



^{MW}**music week awards 99**

THURSDAY MARCH 4 1999 - GROSVENOR HOUSE HOTEL





Welcome



Back in 1959 a magazine appeared which sought to provide a new insight into the music business in the UK. Called *The Record Retailer*, it aimed to tell dealers about the music that was being released and how they could best sell it.

Some 13 years later that magazine was renamed *Music Week*. Since then much of its contents have changed and its mission has broadened to target Everyone In The Business Of Music. But its core aim remains serving the UK industry.

This year's *Music Week Awards* are particularly special since not only do they celebrate the achievements of the past 12 months, but they also mark the launch of our 40th Anniversary celebrations.

Looking back to 1959, it is remarkable how little has changed in some areas. *The Record Retailer's* first editorial outlined its mission to "help the gramophone record business face a difficult period in its history", while elsewhere the magazine talked about some of the strong music coming through.

Looking back at 1998, it is worth remembering that despite all the corporate moves and consolidation, there was a greater diversity than ever in the music released, not to mention some excellent records.

A handful of names stand out in the list of achievements. In the singles chart, Cher proved all her doubters wrong. Meanwhile, Robbie Williams proved he had the staying power to match his charisma, and Boyzone reminded everyone that they are far more than just a boy band.

Perhaps even more encouragingly, below the ranks of these superstars a new generation of artists as diverse as the Beta Band, Basement Jaxx and Kele Le Roc is emerging who promise much for 1999.

Tonight we celebrate the music business, but just as importantly we celebrate the music itself. We hope to be doing the same in another 40 years' time - whatever shape the music business itself takes.

Ajax Scott, Editor, *Music Week*



Few can be better qualified to host *Music Week's* 40th anniversary awards ceremony than Paul Gambaccini, who makes a welcome return after 14 years. Nearly 20 years as Radio One's chart guru, not to mention co-authorship of the long-running Guinness series of Hit Singles and Hit Albums reference books, mean that this US-born broadcaster and writer is now recognised as one of the country's foremost authorities on pop. But Gambaccini's musical interests stretch further. During the mid-Nineties he played a key - and controversial - role in popularising the classics with well-publicised stints on Classic FM and Radio Three, for which he won the Radio Academy's Outstanding Contribution to Music Radio Award in 1996. And his mixture of knowledge and wit have made him a favourite with television audiences too.

THE **music week awards 99**

THURSDAY MARCH 4 1999 GREENWICH-HEATHE HOTEL

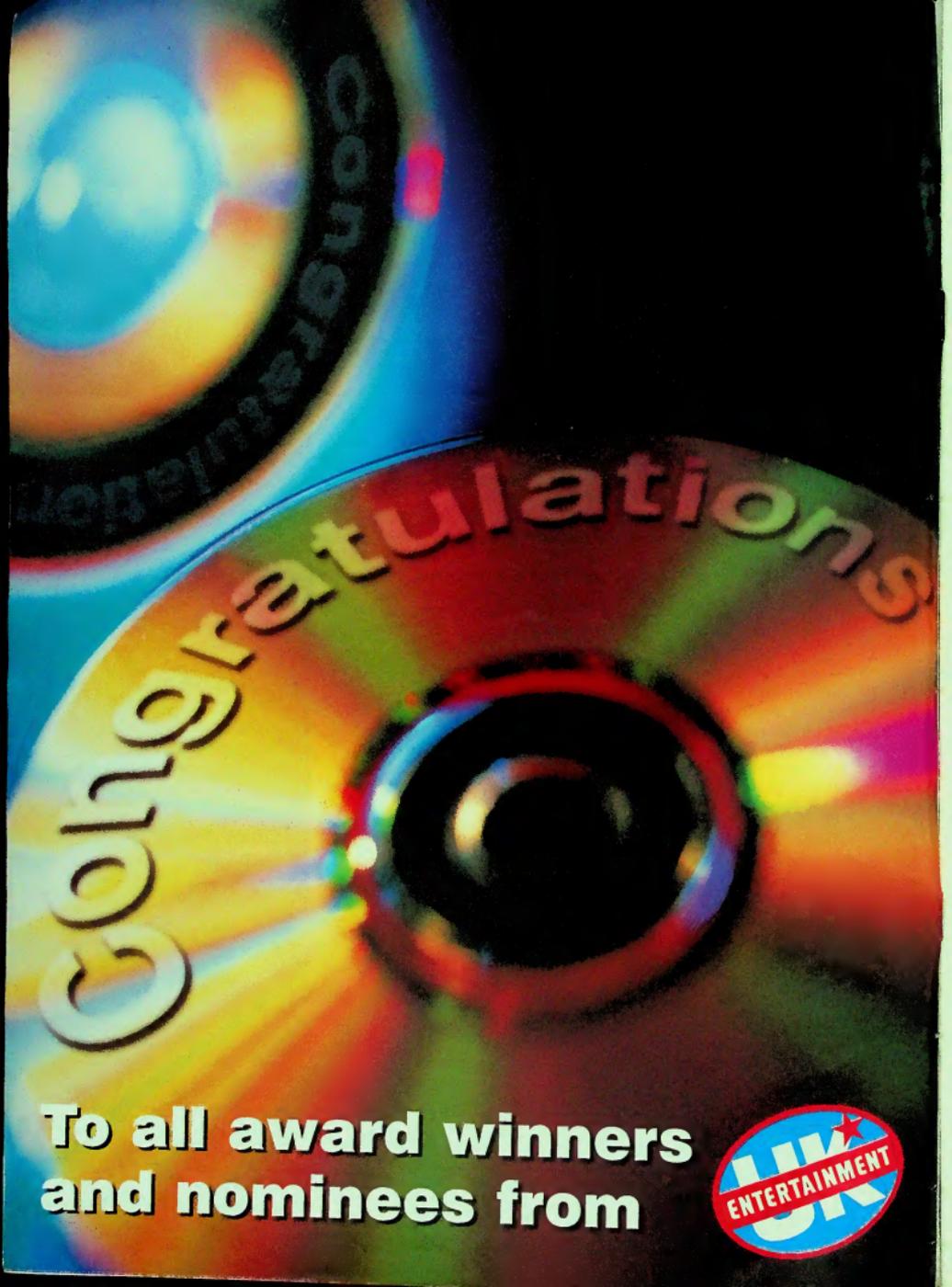
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Music Week Awards (design, animation and video production) by Peacock



Official partners for the Music Week Awards 1999

The image features two CD-ROMs against a dark background. The foreground CD is the primary focus, with the word 'Congratulations' written in a large, 3D, sans-serif font that follows the curve of the disc. The disc's surface is highly reflective, showing a spectrum of colors from blue to red. The center hole of the disc is prominent. A second CD is partially visible in the upper left corner, also showing the word 'Congratulations' in reverse.

Congratulations

**To all award winners
and nominees from**





1. WEA for Believe by Cher

Talking to *USA Today* in 1996, Cher admitted that her recording career was in the doldrums. "Finding the right song is always a problem," she said. But she solved that spectacularly in 1998 with *Believe*. A composite of the best parts of two songs, *Believe* topped the chart for seven weeks and sold in excess of 1.5m copies, which was more than double the sales of her previous biggest hit, *The Shoop Shoop Song (It's In His Kiss)*, and enough to make the record the biggest-selling single of the year by some distance. Cher is only the third female soloist ever to top the annual rankings. She follows in the footsteps of Jennifer Rush, who led the 1985 list with *The Power Of Love*, and Whitney Houston, number one in 1992 with *I Will Always Love You*.

Believe also gives Warner its first top single award since 1978, when Boney M's *Brown Girl In The Ring/Rivers Of Babylon* carried off the prize, and, with *The Corrs* topping the album listing, Warner Music claims both thrones simultaneously for the first time.

Cher's unprecedented success scuppered the title claims of Celine Dion, whose *Titanic* love theme, *My Heart Will Go On*, finished the year in second place despite selling more than 1.3m copies. Though it spent only two weeks at number one, *My Heart...* was a chart fixture for five months and earned Dion the unique distinction of being the only female artist to receive two double platinum discs in the UK, 1994's *Think Twice* being the first.

Jason Nevins' radical remix turned Run-DMC's forgotten flip *It's Like That* into one of 1998's biggest dancefloor and sales hits. It sold more than 1m copies and spent six weeks at number one. To date, it is the only record to prevent a Spice Girls single from reaching number one, stubbornly blocking *Scop's* route to the summit.

The Top Single award recognises the biggest-selling single of 1998 as measured by the UK's official chart compiler *CN*, from a sample of more than 4,000 record outlets every week.



2. EPIC for My Heart Will Go On by Celine Dion



3. S.M.T.E COMMUNICATIONS for It's Like That by Run DMC vs Jason Nevins

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Entertainment UK is once again proud to present the Top Single award and we congratulate all the nominees and winners of this year's Music Week Awards.

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THE CHARTS
FOR THE WHOLE
OF LAST YEAR?

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Woolworths, the biggest chart music retailer,
are proud sponsors of the Music Week Top Album award.

Congratulations to the winners

The Corrs with their latest album 'Talk On Corners.'

— WOOLWORTHS —



1. EAST WEST for Talk On Corners by The Corrs

When The Corrs' Talk On Corners album was first released in the autumn of 1997 it sold moderately well without really setting the chart on fire. Initial reviews were less than enthusiastic. In *Q* magazine, for example, Johnny Black observed that it was "unlikely to stand up to repeated plays". The first three singles from the album – Only When I Sleep, I Never Loved You Anyway and What Can I Do – were also poorly received, and peaked outside the Top 40. Talk On Corners was down but not out when the group's gently shuffling remake of Fleetwood Mac's Dreams – recorded for the Mac tribute album Legacy and boasting both Celtic and dance flavourings – became a hit. It was rapidly added to Talk On Corners and sales began to perk up immediately. Subsequent makeovers for other featured tracks What Can I Do and So Young followed Dreams into the Top 10 and lifted Talk On Corners – now updated for a second time – to the top of the albums chart on four separate occasions in 1998. Slowly but surely it passed all its rivals, selling 1.7m copies in the year to become a worthy chart champion – the fifth for Warner Music in the Nineties.

Such is the extent of George Michael's singles success that his greatest hits package Ladies & Gentlemen – The Best Of was always going to be a big seller. However, few could have guessed just how successful it would be. Debuting at number one on 21 November, it stayed at the top of the chart for the rest of the year, selling more copies in a week than any previous greatest hits album, or indeed any double album ever. By the year's end, it had sold more than 1.5m copies, and is now within a whisker of becoming the most successful album of Michael's career.

Completing the top three, Where We Belong proved that, in addition to establishing a record sequence of 13 consecutive top three singles, Boyzone have become an album act of stature. Where We Belong is the Irish quintet's third and biggest album to date, selling more than 1.2m copies.



2. EPIC for Ladies & Gentlemen – The Best Of by George Michael



3. POLYDOR for Where We Belong by Boyzone

The Top Album award recognises the biggest-selling album of 1998 as measured by the UK's official chart compiler CMI, from a sample of more than 4,000 record outlets every week.

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Woolworths offers the best in music, video and multi-media in more than 760 stores nationwide. We are delighted to name again, through the Top Album Award, and on behalf of our staff and customers we would like to congratulate East West, Epic and Polydor.



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PRINTING AND FINISHING



1. SONY CLASSICAL for Titanic OST by James Horner

Pop marketing techniques, a blockbusting movie's box office success and a fresh-faced talent helped secure a clean sweep for Sony Classical in this category.

Sony Music's meteoric rise to top the combined classical chart was driven by huge public demand for James Horner's Titanic soundtrack, which sold more than 883,000 units during the year, making it the best-selling movie score ever.

Despite criticism that the Titanic album's musical mix, which featured everything from a full symphonic score to pastiche Irish folk-tunes, ruled it ineligible for inclusion in the classical crossover chart, Sony remained certain of its classical credentials, and reinforced them with the release of a sequel featuring two further suites of music composed by Horner and performed by the London Symphony Orchestra. Back To Titanic, released last September, sold more than 140,000 units before the year's end and became the third-best selling classical album of 1998.

Sony Music UK president Paul Burger raised eyebrows in classical circles when he signed 12-year-old Welsh soprano Charlotte Church to a five-album contract last spring. But it proved to be an inspired A&R decision since the personable schoolgirl singer's debut album, aptly entitled Voice Of An Angel, sold in excess of 400,000 copies in the seven weeks between its release on November 9 and the end of the year, gaining second place in the combined classical chart. Church's high public profile was achieved by appearances on the Royal Variety Show, the BBC's National Lottery draw and acres of media coverage.

The addition of mass-market classical crossover albums to the Sony catalogue was pioneered by the company's New York-based president Peter Gelb, and has since been strongly supported by Sony Classical's UK team. "I can see no indication that we're working in a business that is in terminal decline," says Sony Classical marketing manager Alun Taylor. "It is down to labels to be certain that they are putting out the kinds of record that the public wants to buy."



2. SONY CLASSICAL for Voice Of An Angel by Charlotte Church



2. SONY CLASSICAL for Back To Titanic by London Symphony Orchestra

The Top Classical Album award recognizes the biggest-selling UK classical album of 1998 as measured by the UK's official chart compiler CML from a sample of more than 4,000 record outlets every week.

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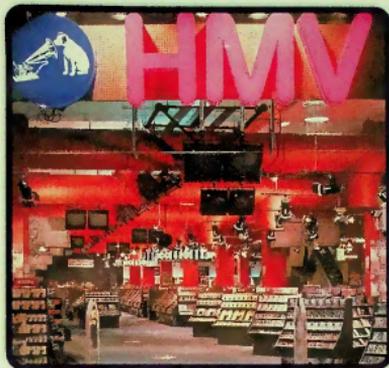


**SECURICOR
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Best Multiple Retailer

THE **music week awards 99**
THURSDAY MARCH 11 1999 (SUNDAY MORNING 10.30)



1. HMV

Few retailers are better qualified than HMV to play a key role in this year's Music of the Millennium survey, which promises to be the most exhaustive study of the public's musical taste ever attempted.

Not only did the BPI name HMV last year as the UK's most popular album store, but in another closely-fought contest, Brian McLaughlin and his team emerged as the music industry's favourite multiple in 1998 and so takes the Music Week award from Virgin Retail for the first time in six years. Record companies, distributors and music wholesalers rated it number one in a range of categories including customer service, product knowledge and commitment to breaking new acts and genres.

The triumph rounds off an important year for the chain, which underwent a change of ownership in 1998 with the formation of the HMV Media Group. Formerly solely owned by EMI, it now stands beside top bookstores Dillons and Waterstone's in the group whose biggest partners are EMI and private equity group Advent International Corporation.

HMV's new ownership structure does not appear to have distracted it from an ambitious expansion plan, which was crowned in November by the opening of its newly-refurbished Edinburgh outlet, now the biggest music store in Scotland. However, the coming year will be tinged with sadness since the opening of a new central London store has prompted the closure, after 78 years, of its flagship branch at 363 Oxford Street.

Like HMV, Virgin Retail underwent a change of ownership last year, albeit one that had been anticipated for some time. After a period of intense negotiations, the Virgin group finally took full control of both Virgin's UK chain and Dur Price in a £145m deal in July with WH Smith. To mark the move, it opened six new branches, taking its total to 92 stores. Judges particularly commended the chain's commitment to breaking new acts and genres, a policy already underscored in 1998 by a new in-store campaign supporting emerging artists.



2. VIRGIN



3. TOWER

The Best Multiple Retailer award is based on a postal vote of record company MDs, sales directors, and distributors.

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Securicor Omega Express is the leading business-to-business parcel carrier in the UK and offers a range of speedy, next-day and international delivery services from a network of more than 150 branches. It has many years' experience of dealing with the music industry and provides daily collection and delivery services to High Street retail outlets.

**Congratulations
to Sam, Ruth, Jaqui,
Maria, Dan, Tony,
Grant & Chloe.**

**Best National
Promotions Team
1999 Music Week Awards
Polydor Records**

Best National Promotions - 1st

PR Award - Lisa Paulon for The Cardigans - 2nd

Top Album - Where We Belong by Boyzone - 3rd

Fono European Airplay - High by Lighthouse Family - 3rd

BeeGees

The Cardigans

Eagle-Eye Cherry

Boyzone

Ian Brown

Lighthouse Family

Cast

The Cardigans

Eagle-Eye Cherry

BeeGees

Sheel Seven

Eagle-Eye Cherry

Ian Brown

Cast

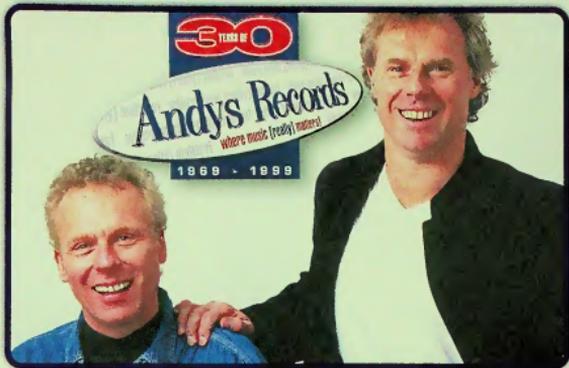
Sheel Seven



Polydor

Best Independent Retailer

THE **music week awards 99**
TELEVISION AWARD & 1998 SPONSORSHIP AWARD WINNER



1. ANDYS

Andy's Records continues to lead its field, carrying off *Music Week's* best independent retailer award for a staggering sixth time in as many years. This latest success comes as founder Andy Gray and his team approach two other landmarks, with the chain's 40th outlet due to open this year and the 25th anniversary next year of its inaugural Cambridge store.

Andy's approaches these milestones following another steady year of growth and expansion. Credited with 2% of both the singles and albums markets, according to 1998 BPI figures, Andy's opened new stores in Durham, Stoke-on-Trent and Stafford last year and also completely refurbished its Colchester and Hull branches. The programme will continue into this year and beyond with stores in Cambridge, Blackburn and Mansfield among those scheduled for refurbishment. In addition, at least two new stores are due to open between now and Christmas.

Despite the way his empire has grown since its days as a market stall in Cambridge, Andy Gray's primary driving force remains the music. "It is easy to forget the reason why I started," he says. "But I'm generally at the sharp end of the business, which makes it easier to stay in touch with what's going on at grass roots level."

Runner-up Selectadisc continues to reap the benefits of the vast selection of titles stocked by its main Nottingham store, which also has an entire floor devoted to vinyl. Founded in 1986, Selectadisc boasts two other outlets in the city, one of which concentrates on singles while the other focuses on specialist genres ranging from punk to jazz. A further branch in London's Soho mixes new CDs, second-hand and vinyl. Selectadisc general manager Jim Cook, who has been with the company for two decades, believes the staff are largely responsible for its sustained success. "Everybody who works here is knowledgeable and enthusiastic about music," he says. "Our customers appreciate that."



2. SELECTADISC



3. SPINADISC

The Best Independent Retailer award is based on a postal vote of record company MDs, sales directors, and distributors.

Every year we make millions,
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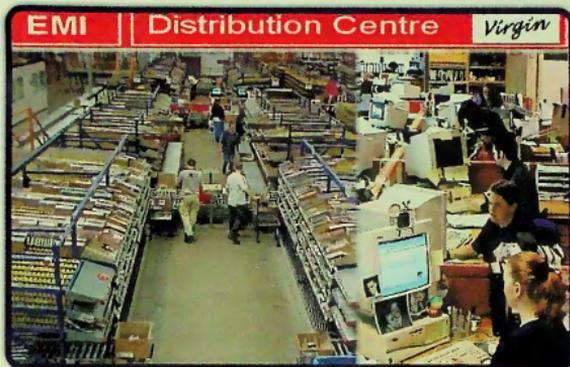
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It is, perhaps, a little surprising to discover that the centre for
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(in Shropshire, surprisingly).



1. EMI DISTRIBUTION

This is the fourth year in a row that EMI Distribution has been voted the winner in this category. The retailers came out in force for the Learning Spa operation, which not only provided an impeccable service throughout the year but also pulled out all the stops during the critical Christmas sales period. "Speed of turnaround at Christmas was breathtaking," says Martin Jarvis, owner of Martin's Records & Tapes in Leicester: "We were placing orders late on a Sunday afternoon and receiving them first thing the following Monday morning."

Apart from scoring highly for prompt deliveries, EMI was also applauded for its robust packaging, comprehensive delivery notes, swift replacement service and helpful telesales staff. Investment in sophisticated computer systems and high staffing levels enabled it to fulfil its promise to deliver a service tailored to the needs of both multiple and indie retailers.

EMI's automated warehouse and telesales team was put to the test in the first and last quarters with demand for Robbie Williams, whose 2.3m sales made him the year's top-selling albums artist.

Second-placed Warner Distribution scored particularly strongly in the voting categories of customer service and product fulfilment. "We receive an excellent service from our rep and the Aperton warehouse is always extremely well stocked," says Lucinda Burley, manager of Essex indie Trumps. "Delivery is invariably next-day and there are rarely any breakages."

Joint-third distributor Telstar was praised for its pro-active approach. Regular calls to its dealers to check on re-orders over the Christmas period maximised efficiency for many harassed store managers. Saving retailers time was also one of Sony's trump cards with its system for collecting faulty returns coming in for particular praise.



2. WARNER MUSIC (UK) DISTRIBUTION



- =3. SONY MUSIC OPERATIONS
- =3. TELSTAR DISTRIBUTION

The Best Distributor award is based on a postal vote of Music Week's UK retail subscribers.

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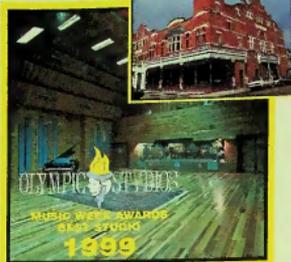
Celebrating 30 years in the music industry, Ablex continues to strengthen its position as one of Europe's leading retailers and now produces more than 20% sales annually. This, combined with growing customer capabilities and a culture of innovation, will ensure Ablex continues to exceed its customers' expectations into the new millennium and beyond.

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AT MANOR MOBILES

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Contact: Zoe Fawcett-Eustace, Manager



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AT THE TOWN HOUSE

Virgin Studios

Contacts:

Ian Davidson, Director, Virgin Studio Group
Pete Dolan, European Business Manager

Recording Studios

Contact: Karen Harding, Studio Manager

Post Production

CD Mastering and Preparation, Vinyl Cutting

Tape Duplication

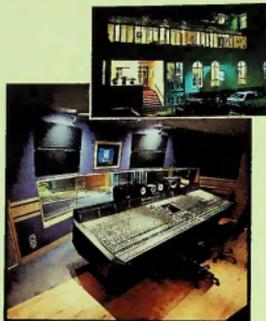
Contact: Gay Marshall, Manager Post Production

Management

Engineer and Producer Management

Contact: Penny Robinson, Director,

Town House Management



MUSIC WEEK

Best Studios 1994, 1995,

1996, 1997, 1998 and 1999

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1. OLYMPIC STUDIOS

If the reign of the big studios is over, no-one told the heads of ASR who awarded Olympic its fifth win in this category in six years. Indeed, the three top-placed studios this year are all large, world-class, multi-studio complexes. Of course, all three have had to change with the times, each investing in new technology and refurbishing studios in the last year. But it was the old combinations of versatility, facilities, equipment, expertise and high standards of customer service which set them apart from their peers.

In Olympic's case, the most important change has been in the studio's semi-permanent relationships with Mark "Spike" Stent, Simon Climie, Mike Higham and The Absolute Boys, all of whom have their own rooms in the studio. Clients are already fighting for time on Stent's superb, new SSL mix room with its private lounge and state-of-the-art ProTools system (not to mention a view of the garden). During 1998 Olympic paid host to artists such as Geri Halliwell, Sneaker Pimps, Texas, theaudience, Tim Booth, James, Ultimate Chaos, The Seahorses, Pet Shop Boys, 911, Lighthouse Family, The Cranberries, Massive Attack and All Saints, while still finding time to build Stent's room and refurbish studio three with a new SSL G Plus desk.

Second-placed Metropolis entertained Skunk Anansie, Boyzone, Gay Dad, Eagle-Eye Cherry, Gary Barlow, Alisha's Attic, Simply Red, and Tina Turner among others in 1998. The rebuilt Studio E, with its SSL 9000J console and 5.1 surround mixing facilities, also brought in the Picture Palace Productions movie, *The Barber Of Siberia*.

Meanwhile, Whitfield Street opened its doors in 1998 to Placebo, PJ Harvey, Beautiful Soul, Catatonia, Another Level, the original cast of Andrew Lloyd Webber's *Whistle Down The Wind*, Lesley Garrett and Vanessa Mae. It also added to the available technology with the introduction of a J series desk in the new studio three.

The Best Studio award is based on a postal vote of record company A&R, record and publishing company ASR staff, and artist and producer management executives.



2. METROPOLIS



3. WHITFIELD STREET

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NORMAN COOK

It would be easy to allow Norman Cook's career as a recording artist to obscure his production talents. The former Housemartins bassist, in his current guise as Fatboy Slim, is riding high on the number one album chart success of the Skint Records release *You've Come A Long Way, Baby*. Yet he is also one of the busiest DJs, remixers and producers on the planet. In his 15-year career, Cook has released records as Beats International, Freakpower, Pizzaman, Widski, Mighty Dub Katz, Feelgood Factor and Fried Funk Food, earning him the dubious tag of a Jonathan King of the Nineties. In reality, he has more in common with the likes of the multi-talented Brian Eno, for Cook's musical taste has no boundaries. He is an accomplished musician, an engineer, a remixer, a composer, a DJ and definitely a producer.

Last year his remix of Cornershop's *Brimful Of Asha* helped lift the single to number one. Likewise, Wildchild's *Renegade Master* hit number three after undergoing the Fatboy treatment, while further credits in 1998 included the Beastie Boys, *Dalokota* and *Bootsy Collins*. Cook even turned up to contribute arrangements to *Quench*, the number one album by that other Housemartins offshoot, *The Beautiful South*.

Cook is at the forefront of the movement to break the rules of dance music. Old soul, early rap, late Beatles, Kinks, Radiohead and Chemical Brothers sit on his hi-fi at home. And from this range of source material, he has produced some of the most ground-breaking tracks of the Eighties and Nineties with little more equipment than an Akai S950 sampler and a Roland TB505 drum machine.

The Lord Finesse "Funk soul brother" sample at the heart of Fatboy Slim's *Rockafeller Skank* is probably the most played musical motif of 1998 and the quiet brilliance of top five hit *Praise You* helped it cross over to every sector of the record buying public.

"When I originally heard *Praise You*, I thought it was by a trendy young band," says Zeta Wade-McQ, manager of Cameron McVey, Simon Law and Chris Potter at Z Managment. "When I heard it was Norman Cook, I thought it was brilliant that someone who has been around such a long time could still produce such fresh, new-sounding material. I wish someone would give him my number."

The Best Producer award is based on a postal vote of record company MDs, record and publishing company A&R staff, and artist and producer management executives.

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1. POLYDOR

Polydor's ability to provide radio stations with regular news about its artists was the key factor which won it votes from the radio and TV programme directors in this category.

Led by head of radio Ruth Parrish and head of TV Sam Wright, the Polydor team paid particular attention to keeping network and London broadcasters up-to-date with information about their acts, even when there is no new product on the schedules. This commitment to delivering an on-going service helped Polydor put three songs into the airplay Top 25 for 1998: Eagle Eye Cherry's *Save Tonight*, Lighthouse Family's *High* and Boyzone's *No Matter What*.

Save Tonight, the year's fourth favourite record at radio, provides a perfect example of how such close collaboration can generate a national airplay hit. Radio's interest began to stir in May when Radio One's Jo Whitley made it her track of the week and Virgin Radio added the song to its playlist. There was also significant TV support from MTV and *The Box*, and the promotions team's hard work paid off at the beginning of August when Cherry's debut album, *Desireless*, entered the albums chart at number three. Heart 106.2 FM's head of music, Gordon Crawford, says, "They always keep you informed and will often call just to have a chat about their roster."

One of the key radio executives to vote for the second-placed RCA team led by director of promotions Dave Shack was Radio Two's head of music policy Geoff Mullin. He was impressed with the label's attention to detail. "They appreciate the strength of Radio Two and their high level of support, involvement and enthusiasm is always impressive," he says.

It was not only the Spice Girls who gave third-placed Virgin massive airplay hits in 1998, but also Tin Tin Out's *Here's Where The Story Ends* and Standust's *Music Sounds Better With You*. Virgin's national team, which also oversees VC Recordings, is headed by director of promotions Tony Barker.

The Best National Promotions Team award is selected by a postal vote of heads of music at national radio and TV stations.



2. RCA



3. VIRGIN

Sponsored By

UK PLAY

UK Play is the UK's only music and comedy channel offering new music, special editions of BBC shows, 1st TOT! and club mixes from *The Box Show*, to *The Street Of Dreams* and *Moroccan*. New programmes include *Mark & Lacey*, *Benouar Linka*, *The One Minute Show* and the new music request show *The Procc Zone*. UK Play is available on cable SkyDigital and Digital.

The Best Regional Promotions Team award is selected by a postal vote of heads of music at regional radio and TV stations throughout the UK.

Best Regional Promotions Team



1. VIRGIN

If one word sums up the efforts of Virgin's regional promotions department it is teamwork. Promotions managers Martin Finn, Jason Bailey and Lianne Woods all played a part in getting three tracks in the year-end airplay Top 25: Tin Tin Out's Here's Where The Story Ends – the number one radio song in the second quarter – Stardust's Music Sounds Better With You and Janet Jackson's Together Again, which was the most played song in the first three months of 1998.

In November Virgin decided to improve its service further by asking local sales reps to visit station programmers and generate early radio play to fuel local retail demand for new releases. Including members of its telesales force, Virgin now boasts a 21-strong regional promotions team.

The Music Week Regional Promotions Award was voted for by the heads of music at the regional ILR and BBC stations, who commended the Virgin squad for providing a personal and professional service. "We now see a plugger every week and what makes the difference is that they understand the type of music we play," says Mark Chivers, programme controller of Signal 105 FM in Cheshire.

The strategy of managing sales and plugging forces in tandem was pioneered by Warner Music, which finished in second place. The joint strike force, led by national sales manager Steve Betts and head of regional promotions Barbara Dunne, built up a series of healthy relationships with regional stations which resulted in four tracks in the year-end Top 25: The Corrs' What Can I Do, Madonna's Frozen, Cher's Believe – the year's biggest-selling single – and Brandy & Monica's The Boy Is Mine. The Warner team handles regional radio for East West and WEA, and has 19 pluggers on the road visiting stations up to three times a week, while three in-house executives liaise with retailers.

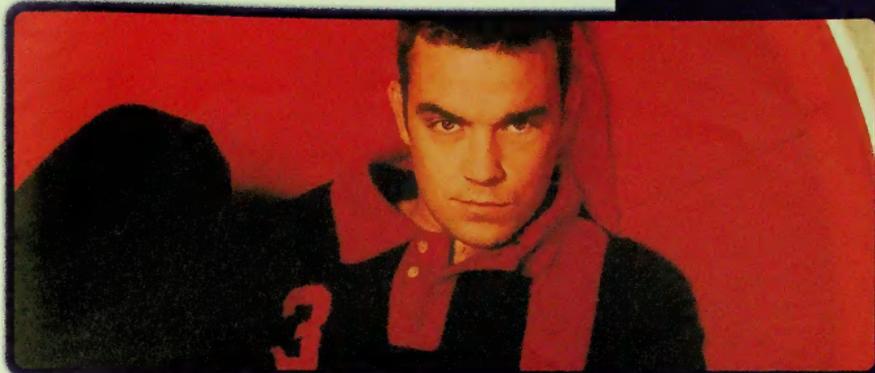
Regional promotions at third-placed Sony Music is managed by multiple Music Week award winner Bob Herman. His department had massive success last year with, among others, Savage Garden, Manic Street Preachers, George Michael and Aerosmith.



2. WARNER MUSIC



3. SONY MUSIC



1. CHRYSALIS for Angels by Robbie Williams

Angels has become Robbie Williams' unofficial anthem and, thanks to the hard work put in by the Chrysalis promotions department, proved to be the song that convinced radio he was a serious singer-songwriter worthy of the widest audience. The massive airplay coverage it received not only boosted sales of the *Life Thru A Lens* album, but helped set up its successor, *I've Been Expecting You*, which in turn ensured that Williams sold more albums than any other artist in 1998.

In total, Angels spent 35 weeks in the Top 50 airplay chart last year, reaching an overall audience of 1,321m and receiving almost 42,000 plays. It was the top radio song at the end of February and was still in the airplay Top 30 in the middle of June. Even in September the track was receiving enough regional programming to make the Top 50, at number 48.

Chrysalis' head of national radio, Tina Skinner, says Angels gave Williams credibility at radio. "We had to change the perception of Robbie as the cheeky chappie from *Take That* and show that he was a serious, long-term artist," she says.

The year's second most popular track at radio was Tin Tin Out's *Here's Where The Story Ends*, which topped the airplay chart for the second quarter of the year. It was played across a broad range of stations from Radio Two to Xfm, and once it reached number one on the airplay chart on April 11, it remained there for seven consecutive weeks. By the end of the year it had been heard by an audience of 1,252m and played more than 36,000 times.

RCA knew it had a huge hit on its hands with Natalie Imbruglia's third-placed *Torn*. In fact, it turned out to be the most successful track director of promotions Dave Shack has ever worked. It reached an audience of more than 1,200m and was selected 37,000 times during the year. Much of the song's longevity at regional radio must be attributed to the work of Manchester independent promotions company TMP, which spent five days visiting stations with Imbruglia when the song was first released.



2. VC RECORDINGS for Here's Where The Story Ends by Tin Tin Out



3. RCA for Torn by Natalie Imbruglia

The Airplay Award is based on data collected by Media Control from a panel of radio stations across the UK.

The Fono European Airplay Award

TORN NATALIE IMBRUGLIA

"I thought I was a man brought to this, he was wrong, he came around like he was dignified, he showed me what it was to cry
 that you couldn't be the most talented, the most famous he knew what he was to do, what your heart is for
 but I don't know his systems, there's nothing where he used to be, my conviction has not gone
 that's what's going on, nothing's like the look."



The Fono European Airplay Award is based on data collected by Music Control from the same panel of radio stations across Europe which is used to compile Fono's Euro Hit 100 airplay chart. The Euro Hit 100 is published in Fono every week.

1. RCA for Torn by Natalie Imbruglia

The achievement of Natalie Imbruglia's Torn in winning the very first Fono European Airplay Award is as predictable as it is impressive. Not only was Torn the most popular radio track by a UK-signed artist, it drove all before it to become the most popular track among Europe's 100 top stations in 1998. It was also the year's most popular radio track in France, Belgium, Italy and Sweden.

To put this achievement into its proper perspective, it must be noted that, by the time of last year's Music Week Awards, Torn had already reached its UK sales peak. The first track to top Fono's Euro Hit 100 chart – representing airplay across the 100 top radio stations in 14 European markets – Imbruglia's Torn thus enjoyed an extraordinary start to 1998. In the first quarter, it was easily the most-played track across Europe and the biggest airplay smash in Germany, Austria, Belgium, Finland, Italy, Portugal, Spain and Sweden. Indeed, the success of the track was as enduring as it was substantial. In total, Torn racked up more than 50 weeks in the Euro Hit 100.

Such statistics are a tribute not only to RCA UK and the men who inked the deal – music division president Jeremy Marsh and A&R consultant Mark Fox – but also to BMG's UK-based international promotions executive Jonathan Rice.

Imbruglia's closest rival was Life by Sony S2's Des'ree, which set a Euro Hit 100 record, topping official airplay charts in eight markets across Europe, and dominating the summer to become the most-played track on European radio from July until September. End of year rankings placed it among the top five in France, Germany, Belgium, Denmark, Portugal, Sweden and Switzerland.

The Lighthouse Family have long been radio favourites and third-placed High reached its peak in May. The track's biggest area of success was the GSA territories where High was the most spun tune of the year in the region. It also figured among the year's 10 biggest airplay hits in the UK, Belgium, Ireland, Italy, Portugal and Spain.

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Fono is the weekly magazine for everybody in the business of breaking hits across Europe. Drawing on accurate airplay data from 100 countries around Europe, Fono publishes the Euro Hit 100 chart and is a weekly digest of Europe's hits and highlights. It is read by radio programmers at over 600 major independent stations across Europe and the continent's leading retail buyers. For a free copy of Fono call Anna Spiers on 0171 640 0595.



2. S2 for Life by Des'ree



3. POLYDOR for High by Lighthouse Family





1. CHRYSALIS MUSIC

It is apt that in the year that the Chrysalis Group celebrated its 30th anniversary, its publishing arm, Chrysalis Music, should emerge as the UK's top independent publisher.

While it has for several years concentrated on long-term career artists such as Spiritualised, Skunk Anansie, Morcheeba and Portishead, 1998 was the year Chrysalis widened its scope to include the pop arena. ASR/creative manager Celia McCamley's March 1997 signing of writer Tracy Ackerman proved particularly prescient for it delivered significant shares in B*Witched's C'est La Vie and Rollercoaster, both Top 25 sales hits and two of Chrysalis Music's top three singles of the year.

Chrysalis Music's other notable pop success was in contributing four writers – Dion Rambo, Jacques Richmond, Wendy Page and Jim Marr – to Billie's Honey To The B album, which continues to go from strength to strength.

The success of Baddiel/Skinner/The Lightning Seeds' Three Lions '98, which Chrysalis controlled outright, was just about the only guaranteed result of the World Cup. The company even benefited from the fierce competition for the tournament period chart topper, with a one-third stake in the writing credit of Fat Les' Vindaloo courtesy of Guy Pratt. The pinnacle of the publisher's year came one week last July when it boasted shares in four of the top five singles – Billie's Because We Want To and B*Witched's C'est La Vie, plus the unofficial World Cup anthems.

Will Jennings's 37.5% share of the second biggest-selling record of the year – Celine Dion's My Heart Will Go On – helped Rondor Music come a close second. Its tally was also boosted by a 100% stake in Mousse T's surprise hit Horny.

The success of Chrysalis and Rondor brought to an end Windswept Pacific's reign at the top. The company slipped to third place despite a half-share of royalties for the Spice Girls' Goodbye and Viva Forever and Julian Gallagher's 25% credit on Five's Got The Feelin'.

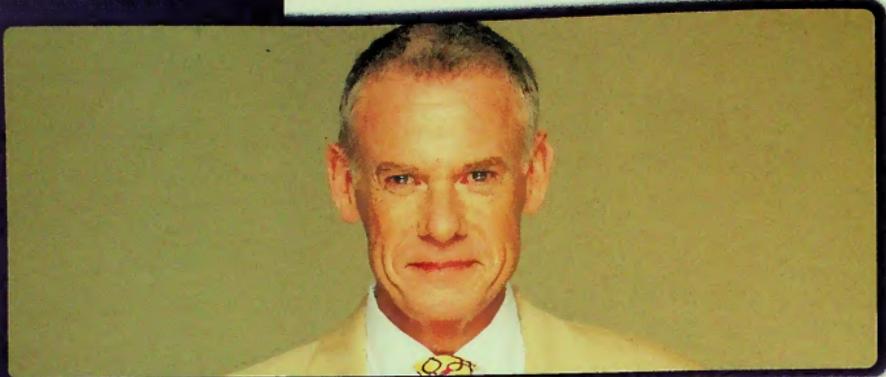


2. RONDOR MUSIC



3. WINDSWEPT PACIFIC

The Top Independent Publisher award is based on independent publishers' shares of repertory from the *Asides* of the Top 100 singles plus the Top 50 albums as compiled by ERA from GfK data.



The Top Publisher award is based on combined publishers' shares of repertoire from the 2-prices of the Top 100 singles plus the Top 50 albums as compiled by ERA from CMI data.

1. EMI MUSIC PUBLISHING UK

EMI Music Publishing UK continued to dominate the market in 1998, even in the face of the strongest competition it has encountered for several years. The Charing Cross Road team took a 22.6% share for the year to beat nearest rival PolyGram/Island by a full 8.7%.

In common with its sister record company, EMI Music enjoyed its biggest successes with Robbie Williams' *Life Thru A Lens* and *I've Been Expecting You* albums, co-written with BMG's Guy Chambers. They were joined in the year's Top 10 by a number of other albums featuring EMI songwriters, including The Verve's *Urban Hymns* (sixth), Madonna's *Ray Of Light* (seventh) and James Horner's *Titanic* soundtrack (10th).

All in all, EMI took almost a quarter of the albums sector during the 12 months, reeking up a hefty 24.4% share compared to second-placed PolyGram/Island's 18.4%. Its singles lead was even more pronounced, with its share of 21.0% almost double that of runner-up Warner Chappell's 11.1%.

PolyGram/Island, which has now merged with MCA Music, was overall runner-up with 13.9%. It enjoyed its best results in the albums market, in which it assumed pole position in quarter four and second place for the year with 18.4%. It was helped along the way by the likes of The Corrs, The Beautiful South and the Lighthouse Family, as well as part shares in the likes of Boyzone, B*Witched and Spice Girls.

Third placed with 10.3% was BMG, which boasted shares in Steps, B*Witched and All Saints, in addition to Guy Chambers' work with Robbie Williams.

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Published fortnightly, *The Green Sheet* includes the latest news from the UK ASP circuit: new and future signings, hot tips for hot gigs, management deals and publishing news. Incorporating songwriting advice for future hits and a unique ASP league table, *The Green Sheet* is the essential newsletter for anyone in the business of talent development. For a sample copy of *The Green Sheet* call Anne Spiers on 01771-940 5595.



2. POLYGRAM/ISLAND MUSIC



3. BMG MUSIC





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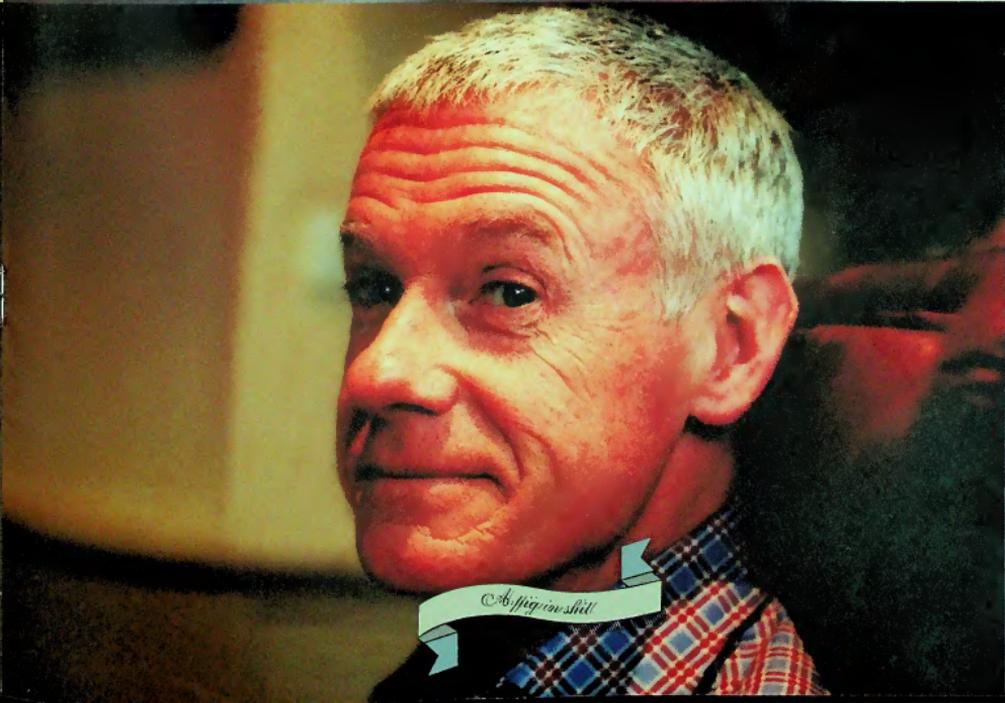
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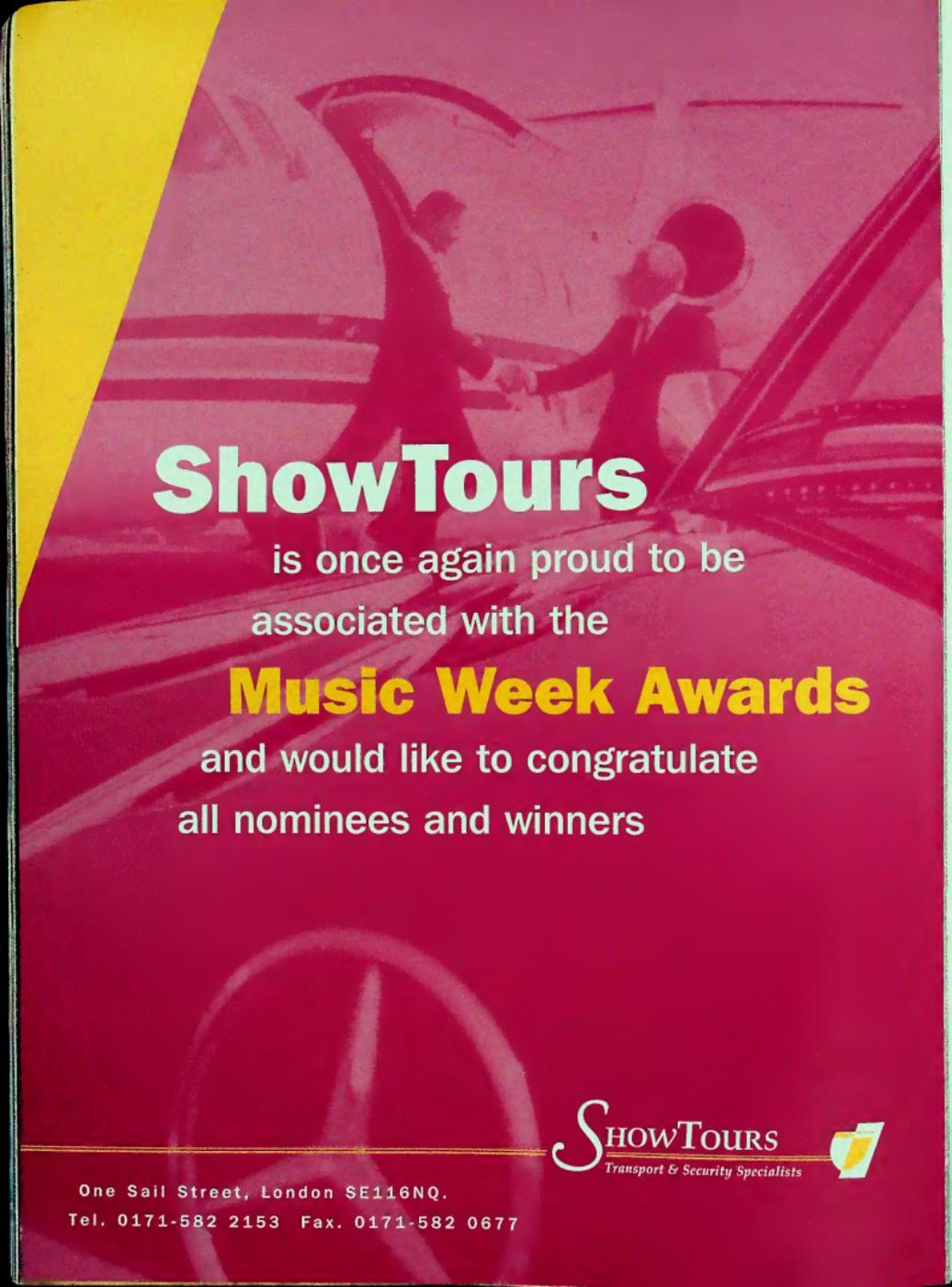
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1. SHEPHERD'S BUSH EMPIRE

The McKenzie Group's purchase last year of the Shepherd's Bush Empire from the Break for the Border group clearly met with the approval of *MW* Awards voters.

The former west London music hall and BBC TV studio, which the group purchased along with the Brixton Academy, did not even feature among the top three venues 12 months ago. But this year it proved to be a runaway winner in all categories, winning praise for its facilities, customer service, marketing, flexibility and, most of all, acoustics and atmosphere.

In 1998, the 2,000-capacity venue played host to around 170 mostly sold-out gigs from acts as varied as Finley Quaye, Bjorn Again, The Mavericks, Massive Attack, Faithless, Kylie Minogue, Air, Eagle-Eye Cherry, Lo-Fidelity Allstars and Asian Dub Foundation. It gained further respect with its hosting of industry events including the MTV Five Night Stand and the Technics Mercury Music Prize.

"The venue offers the perfect compromise," says general manager Bill Marshall. "It's a decent size, but it's also quite intimate because it's an old theatre and you're quite near the stage wherever you are in the hall. We always get positive comments on the PA, lights and staff." The McKenzie Group has already announced plans to refurbish the theatre, starting with the front exterior and readergraph, all of which is designed to improve the venue's services and facilities still further.

Midway through 1998, Manchester's Nynex Arena changed its name to the Manchester Evening News Arena. In 1999 it enters *Music Week's* top three as the voters' second favourite venue, having played host to the likes of the Spice Girls, Whitney Houston, The Lighthouse Family, Boyzone, Elton John, M People and Rod Stewart.

Meanwhile, last year's runner-up, the Birmingham NEC, slips down to third place, having welcomed acts such as the Spice Girls, Boyzone, Lighthouse Family, The Corrs, Manic Street Preachers and Culture Club.



2. MANCHESTER EVENING NEWS ARENA



3. BIRMINGHAM NEC

The Best Venue award is based on a postal vote of leading UK concert promoters and agents, subscribers to *Tours Report* and record company MDs, marketing and promotions directors.

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For a sample copy of *Tours Report* call Ask Sport on 017 5344 8989.



The Top Singles Company award recognises the company responsible for the highest percentage of unit single sales during 1998 as measured by the UK's official chart compiler, CML, from a sample of more than 4,000 record outlets every week.

1. VIRGIN

Anyone who thought girl power was on the wane should look at Virgin's singles performance in 1998: no less than five of the 11 hits the company racked up in the Top 100 sellers of the year were by the Spice Girls or their spin-offs, and the number would have been one more if the EMI-owned label rather than A&M/Mercury had released Bryan Adams featuring Mel C's When You're Gone.

As a group alone the girls sold a staggering 1.85m singles during the year, but they were by no means the only contributor to Virgin's 9.4% singles market share. Newcomer Blaise's two number ones brought instant satisfaction to Hugh Goldsmith's Innocent label, while Stardust's summer dance anthem, Music Sounds Better With You – the highest-selling uptempo dance record of the year – added diversity to the company's tally.

Second-placed Epic can rightfully feel proud of its own performance, scoring six number ones during the year – its highest total ever – and leading the singles company rankings during the second quarter. Two of its releases – Celine Dion's My Heart Will Go On and B*Witched's C'est La Vie – were among the top five sellers of the year while the Manic Street Preachers, George Michael and Puff Daddy featuring Jimmy Page also contributed to its 8.6% share. Celine Dion and B*Witched were also the second and fourth biggest selling singles artists of the year, shifting 1.78m and 1.72m units respectively.

While Epic struck paydirt with a mixture of domestic and international signings, sister label Columbia had foreign stars to thank for its 7.1% share and third placing. Leading its charge was Hot Buttered Soulman Isaac Hayes (in his incarnation as South Park's Chef) with Chocolate Salty Balls, the biggest surprise hit of the year (not to mention runner-up for the Christmas number one slot).

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2. EPIC



3. COLUMBIA



Top Singles Group

THE **music week awards 99**
NATURALLY FABRICA IN 1998. EPIC/SONY MUSIC PRESENTS



1. POLYGRAM

Following the success of Elton John's double A-side Something About the Way.../Candle in The Wind 1997, it was never going to be easy for PolyGram to retain its huge lead in the singles market - even without the distraction of the Seagram takeover.

But although a 1998 share of 18.5% did not quite match the 22.4% it secured during the previous 12 months, it was still enough for PolyGram to fend off the competition and retain its singles crown.

Once again, PolyGram was represented by only one release in the year's Top 10 - Boyzone's No Matter What, which was ranked fourth and had chalked up more than 1m sales before falling foul of CIN rules in November. Boyzone featured no less than three times in the Top 100 best sellers list through the singles No Matter What, I Love The Way You Love Me (at number 40), and All That I Need (80). Overall, Polygram provided PolyGram with six records in the Top 100 list, with Mercury contributing five.

Beaten into second place by the narrowest of margins was Sony, whose 18% share was just 0.5% less than PolyGram's. It was responsible for four of the year's 10 best-selling singles, led by Celine Dion's My Heart Will Go On (Epic), which sold 1.3m copies and helped the French Canadian diva to become the second biggest artist of 1998 after the Spice Girls (1.85m sales). Epic acts such as B*Witched, Manic Street Preachers and George Michael accounted for eight of the year's Top 100 singles, while Columbia chalked up another nine, led by Chef, Aerosmith and Savage Garden.

Third in the singles sector with an 11.3% share was Warner, whose biggest triumph of the year was undoubtedly Cher's comeback single. Believe sold more than 1.5m copies in the UK to become the biggest-selling single of last year, making Cher only the third female solo artist to top the year-end charts.



2. SONY MUSIC



3. WARNER MUSIC

The Top Singles Group award recognises the corporate group responsible for the highest percentage of singles sales during 1998 as measured by the UK's official chart compiler, CIN, from a sample of more than 4,000 record outlets every week.

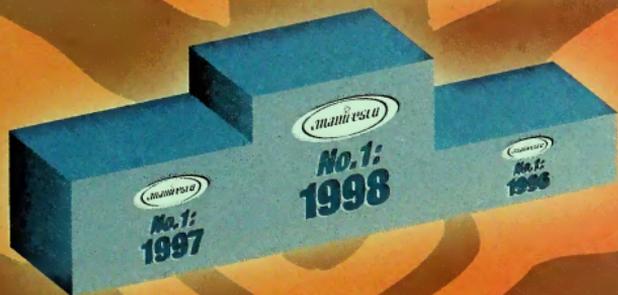
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DAVID MORALES NEEIN YOU ELECTRIBE 101 TALKIN' WITH MYSELF
DINA CARROLL LIVIN' FOR THE WEEKEND KAREN RAMIREZ IF WE TRY



www.manifesto-uk.com



1. MANIFESTO

Mercury dance imprint Manifesto continues to dominate the dance label category by winning for the third year in a row.

The label notched up nine releases in the year-end club Top 100 which is based on the Club Chart, compiled by Music Week's Alan Jones from weekly DJ returns. The year's number one track was David Morales presents The Face with Needin' You, which emerged as the runaway winner with a record 4,193 chart points and a 27% lead over its nearest competitor.

This achievement was bolstered by one of the Club Chart's first number ones of 1998, Byron Singly's cover of Sylvester's disco classic You Make Me Feel (Mighty Real), together with a trio of hits for Keren Ramirez led by Looking For Love, which also hit the top spot in May and spent a further six weeks on the chart.

Manifesto's ASR team was enhanced last year with the appointment of Ben Cherrill as dance ASR manager; joining ASR consultant Judge Jules, head of dance ASR Luke Neville and ASR co-ordinator Liz Walton. This year has already started well for the label, with Emmie's More Than This charting at number five in the National Top 40 in January, and another hit shaping up for Loop Da Loop with Hazel.

Manifesto is not the only label to have repeated its previous year's performance in 1998. The two runners-up pulled off the same feat. EMI imprint Positiva finished in second place again, with six entries in the year-end club Top 100, the highest being Perpetual Motion's Keep On Dancing at number 10. Meanwhile AM:PM retained third position, having scored one of last year's biggest club hits with Mousse T vs Hot 'n' Juicy's Horny.



2. POSITIVA



3. AM:PM

The Dance Label of the Year award recognises the best-performing label in the Club Chart and Pop Tip charts during 1998, as compiled by Alan Jones from a sample of more than 1,000 DJ returns.

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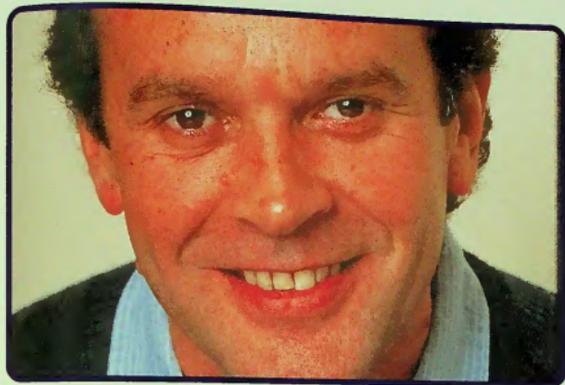
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S O U N D



PERFORMANCE

Top Independent Label



1. JIVE

Pure pop certainly paid off for Jive, which stole a march on all its independent competitors during 1998 by chalking up combined single and album sales in excess of 3.7m units, which in turn garnered it a 1.9% share of the CIN registered sales during the period.

While its biggest act, Backstreet Boys, spent most of last year consolidating success in the US and preparing their new album, Jive's profile was raised to new heights by a raft of hits channelled through sister distribution company Pinnacle. As a result, Jive took 3.3% of the singles market last year with sales totalling 2.42m units, and 1.1% of the albums market with 1.29m.

The irrepressible Steps racked up a series of Top 10 hits for the Ebul/Jive imprint as part of a deal struck with pop maestro Pete Waterman, while subsidiary label Pepper scored two hits with The Temperer and R Kelly supplied Jive with the epic comeback album R.

Former serial *MW* independent award winner Creation Records will be content with second place this year, thanks to a combined market share of 0.9%. This was based on singles sales of more than 700,000 units, which represented 1% of the UK market, plus an 0.8% share of album business boosted by nearly 1m sales of Oasis' *The Masterplan*.

However, the surprise independent success of the year remains the Pinnacle-distributed Sm:)e Communications, whose 1.5% share of the singles market is entirely due to the staggering 1.1m sales scored by It's Like That from Run DMC vs Jason Nevins. Even though the label enjoyed only minimal album sales, this was enough to give Sm:)e a combined market share of 0.6%.

It should also be noted that Telstar would have been a contender in this category had its distribution deal with Warner not rendered it ineligible. The label's successes included Fat Les's *Vindaloo* and market shares in excess of 1% each gained by its subsidiary imprint Multiply and Wildstar, its joint venture with Capital Radio.



2. CREATION



3. SM:)E COMMUNICATIONS

THE
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THE MUSIC WEEK AWARDS AT THE BRITANNIA HOTEL

The Top Independent Label award recognises the independent label which has achieved the highest combined sales of singles and albums during 1998, as measured by CIN, the UK's official chart compiler.

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1. POLYGRAM TV

In the usual three-cornered fight for supremacy in the compilations sector, PolyGram TV emerged ahead of its Now! That's What I Call Music partners Virgin and EMI for the first time since 1994 with a 12.25% share of the market. According to managing director Brian Berg, the company has prospered because "we've become more focused on concepts that stand on their own two feet. We are becoming very selective about what to release and spend longer getting them exactly right, even putting back release dates where necessary."

As well as being the senior partner in the Now! series - taking 45% of the market share and leaving its partners with 27.5% each - PolyGram has chosen to join forces with other potential competitors like Sony TV for themed compilations, rather than going head-to-head with them. It has also increased the frequency and range of its highly successful series of albums under the Kiss brand.

"We first collaborated with Kiss in 1994," says Berg. "We initially started quite slowly, but it's a powerful brand and has developed into a major part of our business. Our partnership with Top Of The Pops is more recent but also very important." Aside from Now! 41, Now! 39 and Now! 40, the biggest selling compilations of 1998 in that order; PolyGram TV's top seller was Woman, a Sony collaboration, followed by the stage musicals album, Music Of The Night.

Deposed champions Virgin and EMI are second and third, with 1998 market shares of 10.36% and 9.2% respectively. They merged their separate TV divisions in 1997 and most of their successful compilations bear the names of both companies, each of which gets 50% of the market share. Of 50 compilations to sell more than 100,000 copies in 1998, 13 were joint EMI/Virgin ventures, with The Very Best Of The Love Album, The Best Christmas Album In The World...Ever! and The Best Anthems In The World...Ever! 2 proving the most successful.



2. VIRGIN



3. EMI

The Top Compilations Company award recognises the company responsible for the highest percentage of compilation album sales during 1998, as measured by the UK's official chart compilers, ON, from a sample of more than 4,000 outlets.



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1. VIRGIN

1998 may have been a pop year, but pop was by no means the only genre which powered Virgin Records to the top of the artist albums ranking for the third year in a row. Its highest placed artist album was The Verve's Urban Hymns at number six in the year-end list, followed by Phil Collins' Hits (ranked 15th) and other releases by Massive Attack, Meat Loaf, Embrace, Mercury Music Prize-winning Gomez and Air.

Of course, the unavoidable Spice Girls plus newcomer Billie and veterans Culture Club flew the pop flag, but the breadth and diversity of the 11 albums it placed in the year-end Top 100, underline just how well-rounded Paul Conroy's company has become. It also has staying power: Four of its 11 top artist albums were 1998 debut releases, a further three were released in 1997, among them Urban Hymns, which was itself the biggest seller that year.

Second-placed Epic gave Virgin a close run for its money. Its 7.4% market share was just 0.2 of a percentage point behind the leader - thanks to a trio of albums from George Michael, B*Witched and the Manic Street Preachers. Michael's Ladies & Gentlemen - The Best Of held the number one spot for the crucial last eight weeks of the year; and so emerged as the second biggest seller of 1998. Earlier in the year, Epic's fortunes had been dominated by Celine Dion, whose Let's Talk About Love managed to continue its 1997 run, becoming one of the 10 biggest albums for the second year in a row.

Third placed WEA's score of 6.9% was due, in part, to nine albums in the year-end Top 100 artist albums list, seven of them new studio albums released in 1998. Three of its top four - Madonna, Alanis Morissette and Cher - were by US female superstars, while the fourth, Catatonia, is fronted by outspoken Welsh siren Cerys Matthews.



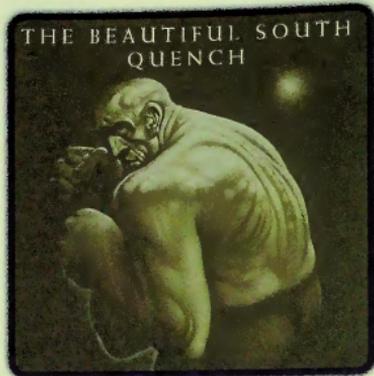
2. EPIC



3. WEA

The Top Artist Albums Company award recognises the company responsible for the highest percentage of unit sales (excluding compilations and budgets) during 1998, as measured by the UK's official chart compiler, CML, from a sample of more than 4,000 record outlets every week.

Top Albums Group



1. POLYGRAM

As the target of the biggest record company takeover of the past decade, PolyGram could be forgiven for being distracted for the greater part of last year. But despite all the uncertainty surrounding Seagram's \$10.4bn acquisition which was finally completed in December, John Kennedy's team emerged triumphant in the albums market, capturing a commanding 22.4% share.

The result means that PolyGram has now topped the albums league table for 14 consecutive years, though if it does so again it will, of course, be as Universal Music Group.

In 1998, PolyGram had more albums in the Top 100 than any other corporate group, registering 25 against the 18 of nearest rival Sony. Its tally was led by Boyzone's *Where We Belong*, which was one of nine Polydor releases in the top 100. Special mention should also be given to the PolyGram TV release Ladysmith Black Mambazo's *The Star & The Wiseman*, the year's surprise success. The 600,000 copies sold represented more than all the South African act's previous albums put together.

PolyGram's closest rival was Sony, whose market share of 15.4% was fuelled by an artist no longer on its current roster. George Michael's *Ladies & Gentlemen - The Best Of* sold more than 1.5m copies in 1998 - twice as many as any other artist compilation - to become the second biggest-selling album of the year. Other big-selling Sony albums came from the likes of B*Witched, Manic Street Preachers, Celine Dion and Savage Garden.

Meanwhile, Sony Classical had a successful year, registering two releases in the year-end Top 30, led by James Horner's *Titanic OST* (at number 10) and Charlotte Church's *Voice Of An Angel* (28).

Following Sony to take third place in the corporate rankings was EMI with a 12.3% share. Notable achievements by the Brook Green-based group of labels included a pair of albums in the top five by Robbie Williams, whose *Life Thru A Lens*, initially released in 1997, sold a further 1.2m copies in 1998, while its successor, *I've Been Expecting You*, sold 1.1m in the final quarter.

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2. SONY MUSIC



3. EMI



1. HEATHER FINLAY of Sainted PR for Massive Attack

With a band as hip as Massive Attack, there was never likely to be a problem securing press coverage. The difficulty was securing the right sort of coverage – and for a sustained period of time rather than just when their album *Mezzanine* was launched. To make matters worse, the band, who have never been particularly press-friendly, were undergoing internal problems at the time of the album's launch and were having problems communicating with themselves, let alone with outsiders.

What most impressed this year's judges was how Sainted PR's Heather Finlay set about creating a long-term campaign that encompassed all parts of the media and sustained interest in the band well after their album was first released. Starting with a *Time Out* cover to coincide with their Essential Festival appearance at the end of summer 1997, the campaign then targeted key writers on the quality nationals as well as the music monthlies and weeklies. By arranging for journalists to interview each band member separately, Finlay not only enabled writers to get more out of them, but also gave them a new spin for their articles.

Finlay faced stiff competition, not only because of the overall quality of entries but because of their variety. The judges found themselves having to compare straightforward album-related campaigns with the work that launched Fat Les on an unsuspecting world and The Outside Organisation's skill at riding the rollercoaster that the Spice Girls created wherever they went.

Polydor's Lisa Paulon, in second place for her campaign for The Cardigans, particularly impressed with the way in which she seized the initiative with a band who had not hitherto enjoyed talking to the press. Having won the band's trust she put in solid groundwork, even arranging her own photo shoot, to construct a well-thought out campaign that was subsequently copied abroad.

Peter Berry at Jive took third place for a Steps campaign that combined enthusiasm, hard work, imagination and a refusal to say no – and kept an eye on costs.

The PR award was open to all press office and PR staff who worked on a UK music industry press campaign during 1998. The award was decided in a secret ballot by a panel of judges from the worlds of PR and journalism. Judges were looking for campaigns which made a genuine contribution to a project's success.



The Judges, back row, from left: Aja Scott, Music Week; David Lister, The Independent; Heather Finlay, Sainted PR; Alan Edwards, The Outside Organisation. Middle row, from left: Iain MacLellan, Top Of The Pops; Anka Strömowicz, Sliced PR; David Davies, G. Front row, from left: Penny Caplowe, The Press Council; Ben Turner, Music.



2. LISA PAULON of Polydor for The Cardigans



3. PETER BERRY of Jive for Steps



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WORKING AS ONE TO BE NUMBER ONE

Best Marketing Campaign (Music Release)

music week awards 99
THE MUSIC BUSINESS AWARDS & THE MUSIC MARKETING AWARDS



1. TONY MCGUINNESS of WEA for Madonna (Ray Of Light)

Madonna's first original album in four years presented WEA marketing director Tony McGuinness with the perfect opportunity to reposition her within the UK pop market.

"She needed to regain a cutting edge and take a change of direction which had nothing to do with Andrew Lloyd Webber or sex," says McGuinness, who further needed to halt a slide in Madonna's album sales which began in 1992 with *Erotica* and was not arrested by the Oscar nominations which greeted her performance in *Evita*.

After the UK's William Orbit had been recruited to co-produce *Ray Of Light*, the battle for credibility began in earnest. Remixes by Sasha and BT targeted Radio One and club audiences and were backed by a Channel Four TV campaign and blanket in-store support. Madonna agreed to a handful of carefully chosen interviews and as a result sales by the end of the year stood at 1.2m. "Creating an image and promoting it is the essence of marketing," says judge Gennaro Castaldo of HMV. "WEA understood the problem and sorted it out very effectively."

McGuinness narrowly beat Epic product manager Angie Somerside, whose Manics album campaign was lifted by massive exposure on MTV from a "This Is My Truth" box showing personalities confessing their secrets. Strong retail and radio support followed a Cardiff Castle launch, and the album has now sold 680,000.

Third-placed Gareth Currie had to think on his feet when the sudden cancellation of a Beastie Boys promotion and concert tour scuppered the whole marketing strategy of *Hello Nasty*. Parlophone's enterprising product manager created a giant sardine tin - mirroring the album sleeve - which gained both national press and TV and helped sales climb to 250,000 units.



2. ANGIE SOMERSIDE of Epic for Manic Street Preachers (This Is My Truth Tell Me Yours)



3. GARETH CURRIE of Parlophone for Beastie Boys (Hello Nasty)

The Best Marketing Campaign (Music Release) award was open to all music industry marketing campaigns run during 1998 in the UK for a specific music release. The award was decided in a secret ballot by a panel of judges comprising retailers and marketing executives from music-related companies. Judges awarded marks for creativity and effectiveness to each campaign in relation to the resources available to it.



The Judges, back row, from left: Glenn Mitchell, UK Play, David Ross, Woolworths; Ffion Blackett, Music Week. Middle row, from left: Gennaro Castaldo, HMV UK; Andy Kendrick, Virgin Retail; Sam Mason, Tesco. Front row, from left: Carol Maron, Sam Coody, David Ann, V&A.

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Best Marketing Campaign (General)

THE **music week awards 99**
AWARDS FOR THE MUSIC INDUSTRY



1. MARK GRIFFITHS & PETER WILDISH of Lifetime Entertainment (Little Chef)

Distributor Lifetime Entertainment knew it was taking a gamble when it decided to offer CDs and cassettes alongside burgers and chips to hungry motorists in 430 Little Chef diners. But the Cheshire-based company, which has carved itself a dominant role in the UK non-traditional retail sector, rose to the challenge. It asked Little Chef waiting staff to put two menus on every table – one for food and one for music product – and then gave customers the chance to order and pay for items from both on the same bill. The result was £5.5m worth of extra sales in 12 months with cassettes outselling CDs by a ratio of 60:40. "Most of the record labels were initially sceptical but after we'd sold 20,000 Now! albums they started taking us more seriously," says Lifetime MD Mark Griffiths. The judges were equally impressed. "Lifetime has found a latent market that's not even niche, it's mass!" says Karl Nielson of the Yo-Yo Partnership.

Lifetime's ingenuity means that last year's winner, Virgin Megastores, was narrowly beaten into second place. Its New Year 1998 Underground Seen campaign was designed to promote new bands. Among the 60 albums on offer at £10.99 or two for £20 were Finley Quaye, Stereophonics, Fatboy Slim, Travis and Death In Vegas. "This promotion was both brave and effective," says judge Robert Dodds of Music Innovations.

An equally brave PolyGram campaign launched in conjunction with London Advertising was voted third. The Football Crazy Music Mad initiative promoted 60 catalogue titles during the six weeks of the World Cup Finals with a series of ads, including spots in the *Daily Mail* sports section, and was rewarded with 500,000 sales.



2. ANDY KENDRICK of Virgin Megastores (Underground Seen)



3. KINGSLEY GRIMBLE of PolyGram & SIMON DODDS of London Advertising Partnership (World Cup CD Bonanza)

The Best Marketing Campaign (General) award was open to all music industry marketing campaigns run in the UK during 1998, other than for a specific music release. The award was decided in a secret ballot by a panel of judges comprising marketing and media executives from music-related companies. Judges awarded marks for creativity and effectiveness to each campaign in relation to the resources available to it.



The Judges, back row, from left: Robert Dodds, Music Innovations; Celine Howes, The Media Business; Paul Blackett, Music Week. Middle row, from left: Sacha Taylor-Cox, Slice PR; Nina Frylberg, London Records; Gareth Currie, Parlophone. Front row, from left: Neil McManis, Ministry of Sound; Karl Nielson, The Yo-Yo Partnership.

INTERNATIONAL BREAKTHROUGH AWARD

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International Breakthrough Award

THE
music week awards 99
TRIPLEVISION AWARDS & TRIPLE INTERNATIONAL MUSIC AWARDS



1. RCA/BMG for Natalie Imbruglia

The true strength of the resurgence of British pop in 1998 was to be measured in the number of new UK-signed acts making waves in charts abroad. The most successful of all was RCA/BMG's Natalie Imbruglia. Benefiting from the massive exposure radio afforded her debut single Torn, the Australian-born, former soap star's debut album *Left Of The Middle* sold 4.6m copies around the world to complement the 1m-plus so far accrued in the UK. Imbruglia and her team did not shrink from the hard work required to achieve this result, scoring impressive multi-platinum sales in her home market before taking the US by storm. Such was the airplay domination of Torn in the States that it would have made the top three of the *Billboard* Hot 100 under its new chart criteria.

While All Saints' template was pop RSB rather than Imbruglia's pop rock, the London Records' quartet similarly spent much of 1998 overseas promoting their *Never Ever* single and debut album. Such a gruelling schedule may have put the group under intolerable pressure, but it paid handsome dividends: All Saints sold 5.2m copies around the world including 1.6m in the UK.

Another huge leap was made by Polydor's Lighthouse Family, whose ex-UK sales of 150,000 for their first album *Ocean Drive* were eclipsed by the worldwide take-up of follow-up *Postcards From Heaven*. This sold 2.5m units internationally and went quadruple platinum in the UK. It should be noted that the act has yet to be fully launched in the US.

Meanwhile, pop became the byword for many other British acts breaking through: RCA's Five hit the US Top 10 and have sold 1.6m copies of their self-titled debut album outside the UK; Polydor's Boyzone built on their south east Asian sales base, crossed over into Europe and Latin America and sold 1.7m copies of *Where We Belong* internationally to add to the 1.1m already in British homes; while Jive/Ebu's all-singing, all-dancing Steps found platinum markets in India, Australia, the Philippines and Belgium for their 1.8m-selling debut album *Step One*.



2. LONDON RECORDS for All Saints



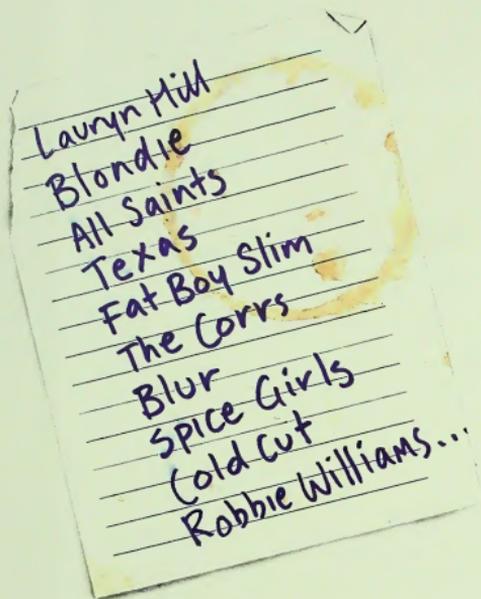
3. POLYDOR for Lighthouse Family

The International Breakthrough Award is given to the UK-signed act considered to have made the biggest sales breakthrough in overseas markets during 1998.

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PLAYLIST WITH JAMES O'BRIEN

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The A&R Award



CHRIS BRIGGS of EMI Records Group UK

What is now recognised as one of *Music Week's* most coveted awards has traditionally gone to a record label A&R department. This year, however, it marks the achievement of one man who not only played a key role in the biggest UK success story of 1998 but has also proved that it is possible to sustain an A&R career across three decades without losing a grip on what makes the record-buying public tick.

Chris Briggs was first appointed talent scout at Chrysalis in 1977, moved to EMI and subsequently rose to become director of A&R at Phonogram and then ASM. By the end of the Eighties, he had signed or supervised the recording careers of a string of best-selling acts which included Big Country, ABC, Sting, Black and Del Amitri.

But it is for his astute handling of Robbie Williams' solo career that Briggs receives this *Music Week* accolade. Initially coaxed back to Chrysalis to A&R headstrong acts such as Sinéad O'Connor and World Party, Briggs' unique combination of professional expertise and personal experience proved invaluable in the EMI label's bid to turn the troubled former Take That member into a superstar singer-songwriter in his own right - with two number one albums, *Life Thru A Lens* and *I've Been Expecting You*, an Ivor Novello and now three Brit Awards to prove it.

Williams himself is one of the first to acknowledge how much he owes to the unwavering support that Briggs showed him in his darkest and most self-destructive days, when the A&R man made himself available either in person or by telephone on a round-the-clock basis. "Chris is the only person I trust, because he doesn't bullshit me or anyone else," Williams told *MW* late last year.

Briggs has long attributed his own success to being "more of a studio A&R man than a back of The Monarch A&R man". So it was he who first suggested the collaboration with producer and co-writer Guy Chambers which has reaped Williams such rich rewards. Nevertheless, persuading Williams that he was an artist who deserved to be in a studio, and whose opinion was worth taking seriously, put all Briggs' A&R acumen to the test.

EMI Records Group UK president Tony Wadsworth is quick to pay tribute to his A&R executive's skills. "Chris is a consummate A&R man who knows how to put together the right teams to make a great sounding record," he says. "He has the experience and intuitive good taste. I trust him implicitly."

Chris Briggs numbers Geri Halliwell among a roster of acts which also includes Joe Cocker and Worlds Apart. Whether the former Spice Girl will emulate Robbie Williams' success with her new album, which is expected later this year, remains to be seen. But there can be no doubt that she will have had two of the best A&R ears in the country to help her make it as good as possible.

THE **music week awards 99**
MARKETING MARCH 4 1999 (ISSUE 1,151) P.10

The A&R award is presented to the A&R team or individual considered to have made the biggest contribution to the British music industry in 1998.

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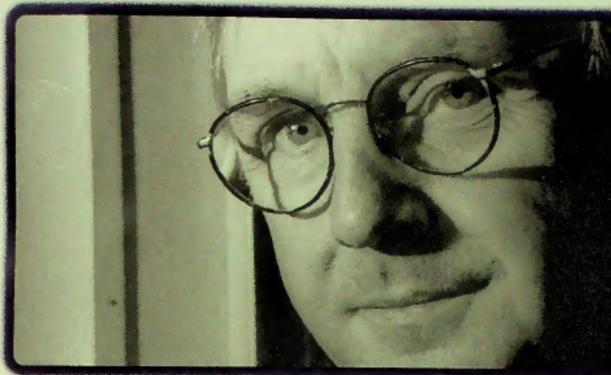
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PETE WATERMAN

Pop acts come and go, but there is no doubting the long-term staying power of the pop star maker who is the recipient of this year's Strat Award.

At times people may have laughed at some of the acts that Pete Waterman has been involved in but the millions of sales racked up by his productions mean he has always had the last laugh. More particularly, he has seldom cared what other people think - and has never been scared to speak his own mind.

Today Waterman's chart-topping production work with Steps, the group he refers to as 'Abba on speed', has put him right back to the top of the pop tree, but his involvement in the music industry stretches right back to the Sixties, when he was a compere for Fleetwood Mac. From there he moved to local radio, before graduating to the Mecca circuit as a club DJ and then joining Magnet, the record label founded by the now Lord Levy, in 1974. It was a steep learning curve. Attending Midem a couple of weeks into the job, he picked up rights to a then unknown German disco act called Silver Convention; their vocalist was an equally unknown singer called Donna Summer.

Later in the Seventies, Waterman worked as an assistant to John Travolta during the making of Grease and Saturday Night Fever. After a spell in the US, he returned to England in 1983 and soon linked up with two unknown musicians Mike Stock and Matt Aitken.

The rapid succession of hits that followed for artists including Bananarama, Mel & Kim, Rick Astley, Sam Fox, Kyle Minogue and Jason Donovan meant that the Stock Aitken Waterman writing and production partnership became as synonymous with a particular Eighties pop sound as Holland Dozier Holland are with the Sixties soul of Waterman's beloved Motown. While many dismissed SAW's output as lightweight pop, its success was down to classic song structures and catchy hooks married to uptempo beats that owed as much to the underground house music coming out of Chicago as it did to the hi-energy then prevalent in the UK's gay clubs. More significantly, their label PWL provided the independent sector - and in particular distributor Pinnacle - with the repertoire to compete head-to-head with the majors for top chart positions.

After the Stock Aitken Waterman partnership dissolved in the early Nineties, Waterman found more time to devote to his other passions such as fishing and railways. He also continued to make key contributions to the UK music industry by taking seats on the councils of the BPI and the PPS. But it is via the Ebul joint venture he formed with Clive Calder's Zomba Group that he has really come into his own with Steps.

Friends suggest there are two key themes running throughout Waterman's career: The first is a love of music. And the second is a fiercely independent streak that has meant he has never been afraid to speak his mind. At a time when the independent scene is perhaps more important than it has been for years, Music Week is proud to honour Pete Waterman with the 1999 Strat Award.

The Strat Award for an outstanding contribution to the UK music industry is presented in memory of legendary music industry personality Tony Stratton-Smith, the founder of Chrysalis Records. Previous winners of the award are: 1987 - Ron White, 1988 - Beryl Beesford-Pollock, 1989 - Terry Ellis & Chris Wright, 1991 - Richard Branson, 1992 - Muff Winwood, 1993 - Maurice Charstein, 1994 - Tony Smith, 1995 - Top Of The Pops, 1996 - Brian McLaughlin, 1997 - Steve Mason, 1998 - Martin Mills.

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