a customer who failed to turn up and collect it. I put it out on the rack and was pleasantly surprised that it sold immediately.



DAVE MCINERNY, Sony singles rep for the South West and Wales

"Last year we had seven number ones and this year looks set to be even better. We have already notched up our first one with *The Offspring's* Pretty Fly (For A White Guy) and we are hoping to emulate last year's success with an exciting line-up of singles for the next quarter. This includes Kula Shaker, B*Witched, Manic Street Preachers, Reef, George Michael and Shawn Mullins. Dealers report they are already getting a raft of pre-release enquiries for many of these."

This week I have been working the new Kleshey single which looks bound for the Top 20. Also moving off the car is the soundtrack to Shakespeare In Love, which has been nominated for 13 Oscars, including one for best score. I've just finished selling Laury Hill's new single, The Ex Factor. It has sold extremely well in dealers and aware of her 10 Grammy nominations and her nomination for a Brit award this year. Sales

of the album increased significantly after her recent TV appearances, and the album should reappear in the top three once the single gets going.

With the Brit Award just around the corner, we have been busy promoting our nominated artists and the Brits '99 album. We have 15 nominations in all, including B*Witched for Best International Newcomer. Covering Wales as part of my area, I would like to see the Manics walk away with a couple of awards as I reckon This Is My Truth, Tell Me Yours was one of last year's finest releases.

March sees the release of the much anticipated follow-up to Kula Shaker's debut album, Entitled Peasants, Pigs & Astronauts. It includes The Sound Of Drums and the new single, Mystikal Machine. The band are touring in March and I am looking forward to seeing them on the 19th in Bristol. The album is bound to be a winner."

MUSIC WEEK 20 FEBRUARY 1999

