

MARKETING: A new internet service, FASTRAX, is offering to send new releases direct to radio heads

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FOR EVERYONE IN THE BUSINESS OF MUSIC

musicweek

Sony puts cap on low-price singles

by Paul Williams
Sony Music is taking a lead in trying to bring sense to the singles market by restricting the level of discounts on some of its big-name releases.

New singles by George Michael (released today), the Manic Street Preachers (March 8) and B*Witched (March 15) have been given a two-product capping whereby only a set number of units will be available under Sony's usual deal arrangement for pre-release retail orders.

The policy, which will initially only cover selected high-profile releases, is taken in both multiple and independent retailers. It marks an attempt to try to tackle the long-running problem of the amount of free product entering the market.

"We are restricting the amount of discounting we give away on singles," says John Aston, Sony's sales vice president, who declines to go into further details about the policy.

The move is the latest in an ongoing series of initiatives by record companies to tackle singles discounting. In 1997, under its then chairman John Preston, BMG



Manics: free product capping removed all discounts from its big singles releases, while this year London Records has adopted a policy of releasing most of its singles at £2.99 in their first week. Others are expected to follow later this year.

The issue was again highlighted just a week ago when the live-invested Baby One More Time by Britney Spears was sold in at a price that meant it retailed at £1.99 in its first week, even though it soon became clear it was going to be a big hit. Subsequently it sold nearly 464,000 units in its first week.

Sony's initiative, which comes during an initiative which has enjoyed a strong singles run with number ones by the likes of

B*Witched, Chef and The Offspring, has drawn praise from rivals. "Anything to try and get out of this crazy, low-price situation is welcome. It isn't doing anybody any good. It's devaluing our product," says one senior record company executive.

Another high-level record executive notes that ultimately it is a one-product cap which is the only companies with as large a market share as Sony or Universal that can resolve the long-running singles problems.

However, retailers are expressing caution about the plan, with some independents saying it could result in the situation whereby a CD chart single is priced at £1.99 at the start of its first week with the price then increasing to £3.99 later in the week once the discounted product runs out.

Despite indie concerns that their sector could be most affected by the new policy, HMV chart rock and pop manager Jonathan Rees confirms his chain is set to feel the effects too. "There's enough different policies on singles already and for Sony to have thrown in an additional thing is a little frustrating," he says.



The "unsung" heroes of the music business - the IFPI's anti-piracy regional co-ordinator for western Europe, Peter Wallace, and the BPI's anti-piracy unit, headed by David Martin - are to be the subject of a forthcoming BBC Internal Affairs documentary. Surveillance of bootleggers, ralis of counterfeiters and the court conviction of pirates are all covered in the Singing Detectives programme, which airs at 7.30pm on March 8 on BBC2. In one scene, Wallace tracks an organised crime syndicate operating on the continent, which subsequently leads to ralis on illegal CD plants in Naples and Amsterdam. Pictured (from left) are Martin, Jolly Ben, Derek Varnals and Debra Liddy.

IFPI delivers tough piracy message

The IFPI has drawn up a hard hitting plan to crush music pirates throughout Europe which it will present to European Union representatives this week.

The proposals - the international music industry body's first response to the European Commission's Green Paper to combat counterfeiting and piracy in the single market published last October - will be tabled at a meeting in Munich tomorrow (Tuesday) and on Wednesday.

The IFPI proposals will call for:

- countries seeking membership of the EU to demonstrate a rigorous approach to piracy;
- registration of CD plants;
- extension of the frame of reference of the UCLAF, which regulates fraud, customs and agriculture within the single market, to include enforcement of intellectual property rights; and
- DGIS, the EC directorate responsible for intellectual property within the single market, regularly to review and produce reports on piracy levels.

R1 stands by vote in Brits newcomer row

Radio One is standing by the voting procedures and result of this year's Brits best British new-comer award, saying no new evidence had come to light to suggest any foul play.

The station was asked to check over its results by the BPI after chairman Rob Dickinson received a letter from Steps producer Pete Waterman requesting an investigation. Jeepster's Belle & Sebastian narrowly beat Steps for the award in a telephone and e-mail vote by Radio One listeners.

"It's not like the other awards where we control the voting. [BPI director general] John Deacon has spoken to [Radio One controller] Andy Parfitt and they are standing by the result," says Dickinson.

Grenfell to leave Warner for Simply Red role

East West general manager Ian Grenfell is leaving the company to join Simply Red's management team as Warner chairman Nick Phillips' search for a managing director moves a step closer.

Grenfell denies his move to Manchester-based So What Arts - which comes eight months after he became general manager and just two months after Phillips arrived at Warner - was instigated by his new boss or follows frustration at not being offered the managing director's role.

"I had a fantastic offer. It's very clear, I fancy a change and think I can do great things as part of a small set up rather than going down the corporate route," he says. "I've had a fantastic time with Nick, who is good for Warners," he adds.

One of the candidates to take



Phillips: seeking East West MD

over the top role at East West MD understood to be Northwesterly managing director Christian Tattersfield. Tattersfield, who has 18 months to serve on his BMG contract, says he has no comment to make. Phillips, who will assume day-to-day control of the company, was unavailable for comment.

Simply Red co-manager Lindy Fretwell says So What Arts approached Grenfell this year

because he has worked closely with the band for seven years. "He has areas of strengths which complement our skills," she says.

Grenfell expects to divide his time between Manchester and London, but will not move there until May when he has served a three-month notice period at East West.

Grenfell, who has presided over the success of The Corrs, Brandy and Ultra at the company, started his industry career at ADM in 1982. He moved to Polygram in 1984 and spent six years at the label rising to marketing manager. After six months travelling he rejoined the industry in 1991 as international marketing manager at Phonogram, before joining Warner Music Europe in 1992. He took on the international job at East West at the end of 1992.

New-style Woolies to open in Scotland

Woolworths is putting together its biggest in-store music offer yet as part of its plans to launch a new-style superstore in Scotland.

The proposed 7,000 sq m store in Kilmaird, near Edinburgh, is due to open on June 4 and will be more than double the size of the retailer's current largest store in Plymouth. It will offer everything from entertainment products to DIY goods and will take in products from across parent company Kingfisher's stores.

There are not yet any firm details about what music the store will offer, although a spokesman says it will carry a bigger range than any of its existing larger stores. Averaging around 1,500 sq m to 2,500 sq m in size, these offer up to 3,500 CD album titles.

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Ministry claims court win Cosgrave legal battle

by Tracey Snel

The Ministry of Sound is claiming victory in its legal battle with former MOS Recordings boss Lynn Cosgrave after a High Court judge last week branded her a liar and ordered her to repay money she earned from managing DJs while employed by the dance club.

The case was launched following Cosgrave's departure from the club-based organisation in September 1997, ostensibly to set up her own DJ management business. A month later she joined Sony Music to set up the major's Incredible dance division.

The Ministry subsequently sued her, claiming that while she was an employee she had personally continued to manage a number of DJs including Robert Civilles and CJ Macintosh without its knowledge. It also claimed that on her departure she had removed or destroyed cer-



Cosgrave: facing big legal bill
tain computer files and documents belonging to MOS or its main shareholder, James Palumbo.

Settlement offers were subsequently made by both sides, but they were unable to agree a deal before the case came to trial.

Mr Justice Neuberger last week found for the Ministry on two claims relating to her management activities, ordering her to account to MOS for around £100,000 in lost

earnings. However, he dismissed a third claim concerning the accusations of stealing Ministry property.

In a 104-page summary the judge noted the contribution Cosgrave had made to MOS. However, he added, "Not only did [Cosgrave] act dishonestly in certain respects when employed by MOS, but, perhaps more importantly, she did not tell the truth in court." Cosgrave now faces a hefty legal bill - £150,000 in her own legal fees, plus 55% of the Ministry's £225,000 legal costs - in addition to the management fees due to the Ministry. She has also been refused the right to appeal.

An MOS spokesman says, "From the outset we offered to settle the case. However, backed by funds from [Sony Music UK chairman] Paul Burger personally or Sony, Lynn seemed determined to pursue the action to its conclusion. She now

faces a bill of around £400,000 in legal fees and damages together with a public judgment that she has behaved dishonestly."

Cosgrave says, "When faced with the allegations of 'theft' and 'blackmail' I had no choice but to defend myself. I am pleased that the judge found in my favour on these very grave allegations." Adding that the MOS abandoned "the majority of other claims" against her during the trial, she says she is glad that "the whole nightmare ordeal is over".

Sony Music communications VP Gary Farrow says, "The proceedings brought by various Ministry Of Sound companies against Lynn Cosgrave are entirely a matter between those parties and do not involve Sony Music. Neither Sony nor Paul Burger personally has made any agreement to pay Miss Cosgrave's legal fees or damages arising from this matter."

EMI RECRUITS CHIEF EXECUTIVE

EMI is expected to announce the appointment of a chief executive within the next month. Speculation that a replacement had been found for Jim Field, who quit last April with a controversial £12.5m pay-off, intensified last week after the company's share price rose 15p to 447p. "We are reasonably well down the process," confirms an EMI spokesman.

SDMI GROUP HOLDS FIRST MEETING

More than 200 representatives from record companies - including music heads from US majors - and technology suppliers met in Los Angeles last Friday for the inaugural meeting of the Secure Digital Music Initiative. It was announced at the meeting that Leonardo Chiariglione, who led the development of the MPEG standard, will head the group as executive director.

LONDON MUSIC SCHOOL SALE NEARS

Receivers BDO Stoy Hayward are hoping to conclude a deal for the purchase of the London Music School, the Britpop school which was forced to close two weeks ago after running up debts of £150,000. Joint administrative receiver Tony Superstene says, "We are in serious negotiations with a potential purchaser who will hopefully take it on as a going concern."

MUSIC CHOICE LAUNCHES LABEL

Music Choice Europe, the cable and satellite digital audio service backed by Sony, Warner, EMI and BSBK, has launched a record label. Music Choice Recordings will specialise in niche markets, initially in the jazz sector.

ALL JOINS WARNER VISION UK

Former London Records product manager Saf Ali is joining Warner Vision UK as senior product manager with a brief to develop the music side of the business. Ali, who joins from Northwestbird Records, the BMG label he helped establish in 1996, says his priority will be acts such as REM, Alanis Morissette and The Corrs.

JUDGE CONSIDERS MIXTAP CASE

A High Court judge is expected to decide today (March 31) whether an action brought by remixer Alan Coullthard against his former partner in the Disco Mix Club (DMC), Tony Prince, should go to trial. In a complicated action started in 1997, Coullthard is claiming 40% of the proceeds of the sale of Mixmag, which Prince sold to Emap in 1997.

ROBBIE'S SALES REMAIN STRONG

Both Live Through Us and I've Been Expecting You by Robbie Williams reached six-times BPI platinum status last week. At the same time the Full Monty soundtrack became a triple-platinum album, while Fatboy Slim's You've Come a Long Way, Baby received a double-platinum award. Platinum awards went to Blondie's Atomic - The Very Best Of, The Offspring's Americana, the original soundtrack to Chef Aid - South Park: The Movie and Ice Cube Chocolate Salty Balls by Chief.

Clear Channel International, a subsidiary of US TV and radio group Clear Channel Communications, has made its first UK investment in radio by signalling its intention to take a stake in Jazz FM's owner Golden Rose Communications. Golden Rose will raise approximately £4m in the deal, which will involve a new share issue and CCI buying existing shares to take a stake of up to 35% in the radio group. Golden Rose finance director Alistair Mackenzie says the money raised will be used to expand and apply for new licences. Jazz FM's programming will remain unchanged by the deal, but Golden Rose's radio sales force will be merged into CCI's outdoor advertising offshoot More Group. The alliance is conditional on Radio Authority approval and a meeting of Golden Rose shareholders on March 22. Pictured are Golden Rose's chief executive Richard Wheatly (pictured left) and Clear Channel chief executive Roger Parry.



Wheatly and Parry: new alliance

Radio One faces the music at new industry roadshows

Radio One controller Andy Parfitt and head of music Jeff Smith kicked off their series of industry roadshows with a session at Universal Music Group on Friday due to be attended by UK chairman John Kennedy, together with the group's label bosses and senior A&R, marketing and promotions executives.

During the next few months similar sessions are planned at EMI, Sony, Warner and BMG, and Smith says he is also keen to establish links to include independent labels. The roadshows will comprise 45-minute presentations by Parfitt and Smith followed by 45-minute Q&A sessions. "I want to leave it as open as possible," says Smith. "I imagine there will be a lot of questions."

The aim of the initiative is to clarify the station's remit, improve its dialogue with the industry and explain how certain decisions are made. Smith says he will be focusing on programming policy while Parfitt will discuss aspects such



Smith: focusing on programming as Radio One's public service remit and how the station relates to its core audience.

"I'll be getting into detail about the way the playlist works, how we play music and when we decide to take tracks off," says Smith. "This is an opportunity to remind people of what we're about."

"Yes, we have a commitment to new music but people have interpreted that in many different ways," he adds. "On one stage in our time we were going in a particular direction [Britpop] but now we cut across all genres of music."

Pryde steps up at HMV as Walsh takes German role

HMV is moving quickly to plug the gap created by the imminent departure of operations director Will Walsh by promoting product manager David Pryde to take over the role.

Pryde, who has held the product manager's post at head office since September 1994, takes up his new job on May 1. Walsh is leaving the UK company at Easter to take up the position of managing director at its German division, where he will oversee the opening of stores in Munster and Frankfurt.

Pryde says his experience working with suppliers for the past five years will provide him with a balanced view in the commercial department. "I enjoy the retail side and I feel I will be returning to it with the benefit of understanding the issues that affect suppliers," he says.

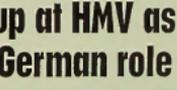
HMV Europe managing director Brian McLaughlin says, "David has made a major contribution to HMV at every stage of his career to date and with his range of experience within stores, regional manage-

New classical group to back PRS subsidy

A new pressure group supported by some of the biggest names in classical music, including Sir Simon Rattle and John Tavener, has been set up in an attempt to persuade the PRS to overturn its decision to phase out a £1m subsidy paid to composers each year.

The Classical Music Alliance, supported by more than 100 composers, performers and publishers, claims the effect of the subsidy's withdrawal will be "devastating" and would almost halve UK live performance income earned by British composers.

PRS director of membership John Sweeney says membership consultation has shown no majority support for the subsidy.



Pryde: heading HMV operations

ment and in the product department, he is uniquely placed to oversee and direct all aspects of HMV's retail operations."

Joining HMV from college as a graduate trainee in 1984, Pryde worked his way up through shops in Glaston, Leeds and Peterborough to become a store manager. In 1991 he helped launch HMV's regional flagship store in Manchester before moving on to manage the north-west region the following year.

The vacant product manager's job is expected to be filled shortly.

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SONY MAKES RIGHT SINGLES MOVE

Sorting out the singles business has been on the industry agenda for so long that it seems many have long given up on the task. Every so often a new initiative is launched, only for it to fatter under the weight of market forces a few months later. Perhaps understandably for this reason you might expect some scepticism about Sony's latest move to limit the number of units of key releases on which it offers deals in week one. But such scepticism would be misplaced.

Firstly, the initiative is currently limited to big releases by star names – in other words the sort of records that are likely to sell in volume regardless of their price. And it is not as radical as BMG's short-lived attempt to outlaw cut-pricing on key releases by the likes of Gary Barlow. This means it is has a more than fair chance of success.

Secondly, it comes at a time when a number of labels admit they are looking at initiatives of their own to try and bring a semblance of order – or at least financial sense – to the business of selling singles. A change is in the air.

And thirdly, Sony has the market muscle, not to mention the determination at senior management level, to see this plan through.

Inevitably there will be some retail opposition. Some indiees fear they will lose out, while some of the larger players could complain for precisely the reason that the plan limits the amount they can buy – and sell at cut-price after week one. But so long as the proposal is carefully implemented (setting sales ceilings could be a mathematical nightmare) it deserves wide support. After all, resolving the singles issue should be the responsibility of suppliers and retailers alike. Sony's move alone will not change the singles market, but it is a step in the right direction. Let us hope others follow its lead with initiatives of their own.

Ajaq Scott

PAUL'S QUIRKS

WHY RADIO PARTIES ARE NO FUN

In the US followed us down the slippery slope of low-ball singles pricing and now it's our turn to copy one of their practices.

Radio "parties" are a phenomenon that started in the US and are becoming increasingly popular here. At least radio find them attractive, but the live industry does not. For those not yet exposed to these events, they are large, free- or cheap-ticket affairs where radio stations hire an arena and get their favourite bands to play for the station's audience. The audience has a good time and loves the station, which is happy, but the agents and promoters are not. Why? Because a band turning up and playing even a short set (sometimes not even live) can screw up the market for that act – and some would say any act – in the surrounding vicinity for months to come. Having seen a day's worth of music for \$10 the punters begin to question why they would want to pay \$30 to see a full show. Or whether they want to pay \$25 for any show.

You can see why promoters get nervous. The fact that the band is going to play a severely curtailed set is rarely mentioned in the ads, but promoters won't then take risks on a full show.

So how do the economics work to put on these shows at low cost? The acts rarely get paid even expenses – it's the record companies who cover the costs. Those who put up the money for an act to play radio parties dare not offend the powerful stations. They, after all, have to plug them every week. The acts, while never explicitly promised plays of their new track, are coerced with the thought that the station might not play it.

Is it payola? I don't think so. It's more "you scratch my back and I'll scratch yours, but if you don't.....". The threat hangs there. The art these days is to invent credible excuses for an act not to show, while still keeping the station happy. Let's hope it's not an art labels or managers have to develop on this side of the pond.

Jon Webster's column is a personal view



by Paul Gorman

Pinnacle is set to go head-to-head against the majors with the planned launch later this month of its own mid-price range.

The move is the latest in a series of shake-ups in the mid-price sector including the sale of MCI to Kingfisher last November and its on-going merger with Oxicon. The mid-price label operated by Kingfisher subsidiary EUK. As part of that merger, MCI managing director Peter Stack is this week due to leave the company, which will be run by Orson head Ian Foster.

Pinnacle will launch its Sound Price range with an initial 20 titles on March 29 with a dealer price of £5.55.

"We've had a very good response to presentations of Sound Price from multiples and independents alike," says Pinnacle sales manager Chris Maskery.

Eight labels will supply product, most of which has previously only been available at full-price including Björk's Debut and Skunk Anisley's Paranoid & Sunburnt (both on One Little Indian). A Tribe Called Quest's The Low End Theory and Smoke City's Fling Away (both on Jive) and

Elvis and Lennon lead Millennium's best poll

John Lennon and Elvis Presley are currently leading the search for the most influential musician of the Millennium in the most comprehensive survey of UK musical tastes yet conducted.

Nine other categories are also covered in HMV and Channel Four's Music Of The Millennium poll – backed by Classic FM and The Big Breakfast – which is aiming to attract 100,000 voters on everything from the Millennium's best album to best classical composer before voting closes on July 31.

Robbie Williams' Angels is among the leaders in the best song category. Others include John Lennon's Imagine, Queen's Bohemian Rhapsody and Bob Dylan's Like A Rolling Stone. Best album favourites include The Beatles' Sgt Pepper and Revolver, Radiohead's OK Computer and Oasis' (What's The Story) Morning Glory.

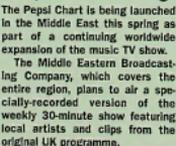
Votes are accepted through forms available at HMV stores or on the internet (www.motm.co.uk).

Pepsi Chart gears up for Middle Eastern run

The Pepsi Chart is being launched in the Middle East this spring as part of a continuing worldwide expansion of the music TV show.

The Middle Eastern Broadcasting Company, which covers the entire region, plans to air a specially-recorded version of the weekly 30-minute show featuring local artists and clips from the original programme.

It is the first overseas deal secured for the show since the appointment at the end of January of Leslie Golding, formerly BBC Worldwide's brand manager for rival TOP. To a newly-created position of global brand manager for



Pinnacle hits at majors with mid-price launch



Björk: move to mid-price

the Stone Roses' Turns Into Stone (Silvertone).

HMV rock and pop back catalogue manager Graham Davidson says, "Many of these have probably run their course at full-price so now is the right time not only for the strong front-line titles such as Björk and Skunk Anisley but also for some of the others which should perform well."

He adds, "We've centrally ordering and for the time being the Sound Price titles will be racked under the artist categories. However, some of our larger stores have the option to feature these centrally."

Pinnacle plans to involve more labels and extend the range to 50 titles by the end of the year, although initially it will not include any of the mid-price companies such as Castle and Ace that it handles. "We want to provide a genuine promotion for retailers," says Pinnacle marketing manager Simon Holland. "It's possible that those companies already operating at mid-price will become involved next year."

The launch underlines the gathering strength of the Jive/Pinnacle combine. In the singles chart Pinnacle has already scored three number ones this year: two from Jive, with Britney Spears and Steps, and also SKIN's Fatboy Slim.

An advertising campaign backed by a "substantial sum" will break in April in consumer magazines such as Q and Mojo, while multiple retailers may organise their own promotions as the campaign gets underway.

According to CIN, Columbia was the leading player in the mid-price market last year with a 9% share, followed by WEA (8.5%), East West (5.7%), Mercury (5.4%) and MCI Commercial (4.6%).

Local shows for Capital Gold

Capital Radio has introduced regional breakfast shows for its Capital Gold service as part of a programming shake-up at the AM operation.

Nearly a year after it started extending its London-only gold station to its other transmission areas in Birmingham, Hampshire, Kent and Sussex, the radio group today (Monday) launches four separate services in the key 6am-10am slot.

Mike Osman, who previously presented the breakfast show for all five regions, continues in London with co-host Chris Yeo, while Paul Burrell will cover Birmingham, Kevin King Hampshire and Sussex, and Tim Stewart the Kent slot.

The separate breakfast shows satisfy a Radio Authority ruling which says four hours of Capital Gold's daytime output have to be regionalised. This was previously covered by the drivetime show, which will now revert to a networked slot. Jeff O'Brien, Capital's group head of programming for adult brands, says, "We've carried



Blackburn: return to drivetime

out quite a few focus groups and the one thing people felt would be better – which was kind of where we were heading anyway – would be to have four hours of local programming at breakfast."

Other changes in the schedule include Mick Brown hosting the 1pm-2pm slot weekdays and Tony Blackburn moving from the weekend breakfast show back to weekdays to front the 4pm-7pm drivetime show. Mike Sweeney, who joined the station last year from Manchester's Focality Radio, will be presenting a series of specialist programmes at various times every evening.

be an Arabic chart show but a Pepsi Chart show featuring predominantly the Arabic chart but also UK and international content," says Golding.

Peter Christiansen, managing director of Gem, the commercial arm of programme maker G&G Endemol Entertainment which is selling the show overseas, says it is being sold abroad in three forms: the UK version in its entirety – as in Sweden and later this month in Denmark; a local presenter to front the UK show – as done by Denmark, Hungary, Ireland, Poland and Finland; and recording an entirely new show.

MUSIC WEEK 6 MARCH 1999

Country music boost as BBC backs CMA Awards

Country music is to receive a further boost in the UK this year with a commitment by BBC TV and radio to cover the CMA Awards as comprehensively as last year.

Radio Two will broadcast the 33rd annual event live from Nashville on Wednesday, September 22, while BBC2 is expected to screen highlights of the ceremony a few days later. Last year's BBC2 highlights programme averaged 2.1m viewers.

Figures released by the CMA show HMV's country sales rose by 39% year-on-year last September and 61% last October following coverage of the show. It came during a year in which more country music was sold in the UK than in any previous 12 months, up 21.7% on 1997 to 2.8m units.



EMI/Chrysalis has teamed up with Capital Radio to offer Roxette fans the chance to win a trip to Sweden as part of a promotion for the band's forthcoming single running across all the broadcaster's stations. Starting tomorrow (Tuesday) and continuing through Thursday, the broadcaster will be running a competition on Capital FM and via its website to win tickets to an invitation-only Roxette gig taking place at the Capital Cafe on March 10. The winners will automatically go through to a final draw to win the Sweden trip. Capital introduced all-inclusive packages in January and has since carried out campaigns for acts including The Corrs and E.L.T. Roxette's forthcoming single, *Wish I Could Fly*, is released on March 8. It has been playlisted by stations including Heart FM, Radio One and Radio Two as well as Capital. "Radio support has been excellent," says Tina Turner, EMI/Chrysalis's head of national radio promotions.

newsfile

HMV'S CASTLE MOVES TO COCA-COLA
Duncan Castle, who joined HMV in June 1995 in the newly-created position of promotions manager, left the company last Friday to join Coca-Cola. He starts in his new job as trade promotions manager for the Middle East and North Africa on March 8 and will be based in Windsor.

TOWER LAUNCHES DI NIGHTS

Tower Records has launched a weekly series of DJ nights at its flagship store in London's Piccadilly. Appearances by Freddy Fresh and DJ Aim for Sounds Of The Underground are followed by sets from DJ Pathaan (Thursday), DJ Acoustic House (March 11), Matti Paris (March 25) and Blim & Vin (April 8).

BBC WIDENS R1'S PRESS BRIEF

The Radio One press office is now handling media for The Ozone, Top Of The Pops and the BBC's Glastonbury coverage. Radio Two's press office remit has also been widened to include Later With Jools Holland and the Grammy Awards. Paul Simpson, Radio One's head of press, says the changes create greater efficiency as it will now handle personalities across all shows.

SKUNK ANSIE IN COLLEGE GIG DRAW

Virgin Retail has linked up with Virgin Records to offer the chance for a university to stage a gig by Skunk Anansie. As part of the promotion for their album *Post Organic Chill* - released on March 22 - the band have agreed to play a one-off university date this autumn in a competition draw being conducted by Virgin Retail.

WILLIAMS' AD SONGS GET RELEASE

Andy Williams' recording of *Music To Watch Girls By*, currently being used in a TV ad for the Fiat Punto, is being released by Columbia on March 15 as a double A-sided single with *Can't Take My Eyes Off You*, which featured in a Peugeot 305 TV campaign. The singer flies to the UK on March 9 for a promotional visit for the single.

Radio programmers offered new releases direct via net

by Paul Williams

The way radio stations receive new releases could be revolutionised by a new system enabling heads of programming to download tracks directly from labels via the internet.

Media distribution company Independent Media Distribution, which already distributes digitally around 96% of all the commercials aired by 170 stations in the UK, has been conducting off-air trials of its new Fastrax system with the Essex Radio Group during the past week and is now looking to extend trials to the five biggest radio groups.

Gary Johnson, sales director at IMD and Fastrax, says the system will allow stations to receive new tracks instantly as well as receive accompanying information such as release details, tour dates and PRS data. It will also enable record compa-

nies to know automatically if the station has listened to, archived or downloaded a particular track.

"I would think most people would see it as inconceivable that as we approach the 21st Century we are relying on a system of someone stuffing a CD into a jiffy bag," he says.

Johnson adds that his company has been liaising with record companies and radio stations during the development of the system, which uses technology developed in the UK and whose arrival comes two years after IMD started handling radio commercials. "We're doing the same thing between record companies and radio stations as we did with advertisers and radio stations, and that is to be a conduit between the two."

"They both have needs: one to receive product, the other to distrib-



Johnson: fast track to radio

ute it and we are in the business of finding the best way of satisfying them," says Johnson, who is hopeful of having the system up and running by the first half of this year.

As part of moves to raise the profile of Fastrax, IMD is sponsoring a new Fastrax airplay award at the Radio Academy-organised Music Radio '99 event which is due to take place at the British Academy (Bafta) in London's Piccadilly on April 13.

RCA director of promotions Dave Shick believes Fastrax will make life easier for both record companies and radio stations. "This will cut down on the need for 100 pluggers to ring up the head of music on a Thursday afternoon to find out if a record's made it on to the playlist," he says.

Essex Radio Group programme director Paul Chantler, whose company is currently testing the system, says the group is already using a computer playlist system for broadcast so this will allow it to add new releases instantly.

The Box to raise profile with Emap ads across the regions

Interactive music TV channel The Box has struck its first significant promotional tie-up with sister company Emap Radio as the first part of a campaign to build its profile outside the music industry.

The month-long campaign comprises a series of branded ads for the channel created by Emap Radio and running across the group's stations in the North East, North West, Yorkshire and London regions. The ads will also be carried by Kiss FM in London during its Friday night networked show.

Following the departures of founders Vince Monsey and Liz Laskowski last December, The Box - which Emap bought in 1996 for £8m - has been undergoing a restructuring and a profile-raising exercise.

Maria Ghigli, director of affiliate sales and marketing at The Box, says, "As a channel our strategy is to think national, act local. This advertising campaign enables us to promote our channel in some of our major programming regions."

The Box is split into 46 geo-



graphic regions which all share the same playlist, although each could be showing different videos at any one moment. While Emap Radio has previously carried ads for The Box, they have been conducted at individual station level.

The Box says it will be conducting off-air marketing of the brand in other areas, although it declines to say where.

● Emap Radio has become the official radio sponsor of the National Centre for Popular Music after striking a five-year sponsorship deal worth £250,000 with the Sheffield-based hi-tech music centre. The deal includes branding of the museum as well as the creation and sponsorship of two exhibits - a radio studio and a coffee bar/recreational area.

New PolyGram set links to TV drama

The first drama series to be broadcast in the ITV slot traditionally filled by News At Ten is to be backed by a double compilation album, the set for release by PolyGram TV.

Wonderful You, starring Richard Lumsden as a singer/songwriter living in London's Crouch End, will air weekly for seven weeks from 10pm on Tuesday, March 9 and will incorporate original songs by Lumsden and a number of hit records.

A tracklisting of Lumsden's TV's accompanying album has yet to be confirmed, although it will include original songs and hits featured in the hour-long show from acts such as Divine Comedy, Shed Seven and Cornershop. Released on March 29, it will be backed by national TV ads on Channel Four, cable/satellite and regional ITV.

Meanwhile, Chelsea Music has struck a publishing deal for Lumsden and is looking to secure a recording deal for him. Additionally, the publisher has concluded a UK deal with Italian TV and film publishing company RTI, as well as securing a 25% share in the UK rights of *Always On My Mind*.

music week awards '99

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newsfile

BEDFORD PARTS COMPANY WITH ISLAND
Island Records A&R manager Dave Bedford is understood to have left the company on Friday. Both Universal's Island Records and Bedford — who has been handling acts including The Warm Jets, Witness, Tindersticks and Deus — declined to comment. Meanwhile, a spokesman for The Seahorses has confirmed that the band, formed by ex-Stone Roses guitarist John Squire and signed to Gefen in the US, have split over a "divergence of musical directions".

JETSTAR TAKES ON MACKLIFE TRACK
Jetstar is distributing a track to club DJs which features speed garage mixes of an old collaboration between Mark Morrison, Gary Barlow and Gabrielle. Best Friend by The Good, The Bad & The Ugly appears on the Macklife label and this week debuts on Music Week's Cool Cuts chart. Promotion is being handled by Phuture Trax. The label is understood to no longer have an association with WEA or Clive Black, who used to run Macklife with Morrison. A Macklife spokesman declined to comment.

MADNESS BACK IN THE STUDIO
Madness returned to the studio last week under their original line-up to record for Virgin. The group, led by Suggs who has a solo deal with Warner, have reunited with producers Langer and Winstanley. It is the first time they have recorded since 1985's *Keep Moving ahead*.

POLYDOR OPTS FOR SEVEN BEST OF
Polydor is releasing a *Shed Seven* best of collection as early as May with a new single leading into the album — despite the guitar act only being three albums into its career. The band have also re-recorded two new tracks and re-recorded two old tracks for the record, including their first ever single, the 1994 Top 30 hit Dolphin, and Ocean Pie in Eden/Rok with producer Chris Shelton. The band have had a string of Top 40 singles. Polydor A&R manager Paul Adam says, "We thought about it a lot and then decided to be bullish about it. We hope it will surprise people and do well."

FATBOY SLIM TRACKS ON PLAYSTATION GAME
Skint has placed two Fatboy Slim tracks on the much-awaited new *Psygnosis Sony PlayStation/PC game Rollage*. *Soul Surfing and Love Island*, from the number one album *You've Come a Long Way Baby*, will feature on the game due out on March 12. Skint licensing manager Dave Philpot says he is particularly pleased to get the tracks on a game from the makers of *Wipeout*, the groundbreaking computer game/musical hook-up featuring Prodigy and Chemical Brothers.

NEW LIFE FOR DES'REE'S TWO-TIME HIT
Sony D2 is re-releasing Brit Award winner Des'Ree's *You Gotta Be* for the third time on March 22. Des'Ree, who last month picked up the award for best British female, has re-recorded and remixed the track herself with producer Prince Sanson. The track, which currently features in the Ford Focus advertising campaign, originally reached number 20 in April 1994 and 19 in March 1995.

COLLINS GOES LIVE IN THE JUNGLE FOR VAVIN
Phil Collins offered an exclusive live preview of tracks he has recorded for the soundtrack to this summer's *Disney Film, Tarzan*, at the 1999 VAVIN Seminar for US radio executives in New Orleans last week. The soundtrack will be released in the UK on Walt Disney Records via Edel on May 18.

Race hots up as publishers vie for Martine's signature

by Stephen Jones

Competition to sign Martine McCutcheon's publishing is hotting up with at least five publishers understood to be making offers to the former Eastenders actress.

The race comes as radio picks up on her debut single, *Perfect Moment*, which was penned by Billie Waters, Wendy Page and Jim Marr and is released by Innocent on April 5. Those offering deals are understood to include EMI Music, Warner/Chappell, Zomba, Sony/ATV and BMG.

McCutcheon's manager Laurence Ponting says, "I'm extremely pleased that all publishers have shown interest in a girl whose career will air towards longevity. I'm looking for someone who can help develop her writing." Ponting took over McCutcheon's management at Christmas, two months after she signed to Innocent and parted amicably with lawyer John Toon.

McCutcheon, who has written songs since she was 12, says that for the moment she wants to keep out of negotiations. "If I like them, I'll sign for them. I want people to know that I really love music. I've always had a Dictaphone and always written words in books. I love singing melodies and putting them down."

To date McCutcheon has been guided by Innocent head of A&R Cheryl Robson, who has teamed her with writing partners Matt Rowe and Go Beat signed artists Ben & Jassi, who were Gary Boomers's first signing at BMG late last year. Jason had originally been brought on board to handle McCutcheon's string arrangements.

Robson says, "Everyone expected a covers album slapped together and I was like, 'No — I want some quality'. I wanted it clear this isn't just another soap star making a fast album."



McCutcheon: developing writing skills

Robson also teamed up McCutcheon with producer Tony Moran — who has worked with Janet Jackson, Celine Dion and Gloria Estefan — after visiting him in New York to discuss Billie remakes.

McCutcheon says, "I told him, 'I know you've done really, really, important projects, but this has to be your most important project ever, because your job will move on, but I've only got me!' He laughed his head off. And then he said: 'I take it you're serious'."

The artist, who before her role in *Eastenders* formed half of Polydor pop duo Mian, came to industry attention after performing a cover of Barbra Streisand's *Don't Rain On My Parade* on TV's *Children In Need*, which led to a date at the Royal Albert Hall with the Royal Philharmonic Orchestra.

Robson says, "I saw a video of it, she's just a star. After meeting her and talking to her about music, I knew she had the right vision of how she wanted to sound: classic MOR."

McCutcheon's as yet untitled album — which is due in September after two singles — will coincide with some significant TV exposure. It is tipped to be a mix of classic Seventies disco and big band numbers with only one or two covers. She says, "There's times when I've had arguments with Cheryl, but we both honestly love what we do. Obviously she's got to make money, but we both want this to be a long-term thing."

Cowriter Wendy Page says she had no qualms over McCutcheon being given *A Perfect Moment* after seeing her perform on the *National Lottery*. "When I saw she could hold a note for 20 to 25 seconds — well I'm not one for vocal pyrotechnics, but it was fantastic."

"That's Cheryl's genius, facing the artist with the song. The actual production is Tony's baby, but Martine's rendition is a progression itself. When I heard her version, it's cheesy but it made me cry. It is so beautiful. She's made that song her own."



Spike Stent up for Oasis production

Mark 'Spike' Stent is to co-produce the fourth Oasis album with Noel Gallagher, marking a departure from Owen Morris who co-produced their last two records and worked on the first.

The band demoted material last week and are expected to begin recording proper in mid-April, a process which is expected to last the bulk of the summer. Contrary to previous reports, Creation says the new material is expected in the first half of next year rather than later this year.

Creation is attempting to keep the identity of the studios in which they are working a secret in following the media attention which focused on them during *Be Here Now*'s recording.

Stent, who in recent years is best known for mixing acts including U2, Madonna, Björk, Spice Girls and Massive Attack, was unavailable for comment.

Stent last week finished mixing new Sneaker Pimps material at Olympic Studios which is being mastered this week by Howie Weinberg in New York. It is the first material from the *Clean Up Act* — who are released on one *Little Indian* in the UK and virgin in the US — since 1993's *Becoming X*, which sold 700,000 worldwide. Guitarist Chris Corner has taken on lead vocals following the departure of Kellie Dayton last year.

Former Black Grape guitarist/songwriter Danny Saber is mixing Michael Hutchence's solo material in Los Angeles for release this summer. V2 Records, rather than INXS's label Mercury, has struck a deal to release the material worldwide and says it intends to treat the album as a full release.

Promoting individual singles, Hutchence (pictured) worked on the material for almost three years between 1995 and his death in 1997. Saber, along with former Gang Of Four member Andy Gill, was a co-writer but has only recently felt ready to return to the work. Under the deal, struck by V2 Australia, the label will also re-release Max Q. Hutchence's 1989 collaboration with Ollie Olson. Hutchence's former manager Martha Troup says she sees the material "as a looking glass into Michael's soul". V2 CEO Jeremy Pearce says, "Everyone at V2 is thrilled to have the opportunity to release the last work of one of the all-time great rock'n'roll frontmen, who sadly has only had the recognition he deserves since his death. We are determined to do full justice to this marvellous record." Mercury says it has no plans to release INXS material left over from their last album.

RCA cites legal reasons as WestSide become WestLife

Two of the most eagerly-awaited new pop acts changed their names last week — before even releasing their first records.

Hotly-tipped RCA boy-band harmony band WestSide changed their name to WestLife prior to their debut release, *Swear It Again*, which is due on 12 June. Meanwhile, Simon Fuller's new 19 Records label is understood to have resolved long-standing negotiations over the rights for its first signing to use the name 21st Century Girls.

Fuller's teenage girl band, who are expected to strike a licensing deal with Innocent for the UK this week, temporarily changed their name to Teenage Rampage when it emerged there was already an existing group called 21st Century Girls.

An RCA spokesman puts the WestSide name change down to legal reasons. "Investigations revealed that there is at least one other band registered in the US with the name WestSide and as RCA's band will be looking towards global success, this could have caused legal complications," she says.



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ONES TO WATCH

FLASHMAN

If the previous A&R attention they received when called Electrocase is anything to go by, Flashman's first gig at London's Boderline on March 9 should be popular.

The Sheffield five-piece rock band are managed by Cerne Canning at Sermon

— fans (who also handles Warm Jets, Tiger and Jack) and their unshamed wit has led them to be compared with the 101 The Hoop or a nappy-sounding headcase.

New Order/Monaco's Peter Hook and Eagle-Eye Cherry producer Adam Kivman are understood to have shown interest in producing their demos.

LIGHTS

A bootleg demo of unsigned band Lights is one of the best arrive at A&R's offices in months.

Essentially a rock/blues band understood to be from Putney, their bluesy sound with soulful vocals is deservedly getting them top level A&R label and publishing attention.

They are managed by London promoter Gil Goldberg who declines to comment but is understood to be intending to release a limited-edition EP on his Back Yard label in coming weeks.



Electronic - Twisted Tenderness

(Parlophone) More Smiths than New Order, this meets all expectations (album, April 12)

No Ozo - Flat Beat (PIAS/F Comms) The quiet filtered bass vocals from the Lewi Sta-Prest artists (single, March 22)

Drop Bears - (unsigned) Exciting collection of tracks produced by Cameron McVey (sampler)

Hybrid - Wide Angel (Distinctive) Five tracks of synthybolic breakbeat and trance featuring Juze Cruise (sampler, tbc)

Rinôçérôse - untitled (V2) Exciting guitar-based dance tracks from France (album, tbc)

Van Morrison - Back On Top (Virgin/Polygram) Chilled out and very upbeat, not to be ignored (album, March 8)

Stereophones - Performance And Cocktails (V2) The best antidote to the far too clever-clever competition (album, March 8)

Zachero feat. Sinéad O'Connor - Va, Pensiero (Polydor) Sweetie tune from the Italian star with Sinéad (single, March 29)

Moby - sampler (Mute) Tracks from the techno Iggy Pop's album Play (sampler, tbc)

My Life Story - It's a Girl Thing (Really Useful) Exciting re-emergence with the first mix sounding like Scusez (single, June 1)

Emlen - My Name is (Aftermath) Interscope irresistible - if misogynistic - tune from the white US rapper (single, tbc)

Cuba - sampler (4AD) Classy beats and soul from London duo's album (sampler, tbc)

Raise - Walk Right Through (Polydor) The soundtrack to the summer? (single, tbc)

TLC - Dear Life (LaFace/Arista) Stand-out Babyface-produced album track among many on FanMail (album track, tbc)

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

Witness - Scars (Island) Although still some way to go, this act could well be the jewel in the Universal-Island crown (single, March 1)

With Thomas Bangalter of Daft Punk and Stardust declaring Basement Jaxx the only new music worth listening to, it is no wonder critics are already tipping Remedy as contender for dance album of the year.

Certainly XL and Basement Jaxx have built Remedy as an album rather than just a collection of singles, mirroring XL's own development from a singles' label to albums label, following the success of the second Prodigy album titled Generation. Set for release on May 10, it already seems a likely Technics Mercury Music Prize shortlist contender.

A&R manager Nick Worthington is the first to admit that the group reflects how the label is changing. "It's been a huge cultural shift within the label to move to develop album acts," he says.

If their eventual success seems effortless, it has been a long time coming. Basement Jaxx's own label, Atlantic Jaxx, has been releasing a steady stream of credible underground releases for five years - tunes such as Ibiza classic Samba Magic or The Heartists' hit Belio Horlont.

But it is their club nights in Brighton which have really given them the sort of credibility that marketers swim about. XL marketing director John Holborow, the man who will be responsible for transforming the band's underground credibility into mainstream success, says, "The club is the reason press and radio have now got on the project so readily."

The first single, Red Alert (released April 19), exemplifies the Basement Jaxx sound - vocal house music with attitude and intelligence - a sound that has been termed punk garage. More than six weeks before its release, the single has already received several Radio One daytime spins.

Felix Buxton, one half of the Basement Jaxx duo, says Red Alert is about the impending millennium. "Everyone is kind of acting like there's a big catastrophe coming, so we're saying that in fact there's nothing to be scared of, that there shouldn't be a red alert."

At a typical Basement Jaxx club night you will hear everything from jazz or Latin through to hard house tracks and ragga, plenty of it in the form of special Basement Jaxx mixes played on acoustic.

The location of the club, on the edgier side of Brighton has also had its effect. "It's really alive in the evenings and there are several factors, everything from ragga kids to right-on Spanish crusties and

If there is one band set to make the most of Mercury Rev's recent breakthrough and consolidate further crafted songwriting and critical acclaim into commercial success, then it is Wilco.

The Reprise act excel at their brand of sensitive country rock on their new album Summerhaze (released March 8), which will be hailed at least as avidly as their previous outing, 1997's double-CD Being There. The album with that record was that it lacked a hit single and the band only appeared in the UK once. This time around, however, Warner has a golden opportunity to take the act to a new level since not only have they embraced the concept of pop - Summerhaze boasts a number of potential hit singles - but they will also be available for more UK promotion.

In the past two years UK promoter/songwriter Jeff Tweedy has been involved with a side-project, the alt-country supergroup Golden Smog, while Wilco as a whole collaborated with Billy Bragg on Mermaid Avenue, the album of Woody Guthrie songs, which have kept both parties in critical and popper Best Of lists.

"After Being There, it was the experimental themes and the pop side that we wanted to explore further," says Tweedy. It is now evident that these were fairly minor diversions from the serious task of fine-tuning a sound. That sprawling record was recorded quickly - basically a single day - while Summerhaze was quite different. Keyboardist Jay Bennett says, "There was a lot more revisiting of songs as recording went on, sometimes re-recording completely in an attempt to make it fit in musically."

It is the prominence of Bennett's keyboards on Summerhaze that most invites the Mercury Rev comparisons. Tweedy says,

BASEMENT JAXX



Simon Ratcliffe were left to do their own thing, only submitting material to the label every two to three months for comment.

"It was only near the end that they stepped in and forced us to resolve the outstanding problems. They made us go that extra mile and think about how the tracks would sound as an album," says Buxton.

Worthington praises the duo for their focus. "In dance it's normal to do loads of remixes and work on loads of different projects - but when you become an album artist, you really need to keep as much as you can for your main act."

Successful dance bands like Daft Punk or the Prodigy have all worked that way, but they're careful what they give away."

With Massive Attack manager Marc Piccini and former tour manager Andrew Mansi recruited as co-managers due to their enthralling success, Buxton and Ratcliffe are putting everything it has got into a rolling marketing campaign for the album. Keen not to lose either sales or credibility, the label is also building a strong retail package to ensure regional coverage, which will prove a testing ground for XL's relationship with its new distributor, Vival.

"We're going to try and imitate the masterstroke of the Daft Punk campaign, an understated street-based campaign," says Buxton.

A statement which Bangalter would probably take as a compliment.

Matthew Kershaw

trends with punky hair and Carhartt jeans," says Buxton. Which is more or less the sound of the album - Beebie Man meets Larry Heard round at Ian Dury's house.

It might have been different. "XL got rid of some of our material because they thought it was too happy," says Buxton. Worthington - who also looks after Manchester's Badly Drawn Boy, Roni Size project Breakbeat Era and XL's speed garage label, Locked On - concedes that he preferred their stuff with "a bit of an edge, even if it was melodic and soulful."

For the most part, however, the A&R process ran smoothly. The album took a year to make, but for the first 10 months Buxton and partner

Simon Ratcliffe were left to do their own thing, only submitting material to the label every two to three months for comment.

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"XL got rid of some of our stuff because it thought it was too happy" - Felix Buxton

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Matthew Kershaw

Act: Basement Jaxx **Label:** XL **Project:** single/album **Studio:** Studio 207, Shilton Business Centre, Garwold **Songwriters:** Buxton/Ratcliffe & various **Producers:** Buxton/Ratcliffe **Publishers:** MCA Release: April 19/May 10

"A lot of the guitars we brought to the sessions just stayed in their cases." But he adds that some of their more pop-orientated material on the album, like the deceptively titled When You Wake Up Feeling Old and, in particular, the opening track Can't Stand It, were the last to be written and recorded.



Plenty of the album's lyrics suggest the personal torment of the writer, particularly in songs like the tear-breaking How To Fight Loneliness, the chilling She's A Jar and Epic Neil Young-sounding Viva Chicago.

But Tweedy reveals that a conscious decision was taken to brighten the record. "One of the reasons why we spent so long making it beautiful was that the lyrics can sound heavy. By not making it too overbearing we made it a little more realistic," he says. He adds, "I don't think Reprise accepted it was done, even when we said it was."

Joe McEwen, Wilco's A&R man at Reprise in New York says, "It's not a question of what we wanted. Jeff is very curious musically and as a band they've grown quite a bit. But it was definitely a goal to get stuff on the radio."

Although there are several catchy pop songs and potential singles on the album - like Shot In The Arm, E1T and

Nothing's Ever Going To Stand In My Way (Again) - Can't Stand It is the one with crossover-potential written all over it. The fact that this was the band's only collaboration with

Reprise house producer David Kahne demonstrates their willingness to go to, to extend their

audience. Kahne, who mixed the song, has a track record of hits with the likes of Sugar Ray and Sublime.

A date at the Shepherd's Bush Empire at the end of March will be followed by a full tour in the summer and Can't Stand It will be released as a single on April 5 to coincide with their first visit.

By then Wilco should have proved they have found their own voice while extending their repertoire. "It's the hardest thing in the world to be yourself," says Tweedy. "To keep filtering what's really yours from the voices in your head that are telling you you're wrong."

Warner might have even convinced some by then that Wilco not only have the potential to be the new Mercury Rev, but could be another REM in waiting.

David Knight

Act: Wilco **Label:** WEA **Project:** album/ single **Songwriter:** Wilco **Publisher:** Words Ampersand Music/Warner-Tamelaire

Producers: Wilco **Studios:** Pedernales, Sugar Size Sound Laboratories, Chicago, and others;

Released: March 8/April 5

Industry plays catch up as new games deliver the goods

Big-name albums were behaving like buses for large parts of 1998. For months virtually nothing arrived and then, suddenly, in quarter four a whole bunch of them turned up at once.

George Michael, Robbie Williams, Mr. Peepers - record buyers really were spoilt for choice in the closing three months of the year with the result being that more albums were shipped to retail in the period than during any previous quarter on record.

In fact, music shipments in total reached new levels between October and the end of December, outperforming the retail price index nearly four-fold to reach \$454.3m in value and register an 11.3% rise on the same period in 1997. This was despite the Elton John charity effect from the previous year still impacting the comparative figures and suggesting at first glance the singles market was in rapid decline.

At face value, the figures paint a very different picture from one of an industry in turmoil, with the PolyGram takeover, speculation over EMI and total panic about the internet. "In terms of music sales it's the best year we have had," says BPI research manager Chris Green. "Single sales are down a bit unduly but they're still at 80m units, while album sales have never been higher."

Whatever the real state of the music business is at present - and the BPI figures here suggest one in pretty good health - what is clear is just how vital it is for the industry to put in a sterling performance during the year's final quarter. With more sales concentrated in that period than at any other time of the year, it is always the case that quarter four will make or break a year. That fact, however, became true again over 1998. Given the previous year's disappointing performance when the value of shipments fell 6.6% and the albums market remained flat, the industry really had to play "catch up" in the final quarter.

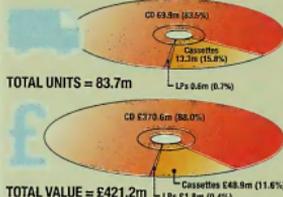
Not only did it play catch up, but the figures were so good that the year as a whole recorded a healthy 5.5% rise in value to a new annual high of £1.12bn with album shipments leaping 6.2% to 210m and rising in value by 8.3% to £995m. In contrast, at the end of quarter three the market overall had only increased in value by 2.3% compared with the first nine months of 1997.

Despite the best figures to date, every one of the traditional formats declined in quarter four except CD albums. Buoyed by a bulk of extremely popular best ofs from artists including George Michael, Phil Collins and Mariah Carey, sales of albums on CD rocketed by 18.0% compared with 1997's fourth quarter with the value of shipments rising 20.6%. Compilation albums, however, were off the overshadows in the period with Now! 41 giving a welcome boost to the sector. For the year as a whole CDs accounted for 83.6% of albums shipped, compared with 80.2% in 1997, and 88.2% in value (85.5% the year before). Sharing in this good fortune was the classical market which enjoyed a rise of around 13% in sales for the whole year, although only a 2% increase in value during the fourth quarter when Charlotte Church's *Voice Of An Angel* was the sector's top seller.

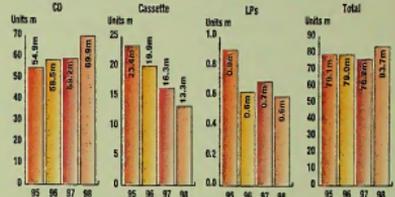
Meanwhile, cassette sales are continuing to decline, but at a rate slower than last year. There were 18.6% fewer albums shipped on the format in quarter four compared with the same period a year ago, but for the year that decline was just 12.0%

HOW THE TRADE DELIVERIES SHAPE UP

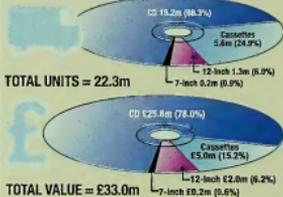
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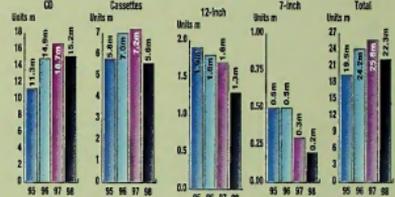
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FOURTH QUARTER SINGLES



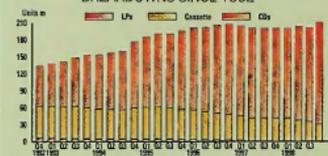
FOURTH QUARTER SINGLES SALES



Pie charts show units and value of fourth quarter trade deliveries. Source: BPI

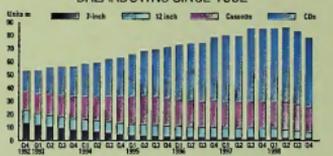
Bar charts show fourth quarter format sales for the past four years

ALBUMS: QUARTERLY SHIPMENT BREAKDOWNS SINCE 1992



Tables show rolling shipments for the 12 months to the end of each quarter since the fourth quarter of 1992. Source: BPI

SINGLES: QUARTERLY SHIPMENT BREAKDOWNS SINCE 1992



to 32.2m units. In 1997 the annual fall-off had been nearly 21%, suggesting cassette's life is far from being over yet. As the BPI's Green says, some titles are still producing very strong sales on the format with around 21% of all Steps albums, for example, sold on cassette. "The market size of 30m is perfectly substantial," he says. "If you match that up against some other countries that's their total market size."

In unit terms vinyl albums are falling at a slower rate than cassettes with a 10.6% drop in 1998, although the value of shipments is decelerating more sharply than tape, down 21.4% on the year. However, that is nothing compared with the decline of the seven-inch single, once the cornerstone of the music industry. Just 192,000 units were shipped in the quarter, 36.6% down on 1997's closing three months and the main reason for a 38.3% unit decline across the year. The format now accounts for less than 1% of the value of all singles shipped.

The market for 12-inches, too, is continuing to ebb away and the annual total of 5.9m units in 1998 was the lowest since the BPI began dividing up singles into

different formats in 1987. They made up 9.2% of the value of singles shipped last year, beaten by CDs: 75.7% share (74.4% in 1997) and cassettes on 14.2% (14.6% in 1997), although in absolute terms both these formats suffered year-on-year volume and value declines.

The decline in CD and cassette singles is explained away by the distorting effect of *Candle In The Wind 1997*, whose exceptional achievements last year led to unit shipments for singles tumbling by 13.6% in quarter four. That managed to mask what was another strong year for singles sales, even though the undisclosed levels of deals and discounting suggest the BPI figures are only telling part of the story. In quarter four alone *Chris's Believe* surpassed the 1.5m mark and several weeks into this year became the biggest-selling single to date in the UK by a female solo artist. An unprecedented 20 singles sold 500,000 units or more during the year, four of which surpassed the million mark, with the market as a whole healthy continuing at around the 80m level.

Apart from CD albums, there was one

other format which did register a rise in sales in 1998: MiniDisc. After what seems like several false dawns, MiniDisc finally made a detectable mark during the year with around 0.25m shipments. It may not sound much at present, but that was five times 1997's level. Says Green, "The first year that CD figures were published in 1983 they were around the 0.3m mark, though I wouldn't say MiniDisc is going to enjoy the runaway success CD has."

MiniDisc's progress during 1999 will no doubt provoke attention, but the real focus remains on the much wider picture. In a year where the headlines tended to be about takers and high-profile sackings rather than music, the industry managed to emerge from 1998 with some rather impressive sales figures. Ultimately, however, that was largely down to a final quarter dominated by best ofs - indeed, at the end of the year half of the 40 biggest-selling albums were either greatest hits or 1997 releases. With that in mind, successful new names and popular new studio albums by established acts will be more important than ever in the year ahead.

Paul Williams

6 MARCH 1999

CHART COMMENTARY

by ALAN JONES



Elton John & LeAnn Rimes' duet *Written In The Stars*, which debuts at number 10, is the introductory single from Elton's adaptation of *Aladdin*, and extends his proud record of having a hit every year since 1971. It'll have a hit in the year 2000 he will have matched Elvis Presley's record of scoring every year for 30 years. *Written In The Stars* is Elton's 74th hit, of which 25 have gone Top 10. Elton has had hit duets with

more artists than anyone else, also scoring with Kiki Dee (twice), John Lennon, Millie Jackson, Cliff Richard, Jennifer Rush, Aretha Franklin, George Michael, Eric Clapton, RuPaul, Marcella Detroit and Luciano Pavarotti. Rimes is 17, Elton is 52, and their age gap is the third highest ever between hit duettists, beating all but the 44 year differences between Bing Crosby and David Bowie and Frank Sinatra and Bono.

Britain's record breaking run of one-week chart toppers is over. The record to buck the trend is Britney Spears' appropriately-titled *Baby One More Time*, which debuted with great force last week, and has enough impetus to retain pole position this week despite high first week sales from Blur's *Tender* (£76,000) and Whitney Houston's *It's Not Right But It's Okay* (£61,000). Spears trailed Blur in the early part of the week but eventually pulled well clear, selling a further 231,000 copies of *Baby One More Time* to take its *taxweek* tally to just short of 1,000,000. Blur thus fail to register their third number one, and the run of 10 consecutive one week number ones comes to an end... 12.

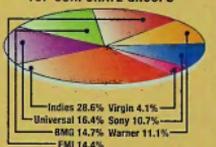
The last record to spend more than one week at number one was Cher's *Believe*, which held the top spot for seven weeks in November/December. Cher's new single is not strong enough to match the success of *Believe*, but its debut at number five gives

MARKET REPORT

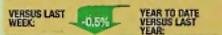


Figures show the 10 companies by UK chart sales as % of total sales of the Top 75, and corporate group sales by % of total sales of the Top 75

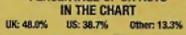
TOP CORPORATE GROUPS



SALES UPDATE



PERCENTAGE OF UK ACTS IN THE CHART



the veteran vocalist the first back-to-back top five hits of her career. Meanwhile, Van Morrison registers his first ever Top 40 solo

hit at the age of 53. Van's the man who sang lead on two Top 10 hits by Irish group The Them in 1965, and subsequently

returned to the Top 40 in duets with Cliff Richard in 1989 and John Lee Hooker in 1993. His first solo Top 40 hit is *Precious Time*, which debuts at 36 this week. It's his first single for Virgin's Pointblank label after 20 years with PolyGram, first as a Mercury signing and then with Polydor.

Suggestions that Kula Shaker were fighting for the number one spot this week were well wide of the mark, as their new single *Mystical Machine Gun* debuts at 14. This brings to an end a run of five straight Top 10 hits for the band, which the last two - *Hush* and *Sound Of Drums* - reached two and three respectively. Another underachiever this week are Cleanstar, whose fourth single *A Touch Of Love* enters at 24. The Mancunian sisters' first three singles all went top five last year. This, combined with the fact that their TV series *Comin' Atcha* is currently running on Friday evenings must have raised expectations for *A Touch Of Love* far beyond a 24 placing.

INDEPENDENT SINGLES

| This Week | Title | Artist | Label (Distributor) |
|-----------|-------|------------------------------|--|
| 1 | 1 | BABY ONE MORE TIME | Britney Spears Jive (202782) (P) |
| 2 | NEW | JUST LOOKING | Stereophonics V2 VVR 505510 (DMV/P) |
| 3 | 2 | CHANGES | 2 Pac Jive Electra (52202) (P) |
| 4 | NEW | FOOLS GOLD (REMIK) | The Stone Roses Ebat/Jive (61914) (C) |
| 5 | NEW | HEARTBEAT/TRAGEDY | Shaga Ebat/Jive (619231) (V) |
| 6 | 4 | BE THERE | LINKE feat. Ian Brown Mercury 5.0% |
| 7 | 6 | SUNBURN | Michelle Collins BBC Music WMS5 6002 (P) |
| 8 | 5 | BACK TOGETHER | Babybird Echu ECSCX 73 (P) |
| 9 | NEW | PHRAISE YOU | Fatboy Slim Skint Skint 42CD (DMV/P) |
| 10 | NEW | CAN'T SMILE WITHOUT YOU | James Butler BBC Music WMS5 60092 (P) |
| 11 | 7 | WHAT IT'S LIKE | Everlast Tommy Boy TBGD 7403 (P) |
| 12 | NEW | THE ONLY WOMAN THAT BITES 99 | MC Tunes Vs 108 State ZTT ZTT 125 CD2 (DMV/P) |
| 13 | 5 | NATIONAL EXPRESS | The Divine Comedy Sesance SEZCDB 083 (V) |
| 14 | 11 | TONITE | Supercar Peggy 65302 (P) |
| 15 | NEW | ALL I ASK | Rae & Christian feat. Vevo Grand Central GCDD 120 (V) |
| 16 | NEW | SECRET WISH | Buccolecto Live New NEO 120090 (ADD) |
| 17 | 13 | GOOD LIFE (BUENA VIDA) | Inner City Plus Recordings PLUS 002CD (V) |
| 18 | 10 | BODY | Funky Green Dogs Twisted UK TWCD 11094 (V) |
| 19 | NEW | FOR AN ANGEL | Paul Van Dyke Baccant 202CD (V) |
| 20 | 19 | FREAK IT! | Azuli Azuli AZNYCDX 001 (V) |

PEPSI Chart

| This Week | Title/Act | Label | This Week | Title/Act | Label | |
|-----------|-----------|------------------------------|---------------------------|-----------|--|--------------------|
| 1 | 1 | BABY ONE MORE TIME | Jive | 21 | PROTECT YOUR MIND... DJ Sain & Friends | Parlophone |
| 2 | 2 | TENDER | Blue | 22 | HEARTBEAT/TRAGEDY | Ebat/Jive |
| 3 | 3 | IT'S NOT RIGHT BUT IT'S OKAY | Whitney Houston | 23 | BOY YOU KNOW ME OUT | Tramaine & J |
| 4 | 4 | JUST LOOKING | Stereophonics | 24 | I WANT YOU BACK | Tramaine & J |
| 5 | 5 | STRONG ENOUGH | WEA | 25 | DREAMING | As For Meek |
| 6 | 6 | RUNAWAY | The Cars | 26 | MYSTICAL MACHINE GUN | Kula Shaker |
| 7 | 7 | ERASERHEAD | The Cardigans | 27 | ENJOY YOURSELF | Kendal/Universal |
| 8 | 8 | FLY AWAY | Lenny Kravitz | 28 | PRETTY FLY... | The Offspring |
| 9 | 9 | LULLABY | Shaga/Blue | 29 | WISH I COULD FLY | Rooney |
| 10 | 10 | WRITTEN IN THE STARS | Elton John & LeAnn Rimes | 30 | YOU GET WHAT YOU GIVE | Steve Robson |
| 11 | 11 | MARRA | Shaggy | 31 | YOU STOLE THE SUN... | Mano Brown/Peaches |
| 12 | 12 | WHEN YOU'RE GONE | Ernie Brown, Inc. / Mr. C | 32 | SWEETEST THING IS | INCA |
| 13 | 13 | ONE WEEK | Everlast | 33 | WESTSIDE | Epic |
| 14 | 14 | PHRAISE YOU | Fatboy Slim | 34 | MY FAVOURITE GAME | The Cardigans |
| 15 | 15 | ANYTHING BUT DOWN | Sheryl Crow | 35 | END OF THE LINE | Ice Avenue/Mercury |
| 16 | 16 | YOU DON'T KNOW ME | Amelia Vega | 36 | MARRA | Shaggy |
| 17 | 17 | AS | George Michael/Elton J | 37 | TEQUILA | Sevenson |
| 18 | 18 | STRONG | Robbie Williams | 38 | CAN'T GET ENOUGH | Schubertcher |
| 19 | 19 | EX-FACTOR | Lady M | 39 | OUTSIDE | George Michael |
| 20 | 20 | CHANGES | Spice | 40 | HOW LONG'S A TEAR TAKE... | The Beaches/Soft |

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



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TOP 75

| The Week | Artist (Producer) | Label/CD (Dist./Format) | Cass/Vinyl |
|-------------|--|--|---|
| 1 | TALK ON CORNERS *1 Alicia Keys (A&R/Producer) | Alicia Keys/Atlantic (175767/001) (W) | (W) The Coca-Cola Bottling Co./Columbia TriStar (175767/001) |
| 2 | THE MISCEGENATION OF LAURYN HILL * Lauryn Hill (Lauryn Hill) | Columbia (S99324/000) (S) (R) | |
| 3 | I'VE BEEN EXPECTING YOU * Robbie Williams (Cherry/Powers) | Capricorn/EMI (497372/12) (W) | 487824/14 |
| 4 | THIS IS MY TRUTH TELL ME YOURS * Yvonne Baskerville (Yvonne Baskerville) | Capricorn/EMI (497372/12) (W) | 487824/14 |
| 5 | YOU'VE COME A LONG WAY BABY *2 Fatboy Slim (Fatboy Slim) | BRASSIC/Atlantic (175767/001) (W) | 487824/14 |
| 6 | FORGIVEN, NOT FORGOTTEN * The Roots (The Roots) | Atlantic (175767/001) (W) | 487824/14 |
| 7 | STEP ONE *3 Steps (Steps) | Epic (497372/12) (W) | 487824/14 |
| 8 | NO EXIT * Blondie (Blondie) | Beyond/RCR (7432186/32) (RMG) | 7432186/32 |
| 9 | LIKE THRU A LENS *4 Robbie Williams (Cherry/Powers) | Capricorn/EMI (497372/12) (W) | 487824/14 |
| 10 | GRAB TURISMO * The Chemical Brothers (The Chemical Brothers) | Stockholm/PolyGram (503632/12) (W) | 503632/12 |
| 11 | RAY OF LIGHT *5 Madonna (Madonna/Capricorn/Warner) | Maverick (497372/12) (W) | 487824/14 |
| 12 | ALBA - GREATEST HITS *3 Alba (A&R/Producer/Label) | PolyGram (517002/12) (W) | 517002/12 |
| 13 | ATOMIC/ATOMIX - THE VERY BEST OF * Blondie (Blondie/MCA) | Epic (497372/12) (W) | 487824/14 |
| 14 | LADIES & GENTLEMEN - THE BEST OF * George Michael (Michael/Douglas/Warner) | Epic (497372/12) (W) | 487824/14 |
| 15 | GREATEST HITS *6 Eurythmics (Eurythmics) | RCR (7432186/32) (RMG) | 7432186/32 |
| 16 | WHERE WE BELONG *5 Beyoncé (Beyoncé/Jay-Z) | PolyGram (503632/12) (W) | 503632/12 |
| 17 | GREATEST HITS * 2Pac (2Pac) | Jive (025292/12) (W) | 025292/12 |
| 18 | VERSION 2 * Mushroom (Mushroom) | Mushroom MUSH 25CD (MUSH 25CD) (MUSH 25CD) (MUSH 25CD) | |
| 19 | WITHOUT YOU I'M NOTHING * Fugee (Fugee) | Capricorn/EMI (497372/12) (W) | 487824/14 |
| 20 | BELIEVE * Cher (Cher) | WEA (398425/12) (W) | 398425/12 |
| 21 | MY LOVE (Duran) * Lenny Kravitz (Lenny Kravitz) | Virgin (MDVUS 140) (W) | VGSM 140 |
| 22 | MY KINDE IS YOUR LOVE * Whitney Houston (Whitney Houston) | Arista (07822190/12) (RMG) | 07822190/12 |
| 23 | BIG WILLIE STYLE * Willie Nelson (Willie Nelson) | Capricorn/EMI (497372/12) (W) | 487824/14 |
| 24 | STUNT * Baroness (Baroness) | Repertoire (S32489/12) (W) | 8202489/12 |
| 25 | FANMAIL * Tina Turner (Tina Turner) | LaFace/Arista (73000205/12) (RMG) | 73000205/12 |

| | | | |
|----|---|----------------------------------|------------|
| 26 | THE BEST OF *3 M People (M People) | M People/BMG (7432186/32) (RMG) | 7432186/32 |
| 27 | THE BEST OF - THE STAR AND WISEMAN * Layton Brown (Layton Brown) | Capricorn/EMI (497372/12) (W) | 487824/14 |
| 28 | B*WITCHED *2 Glow Worm (Glow Worm) | Capricorn/EMI (497372/12) (W) | 487824/14 |
| 29 | THE BEST OF 1980-1990 *2 Liz (Liz) | Island (CDM 211) (W) | CDM 211 |
| 30 | AMERICANA * The Offspring (The Offspring) | Columbia (517002/12) (W) | 517002/12 |
| 31 | MOON SAFARI * Ar (Ar) | Virgin (CDV 2948) (E) | CDV 2948 |
| 32 | LOVE SONGS * Dr Hook (Dr Hook) | EMI (497372/12) (W) | 487824/14 |
| 33 | MEZZANITE * Massive Attack (Massive Attack) | Coca/Virgin (WBRMC 4) (W) | WBRMC 4 |
| 34 | THE BEST OF THE MIDDLE *3 Natalie Imbruglia (Natalie Imbruglia) | RCR (7432186/32) (RMG) | 7432186/32 |
| 35 | BRING IT ON * Gomez (Gomez) | Hut/Virgin (CDHUT 4) (E) | CDHUT 4 |
| 36 | NEWS OF STONE * The Stone Roses (The Stone Roses) | RCR (7432186/32) (RMG) | 7432186/32 |
| 37 | INTERNATIONAL VELVET *2 The Catfish Project (The Catfish Project) | Blanco (V 398425/12) (W) | 398425/12 |
| 38 | ANOTHER LEVEL * Acheron Level (Acheron Level) | Northwestside (7432186/32) (RMG) | 7432186/32 |
| 39 | SAVAGE GARDEN *2 Savage Garden (Savage Garden) | Columbia (487812) (W) | 487812 |
| 40 | FIN DE SIECLE * The Divine Comedy (The Divine Comedy) | Santana (SETCD 05) (W) | SETCD 05 |
| 41 | THE LOVE GLOBES * Sheryl Crow (Sheryl Crow) | A&M/Polygram (54792/12) (W) | 54792/12 |
| 42 | APPLE VINE - VOLUME 1 * XTC (XTC) | Cooking Vinyl (CDKX 1) (W) | CDKX 1 |
| 43 | ONE NIGHT ONLY *2 Bee Gees (Bee Gees) | Polygram (503204/12) (W) | 503204/12 |
| 44 | QUENCH *2 The Beautiful South (The Beautiful South) | Go/Disc/Mercury (5081752) (F) | 5081752 |
| 45 | THE SEBADOH * The Sebadoh (The Sebadoh) | Domino (WVCD 1) (W) | WVCD 1 |
| 46 | SUPPOSED FORMER INMATE JENNIE * Jennie (Jennie) | Mercury (057820) (W) | 057820 |
| 47 | WORDS GET AROUND * Stereophonics (Stereophonics) | V2 (VVR 1200438) (M) (W) | 1200438 |
| 48 | THE COMPLETE * The Stone Roses (The Stone Roses) | Silverstone (0583) (S) (W) | 0583 |
| 49 | GREATEST * Duran Duran (Duran Duran) | EMI (495232/12) (W) | 495232/12 |
| 50 | SONGS FROM 'ALLY MCBEAL' * Vonda Shepard (Vonda Shepard) | Epic (491192) (S) (W) | 491192 |
| 51 | THE MOUNTAIN * Stave Erle (Stave Erle) | Grapevine (GRACD 25) (RMG) | GRACD 25 |

| | | | |
|----|---|-------------------------------|------------|
| 52 | ITS * Maroon 5 (Maroon 5) | Columbia (452642/12) (W) | 452642/12 |
| 53 | THE VERY BEST OF * Debbie Gibson (Debbie Gibson) | Virgin (VCD 28872) (W) | 28872 |
| 54 | DESEIRED * Eugene Cherry (Eugene Cherry) | Polygram (527282) (F) | 527282 |
| 55 | MODERN CLASSICS - THE GREATEST HITS * Paul Weller (Paul Weller) | Virgin (VCD 2870) (E) | 2870 |
| 56 | KISS THE SKY * Tanaya Ari (Tanaya Ari) | Epic (49152/12) (W) | 49152/12 |
| 57 | GRACELAND *3 Paul Simon (Paul Simon) | Warner Bros (K 925447/12) (W) | 925447/12 |
| 58 | BIG CALM * Morcheise (Morcheise) | Virgin (DVD 2870) (E) | 2870 |
| 59 | THE BEST OF * James (James) | Fontana (508991) (W) | 508991 |
| 60 | HONEY TO THE B * Bibi Saint-Pierre (Bibi Saint-Pierre) | Innocent/Virgin (CDSS 1) (W) | CDSS 1 |
| 61 | CHAPTER 1: A NEW BEGINNING * The Motors (The Motors) | Chrysalis (489322) (E) | 489322 |
| 62 | TRACY CHAPMAN *3 Tracy Chapman (Tracy Chapman) | Elektra (K 95072/12) (W) | 95072/12 |
| 63 | SUPERNATURAL * Destiny (Destiny) | Sony (S2 489719) (W) | 489719 |
| 64 | UP * REM (REM) | Warner Bros (935247/12) (W) | 935247/12 |
| 65 | ON A DAY LIKE TODAY * Bryan Adams (Bryan Adams) | A&M/Mercury (941018) (E) | 941018 |
| 66 | THE BOY WITH THE ARAB STRAP * Bibi Saint-Pierre (Bibi Saint-Pierre) | Jepetto (JPDC 00) (M) (W) | JPDC 00 |
| 67 | LET'S TALK ABOUT LOVE *6 Celine Dion (Celine Dion) | Epic (489159) (W) | 489159 |
| 68 | THE MOVIES * Michael Ball (Michael Ball) | PolyGram (V 55824/12) (W) | 55824/12 |
| 69 | THE BEST OF ROD STEWART *3 Rod Stewart (Rod Stewart) | Warner Bros (K 935062) (W) | 935062/12 |
| 70 | THE HEART OF - 1967-1977 * Chicago (Chicago) | Capricorn/EMI (497372/12) (W) | 487824/14 |
| 71 | ON AN OPEN DRIVE * Lightbourne (Lightbourne) | Wild Card (PCD 32787) (F) | 32787 |
| 72 | ALL SAINTS *5 All Saints (All Saints) | London (506174) (F) | 506174 |
| 73 | URBAN HYMNS *7 The Verve (The Verve) | Hut/Virgin (CDV 451) (E) | CDV 451 |
| 74 | FIVE * Five (Five) | RCR (7432186/32) (RMG) | 7432186/32 |

RE Highest new entry HD Highest debut S Sales increase D Debut increase 50% or more

TOP COMPILATIONS

| | |
|---|---|
| 1 | KISS WHOLE NATION PolyGram (V 547825/47) (RMG) |
| 2 | EUPHORIA Telstar TV (TVCD 3001) (TV/MC 3001) (W) |
| 3 | PRODIGY PTS THE DIRTCHAMBER SESSIONS 1 XL Recordings (XCD 129) (XLMC 129) (W) |
| 4 | THE 1999 BRIT AWARDS Columbia (SONYTV 81CDSONYTV 61MC) (SM) |
| 5 | LOVE SONGS Capricorn/EMI (V 561122) (S) (W) |
| 6 | NORTHERN EXPOSURE - SASHA + JON DIGWEED Mercury (MC 402) (XLMC 402) (S) (W) |
| 7 | DISCO 1999 Global TV (RACD 129) (RACD 129) (RMG) |
| 8 | BEST CHART HITS IN THE WORLD...EVER! 99 Virgin/EMI (VTCO 22) (VTCM 22) (E) |
| 9 | THE BEST CLUB ANTHEMS 99...EVER! 99 Virgin/EMI (VTCO 22) (VTCM 22) (E) |

| | |
|----|---|
| 10 | NOW THAT'S WHAT I CALL MUSIC! 41 *4 EMI/Virgin/PolyGram (CDNMO 41) (N) (E) |
| 11 | CLUBBER'S GUIDE TO...NINETY NINE Ministry Of Sound (MOSCD 3) (MMSM) (W) |
| 12 | KISS SMOOTH GROOVES 99 * PolyGram (V 565443/2) (S) (W) |
| 13 | DISCO-1999 Virgin/EMI (VTCO 22) (VTCM 22) (E) |
| 14 | HITS 99 *2 weareastor/Global TV/Sony TV (MOCCD 64) (MOCCD 64) (SM) |
| 15 | THE BEST SIXTIES LOVE ALBUM...EVER! 99 Virgin/EMI (VTCO 22) (VTCM 22) (E) |
| 16 | THE VERY BEST OF THE LOVE ALBUM * Virgin/EMI (VTCO 22) (VTCM 22) (E) |
| 17 | THE GREATEST ROCK 'N' ROLL LOVE SONGS Global TV (RACD 129) (RACD 129) (RMG) |
| 18 | CHEF AID - THE SOUTH PARK ALBUM * Capricorn/EMI (V 561122) (S) (W) |
| 19 | HARDCORE VOLUME - VOLUME 5 Heaven Music (HMLCD 105) (HMLCD 105) (RMG) |
| 20 | MUSIC OF THE NIGHT * PolyGram (V 565443/2) (S) (W) |

| Artist | Label | Genre | Chart Position |
|--------|-------------|-------|----------------|
| 17 | LABRADA | 7 | |
| 18 | EDDIE | 2 | |
| 19 | ASIAN DREAM | 8 | |
| 20 | ALL SAINTS | 7 | |
| 21 | ALL ABOUT | 34 | |
| 22 | EMERSON | 36 | |
| 23 | EMERSON | 36 | |
| 24 | EMERSON | 36 | |
| 25 | EMERSON | 36 | |
| 26 | EMERSON | 36 | |
| 27 | EMERSON | 36 | |
| 28 | EMERSON | 36 | |
| 29 | EMERSON | 36 | |
| 30 | EMERSON | 36 | |
| 31 | EMERSON | 36 | |
| 32 | EMERSON | 36 | |
| 33 | EMERSON | 36 | |
| 34 | EMERSON | 36 | |
| 35 | EMERSON | 36 | |
| 36 | EMERSON | 36 | |
| 37 | EMERSON | 36 | |
| 38 | EMERSON | 36 | |
| 39 | EMERSON | 36 | |
| 40 | EMERSON | 36 | |
| 41 | EMERSON | 36 | |
| 42 | EMERSON | 36 | |
| 43 | EMERSON | 36 | |
| 44 | EMERSON | 36 | |
| 45 | EMERSON | 36 | |
| 46 | EMERSON | 36 | |
| 47 | EMERSON | 36 | |
| 48 | EMERSON | 36 | |
| 49 | EMERSON | 36 | |
| 50 | EMERSON | 36 | |

CD, DVD, VHS, etc. on combined list with CD, DVD, VHS, etc. on separate list. Sales figures are based on a national average price of £12.99 per CD, £14.99 per DVD, £19.99 per VHS or better. Music Week is the only weekly chart to include sales data on all formats.

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8 MARCH 1999

CHART COMMENTARY

by ALAN JONES



TLC are likely to debut at the top of the US album chart next week with Fanmail, but it makes a more modest debut here this week, entering at number 25 after selling just over 8,700 copies. The group's 1995 album *CrazySexyCool* went platinum and reached number four, but they are having to re-build their fanbase after a long lay-off, and Fanmail can be expected to climb much higher, especially after the release of the first

single *No Scrubs*, which should be a major hit, and other tracks written by prolific hit makers like Babyface, Diane Warren and Jimmy Jam/Terry Lewis. Since *CrazySexyCool*, TLC have had problems including the bankruptcy of one of their members, and a dispute with their record company, LaFace. Labelmate Toni Braxton has also settled a dispute with LaFace, and will be delivering a new album later this spring.

The Corrs' *Talk On Corners* exploded again last week as dealers struggled to satisfy demand which has increased considerably following the album's Brits triumph and the release of its latest hit single, *Runaway*. It sold more than 65,800 copies – a 56.5% increase over the previous week – and lifted its album sales above the 2m mark. The Corrs' debut album *Förgiven, NÅ Förgetten* – which includes the original mix of *Runaway* – experienced a more modest but still impressive 19.3% growth in sales, moving 7-6 as a result, while taking its sales to date past 400,000. The Corrs needed to increase their sales to stay on top, however, as the Misdirection of Lauryn Hill had its best week yet, selling nearly 47,000 copies in the wake of its multiple Grammys success and the singles chart prominence of *Ex-Factor*. Moving 4-2 the album has sold more than 307,000 copies since its release 22 weeks ago. Mention of The Corrs and the Grammys

MARKET REPORT

TOP 10 COMPANIES

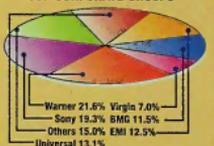


Figures show top 10 companies by % of total sales, and corporate group shares by % of total sales of the top 10 artist albums



brings us to The Chieftans, the veteran Irish folkies whose latest album *Tears Of Stone* was released last week. They picked up a

TOP CORPORATE GROUPS



Grammy for the TV soundtrack album *The Long Journey Home* last Wednesday, and *Tears Of Stone* follows in its footsteps by

featuring a stellar selection of guest performers, this time including Sinead O'Connor, Joan Osborne, Bonnie Raitt, Mary Chapin Carpenter and The Corrs. The Corrs feature on a latin version of the traditional air *I Know My Love*. The Long Journey Home qualified for the compilation chart rather than the artist chart, as some tracks did not feature The Chieftans, but *Tears Of Stone* is eligible for the artist chart, and debuts there at 36 this week. It is only the group's fourth charted album, and their first since 1995's *The Long Black Veil*, which also won a Grammy. The Caribbeans' *Gran Turismo* album climbs 15-10 this week, entering the Top 10 for the first time on its 19th appearance in the chart. The album, which debuted at number 19 last October, finally powers into the Top 10 as the group's single *Erase/Rewind* makes its chart debut at number seven. Sales of *Gran Turismo* exceed 120,000.

COMPILATIONS

Kiss' *House Nation* nearly debuted at number one last week, when it sold just 500 copies fewer than *Euphoria*. It comfortably passes its rival this week, edging up 2-1 with more than 33,000 copies buyers taking its two week tally to more than 61,000 sales – just 7,000 fewer than the last Kiss/PolyGram TV collaboration, *Kiss Smooth Grooves 99*, has managed in five weeks at retail. This suggests it will be one of the biggest sellers in the five-year history of Kiss/PolyGram compilations. Dance music compilations are sustaining the sector through a very thin time, with every one of the six new entries to the Top 40 this week aimed at the club cognoscenti. The Prodigy's long-awaited mix album *The Prodigy Presents The*

Dirtchamber Sessions 1 is the week's highest debut at number three, followed by Northern Exposure – The Sasha and Jon Digweed mix album at six. *Disco House* at seven, *Disco 1999* at 13. This is... *Rave Anthems* at 34 and the vinyl version of *Northern Exposure* at 37. Dance albums occupy all of the top three berths on the chart. Last week we suggested that Valentine's Day has overall had a bigger impact on sales this year than the Brits. But not everything associated with the Brits has had disappointing sales. Sony's 1999 Brit Awards album, which holds fourth place in the chart, has sold 54,000 copies since it was released a month ago, which is already more than The Brit Awards 1998 compilation, which sold 47,300 overall.

INDEPENDENT ALBUMS

| This | Last | Title | Artist | Label (distributor) |
|------|------|------------------------------|-------------------|-------------------------------|
| 1 | 1 | YOU'VE COME A LONG WAY, BABY | Fatboy Slim | Siret BRASSIC 11CD (J&R/P) |
| 2 | 2 | STEP ONE | Steep | Earl (Linn) 05191 (J&P) |
| 3 | 4 | GREATEST HITS | 2Pac | Interscope 052862 (P) |
| 4 | 4 | VERSUS 2.0 | Garbage | Mushroom MUSIC 26CD (J&R/P) |
| 5 | NEW | APPLE VENUS - VOLUME 1 | XTC | Cooking Vinyl COKCD 112 (V) |
| 6 | 6 | FIN DE SIECLE | The Divine Comedy | Setsuna SETCD 057 (V) |
| 7 | NEW | EXTENDED PLAY EP | Propagandaheads | Wall Of Sound WSDCD 045 (V) |
| 8 | NEW | THE SEBADDON | Sebadoh | Domino WROCD 57 (V) |
| 9 | 8 | THE COMPLETE | The Souse Rovers | Silverstone ORECD 525 (P) |
| 10 | 9 | WORD GETS AROUND | Stereophonics | 12 VPR 10028 (J&R/P) |
| 11 | 10 | BIG CAMEL | Mechabebe | Indochina ZEN 0121CD (P) |
| 12 | 12 | THE BOY WITH THE ARAB STRAP | Buffy & Sebastian | Jeepster JPCDD 003 (J&R/P) |
| 13 | 13 | PSYENCE FICTION | UNKLE | Mo Wax MW 085CD (V) |
| 14 | 7 | REVOLT | 3 Colours Red | Creation CRECD 22X (J&R/P) |
| 15 | 11 | DESERTER'S DREAM | Mercury Rev | 12 VPR 10672 (J&R/P) |
| 16 | NEW | ALL SYSTEMS GONE | Presence | FRAGE PACLANDCD15 (P) |
| 17 | 17 | GARBAGE | Garbage | Mushroom 0 3154 (J&R/P) |
| 18 | 17 | SCREAMALONGA | Primal Scream | Creation CRECD 225 (J&R/P) |
| 19 | 16 | MELTING POT | The Charlatans | Beggars Banquet BBQCD 198 (V) |
| 20 | NEW | THE LAST TRUE FAMILY MAN | Freddy Fresh | Eye-D EYUCCDD017 (V) |

MARKET REPORT



Figures show top 10 companies by % of total sales, and corporate group shares by % of total sales of the top 10 artist albums



Artist albums: 77.5%
Compilations: 22.5%

THE YEAR SO FAR... TOP 20 ALBUMS

| UK | US | Artist | Label | Genre |
|----|-----|-----------------------------------|------------------------|-------------------|
| 1 | 1 | YOU'VE COME A LONG WAY, BABY | FATBOY SLIM | SKINT |
| 2 | 3 | TALK ON CORNERS | THE CORRS | ATLANTIC |
| 3 | 2 | I'VE BEEN EXPECTING YOU | ROBBIE WILLIAMS | CHRYSALIS |
| 4 | 5 | STEP ONE | STEEP | EBLJAVEE |
| 5 | 4 | LADIES & GENTLEMEN... THE BEST OF | GEORGE MICHAEL | EPIC |
| 6 | 3 | THE MISSEDICATION OF | LAURYN HILL | ATLANTIC |
| 7 | 7 | FORGIVEN, NOT FORGOTTEN | THE CORRS | COLUMBIA |
| 8 | 6 | WHERE WE BELONG | BOYZONE | POLYDOR |
| 9 | 13 | LIFE THROUGH A LENS | ROBBIE WILLIAMS | CHRYSALIS |
| 10 | 9 | RAY OF LIGHT | STEPHS | MANEKA |
| 11 | 10 | THIS IS MY TRUTH TELL ME YOURS | MANIC STREET PREACHERS | EPIC |
| 12 | 11 | BIG WILLIE STYLE | WILL SMITH | COLUMBIA |
| 13 | 10 | THE BEST OF | M PEOPLE | M PEOPLE |
| 14 | 12 | THE BEST OF 1980-1990 | U2 | ISLAND |
| 15 | 17 | VERSION 2.0 | GARBAGE | MERCURY |
| 16 | 15 | AMERICAN | OSPIRING | COLUMBIA |
| 17 | NEW | GUN TURISMO | CARDIGANS | STOCKHOLM POLYDOR |
| 18 | 16 | ANOTHER LEVEL | ANOTHER LEVEL | NORTHWESTSIDE |
| 19 | 14 | ONE NIGHT ONLY | BEE GEES | POLYDOR |
| 20 | 20 | BELIEVE | CHER | WEA |

© DM. Last week's position represents chart from the last position (see 'See For Albums' chart)

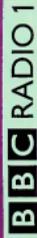
6
march
1999

THE OFFICIAL CHARTS

6
march
1999

the
music week

AS USED BY



albums



1 BABY ONE MORE TIME

- | | | |
|----|--|--------------------------|
| 1 | BABY ONE MORE TIME <i>Britney Spears</i> | Jive |
| 2 | TENDER BLUR | Food/Parlophone |
| 3 | IT'S NOT RIGHT BUT IT'S OKAY | Whitney Houston |
| 4 | JUST LOOKING | Stereophonics |
| 5 | STRONG ENOUGH | Cher |
| 6 | RUNAWAY (REMIX) | The Corrs |
| 7 | ERASE/REWINN | The Cardigans |
| 8 | FLY AWAY | Lenny Kravitz |
| 9 | LULLABY | Shawn Mullins |
| 10 | WRITTEN IN THE STARS | Eiton John & LeAnn Rimes |



- | | | |
|----|--|--------------------------------|
| 11 | MARIA BLONDIE | Beyond/PICA |
| 12 | CHANGES 2 Pac | Jive |
| 13 | PROTECT YOUR MIND (FOR THE LOVE OF A PRINCESS) | DJ Salm & Friends |
| 14 | MYSTICAL MACHINE GUN | Kula Shaker |
| 15 | HEARTBEAT/TRAGEDY | Steps |
| 16 | EX-FACTOR | Leaunyn Hill |
| 17 | I WANT YOU BACK 'N Sync | Transcontinental/Northwestside |
| 18 | ONE WEEK | Barenaked Ladies |
| 19 | ANYTHING BUT DOWN | Sheryl Crow |

A&M/Mercury



1 TALK ON CORNERS

- | | | |
|----|--|------------------------|
| 1 | TALK ON CORNERS <i>The Corrs</i> | Atlantic |
| 2 | THE MISEDUCATION OF LAURYN HILL | Laurnyn Hill |
| 3 | I'VE BEEN EXPECTING YOU | Robbie Williams |
| 4 | THIS IS MY TRUTH TELL ME YOURS | Manic Street Preachers |
| 5 | YOU'VE COME A LONG WAY, BABY | Fatboy Slim |
| 6 | FORGIVEN, NOT FORGOTTEN | The Corrs |
| 7 | STEP ONE | Steps |
| 8 | NO EXIT | Blondie |
| 9 | LIFE THRU A LENS | Robbie Williams |
| 10 | GRAN TURISMO | The Cardigans |



- | | | |
|----|----------------------------------|----------------|
| 11 | RAY OF LIGHT | Madonna |
| 12 | GOLD - GREATEST HITS | Abba |
| 13 | ATOMIC/ATOMIX - THE VERY BEST OF | Blondie |
| 14 | LADIES & GENTLEMEN - THE BEST OF | George Michael |
| 15 | GREATEST HITS | Eurythmics |
| 16 | WHERE WE BELONG | Boyzone |
| 17 | GREATEST HITS 2 Pac | |
| 18 | VERSION 2.0 | Garbage |
| 19 | WITHOUT YOU I'M NOTHING | Placebo |
| 20 | WITHOUT YOU I'M NOTHING | Placebo |



THE OFFICIAL UK CHARTS SPECIALIST



8 MARCH 1999

MID-PRICE

| This | Last | Title | Artist | Label (Distribution) |
|------|------|-------------------------------------|-------------------------------|---------------------------------------|
| 1 | 1 | FORGIVEN NOT FORGOTTEN | The Corrs | 143 Lava/Irlandia 7567526122 (W) |
| 2 | 2 | GRACELAND | Paul Simon | Warner Bros WX 52 (W) |
| 3 | 3 | TRACY CHAPMAN | Tracy Chapman | Elektra EKT4000 (W) |
| 4 | 4 | THE BEST OF | Red Stewart | Warner Bros 1214567 (W) |
| 5 | 5 | GENERATION TERRORISTS | Mano Street Preachers | Columbia 479061 (SM) |
| 6 | 6 | BLOOD SUGAR SEX MAGIK | The Red Hot Chili Peppers | Warner Bros 7595696124 (W) |
| 7 | 8 | DUDE | Green Day | Reprise 9356259226 (W) |
| 8 | 7 | THE BEST OF EVERYTHING BUT THE GIRL | Everything But The Girl | Blanco Y Negro 9326185322 (W) |
| 9 | 6 | JACKIE BROWN | Original Soundtrack | Maverick/JA Band Aquino 932694812 (W) |
| 10 | 10 | THE SINGLES | The Pretenders | WEA 2422292 (W) |
| 11 | 14 | SINGLES | Alison Moyet | Columbia 4208622 (SMV/SW) |
| 12 | 12 | GREATEST HITS | Take That | RCA 7421295662 (BMG) |
| 13 | 9 | WAY BEYOND BLUE | Blanco Y Negro 9367016262 (W) | |
| 14 | 15 | GREATEST HITS | Bob Dylan | Columbia 4696102 (SM) |
| 15 | 20 | SCREAMADELICA | Primal Scream | Creation CRELP 076 (UMV/W) |
| 16 | 16 | BRIDGE OVER TROUBLED WATER | Simon And Garfunkel | Columbia 4242842 (SM) |
| 17 | 17 | THE HOLY BIBLE | Mano Street Preachers | Epic 4774212 (SM) |
| 18 | 17 | EXPERIENCE THE DIVINE | Bette Midler | Atlantic 750749372 (W) |
| 19 | 11 | THE SMITHS | The Smiths | WEA 456993272 (W) |
| 20 | 18 | THE DOORS | The Doors | Elektra N 42512 (W) |

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COUNTRY

| This | Last | Title | Artist | Label (Distribution) |
|------|------|-----------------------------|------------------------------|------------------------------------|
| 1 | 1 | COME ON OVER | Shania Twain | Mercury 514536032 (F) |
| 2 | 2 | THE MOUNTAIN | Steve Earle | Jive GRACD 252 (BMG/F) |
| 3 | 2 | TRAMPOLINE | The Mavericks | MCA Nashville UM 8562 (BMG) |
| 4 | 3 | SITTING ON TOP OF THE WORLD | LeAnn Rimes | Curb/Hit Label/London 556022 (F) |
| 5 | 4 | LOVE SONGS | Daniel O'Donnell | Ritz RTCDZ 116 (BMG/F) |
| 6 | 5 | WHAT I DESERVE | Kelly Willis | Rykodisc RCD10454 (F) |
| 7 | 6 | SERIES OF INAPPROPRIATE | Daniel O'Donnell | MCA MCD 2106 (BMG) |
| 8 | 5 | MUSIC FOR ALL OCCASIONS | Mercedes | Arista Nashville 8782218762 (BMG) |
| 9 | 6 | FARMERS IN A CHANGING WORLD | Tanitors | Epic 499842 (W) |
| 10 | 8 | WIDE OPEN SPACE | Dixie Chicks | MCA Nashville UM 8562 (BMG) |
| 11 | 10 | HUNGRY AGAIN | Dolly Parton | Curb/The Hit Label CURC245 (BMG/F) |
| 12 | 9 | YOU LIGHT UP MY LIFE | Lucas Armstrong | Ritz RTCDZ 0065 (F) |
| 13 | 14 | FURTHER DOWN THE ROAD | Charlie Landsborough | Mercury 522862 (F) |
| 14 | 11 | THE WOMAN IN ME | Shania Twain | Ritz RTCDZ 0065 (F) |
| 15 | 13 | BLUE | LeAnn Rimes | Mercury 522862 (F) |
| 16 | 16 | SIMPLE GEARLE | Stacey Earle | Gearle DRL 01 (DR) |
| 17 | 12 | HELL AMONG THE YEARLINGS | Gillian Welch | Almo Sounds ALMCD 60 (BMG/F) |
| 18 | 15 | FAITH | Faith Hill | Warner Bros 247382 (Jaguar) |
| 19 | 15 | WITH YOU IN MIND | Charlie Landsborough | Ritz RTCDZ 0074 (F) |
| 20 | 18 | TIMELESS | Daniel O'Donnell & Mary Duff | Ritz RTCDZ 0077 (F) |

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BUDGET

| This | Last | Title | Artist | Label (Distribution) |
|------|------|---|----------------|-----------------------------------|
| 1 | 1 | EXTENDED PLAY EP | Propellerheads | Wall Of Sound WALLO 05 (V) |
| 2 | 2 | THE MESSAGE | Ruigé | Ridge R9011 (BMG) |
| 3 | 3 | ESSENTIAL R&B | Various | Beckwith ESSECD 12 (BWB/MG) |
| 4 | 1 | STRICTLY DRUM & BASS | Various | Peach Recordings STRCD 1 (BWB/MG) |
| 5 | 1 | TALKIN' YOUNG (SOUNDWAVES) - SAMPLER | Various | Verve 541562 (F) |
| 6 | 2 | ESSENTIAL BIG BEAT | Various | Beckwith ESSECD 11 (BWB/MG) |
| 7 | 1 | SONGS OF LOVE | Michael Ball | Columbia 4259882 (SM) |
| 8 | 2 | STRICTLY GARAGE | Various | Peach Recordings STRCD 2 (BWB/MG) |
| 9 | 3 | PICTURE THIS - THE ESSENTIAL COLLECTION | Blondie | Music For Pleasers 495992 (E) |
| 10 | 4 | BEST OF THE '90S | Various | Cimason GRMCD 03 (EUK) |

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ROCK

| This | Last | Title | Artist | Label (Distribution) |
|------|------|----------------------------------|-----------------------|----------------------------------|
| 1 | 1 | AMERICANA | The Offspring | Columbia 491562 (SM) |
| 2 | 2 | GARBAGE | Garbage | Mushroom C 3140 (SMV/F) |
| 3 | 3 | BLOOD SUGAR SEX MAGIK | Red Hot Chili Peppers | Warner Bros 7595696124 (W) |
| 4 | 6 | NEVERMIND | Nirvana | GC 932482 (BMG) |
| 5 | 4 | GARAGE, INC. | Melanie | Venture 548312 (F) |
| 6 | 4 | DOOKIE | Green Day | Reprise 9356259226 (W) |
| 7 | 5 | PSYCHO-CIRCUS | Kix | Mercury 558922 (F) |
| 8 | 7 | EXPERIENCE HENDRIX - THE BEST OF | Jimi Hendrix | Telstar TV TTVD 2300 (W) |
| 9 | 7 | APPETITE FOR DESTRUCTION | Guns N' Roses | Geffe GEF 2048 (BMG) |
| 10 | 10 | STOOH | Skunk Anansie | One Little Indian TPLP 8500L (F) |

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R&B SINGLES

| This | Last | Title | Artist | Label Cat. No. (Distribution) |
|------|------|--|---|---------------------------------|
| 1 | 1 | IT'S NOT RIGHT BUT IT'S OKAY | Whitney Houston | Arista 7432165402 (BMG) |
| 2 | 2 | CHANGES | 2 Pac | Jive 052230 (P) |
| 3 | 1 | EX-FACTOR | Lauryn Hill | Columbia 6669492 (SM) |
| 4 | 3 | ENJOY YOURSELF | AT | Universal UNO 9230 (BMG) |
| 5 | 5 | WESTSIDE | TQ | Epic 6668105 (SM) |
| 6 | 4 | BOY YOU KNOCK ME OUT - YOU GOT ME | Tayera Afi feat. Will Smith | MJJ/Epic 669575 (SM) |
| 7 | 6 | THE ONLY RHYME THAT BITES 99 | The Roots, Freyuh Baku | MCA MCA 857 410 (BMG) |
| 8 | 7 | THESE ARE THE TIMES | Mr. Teeves vs 808 State | ZZT ZTT 241 (SM/P) |
| 9 | 8 | END OF THE LINE | Dru Hill | Island Black Music CD 122 (F) |
| 10 | 11 | ALL ASK | Rae & Christian feat. Veba | Central Grand GC 100 (V) |
| 11 | 9 | I WANT YOU FOR MYSELF | Another Level/Shezakee Kifah | Northwestside 7432164322 (BMG) |
| 12 | 7 | RUSH | Klezay | Epic KLE 200 (SM) |
| 13 | 11 | GIMME SOME MORE | Buena Rhythms | Elektra E 378202 (W) |
| 14 | 13 | GET ON THE BUS | Destiny's Child feat. Timbaland | East West E 378000 (W) |
| 15 | 12 | MIAMI | Willie Smith | Columbia 6667792 (SM) |
| 16 | 10 | NO DOUBT | Imajin | Jive 021772 (P) |
| 17 | 15 | HOW DEEP IS YOUR LOVE | Dru Hill | Island Black Music 1285 125 (F) |
| 18 | 16 | HARD KNOCK LIFE (GHETTO ANTHEM) | Jay-Z | Northwestside 7432163531 (BMG) |
| 19 | 18 | THE BOY IS MINE | Brandy & Monica | Atlantic AT 0357 (W) |
| 20 | 23 | GHETTO SUPERSTAR THAT IS WHAT YOU ARE | Pras Michel feat. DDB & Mya | Interscope INO 95201 (BMG) |
| 21 | 4 | HOLD IT SUPERSTAR THAT IS WHAT YOU ARE | Mya/Daddy Kane | Jive/Jay-Z 052020 (BMG) |
| 22 | 24 | HAVE YOU EVER | Brandy | Atlantic AT 035923 (W) |
| 23 | 17 | HEARTBREAK HOTEL | Whitney Houston/Faith Evans | Arista 0782211822 (Import) |
| 24 | 19 | WAR OF NERVES | All Saints | London LOND 021 (F) |
| 25 | 20 | TOUCH IT | Mon'ish | Universal UNO 96218 (SM/G) |
| 26 | 22 | TAKE ME THERE | Blackstreet/Mya feat. Max/Missy/Blink 182 | Interscope INO 95209 (BMG) |
| 27 | 25 | ARE YOU THAT SOMEBODY? | Ashley | Atlantic AT 04102 (W) |
| 28 | 37 | SPIVING MY WAY | Boyz n the Bay | East West E 384600 (W) |
| 29 | 27 | WOO DOP - THAT THING | Lauryn Hill | Columbia 666 5801 (Import) |

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DANCE SINGLES

| This | Last | Title | Artist | Label Cat. No. (Distribution) |
|------|------|------------------------------|---------------------------------|---------------------------------|
| 1 | 1 | WARHEAD/DON | Kruut & Bio Mechanics | V Recordings VCD 050 (V) |
| 2 | 2 | FOLDS GOLD (HEM/O) | The Stone Roses | Jive Electro 052039 (F) |
| 3 | 3 | YOU GOT ME | The Roots feat. Erykah Badu | MCA MCAST 4010 (BMG) |
| 4 | 4 | BLANKET | Urban Species feat. Imogen Heap | Talkin Loud TLX 23 (F) |
| 5 | 2 | PROTECT YOUR MIND... | DJ Salin & Friends | Positive 12TR 167 (E) |
| 6 | 1 | WHAT U DO | Colours feat. Emmanuel & Eska | Inferno TFRN 12 (M/SW/S) |
| 7 | 5 | YOU GOT ME BURNING UP | Cover Veiver/Loleisa Hottelova | Wonderboy WBOCD 01 (E) |
| 8 | 4 | CONTRAX | Litah! Spirit Adm'AM 22 (S/C) | Litah! Spirit Adm'AM 22 (S/C) |
| 9 | 7 | HAZEL | Lea De Loop | Manifesto FESX 5 (F) |
| 10 | 11 | THE ONLY RHYME THAT BITES 99 | Mr. Teeves vs 808 State | ZTT ZTT 125T (M/SW/P) |
| 11 | 11 | DETONATOR | Moosejaw Worker | Palm Pictures PPT20031 (P) |
| 12 | 12 | CYROGENIX | DJ Fiction & No Balance | Trouble On Vinyl TVO 0026 (S/P) |
| 13 | 13 | WHISPER | Ray Rock P. de Whisper | Slip Slap SL1P48 (S/P) |
| 14 | 14 | BLUE TWELVE MILES | Marcus | Platipus PL1P48 (S/P) |
| 15 | 15 | CAN'T GET ENOUGH | Soulsearcher | Defected DEFECT 1 (M/SW/S) |
| 16 | 7 | FREAK IT! | Studio 45 | Audi! AZNY 95 (V) |
| 17 | 3 | SEE LINE WOMAN '99 | Songstress | Locked On LOX 1087 (W) |
| 18 | 11 | ALL ASK | Rae & Christian feat. Veba | Central Grand GC 120 (V) |
| 19 | 19 | NEW YORK CITY GIRL | Under Tallman | Unda Vibe UMD015 (F) |
| 20 | 18 | 10TH MIND | Y-Tube | North North101 (F) |

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DANCE ALBUMS

| This | Last | Title | Artist | Label Cat. No. (Distribution) |
|------|------|--|-----------------|--|
| 1 | 1 | PRIMO! PRESENTS THE DREAMCHASER SESSIONS 1 | Various | XL Records/XL-AMC 128 (W) |
| 2 | 2 | FANMAIL | TLC | LaFace/Arista 7308262955 (7308262955 (BMG) |
| 3 | 1 | THE REGENERATION OF LAURYN HILL | Lauryn Hill | Columbia 6669492 (SM) |
| 4 | 4 | MY LOVE IS YOUR LOVE | Whitney Houston | Arista 0782211822 (Import) |
| 5 | 5 | NORTHERN EXPOSURE - SASHA + JON DINGWED | Various | INCREDIBLE INC CD/INC AMC (SM) |
| 6 | 6 | KISS HOUSE NATION | Various | PolyGram TV - 5471894 (F) |
| 7 | 7 | THINGS FALL APART | The Roots | Universal MCA211946 (BMG) |
| 8 | 8 | SUM SHADY | Ennam | Interscope - (Import) |
| 9 | 9 | YOU'VE COME A LONG WAY, BABY | Frisky Slim | Skin BRASSIC 11PBRASSIC 11MG (M/SW/P) |
| 10 | 10 | NORTHERN EXPOSURE - SASHA + JON DINGWED | Various | INCREDIBLE INC 41 (M/SW/P) |

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| This | Last | Title | Label Cat. No. |
|------|------|---|-------------------------------|
| 1 | 1 | STEPS: The Video | USA 151915 |
| 2 | 5 | THE CORRS: Live At The Royal Albert Hall | Warner Music Video 7567526173 |
| 3 | 1 | ORIGINAL CAST RECORDING: Cas | PolyGram Video 41945461 |
| 4 | 3 | ROBERT WILLIAMS: Live In Your Living Room | Chrysalis 472463 |
| 5 | 4 | GEORGE MICHAEL: Ladies & Gentlemen - Best Of | SMV Epic 200502 |
| 6 | 7 | VARIOUS ARTISTS: Andrew Lloyd Webber Collection | Video Collection VCL416 |
| 7 | 8 | VARIOUS ARTISTS: Andrew Lloyd Webber Collection | PolyGram Video 523763 |
| 8 | 6 | JIM HENDRIX: Best Of Gypsy | MCA Music Video 15011781 |
| 9 | 1 | ROHAN HARRMAN: Michael Flatley's Feet Of Flames | VLL 358263 |
| 10 | 9 | BOYZONE: Live - Where We Belong | VLL 056993 |

MUSIC VIDEO

| This | Last | Title | Artist | Label Cat. No. (Distribution) |
|------|------|--|---------|-------------------------------|
| 1 | 6 | TOR: AMOS: The Complete Videos - 1991-1998 | Various | Warner Music Video 7567526150 |
| 2 | 11 | CLIVE BULL: Doing Stunts In Miracles In Concert | Various | Video Collection VCL528 |
| 3 | 13 | YUFF RICHARDS: 40th Anniversary Concert | Various | Video Collection VCL417 |
| 4 | 12 | METALLICA: Raining Stunts | Various | PolyGram Video 063561 |
| 5 | 16 | SPICE GIRLS: Live At Wembley Stadium | Various | Vega VCL0304 |
| 6 | 19 | MICHAEL FLATLEY: Live Of The Dance | Various | VLL 43194 |
| 7 | 22 | SURFMYTHS: Greatest Hits | Various | BAG Video 751612 |
| 8 | 23 | CLIFF BRADSHAW & GARY: Washburn | Various | Video Collection VCL435 |
| 9 | 14 | VARIOUS ARTISTS: Best Awards 88 - Videos Of The Year | Various | SMV 200542 |
| 10 | 23 | DANIEL O'DONNELL/MARY DUFF: Give A Little Love | Various | Ritz RT57 |

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6 MARCH 1999

CHART COMMENTARY

by ALAN JONES

Shaping up to become a major crossover hit in much the same way as *Dreaming*, *Arrola's* new single *LA Musica* cruises effortlessly to the top of the club chart this week, while *Candi Staton's* *Love On Love* stays tight on its heels, moving 9-2. *Candi* is packing plenty of radio play as well as lots of club clout for her single, which was written by *Boy George*, and was a failed single for the E-Zee *Rosie* first in 1992, with Dr Mouthkew on vocals and then again in 1994 with Tera Nolew in the spotlight.

It's the first of what will probably be an epidemic of records to use voice manipulation & Ch. Chrs, though it does so with a certain amount of style and restraint.

Either way, it's a fast-growing club hit with David Morales, K.Klass, Robbie Rivera and Now Voyager making for the strongest mix line-up in the chart...*Kele Le Roc* is still tentatively close to topping all three of our club charts, while actually leading none of them.

Her excellent new single *My Love Moves 2-3* on the Club Chart, while staying at number two on the Pop Tip chart and at number three on the Urban chart. It is the

most highly-placed track across the three charts (though ahead of *Arrola's* *LA Musica* and *Horny United's* *Somebody Scream*, the *Ma Baker*-sampling track which is top of the Pop Tip chart. My Love

actually improves its points tally on both the Pop Tip and Urban chart, with a 21% gain on the latter pro-

fitting when set against the massive first week popularity of TLC's *No Scrubs* and the increasing popularity of *Nas's* *Nas Is Love*, which moves 24-1. All

three new entries into the Top 10 of the Club Chart are doing some serious damage on the dancefloor, with

The Invisible Man's *Give A Little Love* winning top debut honours ahead of *Capriccio's* *Get On Up* and *Kathy Brown's* *Joy*. The *Capriccio* single is the

second release from Defected, following the mainstream crossover success of a label's

Southeaster search single, though it sounds likely to be a little more specialist in appeal. The *Kathy Brown*

single, like the *Candi Staton* release, features a David

Morales mix, giving the veteran producer and mixer two singles in the Top 10 simultaneously for the first time in more than three years.

COOL CUTS CHART

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

| 1 | TURN AROUND Phats & Small | Multi | | | |
|----|--|-------------|--|--|--|
| 2 | UNDER THE WATER Brother Brown | white label | | | |
| 3 | SECRET LOVE Kelly Price | | | | |
| 4 | SECRET LOVE Kelly Price | | | | |
| 5 | WHAT'S IT GONNA BE Busta Rhymes | | | | |
| 6 | MADE IT BACKA.W.I.L.L. Beverly Knight | | | | |
| 7 | AS George Michael & Mary J Blige | | | | |
| 8 | WHAT'S IT GONNA BE Busta Rhymes | | | | |
| 9 | BET YEA MAN CAN'T Fat Joe feat. Big Punisher | | | | |
| 10 | HERE WE COME Timbaland | | | | |
| 11 | FAZED PICTURES Case & Joe/CAN GET A... Jay-Z | | | | |
| 12 | STILL BELIEVE Michael Carty | | | | |
| 13 | ALL NIGHT LONG Faith Evans | | | | |
| 14 | YOU GOT ME Dots Leal, Erykah Badu | | | | |
| 15 | EX-FACTOR:LOST Rides Lauryn Hill | | | | |
| 16 | I WANT YOU FOR MYSELF Another Level | | | | |
| 17 | TASO Gianna Kiki feat. Shola Ama | | | | |
| 18 | BETCHA CAN'T WAIT E-17 | | | | |
| 19 | COME 2 MY HOUSE LP Chaka Khan | | | | |

CLUB CHART TOP 40

| 1 | LA MUSICA Ruff Drivers presents Arrola | Inferno | | | |
|----|---|-----------------------|--|--|--|
| 2 | LOVE ON LOVE Candi Staton | React | | | |
| 3 | MY LOVE Kele Le Roc | 1st Avenue/Wild Card | | | |
| 4 | PUSH UPSTAIRS Underworld | Junior Boy's Own | | | |
| 5 | TURN ME ON Danny Tenaglia feat. Liz Torres | Twisted | | | |
| 6 | GIVE A LITTLE LOVE The Invisible Man | Serious | | | |
| 7 | SOMEBODY SCREAM Horny United | Logic | | | |
| 8 | GET ON UP Capriccio | Defected | | | |
| 9 | JOY KATHY Brown | Azuli | | | |
| 10 | PUSH UPSTAIRS Underworld | Kosmo/Logic | | | |
| 11 | GOTTA HAVE HOPE Blackout | Multi | | | |
| 12 | POPPED FOOT Bonea | Records | | | |
| 13 | IT'S NOT RIGHT BUT IT'S OKAY Whitney Houston | Arista | | | |
| 14 | EVERYDAY GIRL DJ Rap | Higher Ground | | | |
| 15 | MOVIN' THRU YOUR SYSTEM Jark Prongz | Hao! Universal | | | |
| 16 | YOU BETTER MOUNT Rushmore presents... The Knack | Chaos | | | |
| 17 | CLUB LONELY Sam Ellis | Paral./Tel | | | |
| 18 | JUST DUNN' WHAT WE LOVE Carole Sylvan | Champion | | | |
| 19 | FUNK ON A ROLL James Brown | Eagle/Inferno | | | |
| 20 | SUN IS SHINING Technique | Creation | | | |
| 21 | PLAYING WITH KNIVES Bizarre Inc | Vinyl Classics | | | |
| 22 | THE FINAL PHIL Fuldenor | Kosmo/Logic | | | |
| 23 | COLOUR THE WORLD Sashi | Multi | | | |
| 24 | AS YOU LOVE ME Johnnie | Higher Ground | | | |
| 25 | SPIN TILL I COME A.T.B. | Data Recordings | | | |
| 26 | I KNOW '99 New Atlantic vs Quake | 3 Beat | | | |
| 27 | TURN AROUND Phats & Small | Boo/Multi | | | |
| 28 | JACKNIFE Val & Des | Omni Recordings | | | |
| 29 | IF ONLY U COULD SEE Weed | Network | | | |
| 30 | PUMP IT UP Lase Pin-Uj vs London Fiesta | white label | | | |
| 31 | I BELIEVE Jameson feat. Jocelyn Brown | Edel | | | |
| 32 | DEEPER '99 Barabas & O'Di | Phoenix Uprising | | | |
| 33 | SUN IT BACK MOKO | Esba | | | |
| 34 | HIGH ENERGY Slip & Shuffe feat. Leon | Chemistry/Wise Buddha | | | |
| 35 | THIS PARTY SUCKS! Fused | Downby/Dublab | | | |
| 36 | BEST FRIENDS Danny J Lewis | Talotee | | | |
| 37 | BAD ENOUGH '98 feat. Daryl Pandz | US Subliminal | | | |
| 38 | HE'S ALL I WANT Angelmon | v2 | | | |
| 39 | OUT OF THE BLUE System F | Ittr | | | |
| 40 | FLOWERZ Armand Van Helden | white label | | | |

CLUB CHART BREAKERS

| | | |
|----|--------------------------------------|----------------|
| 1 | BLAME IT ON THE WEATHERMAN B'Witched | Glow Worm/Epic |
| 2 | THANKING U A.B.I. | Kuku |
| 3 | THE ULTIMATE Beta Blocker | Casa Nostro |
| 4 | INSTANT MOMENTS R.O.D.S. | Supra |
| 5 | CHECK IT OUT B.M.R. | AMP:PN |
| 6 | BURN 'N' PROUD Krimal | Intravenous |
| 7 | BURN 'N' PROUD Krimal | Columbia |
| 8 | BURN 'N' PROUD Krimal | T-Neck/Island |
| 9 | NIGHTS OVER KYPPI Incognito | 'Talkin' Loud |
| 10 | RISE OF TONIGHT Blend | Sharp |

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including releases, Urban, Pop and Cool Cuts charts can be obtained from M6's website at www.djmusic.com. To receive the Club, Urban and Pop charts in full by fax call Kim Roach on 071-940 8609.



URBAN TOP 20

| | | |
|----|--|-------------------------|
| 1 | NAS IS LIKE NAS | Columbia |
| 2 | NO SCRUBS TLC | Arista |
| 3 | MY LOVE Kele Le Roc | 1st Avenue/Wild Card |
| 4 | DO YOU FEEL BET MEAN Of Wiccan | M&J/Epic |
| 5 | SECRET LOVE Kelly Price | T-Neck/Island |
| 6 | WHAT'S IT GONNA BE Busta Rhymes | Elektra |
| 7 | MADE IT BACKA.W.I.L.L. Beverly Knight | Paraphane Rhythm Series |
| 8 | AS George Michael & Mary J Blige | Epic |
| 9 | WHAT'S IT GONNA BE Busta Rhymes | Progs |
| 10 | BET YEA MAN CAN'T Fat Joe feat. Big Punisher | East West |
| 11 | HERE WE COME Timbaland | Virgin |
| 12 | FAZED PICTURES Case & Joe/CAN GET A... Jay-Z | Del Jam |
| 13 | STILL BELIEVE Michael Carty | Columbia |
| 14 | ALL NIGHT LONG Faith Evans | Bad Boy |
| 15 | YOU GOT ME Dots Leal, Erykah Badu | Universal |
| 16 | EX-FACTOR:LOST Rides Lauryn Hill | Ruffhouse/Columbia |
| 17 | I WANT YOU FOR MYSELF Another Level | Northern/Jive |
| 18 | TASO Gianna Kiki feat. Shola Ama | WEA |
| 19 | BETCHA CAN'T WAIT E-17 | Telstar |
| 20 | COME 2 MY HOUSE LP Chaka Khan | Arista |

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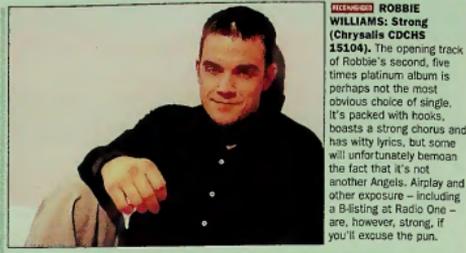
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SINGLE of the week

UNDERWORLD: Push Upstairs (JBO JB05006173). Rather than the slamming King Of Snake - which was promoted to clubs and, although unreleased, found its way on to Radio One's *5+1st* - JBO has chosen this more tempo-groove as the first full single release from Beaucoyp Fish. However, Push Upstairs doesn't disappoint, countering Karl Hyde's vocals against a building techno groove, and should appeal to both dance and indie fans. For the first time on an Underworld single, the band have agreed to remixes by other producers. Darren Price's techno workout stands out alongside Roger Sanchez's funky groove and Adam Bayer's minimal excursion, but it's the versions by the band themselves that make most impact. Radio One has already given its backing, adding the track to its As Featured playlist last week. The band are playing a 10-date tour across the country in the fortnight before release, and with a strong press campaign focused on the album release on March 1, all the signs are there that this will be a strong sales success.



REMEMBER **ROBBIE WILLIAMS:** Strong (Chrysalis CDCHS 15104). The opening track of Robbie's second, five times platinum album is perhaps not the most obvious choice of single. It's packed with hooks, boasts a strong chorus and has witty lyrics, but some will unfortunately bemoan the fact that it's not another Anger. Airplay and other exposure - including a *Blazing* at Radio One - are, however, strong, if you'll excuse the pun.

remix duties should ensure it receives the attention it deserves. **ELLIE CAMPBELL:** Sweet Lies (Ebul/Jive 0519222). Campbell could hardly be in more appropriate company. Hailing from the same stable which brought the world Steps, Ebul/Jive's latest priority shares the same out-and-out pop approach of her labelmates, though her vocal moans more Seventies soul than Abba on this debut release which Radio Two has *Blisted*. The song itself owes more than a passing resemblance to the Nolans hit Don't Make Waves.

Tyler and Kaye Holmes, provide easy listening. If a little weakly. Already profied in a recent issue of *Dazed & Confused*, the pair have good voices and are extremely photogenic but lack enough of a presence to chart. However, mixes from Brothers In Rhythm and the highly-tipped Matt Darey will prove popular on the dancefloor.



REMEMBER **MATT DAREY:** I Still Believe (Columbia 6670732). Maria Carey really is a believer. Having sung When You Believe on the mega duet with Whitney Houston, the diva now declares she still believes on this Radio Two *Clashed* extract from her #1s collection. But, her own belief aside, this is an uninspired ballad - one of her least memorable singles to date - and will struggle to live up to her past glories. It is likely to prove that, in the UK at least, Carey no longer has guaranteed selling power.

DAVID SYLVIAN: I Surrender (Virgin VSCD 17222). An impressive taster for the forthcoming *Debut Bees* On A Cake album, this is the first solo material from art-pop experimentalist Sylvian in years. The lyrical themes are epic and sweeping, the musical backing is restrained, and Eighties stardom is a distant memory. **VELOCETTE:** Bitterscene (Wijja WJ 94CD). This pounding, Spector-inspired pop gem is the third single to be extracted from the band's debut album *Fourfold*. *Reverend*, it could quite easily be a hit if radio programmers gets hold of it, and initial plays on Radio One's Mark and Lord Show do well for its chances.

SINGLE reviews



REMEMBER **TLC:** No Scrubs (LaFace/Arista TLC001). With TLC's first album in four years gaining rave reviews (it looked set to go Top 20 on *Soundy*), this new single has a chance to establish the role to play. Having had an enormous impact in introducing contemporary US R&B to the UK, the trio no longer stand out from the pack as they once did. This classy comeback keeps them one step ahead of most rivals, but it is perhaps too subtle to attract the widespread exposure they deserve.

FURSLIDE: Love Song (Meanwhile... 03098 VUSCDJ). This pop rock lament to lost love comes from the debut signings to Nettle Hopper's new Virgin label. Jennifer Turner's Debbie Harry-style vocal and Hopper's immaculate production could have a truly international appeal. It's a strong debut which is picking up spins on Xfm.

REMEMBER **DOT ALLISON:** Mo' Pop (Heavenly HV887). The ex-One Do singer conjures an elegant slice of post-dance pop. Combining a Neo-style world weary lyricism with an uplifting pop sensibility more akin to Dusty Springfield, Dot Allison is clearly one to watch. The album, complete with Hal David compositions and contributions from artists such as Mani from Primal Scream, promises much for the future. In the meantime, GLR is to broadcast Allison's 2nd gig at London's Improv Theatre.



BOB SINCLAR: My Only Love (East West 39425290 2). More scratchy French disco-house, this time from Bob Sinclar of Gymtomic fame. But just because a scene has a distinctive sound doesn't mean it has to be formulaic - My Only Love's high-pitched keyboard riff, trademark funk guitar licks and far off, swirling vocal, hit all the right spots. DJs such as Radio One's Pete Tong and Judge Jules are playing it and with strong support from Kiss and Galaxy networks as well, it should chart.

B*WITCHED: Blame It On The Weatherman (Glow Worm/Epic 6770332). B*Witched will be looking to a new chart record for an international act of four number ones from their first five releases with this second consecutive ballad. Opening atmospherically with the sound of rain leading into an orchestral-backed strumming guitar, it may be their most sentimental offering yet, but it's also their most forgettable.

REMEMBER **THE MIGHTY WAH:** Loverboy (Columbia tbc). Liam and Patsy are among those namechecked on this striking pop-punk rant, heralding the return of Pete Wyllie. Back this time in the guise of The Mighty Wah!, the Liverpool-based outfit's Spring-steen-style twist on Spector's *Wall of Sound* on the frantically-paced track, hardly daring to take a single breath.



DJ RIP ALL: Everyday Girl (Higher Ground HQ027). Following *It's Good To Be Alive* which attracted strong club attention on the back of some superb Deep Dish versions, drum & bass star DJ Rip All offers a pop conformist dance mix in this release. DJ Sneak provides the main attraction - a smooth atmospheric piece featuring eerie strings and a full vocal that has already received Radio One Pete Tong support. Back-up mixes include a downy pop R&B and Christian mix plus a more bongo-style Sneak version.

REMEMBER **SIZZLA:** Rain Shows (Jet Star EXTCD56). Mixing hip-hop style beats, a bouncy bassline and Sizzla's distinctive singing/obscure style, this excellent reggae single has been impressively snapped up for Radio One's As Featured playlist. While retaining roots stylings and Sizzla's conscious lyrics, it could be the one to take the Jamaican star into the mainstream.

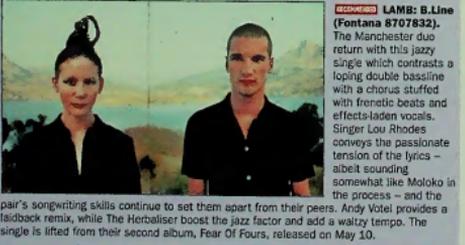
FREDDY FRESH: Badder Badder Schwing (Eye Q EYEUK40). A live showcase for the Brooklyn veteran's underrated recent album *The Last True Family Man*, Latin-rhythmic big beat stunner *Badder Badder Schwing* has been picking up favourable press and specialist airplay support of late. The added bonus of Brit Awards winner Fatboy Slim on

CYPRESS HILL: Dr. Drethumb (Ruffhouse/Columbia 6671206 2). Those weed-obsessed boys from Cypress Hill have proved a hit on the Box with the video for the track topping the Box Breakers chart. It's a typical Hill creation - funky beats, smoky humour and weird voices - and it works a treat. It should help point buyers towards the IV album.

JADELL: Can You Hear Me? (Ultimate Dilemma UDR024). The London trip-hopper takes on a Sixties sound evocative of Fatboy Slim or David Holmes for this Hammond-driven instrumental. While not the most cutting-edge downtempo production around, the funk factor is certainly strong enough to rock the dancefloor.

JOHNSON: Say You Love Me (Higher Ground/1st Avenue HIGHF83CD). Originally released back in November when it got lost among the big-name releases, this well-crafted slice of soul/pop deserves another chance. Unfortunately despite its easy-on-the-ear approach, it's still being overlooked by radio. However, the new Frankie Knuckles mixes are riding high on both the *Musiq Week* Club and Pop charts.

CAMPB VEOLOCET: To Lose La Trek (PIAS PIASX004). Their first release since beyond Radio One *Evening/early morning* play are limited. **TECHNIQUE:** Sun Is Shining (Creation CRESCD306). With more than a passing nod to the dance period of New Order, Creation's latest offering, the duo of Xan



pair's songwriting skills continue to set them apart from their peers. *Anyl* Today provides a feedback remix, while *The Herbaliser* boost the jazz factor and add a reggae tempo. The single is lifted from their second album, *Fear Of Fours*, released on May 10.



REMEMBER **BETH ORTON:** *Central Reservation* (Heavenly HVNLP22CD). This often exquisite album marks a substantial progression from Orton's acclaimed debut. The subdivided sequence of arrangements provide the ideal backdrop for the vocal performance, but unfortunately this may be the album's weakness. Orton's clear delivery showcases the improvement in her songwriting, but the frequently strident tone of her voice sharply divides opinion and may ultimately prevent her from crossing over. Acheiving the deserved sales won't be helped by the fact that, in common with its predecessor, this album lacks an obvious substantial hit single.

RECOMMEND **MORGAN HERITAGE: Don't Baff Be Dred Charn (Jetstar CRCRD95)**. Widely tipped as the rightful heirs to the crossover crown of Bob Marley, the US-based family act have put together an album which features a good mix of classic reggae tunes with radio-friendly lyrics and rhythms. An album that should not be ignored.

VARIOS: My First CD mixed by Cevin Fisher. (UNDJACD011). New York house producer Fisher mixes up a fierce selection of funky percussion for his first mix CD. Irresistible beats come from acts such as House Of 909, Those Norwegians and Submission. An essential mix — NY style.

VARIOS: Heavyweight 3 (Blood and Fire BAFCD025). This mid-price CD sampler provides an excellent introduction to this quality reggae reissue label. Standout acts include the dubby impact Allstars, U Brown and The Prophets & Trinity.

VENGABOYS: The Party Album (Positiva 4953472). Euro-dance stars Vengaboys offer up an album's worth of unrepentant party favourites. All the hits are here, including last November's gold-selling number four smash *Up And Down*, current single *The Vengabos* and forthcoming release *Boom Boom Boom*. A busy promotional schedule — including TV appearances on Top Of The Pops and *Live And Kicking* — should see this go Top 20.

VARIOS: Dance Nation 6 (Ministry of Sound DND6). Tall Paul and Brandon Block are the Ministry's new recruits for mixing duties on this latest instalment of its mix series. The inclusion of number ones from Fatboy Slim and Armand Van Helden will add commercial appeal, while Brandon Block's mix includes his own number three hit *You Should Be*. A high-profile campaign will help deliver another success for the Ministry.

TRASHMONK: Best Of (85-99) (Virgin CDV2882). Collecting hit singles

and top album tracks, this album showcases the groundbreaking work of hip hop pioneer Kurtis Mantronik. From the electro of *Needle To The Groove* and Ladies to club floorfiller *King Of The Beats* to vocal tracks such as the Top 10 *Got To Have Your Love* and *Take Your Time* featuring Wondress, Mantronik continually pushed the boundaries of hip hop and R&B. While some of the tunes have lost some of their cutting-edge quality during the Nineties, he continues to influence the current generation of breakbeat acts.

VARIOS: Roy Davis Jr DJ Mix (Livewire 002-2). Garage producer Roy Davis Jr mixes up a selection of his own material, plus a couple by acts such as Kerri Chandler and Mateo & Matos. This is the heart of the Chicago underground, with a jazzy feel that will appeal to deep house fans.

RECOMMEND **GINUWINE: 100% Ginuwine (Epic 4919924)**. This follow-up to *Ginuwine The Bachelor* is again boosted by the studio skills of Timbaland, who produces 10 out of its 16 tracks. Continuing to push the boundaries of R&B, Timbaland adds unusual samples and hip hop touches to the melodies. In addition to the excellent *Same Ol' G* from the Dr Doolittle soundtrack, the album features a duet with Aaliyah on *Final Warning* and a cover of Stevie Wonder's *She's Out Of My Life*, plus the Radio One B-listed single *What's So Different*. It could be one of the strongest sleeper R&B albums this year.

STONY SLEEP: A Slack Romance (Big Cat ABB1002932). If the much-vaunted rock resurgence takes place this year, Stony Sleep should find themselves swept along with it. With the great singles *Midway* and *Lady Lazarus* under their belt, this album has echoes of Nirvana and the American explosion of the early Nineties. No bad thing really, if songs such as *Khartoum* and *She's A Honey* are anything to go by. Definitely a young band to keep an eye on.

TRASHMONK: Mona Lisa Overdrive (Creation CRECD 212). The first solo

ALBUM of the week

BLUR: 13 (Food FOODCD29). When William Orbit was announced as producer for Blur's sixth outing, many expected an album smothered in dance culture influences. The end result is far from that: a dark, experimental yet fascinating collection fashioned from hours of studio jamming, with Damon



Albarn's lyrics at their most personal — especially on the heart-breaking *No Distance Left To Run*. Despite their uncompromising new approach, lead single *Tender* (last week's *hatting Britney Spears* for the number one slot) is being rapturously received. There are many choice moments, from *Coffee & TV* to *Caramel*, and while choosing singles will be hard, this deserves to be experienced in its entirety.

album from former Dream Academy frontman Nick Laird-Crowes is rated by label boss Alan McGee as a late Nineties successor to previous Creation landmarks *Screamadelica* and *Giant Steps*. It is more harrowing than either, raking through drug nightmares and personal failures to create a claustrophobic space-folk record with shades of Mercury Rev and Big Star's Third.

OLIVIA TREMOR CONTROL: Black Foliage (V2 BRCC 1005782). This sprawling follow-up to *Music from the Unrealized Film Script: Dusk At Cubist Castle*, purports to devote itself to the exploration of dreams. The music knows few boundaries, flowing between melodic guitar pop and Zappa-esque experimentation via dark soundscapes with scarcely a pause for breath.

SILVERCHAIR: Neon Ballroom (Murmur/Columbia 493309/2). Opening an album with a six-minute epic is something

that should only be done with trepidation. Opening with a six-minute epic that includes the Sydney Symphony Orchestra and Shine subject David Helfgott should only be risked if an album lives up to expectations. Unfortunately, this Silverchair set doesn't. Taking cues from Nirvana, AC/DC and Bon Jovi, this still very young Australian trio has produced an album that blusters and blows, but achieves very little. At times skirting uncomfortably close to Spinal Tap, Silverchair are huge in the US, but it will take more than this effort to gain fans in the UK.

Hear new releases

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

This week's reviewers: Yinka Adegoke, Dugald Baird, Chris Finan, Tom Fitzgerald, Simon Harper, Stephen Jones, Sophie Moss, Simon Ward, Paul Williams and Adam Woods

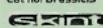


Space Raiders
"Don't Be Daft"

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

Contains singles "Glam Ral'd" & "Laidback"
Released March 15th

distributed by BMV/Pinnacle
Cat no: Brassic3



NEW RELEASE COUNTDOWN

Key album releases scheduled for the next six weeks

15 March 1999
Blur 13 (Food/Parlophone)
Both Orton Central Reservation (Havenry/Arista); singer: Stolen Car - Mar 1
Guninweh 100% Ginifer (Epic); singer: What's So Different? - Mar 1
Vengaboys The Party Album (Positiva); singer: Boom Boom Boom Boom - Mar 1

22 March 1999
Bis Social Dancing (Willja)
Blackstreet Finally (Interscope); singer: Girlfriend/Boyfriend - Mar 1
Elton John Adia (Rocket/Mercury)
Skunk Anansie Post Organic Child (Virgin); singer: Charlie Big Potato - Mar 1

29 March 1999
Kele Le Roc Everybody's Somebody (Polydor); singer: My Love - Mar 15
What Is Am The Autobiography Vol. 1 (Columbia) singer: You Won't See Me Tonight (feat. Aaliyah) - Mar 15
Roxette Have A Nice Day (EMI); singer: Wish I Could Fly - Mar 8

5 April 1999
Orbital Middle Of Nowhere (ffrr/London); singer: Style - Mar 1
12 April 1999
Caltonia Equally Cursed And Blessed (Blanco Y Negro); singer: Dead From The Waist Down - Mar 22
Ree Rides (Sony S2); singer: I've Got Something To Say - Mar 29
Ultrasound Everything Picture (Nude); singer: Floodlit Drive - Mar 29

19 April 1999
The Cranberries Bury The Hatchet (Mercury); singer: Promises - Mar 29
Electronic Twisted Tenderness (Parlophone); singer: Vivid - Apr 5

RELEASES THIS WEEK: 167 • YEAR TO DATE: 1,342

| Artist | Label | Genre | Release Date | Year to Date |
|--------|---------|-------|--------------|--------------|
| 13 | Mercury | Rock | Blur 13 | 167 |
| 14 | Mercury | Rock | Blur 13 | 167 |
| 15 | Mercury | Rock | Blur 13 | 167 |
| 16 | Mercury | Rock | Blur 13 | 167 |
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| 18 | Mercury | Rock | Blur 13 | 167 |
| 19 | Mercury | Rock | Blur 13 | 167 |
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| 96 | Mercury | Rock | Blur 13 | 167 |
| 97 | Mercury | Rock | Blur 13 | 167 |
| 98 | Mercury | Rock | Blur 13 | 167 |
| 99 | Mercury | Rock | Blur 13 | 167 |
| 100 | Mercury | Rock | Blur 13 | 167 |

Previously reviewed in MW as: SINGLEMAN OF THE WEEK

SINGLES TITLES A-Z

| Artist | Title | Label | Genre |
|--------|-------|---------|-------|
| 1 | 13 | Mercury | Rock |
| 2 | 14 | Mercury | Rock |
| 3 | 15 | Mercury | Rock |
| 4 | 16 | Mercury | Rock |
| 5 | 17 | Mercury | Rock |
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| 13 | 25 | Mercury | Rock |
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| 19 | 31 | Mercury | Rock |
| 20 | 32 | Mercury | Rock |
| 21 | 33 | Mercury | Rock |
| 22 | 34 | Mercury | Rock |
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| 82 | 94 | Mercury | Rock |
| 83 | 95 | Mercury | Rock |
| 84 | 96 | Mercury | Rock |
| 85 | 97 | Mercury | Rock |
| 86 | 98 | Mercury | Rock |
| 87 | 99 | Mercury | Rock |
| 88 | 100 | Mercury | Rock |

Previously reviewed in MW as: SINGLEMAN OF THE WEEK

SINGLES TITLES A-Z

| Artist | Title | Label | Genre |
|--------|-------|---------|-------|
| 1 | 13 | Mercury | Rock |
| 2 | 14 | Mercury | Rock |
| 3 | 15 | Mercury | Rock |
| 4 | 16 | Mercury | Rock |
| 5 | 17 | Mercury | Rock |
| 6 | 18 | Mercury | Rock |
| 7 | 19 | Mercury | Rock |
| 8 | 20 | Mercury | Rock |
| 9 | 21 | Mercury | Rock |
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| 83 | 95 | Mercury | Rock |
| 84 | 96 | Mercury | Rock |
| 85 | 97 | Mercury | Rock |
| 86 | 98 | Mercury | Rock |
| 87 | 99 | Mercury | Rock |
| 88 | 100 | Mercury | |

T-SHIRTS GET BAND LOGOS FOR SUCCESS

To take a slice of the ever-competitive merchandising market, your product has to be fashionable and of high quality. By Yinka Adegoke

Winteland UK's decision to set up its own in-house design arm six months ago was the latest clear sign that the music merchandising business is now prepared to take its destiny in its own hands and consolidate after a period of uncertainty.

Indeed, most of the other leading merchandisers are handling ever greater amounts of design in-house in order to provide a versatile, one-stop service.

Winteland's head of artist relations Chris Cooke explains that although the company's head office in San Francisco has always had design facilities it was decided that a European design operation would enable it to react quicker and work more closely with local acts or labels. Following a similar line of thought, Merchandising For Life (MFL) last year took on a fashion school graduate to design and re-design clothing.

The sector has realised that artists, managers and record companies, not to mention fans, want merchandise which conveys a consistent artist image. To achieve this, many merchandisers aim to get under the skin of an artist's branding by honing their creative resources and combining them with those of the acts and labels.

There is also a growing trend away from traditional, mass-produced T-shirts and towards more fashionable clothing items. Of course, acts such as Winteland's Meat Loaf will be reluctant to drop the standard black T-shirt, once the staple of the heavy rock market. But others, such as Robbie Williams and All Saints, expect their merchandise to reflect their status as youth icons rather than just as pop acts.

This means many merchandisers are now writing alongside record company marketing departments. Bravado, which produces clothing for Williams, 6*Witched, Steps and Five, is one company which has been at the forefront of attempts to ensure that the product is consistent with the act's brand.

"We make sure the merchandise now reflects the image rather than a separate

entity," says Bravado head of A&R Doug Hurcombe. "There needs to be a theme running through everything to instantly relate it to our artist. It's not just about whacking a band logo on any new product. We're not producing at Bravado, we're designing."

Companies like Bravado believe the key to developing the market is for music merchandisers to get involved in their artists' branding. "Why have great CD packaging and then crap merchandising?" says MFL managing director Chris Parkes. "It doesn't make sense, and it is up to us to create a more fashion-led industry."

Successful merchandisers know that any new upmarket has to be based on improved quality as well as fashionability. "These days we must make products that people really want to buy," says David Bagnall, merchandise coordinator for Backstreet Merchandise, whose clients include Mercury Rev (see box below right). "That means producing well thought-out, quality items."

One challenge is in persuading fans to pay premium prices for items which have traditionally been viewed as a cheap and tacky impulse buy. Merchandisers say that although there is a rising demand for higher quality artist-branded items, this does not necessarily translate into a willingness to pay high Street prices. In many cases, the artists themselves have similarly unrealistic expectations.

"The biggest problem we have is getting bands to accept that buying in UK-made, fashion-out, top quality fabrics can cost as much as 60% more," says Parkes. A typical custom-made T-shirt with a band's own-label and size-seam label would retail on tour for about £15. Parkes says he would like to see this figure raised nearer to £20 in order to make a decent

Robbie: fashionably yours

Bravado, the UK's largest music merchandiser, has been working with Robbie Williams, the UK's biggest solo artist, since his days in Take That. Bravado head of A&R Doug Hurcombe believes the key to the success of the merchandise is attributable not just to Williams' relatively recent solo breakthrough, but also to the fact that fans can identify with all the items currently available.

The range is essentially garment-related. It includes the standard tour-date T-shirt, as well as customised clothing with peace-themed links which give a shimmering effect, fleeces, an embroidered fleece waistcoat, badges, bags with mobile phone holders, and beanie hats.

Bravado has focused mainly on clothing items because, in common with the artist's management, it believes that Williams represents a fashion-conscious generation. Most of the range is produced in fashionable colours such as khaki/tans and is as stylish as possible to reflect the artist's own image. But the merchandise is not just about Williams' fashion sense. It also has to take account of his personality.

"We've kept an element of fun, which is what people expect from Robbie," says Hurcombe. "At the same time these are the kind of clothes you can wear to a club."

The latest range of shirts, produced specifically for the tour which started last month, bear the legend, "One More For The Road". In keeping with Williams' brand of cheeky humour, Hurcombe says Williams has regular open forums with the company to update designs, submit new ideas and to think of new ways to take the products forward. The merchandiser has an in-house design division which works with its manufacturers and suppliers.

Hurcombe emphasises that developing Williams' brand identity for the long-term is as important to his company as selling product today.

"In most cases we make a lot less profit than we would if we just produced traditional items like T-shirts," he says.

Hurcombe explains that both artist and merchandiser work at a lower margin to produce quality, readily identifiable items that would certainly retail at higher prices if they carried a designer label.

return both for his company and the band.

"We make less from selling well-made, desirable items than we would on more traditional tour T-shirts," says Hurcombe. But his belief is that building his artists' brand and image is a more important long-term goal. Overall, the merchandisers are looking towards 1999 as a significant year, if not in terms of growth, then certainly with regard to consolidation and specialisation. "At Backstreet we're looking at smaller indie bands or dance acts like Fatboy Slim," says Bagnall. "We will be focusing on exploiting specific markets, but I am not expecting huge growth."

Parkes also feels growth is an optimistic target in light of band saturation and less lucrative touring cycles. Nonetheless, he is confident of maintaining what he describes as a "small but significant" client base, with strategic roster additions. "It is a period of consolidation, but we will be taking on new clients to make up for those who are off the road," he says.



Robbie product: reflecting the singer's image

Both Winteland and Bravado are more bullish about their prospects, although Cooke also acknowledges a commercially significant trend towards smaller venues. "We will adjust our production to these numbers and then expand to regenerate the roster," he says.

Bravado is also hoping to develop its international business during the coming year. It hopes to build the US operation through its company's Los Angeles office, as well as becoming more involved in European retail. Hurcombe believes domestic prospects also look good as long as the music scene retains its pop bias. "We predicted the boom in pop and we are reaping the rewards," he says.

The cautious optimism of merchandisers about future prospects represents a more realistic approach for a sector which, in the past, has been accused of biting off more than it can chew. Many lessons have been learnt which have paved the way for a closer co-operation with other sections of the music industry.

Keeping up with Gay Dad

Quite apart from their gender-busting name, Gay Dad are one of the most hotly tipped bands for 1999. The London Records act kick off a national tour in April following a successful introduction to the circuit last year, which included support dates with Mansueto.

Following a recommendation from Mansueto's management, Gay Dad signed up with MFL to rush-produce their first T-shirt only days before the shows started. Within a few days MFL had to track down a special dichromatic ink and shift dyes to produce the garment. A longer lead time has enabled MFL to sit down with the band and its management to produce four T-shirt designs which tie-in with the rest of the band's marketing campaign.

Mercury rising

The flagship shirt is a brown and white baseball item which uses the same colours as some of Gay Dad's fly posters. The original walking man motif on the shirt was supplied by the band's management team of Nick Ember and Peter Saville.

For the April tour MFL and Gay Dad are considering producing bags, headgear and heavier garments like sweatshirts.

According to MFL managing director Chris Parkes, it was important that his company produced the right kind of desirable product. Promisingly, Radio One's Mark & Lard Show has already requested 50 of the baseball shirts to give away in a competition.

Backstreet International Merchandise was in for a surprise when it took on Mercury Rev's merchandising on a tour-by-tour basis last year. The company was taken aback when the band added a mug to its list of merchandise goods, and even more surprised when it sold more than 500 during the 12-date UK tour in January.

"It has actually been one of the most successful tours we've done in a long time," says Backstreet's merchandise coordinator David Bagnall. The success of the band's mug has been a feather in the 25-year-old company's range of Mercury Rev's fanbase.

The V2-aligned American act and its merchandisers agreed to produce a range of goods,

including a standard tour date T-shirt and three other customised T-shirts with specially designed Mercury Rev logos and designs. The garments were all priced at between £12 and £15 while the mugs, produced at a cost of approximately £2, retailed for £5. Overall the company expects most items to retail at two to three times the cost price.

Bagnall says Backstreet worked closely with the band in developing merchandise and believes that quality of the product and band identity are crucial. "Their album, *Deserter's Songs*, is highly atmospheric and we hope the merchandise we have produced reflects that," he says.



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As those with good memories may recall, the last time music biz folk gathered around the green blaze it resulted in Chas and Dave's anthem Snooker Loopy. But there's no need for fear this time. Instead it's an UK introduction to 15-year-old US singer/songwriter SHELBY STARNER, who appeared at the Groucho Club in London's Soho last Wednesday to showcase material from her debut Warner Bros album *From In The Shadows*, out on April 5. Lining up with Shelby (middle) are, from left to right, WEA managing director MORIA BELLAS, Warner Bros US A&R senior vice president JOE MCEWEN, WEA International artist development director PHIL STRAIGHT and Warner chairman NICK PHILLIPS.



Remember where you heard it: Outgoing East West general manager **Ian Grenfell** has an ulterior motive for taking the new job at **Simply Red's** management company in Manchester. A rabid Red Devils fan, he reckons he can improve on his usual eight trips to Old Trafford every season when he moves to his new post...While in LA last week, Dooley passed by **Clive Davis's pre-Grammy party**, which as usual rivalled the Grammys for stars with **Whitney Houston** providing the inevitable climax. The **twist** this time came when she was joined for a version of Heartbreak Hotel by **Faith Evans, Kelly Price**, her mother **Cissy Houston, Deborah Cox, Monica, Mary J Blige** and **Shanice** before an audience which ranged from our own **Richard Griffiths** to **Jerry Seinfeld, Magic Johnson** and **Wesley Snipes**...Reflecting on the industry's **acquisition fever**, Davis wryly recalled his own sale of Arista to BMG "much too early and at a price

which rivalled what we paid the Indians for Manhattan"...In the battle of the **post-Grammy parties** **BMG** and **Virgin** were the star attractions. Highlight of the **Nancy Berry**-masterminded **Virgin** soiree for people-watchers was an encounter between **Sir Colin Southgate** and the man some believe should still be running EMI, **Jim Field**. "You could have **cut the atmosphere with a knife,**" reported one onlooker... On a Grammy note, congratulations to **Matt Howe** of Metropolis studios on winning his album of the year Grammy for his work on the **Lauryll Hill** album... A senior EMI source pooh-poohs a rumour that Warner's short-lived music boss **Michael Fuchs** is in the running to **replace Sir Colin Southgate**...**Dooley** hears **Epic** will be releasing the **Brit Awards Abba** tribute featuring **B*Witched, Billie, Tina Cousins, Cleopatra** and **Steps** on March 29 under the title **Tank Abba** For The Music By The Supertroupers. **Pete Waterman** produced the track but strangely the credit on the record will be "Work In

RICHARD BRANSON is obviously a patient man. After two years of fundraising by staff at the company's head office in Brentford, its 91 Virgin stores and 223 Our Price outlets, he finally reached the magic hundred grand target set for the disability charity **SCOPE**. Thus Dickie dropped by his megastore on Oxford Street to present a cheque to a grateful **SCOPE** executive trustee **ALAN TOWNSEND**.

Progress"... Interesting call to mid-price label **MCI** last week. On asking to speak to **MD Peter Stack**, Dooley was told he **no longer worked at the company**, but after identifying himself was strangely told he **does** still work there...Just how much of **Tony Blackburn** can the world take? The man for whom the phrase living legend was surely invented may have landed himself shows six days a week in **Capital Gold's** new schedule, but even that isn't enough for him. "The only tragedy is I'm not on Sunday," bleats the sensational one to Dooley. "Obviously what people want is **Tony Blackburn 24 hours a day**..."TV fame is beginning to get **B*Witched** man **Ray Hedges**, a star of BBC1's talent show **Get Your Act Together**, noticed. "I had some bloke deliver some furniture to the office the other day who said 'You're Ray Hedges'. I thought he must have seen my name on the invoice, but then he said, 'I saw you on TV'"...Boasting more footie managers than the England team has had in the past couple of months is no less than the **HMV/Nordoff-Robbins Football Extravaganza**. But move quickly because the £140 tickets for this April 22 feast are fast running out. If you want to see the likes of guest speaker **Denis Law**, award recipient **Nat Lofthouse** plus top tracksuits **Alan Curbishley** (Charlton), **John Gregory** (Aston Villa) and **Gordon Strachan** (Coventry) at London's Grosvenor House Hotel, ring **Karen Little** on 0171-432 2215.....



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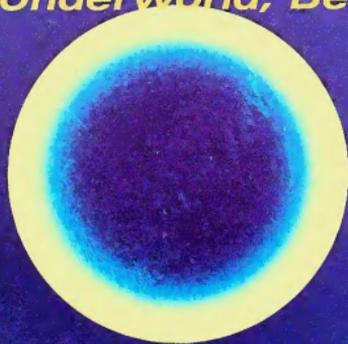
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