

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



A&R: Two months after schedule, but **SUEDE's** new album looks to be their most commercial to date
A&R 8



DOOLEY: The roving reporter was there at the **MW AWARDS** to find out who got up to what, and why...
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MW AWARDS ISSUE

FOR EVERYONE IN THE BUSINESS OF MUSIC

13 MARCH 1999 £3.50

musicweek

C4 gives music top weekly slot

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by Paul Williams

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

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

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

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

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



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

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

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

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

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

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

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

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



ILMC to tackle live music's future

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

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

ILMC founder and managing director of Primary Talent, Martin

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

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

Kula Shaker split with East End management

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

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

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

Online giants target UK market

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

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

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

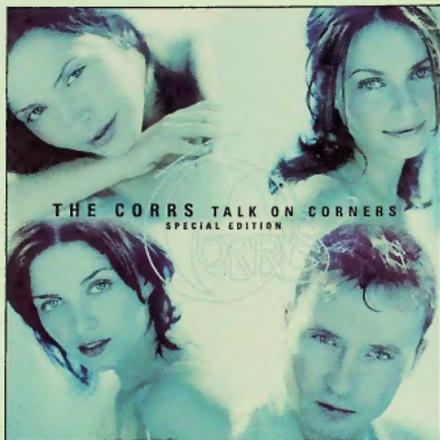


Wilson: entering UK market CDs, around 40% of which will be local repertoire. Although pricing has still to be finalised the intention is to sell chart CDs for around £10 (£11 including post and packaging) and back catalogue at £12. Joe Wilson, UK managing director of Boxman, says: "We expect to retail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

SPACEDUST
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41 WEEKS IN TOP 10

5 TIMES No. 1 - 8 WEEKS SO FAR



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



Warner caps its best year with MIA Awards double

By Paul Williams

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

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

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

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

Managers fight back in defence of their rights

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

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

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

WILLIAMS LEADS BRIGGS TRIBUTE

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

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

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



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

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

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

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

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

New writ forces FX to call in liquidators

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

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

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

news file

SUPERSTARS SOUGHT BY BONO
U2 singer Bono has approached international superstars including Michael Jackson, Luciano Pavarotti, REM, Beastie Boys, Lauryn Hill and the Smashing Pumpkins to secure their involvement in the Jubilee 2000 campaign to cancel Third World debt. The organisers are planning major events in coming months (see Letters, p10).

SONG FOR EUROPE REARS

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

MUSIC MAN OF THE MILLENNIUM

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

MERCURY IS ON THE MOVE

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

COURT RULES ON MIXMAG

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

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Creation puts Oasis on mid-price shelf

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

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

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

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

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



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

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



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GIVING EXPERIENCE ITS DUE

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

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

Ajax Scott



Renzer unveils Universal publishing team

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

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

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



Connolly: overseeing Europe

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

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

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

Obituary

Dusty. Sixties con with lasting appeal

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

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

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

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

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

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

INDUSTRY PAYS TRIBUTE

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

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

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

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

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

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



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

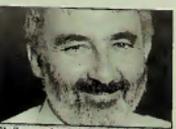
Since Dusty succumbed to cancer last Tuesday, much has been written about her battles with the bottle, drugs, depression and her sexual identity. But it is for her music we will remember her, as will her peers.

Auditor's report clears RA of 'fudging' charge

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

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

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



Stoller: endorsing the report

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

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

picion of wrongdoing so this was fundamental.

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

Stoller says none of the recommendations highlight significant faults, but will serve to tighten up procedures. The RA is now seeking an apology from BBC's Newsnight, which had accused the body of an abuse of power in a programme on December 1.

TILLY

TIME TO TAKE SONY'S LEAD ON SINGLES

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

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

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

Tilly Rutherford's column is a personal view

Musicseekers' service eases agencies' music search

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

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

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

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

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

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

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

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



One stop: **Simmonds** (right) and the licensing and research department's **Jonathan Tester** highlighted by the Peugeot ad featuring the **Lenny Kravitz** track **Fly Away**, which went straight to number one – following its release in February, giving the singer the biggest UK hit of his career to date. **Jonathan Channon**, director of film, TV and media at **EMI Music Publishing**, which publishes the **Kravitz** track, says, "In principle,

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

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

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

NEW MARKETING MAN AT CLASSIC FM

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

UNIVERSAL TO BACK MUSIC CHOICE

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

QUO SET FOR PUB TOUR

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

PRS BACKS TOP RADIO AWARD

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

MANICS UP FOR ANOTHER AWARD

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

SPEARNS ALBUM HITS GOLD

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

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



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

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

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

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

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

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

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

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

Web-only tracks provide fan data

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

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

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

Slice lands Levi's PR for tour sponsorship

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

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

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

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



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



DUSTY

1939 - 1999

CAST

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

By April the quartet had some 18 songs together which they then took into pre-production with Gil in Liverpool's Parr Street studios. These were further overhauled before the band began recording in July. Switching between Air, Ridge Farm and the Church, the album was finally completed in December. Composer David Arnold added strings to a trio of songs — *Aliens*, *Magic Hour* and *Hideshow*, described by Power as "the most unattainable melody I've ever pursued" — after a chance meeting in Air Studios. Arnold once said he would not work with a rock band, but clearly changed his mind when passed a tape of the songs by Power.

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

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

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

Mike Pattenden

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

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

Contains singles "Glam Raid" & "Laidback"
Released March 15th
distributed by 3MV/Pinnacle
Cat no: Brassic13

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

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

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

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

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

LETTERS

MARO: WHY WE SHOULD BACK JUBILEE 2000



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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RETAIL FOCUS: WH SMITH

by Karen Faux

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

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

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



Smiths: offering convenience

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

DESTINATION STORE FOR DVD

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

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

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

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

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

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

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

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

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

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



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



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



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



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



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

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



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



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



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



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



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



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



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



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



BEHIND THE COUNTER

GORDON GIBSON, owner, Action Records, Preston

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

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

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

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

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

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

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



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

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

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

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

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

ON THE ROAD

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

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

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

13 MARCH 1999

CHART COMMENTARY

by ALAN JONES

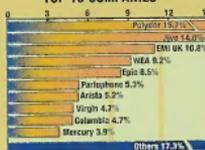


Britney Spears' two week reign atop the singles chart is over, and with it the sequence of five number ones. In a row by America's, The new chart toppers are Ireland's **Boyzone**, who debut in pole position with When The Going Gets Tough, it is the fifth number one single to benefit the Comic Relief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

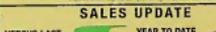
When The Going Gets Tough was, of course, originally recorded by Billy Ocean, for whom it was a number one hit in 1986. It is ironic to reflect that Ocean's hit was on the Jive label, which latest sensation Britney Spears is deprived of the number one position by Boyzone's revival of the song. Jive should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

MARKET REPORT

TOP 10 COMPANIES



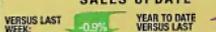
SALES UPDATE



TOP CORPORATE GROUPS



PERCENTAGE OF UK ARTS IN THE CHART



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

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

SINGLE FACTFILE

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

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

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

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

INDEPENDENT SINGLES

This	Last	Title	Artist	Label/Distribution
1	1	BABY ONE MORE TIME	Britney Spears	Jive 022782 (P)
2	2	JUST LOOKING	Stereophonics	V2 VWR 500530 (DM/VP)
3	1	CHANGES	2 Pac	025282 (P)
4	NEW	PLAYING WITH KNIVES	Gigawatt	Vinyl Solution VC 01CD (V)
5	NEW	HEARTBEAT/TRAGEDY	Steps	Epic 019192 (P)
6	4	FOOLS GOLD (REMIX)	The Stone Roses	Jive Electric 022092 (P)
7	6	BE THERE	URKLE feat. Ian Brown	Mer No Way 100221 (V)
8	9	PRaise YOU	Fabrizio Sim	Slade SKINT 4230 (DM/VP)
9	7	SUNSHINE	Michelle Collins	88C Music WMS5 8002 (P)
10	NEW	LADYSHAVE	Gus Gus	4AD BADD 1001CD (V)
11	NEW	EVERYBODY ILL OVERI - THE REMIXES	FPI Project	99 North CDNR 14 (ADD)
12	13	NATIONAL EXPOSURE	The Divine Comedy	Scena SETCD9 089 (V)
13	NEW	(9PM) TIL I COME	ATB	Ministry of Science BACA 1 (ADD)
14	NEW	BACK TOGETHER	Bobbybird	Echo 825CX 13 (P)
15	NEW	RISE THE PONY	Peplab	Dislocation DISCND 48 (P)
16	NEW	GOURYELLA	Gouryella	Tsurumi TSMT 5000 (ADD)
17	14	TONEY	Supercat	Pepper 053002 (P)
18	11	WHAT IT'S LIKE	Everlast	Tommy Boy TBDC 7470 (P)
19	10	CANT SMILE WITHOUT YOU	James Butler	88C Music WMS5 8002 (P)
20	19	FOR AN ANGEL	Paul Van Dyk	Deviant DVT 24253 (V)

This	Last	Title/Artist	Label	This	Last	Title/Artist	Label
1	1	WHEN THE GOING GETS TOUGH BOYZONE	Polydor	21	21	EX-FACTOR Lenny K	Ruffen/Comitia
2	2	BABY ONE MORE TIME Britney Spears	Jive	22	22	ANYTHING BUT DOWN	Shine/Gow AMM/Polyor
3	3	WE LIKE TO PARTY... Stereophonics	Parlophone	23	23	BETCHA CAN'T WAIT... 11	Went
4	4	AS George Michael & Mary J Blige	Epic	24	24	YOU TOLD THE SUN... 11	Shine/Gow Producers Epic
5	5	IT'S NOT RIGHT BUT IT'S O.K. (feat. George Michael)	Mercury	25	25	CHANCES... 11	Went
6	6	YENDER BOY	Funk/Polygram	26	26	WRITING IN THE STARS	Black/Arts/Arts/Arts/Arts
7	7	NOTHING REALLY MATTERS	Madonna	27	27	PROJECT YOUR MIND... 11	Shine/Gow Producers
8	8	STRONG ENOUGH	WEA	28	28	YOU GET WHAT YOU GIVE	Shine/Gow Producers
9	9	JUST LOOKING	Stereophonics	29	29	WISH I COULD FLY	Shine/Gow Producers
10	10	WHAT'S SO DIFFERENT?	Equinox	30	30	HEARTBEAT/TRAGEDY	Steps
11	11	RUBBAY IN THE SKY	Atlantic	31	31	SWEETEST THING 12	Mind
12	12	FLY AWAY	Virgin	32	32	ROW LIKE A TEAR TIE TO DRY	Black/Arts/Arts/Arts/Arts
13	13	MARIA	Mercury	33	33	HEAD FROM THE WAIST DOWN	Shine/Gow Producers
14	14	LULLABY	Shine/Gow Producers	34	34	I WANT YOU BACK 16: 10	Shine/Gow Producers
15	15	WHEN YOU'RE GONE	Shine/Gow Producers	35	35	BOY YOU KNOW ME GOT	Shine/Gow Producers
16	16	ONE WEEK	Shine/Gow Producers	36	36	JOINING YOU	Shine/Gow Producers
17	17	FRASERWIND	Shine/Gow Producers	37	37	PRETTY FLX...	Shine/Gow Producers
18	18	PRaise YOU	Shine/Gow Producers	38	38	CANT GET ENOUGH	Shine/Gow Producers
19	19	STRONG	Shine/Gow Producers	39	39	ENJOY YOURSELF 16	Shine/Gow Producers
20	20	YOU DON'T KNOW ME	Shine/Gow Producers	40	40	CHARLIE BIG POTATO	Shine/Gow Producers

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To hear the chart hot-off-the-press on Monday morning, call 0891 905290. Calls cost 50p/min

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13 MARCH 1999

CHART COMMENTARY

by ALAN JONES



ALBUM FACTFILE

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

Underworld are currently halfway through a short UK tour, and the first single from **Bleached** Fish will be **Push Upstairs**.

Underworld are still signed to the **JBO (Junior Boy's Own)** label, but said label has switched affiliation from **Virgin** to **V2**, and helps the latter to a 5.4% share of the album chart this week, the highest figure yet for **Richard Branson's** fledgling company.

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

MARKET REPORT



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

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

Continuing the theme, the death last week of **Dusty Springfield** has resulted in vastly increased sales of her back catalogue, with the latest in a long line of his compilations, **The Best of Dusty Springfield**, entering the Top 75 at number 51. The album was released last November, at Dusty's request, but got lost in the pre-Christmas rush and peaked then at number 68. Dusty's budgeted peak hits **Collection on Spectrum** re-enters the budget artist album chart at number one this week.

The Corrs continue to top the chart, with **Talk On Corners** enjoying its eighth week at the summit and its 67th week in the Top 75 in its 73rd week on release. It sold more than 60,000 copies last week, enough to give it a 14,000 margin over **The Misconception of Lauryn Hill**, which remains at number two. The Corrs sales dipped by 5,000 week-on-week, while **Lauryn's** sales were down just 12 from the 46,739 tally it registered the previous week.

COMPILATIONS

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

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

Sales of compilations slipped for the third week in a row last week, accounting for just 23.2% of the total album market.

MARKET REPORT



INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	NEW	BEAUCOUP FISH	JBO/V2 J801904242 (3MV/P)	Virgin
2	1	YOU'VE COME A LONG WAY BABY	Fabray Undermind	Skin BRASSIC 1103 (3MV/P)
3	2	STEP ONE	Sleps	Jive 0519112 (P)
4	3	VERSION 2.0	Garbage	Mushroom MUSH 25CD (3MV/P)
5	3	GREATEST HITS	2Pac	Jive 0522662 (P)
6	10	WORD GETS AROUND	Stereophonics	V2 VVR 10048 (3MV/P)
7	6	FIM DE SIECLE	The Divine Comedy	Senarte SETCDL 157 (V)
8	11	BIG CAMEL	Marcheba	Indochina ZEN 017COX (P)
9	9	THE COMPLETE	The Stone Roses	Silverstone ORECD 505 (P)
10	12	THE BOY WITH THE ARAB STRAP	Belle & Sebastian	Jagjaguars JPRCD 003 (3MV/P)
11	NEW	WHITNEY FORD SINGS THE BLUES	Emitt	Tenney Bay TBCD1236 (P)
12	15	APPLE VENUS - VOLUME 1	XTC	Cocking Vinyl COCDK01 (3MV/P)
13	15	DESERTER'S SONGS	Mercury	V2 VVR 100322 (3MV/P)
14	13	PSYCHIC FICTION	UNKLE	Mo Wax MW 085CD3 (V)
15	NEW	SONGBIRD	Ewa Cassidy	Bliss Street B 210045 (HOT)
16	NEW	THE STONE ROSES	The Stone Roses	Silverstone ORECD2 502 (P)
17	7	EXTENDED PLAY EP	Propellerheads	Wall Of Sound WALLLD 145 (V)
18	17	GARBAGE	Garbage	Mushroom M 31450 (3MV/P)
19	18	MELTING POT	The Charlatans	Beggins Beggint 8100CD 138 (V)
20	8	THE SEBASTO	Sebasto	Dominio WCCD 51 (V)

THE YEAR SO FAR... TOP 20 COMPILATIONS

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

13
march
1999

THE OFFICIAL CHARTS

100%
music week
AS USED BY



TOP
100
POPS



singles

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

13
march
1999

albums



1 TALK ON CORNERS

The Corrs

Atlantic

- 2 THE MISEDUCATION OF LAURYN HILL Lauryn Hill Columbia
- 3 BEAUCOUP FISH Underwood
- 4 I'VE BEEN EXPECTING YOU Robbie Williams
- 5 THIS IS MY TRUTH TELL ME YOURS Manic Street Preachers Epic
- 6 YOU'VE COME A LONG WAY, BABY Fatboy Slim
- 7 FORGIVEN, NOT FORGOTTEN The Corrs
- 8 STEP ONE Steps
- 9 GRAN TURISMO The Cardigans
- 10 MY LOVE IS YOUR LOVE Whitney Houston
- 11 Arista



- 12 LIFE THRU A LENS Robbie Williams
- 13 RAY OF LIGHT Madonna
- 14 NO EXIT Blondie
- 15 LADIES & GENTLEMEN - THE BEST OF George Michael
- 16 BELIEVE Cher
- 17 GOLD - GREATEST HITS Abba
- 18 WHERE WE BELONG Boyzone
- 19 ATOMIC/ATOMIX - THE VERY BEST OF Blondie
- 20 THE GLOBE SESSIONS Sheryl Crow

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10 21 EX-FACTOR Lauryn Hill



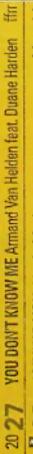
10 22 PARTY ALL NIGHT Myxovrn



10 23 WRITTEN IN THE STARS Eton John & LeAnn Rimes



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



17 25 I WANT YOU BACK Nsync



18 26 ONE WEEK Barenaked Ladies



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



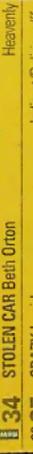
20 28 JOINING YOU Alanis Morissette



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



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



11 31 HOT SPOT Foxy Brown



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



21 33 ENJOY YOURSELF A+



21 34 STOLEN CAR Beth Orton



26 35 CRAZY Lucid



11 36 BECAUSE OF YOU 98 Degrees



28 37 WESTSIDE TQ



35 38 BELIEVE Cher



10 21 EX-FACTOR Lauryn Hill



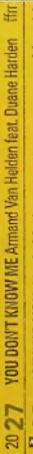
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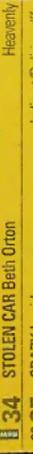
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28 37 WESTSIDE TQ



35 38 BELIEVE Cher

compilations

- 1** **KISS HOUSE NATION** 9 11 THE BEST CLUB ANTHEMS SO EVER!
Virgin/GM
- 2** **EUPHORIA** 12 LOCK, STOCK & TWO SMOKING BARRELS (OST)
Island
- 3** **IN THE MIX 2000** 11 13 CLUBBER'S GUIDE TO... NINETY NINE
Ministry Of Sound
- 4** **LOVE SONGS** 6 14 1000REN EXPOSURE... SASHA + JAY WIGNED
Ridgeline
- 4** **THE 1989 BRIT AWARDS** 15 BORN TO BE WILD
Telstar TV
- 6** **PHONY PRESENTS THE EPROMISED SESSIONS!** 14 16 HTS 99
Warnerstep Global TV/Sony TV
- 7** **HOW THAT'S WHAT I CALL MUSIC!** 15 17 THE BEST SIXTIES LOVE ALBUM... EVER!
Virgin/GM
- 8** **THE 80'S LOVE ALBUM** 13 18 DISCO: 1999
Virgin/GM
- 9** **DISCO HOUSE** 12 19 KISS SMOOTH GROOVES 99
Global TV
- 10** **BEST CHART HITS IN THE WORLD... EVER!** 20 MUSIC OF THE NIGHT
Virgin/GM

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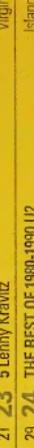
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17 22 GREATEST HITS 2Pac



21 23 5 Lenny Kravitz



20 24 THE BEST OF 1980-1990 U2



23 25 REVELATIONS Gene



23 26 BIG WILLIE STYLE Will Smith



19 27 WITHOUT YOU I'M NOTHING Placebo



26 28 THE BEST OF M People



28 30 B**WITCHED B**Witched



28 30 B**WITCHED B**Witched



25 31 FANMAIL TLC



24 32 STUNT Barenaked Ladies



34 33 LEFT OF THE MIDDLE Natalie Imbruglia



43 34 ONE NIGHT ONLY Bee Gees



30 35 AMERICANA The Offspring



37 36 INTERNATIONAL VELVET Cataonia



33 37 MEZZANINE Massive Attack



32 38 LOVE SONGS Dr. Hook



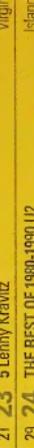
36 39 TEARS OF STONE The Chieftains



17 22 GREATEST HITS 2Pac



21 23 5 Lenny Kravitz



20 24 THE BEST OF 1980-1990 U2



23 25 REVELATIONS Gene



23 26 BIG WILLIE STYLE Will Smith



19 27 WITHOUT YOU I'M NOTHING Placebo



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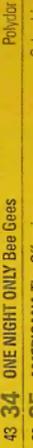
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30 35 AMERICANA The Offspring



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33 37 MEZZANINE Massive Attack



32 38 LOVE SONGS Dr. Hook



36 39 TEARS OF STONE The Chieftains



46 40 SUPPOSED FORMER INFATUATION JUNKIE Alanis Morissette

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CLASSICAL SPECIALIST

This	Last	Title	Artist	Label (distributor)
1	1	VIAGGIO ITALIANO	Andrea Bocelli	Philips 4821182 (U)
2	2	CECLIA & BRYN - DUETS	Deif Accademia Orf/Chung	Decca 405992 (U)
3	4	VOICE OF AN ANGEL	Charlotte Church	Sony Classical SK 66701 (SM)
4	3	ELGAR:LOCO CONCERTO/SEA PICTURES (D)	Pre/Bar/Le/Sel/Bur/Barli	EMI Classics CDC5262192 (U)
5	5	THE TRIN RED LINE (S)	Hans Zimmer	RCA Victor 090635822 (BMG)
6	7	TAVENER: THE PROTECTING VEIL	Klagel/Hals/Uster OPC/Viva	Naxos 855038 (U)
7	6	WORDS OF BLESS	Andrew Baylis	Ventura 2001394 (E)
8	8	BLESSED MIRACLE (IN THE GORRALS)	Quintaneda Sel-y-Judate	Naxos 855038 (U)
9	9	SANT SAENS: CARNAVAL OF ANIMALS	Morris	Naxos Audiobooks 855463 (S)
10	10	RAUTAVAA: ANIMALS OF ARCTICS	Royal Scottish Nat Or/Urta	Naxos 855147 (S)
11	7	THE PURE VOICE OF...	Emma Kirkby	Decca 466432 (U)
12	12	FANZL/CARNEGHI CONCERTO	Piatti/Northern Sinfonia	Naxos 855056 (S)
13	13	ARIA - THE OPERA ALBUM	Andras Bakel	Philips 462322 (U)
14	14	BABINSKY: VOLUN CONCERTO/VOLUN SON NO 3	Vengrove/Chicago SO/Barenbit	Teldec 063017442 (W)
15	15	CHOPIN: PIANO CONCERTI 1 & 2	Argentsh/Montvel SD/Gates	EMI Classics CDC51982 (E)
16	16	BRUCKNER: AGENCY AND ECSTASY	Frankfurt RSO/Inbal	Teldec 386621182 (W)
17	9	FAURE: REQUIEM	Orford Camerata/Summerly	Naxos 855079 (U)
18	18	THE 7 YENDERS IN PARIS	Caracas/Domingo/Pavarrto/Urta	Decca 466502 (U)
19	20	A SOPRANO INSPIRED	Leifur Gunnarsson/Conifer Classics	556551292 (BMG)
20	20	POULENC: SUITE FRANCAISE	Lilo Sym Orf/Classicus	Naxos 855241 (U)

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CLASSICAL CROSSOVER

This	Last	Title	Artist	Label (distributor)
1	1	TITANIC (OST)	James Horner	Sony Classical SK 6213 (SM)
2	2	MOST RELAXING CLASSICAL ALBUM... EVER II	Various	Virgin/EMI VDCD 227 (E)
3	4	BACK TO TITANIC	James Horner	Sony Classical SK 66701 (SM)
4	3	RETURN - SPIRITUAL MUSIC TO UNPLUG...	Various	Centric Classics 760251322 (BMG)
5	5	THE BEST CLASSICAL ALBUM YOU'VE EVER HEARD	Various	Sony Classical SK 6213 (SM)
6	6	SHAKESPEARE IN LOVE (OST)	Stephen Warbeck	Virgin/EMI VDCD 185 (E)
7	8	MOST RELAXING CLASSICAL ALBUM... EVER!	Various	BBC Worldwide Music: WMMO 9037 (P)
8	7	DESERT ISLAND DISCS	Various	Decca 466432 (U)
9	7	BRAVEHEART (OST)	LSJ/Horner	BBC/BMG Centric 766251322 (BMG)
10	10	LESLEY GARRETT	Lesley Garrett	Decca 466132 (U)
11	11	A SOPRANO IN LOVE	Lesley Garrett	Silve Screen SILKTVCD 4 (K)
12	12	THE INC INC INC FOR THE COMMON MAN	Various	wmmrecg 28462542 (W)
13	13	SIMPLY THE BEST CLASSICAL ANTHEM	Various	Sony Classical SK6213 (SM)
14	9	HILARY AND JACKIE	Various	Decca 466432 (U)
15	16	THE GENIUS OF	Larry Adler	Classic FM CFMCD 25 (BMG)
16	15	ROMANTIC MOODS	Various Artists	Castle Music PDCD 356 (P)
17	17	THE BEST OF THE 20TH CENTURY	Various	Enzo 39425662 (W)
18	10	10 ROMANTIC CLASSICS	Various	Castle Music PDCD 356 (P)
19	19	ESSENTIAL OPERA	Various Artists	Crannon CRMCD131 (EUK)
20	18	10 POPULAR CLASSICS	Various	Castle Communication MBSCD 519 (EUK)

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JAZZ & BLUES

This	Last	Title	Artist	Label (distributor)
1	3	KIND OF BLUE	Miles Davis	Columbia UK 6435 (SM)
2	1	BLUES BLUES BLUES	Jimmy Rogers	Atlantic 7567331462 (U)
3	5	THE BEST OF LATIN JAZZ	Various	Global Television RADC 96 (BMG)
4	2	TALKIN' VEIN (SOUNDTRACKS) - SAMPLER	Various	Werre 964336 (P)
5	7	BLUE FOR YOU - THE VERY BEST OF	Nina Simone	Global Television RADC 96 (BMG)
6	6	TURN ON TURN IN!	Janis Joplin	Jazz FM JazzFMCD 15 (BMG)
7	8	THE ULTIMATE COLLECTION	Charles Scotty Vane (S)	Columbia 50NYY7 520 (SM)
8	6	VERY BEST OF JAZZ AFTER DARK	Various Artists	Global Television RADC111 (BMG)
9	9	SOCD SESSIONS	Peter Green	Snapper Music SDCDD 816 (P)
10	10	THE BEST JAZZ... EVER!	Various	Virgin VDCD 30 (E)

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ROCK

This	Last	Title	Artist	Label (distributor)
1	1	AMERICANA	The Offspring	Columbia 491952 (SM)
2	2	NINE LIVES	Aerosmith	Columbia 492026 (SM)
3	2	GARBAGE	Garbage	Mushroom D 31460 (SM)
4	4	EXPERIENCE HENDRIX - THE BEST OF	Jimi Hendrix	Telstar TV TVCD 2330 (W)
5	5	PARENCE INC.	Metallica	Vertigo 538315 (U)
6	3	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 79926612 (U)
7	7	LOST IN THE 20TH CENTURY	Skunk Anansie	One Little Indian TV 85CD (P)
8	4	NEVERMIND	Nirvana	Geffen DGC 2462 (BMG)
9	6	DOOKIE	Green Day	Reprise 932626192 (U)
10	8	NINEMD	Green Day	Reprise 932626192 (U)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (distributor)
1	1	IT'S NOT RIGHT BUT IT'S OKAY	Whitney Houston	Arista 7432125442 (BMG)
2	2	AS	George Michael & Mary J Blige	Epic 671072 (SM)
3	3	WHAT'S SO DIFFERENT?	Ginuwine	Epic 674532 (SM)
4	2	CHANGES	2Pac	Def Jam 594743 (P)
5	5	CAN I GET A...	Jay-Z feat. Amil & Ja Rule	Columbia 668952 (U)
6	3	EX-FACTOR	Lauryn Hill	Virgin 500001 (U)
7	6	PLAYING WITH KNIVES	Boyz n the Muz	Virgin 500001 (U)
8	8	HOT SPOT	Foxy Brown	Def Jam 593933 (U)
9	9	BECAUSE OF YOU	98 Degrees	Motown 683002 (U)
10	10	ENJOY YOURSELF	Av	Universal UMD 56230 (BMG)
11	11	HERE WE COME	Timbaland/Missy Elliott/Megoo	Virgin D1NSD 179 (E)
12	5	WESTSIDE	TQ	Epic 668105 (SM)
13	6	BOY YOU KNOCK ME OUT	Taylra Ali feat. Will Smith	MJJ/Epic 668075 (SM)
14	7	YOU GOT ME	The Roots feat. Erykah Badu	MCA MCST 48110 (BMG)
15	9	THESE ARE THE TIMES	Dro Hill	Island Black Music CD 723 (U)
16	12	I WANT YOU FOR MYSELF	Another Level/Ghostface KillaH	Northwestside 7432184362 (U)
17	8	THE ONLY RHYME THAT BITES 99	Mr Tunes Vs 808 State	ZTT ZTT 125T (SM) (P)
18	10	END OF THE LINE	Honeyz	1st Avenue/Mercury 4942202 (U)
19	14	GIMME SOME MORE	Busta Rhymes	Epic 674532 (SM)
20	13	RUSH	Kidz n the Biz	Columbia 668972 (SM)
21	16	MIAMI	Went Worth E 21602 (U)	
22	11	GET ON THE BUS	Des'ree/Dan feat. Timbaland	Dread Central (C) 100 (U)
23	11	ALL I ASK	Reba & Chris feat. Vee	Atlantic AT 00367 (W)
24	20	THE BOY IS MINE	Brandy & Monica	Northwestside 7432183331 (BMG)
25	19	HARD KNOCK LIFE (GHETTO ANTHEM)	Jay-Z	Virgin Jvc 021772 (P)
26	17	NO DOUBT	Imajin	Island Black Music CD 725 (U)
27	18	HOW DEEP IS YOUR LOVE	Dru Hill	Interscope 6100 9680 (BMG)
28	21	THOUGHT SPASTAR THAT IS WHAT YOU ARE	Pras Michel feat. ODB & Mya	Universal UMT 56238 (BMG)
29	26	OUCH IT	Maniah	Interscope 6100 95025 (BMG)
30	27	TAKE ME THERE	Blackstreet/Raya/Muse/Blacky Bink	Interscope 6100 95025 (BMG)

© DN. Compiled from data from a number of independents and specialist multiples.

DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (distributor)
1	1	PLAYING WITH KNIVES	Bizarre Inc	Virgin/Solution VC 01 (V)
2	2	WHAT'S SO DIFFERENT?	Ginuwine	Epic 674532 (SM)
3	2	(FPM) TIL I COME	ATB	Ministry of Sound Data 1142D
4	4	674532 (SM)	ATB	Moving Shadow SHADOWN 131 (SM)
5	5	CAN I GET A...	Def Jam 594743 (P)	
6	3	YOU GOT ME BURNING UP	Foxy Brown	Def Jam 594743 (P)
7	7	YOU GOT ME BURNING UP	Cevin Fisher/Lobetta Holofway	Wonderboy WB0101 (U)
8	8	CONTRAX	Timbaland/Missy Elliott/Megoo	Virgin Spirit ADMM 22 (SR)
9	9	HERE WE COME	DJ Sakan & Friends	Virgin D1NS1 219 (E)
10	5	PROTECT YOUR MIND...	Armand Van Helden feat. Duane Harden	Positive 127M 107 (E)
11	29	YOU GOT KNOW ME	Stevie 45	Virgin 500001 (U)
12	16	FREAK IT!	Urban Species feat. Imogen Heap	Azuli AZNY 90 (U)
13	4	BLANKET	Paul Van Dyk	Talkin Loud TLT 39 (U)
14	14	FOR AN ANGEL	Deviant DVT 26X (V)	
15	15	TRANSCEND	Cascade	Hook Recording/HCIT (U)
16	16	KILLA BEES	Insula Suspects	Remagne/Hive Division RHD (SR)
17	17	THE ALMIGHTY EP	Jan Posley	Nik Sound Division NRSK19 (U)
18	3	YOU GOT ME	The Roots feat. Erykah Badu	MCA MCST 48110 (BMG)
19	19	BESSIE	Shaboo	WEA WEA 2742 (U)
20	20	GOOD RHYMES	De Click	Virgin 500001 (U)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (distributor)
1	1	SEAQUOIA FISH	Underworld	JBOVJ2 JB0 1055431/10 1055434 (SM) (P)
2	2	THE MISSEDICATION OF LAURYN HILL	Lauryn Hill	Columbia 488843/431/439343 (SM) (P)
3	4	MY LOVE IS YOUR LOVE	Whitney Houston	Arista 67322190274 (BMG)
4	7	THEY FEELS FALL APART	The Roots	XL Recording 674184 - (BMG)
5	1	PRODEY PRESENTS THE INTERCHAMBER SESSIONS 1	Various	XL Recording 674184 - (BMG)
6	2	FANMAIL	TLC	XL Recording 674184 - (BMG)
7	5	BUDAHKAN INDIKHA	Squashpuffer	Virgin 500001 (U)
8	3	THE MICHIGAN STATE	Robi	Virgin 500001 (U)
9	8	EMPHORIA	Robi	Virgin 500001 (U)
10	5	NORTHERN EXPOSURE - SASTIA & JON DICEWED	Various	Telstar TV - (TTVMC) 3007 (P)

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MUSIC VIDEO

TV	LU	Title	Label Cat. No.	This	Last	Title	Label Cat. No.
1	1	STEPS: The Video	EMI 0519175	11	13	CLIFF HENDRIX: 6th Anniversary Concert	Video Collection V14747
2	3	ORIGINAL CAST RECORDING: Cats	PolyGram Video 47940	12	8	JIMI HENDRIX: Band Of Gypsies	MCA Music Video 1071 (SM)
3	2	THE CORBS: Live At The Royal Albert Hall	Warner Music Video 75026713	13	11	TONI AMOS: The Complete Videos - 1991-1998	Warner Music Video 75026713
4	4	ROBBIE WILLIAMS: Live & Unplugged	Chrysalis 50140	14	12	CAST RECORDING: Les Misérables in Concert	Video Collection V10578
5	5	SCORSE MIKHAEL: Ladies & Gentlemen: Best Of	SNM VCA 703922	15	14	METALLICA: Carving Skulls	PolyGram Video 487854
6	6	THE CAPTAINS: Close To You - Remembering	Second Sight 2101161	16	11	MICHAEL RATLEN: Live At The Dance	YVL 41103
7	6	VARIOUS ARTISTS: Hey Mr Producer!	Video Collection V10416	17	20	DANNI LUNDA: Live! Give A Little Love	Rep 7027
8	7	RONAN HARDIMAN: Michael Flatley's Feet Of Flames	WVL 039553	18	16	REBA MCKENTRE: Moments & Memories	MCA Music Video 1071
9	7	VARIOUS ARTISTS: Andrew Lloyd Webber Celebration	PolyGram Video 062903	19	15	SPICE GIRLS: Live At Wembley Stadium	Virgin 10274
10	10	BOYZONE: Live - Where We Belong	YVL 035553	20	26	STREETPHONICS: Live At Cardiff	Usany 103167
				21	25	RADHOUGH: Meeting People Is Easy.	Usany 103167

13 MARCH 1999

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

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

Compiled by DJ Feedback and data collected from the following sources: City Sounds/Rising; Pure Groove/Black Market; Top Line (London); Eastern Bloc/Underground; Musicology; 2nd Presence/Top; Ghetto 3 Beat (Liverpool); Flyin' (Manchester); Gaby Beat (Bristol); Monkeys (Oxford); Arcadia (Hertfordshire); Rhythm Synthesia (Cardiff).

URBAN TOP 20

1	2	DO YOU FEEL ME... Men Of Vision	M&G/Epic
3	5	MY LOVE Kele Le Roc	1st Avenue/Wildcard
4	6	NAS IS LIKE ME	Columbia
5	5	SECRET LOVE Kelly Price	T-Nekland/Island
6	3	AS GEORGE Michael/Mary J. Blige	Epic
7	9	WHAT'S IT GONNA BE Nesta	Progs
8	4	MY NAME IS... Eminem	Interscope
9	6	WHAT'S IT GONNA BE Busta Rhymes	Elektra
10	14	ALL NIGHT LONG Faith Evans (feat. Puff Daddy)	Bad Boy
11	7	INDEE IT BACKA W.D.L. Beverley Knight	Parlophone/Rhythm Source
12	10	DR FRENCHBOY FRIEND Blackstreet/Janet Jackson	Interscope
13	10	EX-FACTOR! O'Jays Lyaury Hill	Ruffhouse/Columbia
14	7	YOU GOT ME Roots feat. Erykah Badu	Universal
15	8	WHAT'S SO DIFFERENT Ginuwine	550 Music
16	11	FUNK ON AH ROLL James Brown	Eagle/Interno
17	12	WHAT'S YOU COME HERE FOR Tini & Tamara	Epic
18	12	FABED PICTURES Case & Jacean I GET A... Jay-Z	Def Jam
19	15	TAROO GIMMIE KAT featuring Shola Ama	WEA
20	11	IT'S NOT RIGHT BUT IT'S OK Whitney Houston	Arista

CLUB CHART TOP 40

1	9	2	JOY Kathy Brown	Azyl
2	27	3	TURN AROUND Phats & Small	MultiPLY
3	6	4	GIVE A LITTLE LOVE The Invisible Man	Defected
4	2	5	GET ON UP Caprice	Interno
5	1	6	LA MUSICA Ruff Diverz presents Arrola	Interno
6	10	7	YOU Dynamo Electrict	Beautiful Noise!
7	15	8	MOVIN' THRU YOUR SYSTEM Jark Prongo	Hojo Cheats
8	2	9	LOVE ON LOVE Candy Station	Recess
9	3	10	MY LOVE Kele Le Roc	1st Avenue/Wildcard
10	10	11	TO BE NUMBER ONE The Scorpions	Coalition
11	11	12	LOUD 'N' PROUD Krimal	Intravuse
12	29	13	IF ONLY I COULD SEE Weed	Netwerk
13	2	14	HIGH ENERGY Slip & Shuttle featuring Leon	Chemistry/Wise Buddha
14	16	15	BE ALONE NO MORE Another Level	Northwestside
15	38	16	HE'S ALL I WANT Angelmoon	V2
16	4	17	PUSH UPSTAIRS Underworld	Junior Boy's Own
17	5	18	TURN ME ON Danny Tenaglia featuring Liz Torres	Twisted
18	7	19	SOMEbody SCREAM Horny United	Logic
19	12	20	ARE E.L.E. I LOVE DE ICE	Distinctive
20	12	21	POPPED FOL BOONAS	VC Recordings
21	10	22	PULVERTURER Niels Van Gogh	Kosmo/Logic
22	36	23	BEST FRIENDS Daryl J Lewis feat. Den Ricardo & Son D'Inferno	TooTie
23	14	24	EVERYDAY DJ Rap	Higher Ground
24	17	25	CLUB LOVELY Sam Ellis	Paral-let
25	9	26	FUNK ON AH ROLL James Brown	Eagle/Interno
26	11	27	PHYSICAL Olivia Newton John	MCA
27	11	28	ONE HAND CLAPPING D-Bop	Fluff
28	16	29	YOU BETTER Mount Rushmore presents... The Knack	Universal
29	14	30	IT'S NOT RIGHT BUT IT'S OK Whitney Houston	Arista
30	11	31	GOTTA HAVE HOPE Blackout	MultiPLY
31	33	32	ING IT BACK! Motoko	Echo
32	2	33	JACKFIVE Val & Des	Omnit Recordings
33	18	34	JUST DOIN' WHAT WE LOVE Carole Sylvan	Champion
34	11	35	NIGHTS OVER EGYPT Incognito	Talkin Loud
35	11	36	FLAT BEAT Mr Oizo	F Comm.
36	11	37	DEEVA FEVEA Glasgow Gangsta Funk Tracs	Regal
37	24	38	SAY YOU LOVE ME Johnson	Higher Ground
38	5	39	SUN IS SHINING Technique	Creation
39	11	40	CHILDREN TIT	Deconstruction
40	11	41	BULLITS/ULTRA LOW Mervout Spoelstra	Airtight

CLUB CHART BREAKERS

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

Breakers use the 10 counts within the top 40 which have registered the most significant DJ reactions. The Club Chart Top 50 (including remixes), Urban, Pop and Cool Cuts charts can be obtained from M&G's website at www.dotmusic.com. Cool Cuts charts can be obtained from BBC's website at www.bbc.com/1radio. To receive the Club, Urban and Pop charts by e-mail by fax call cml Research on 0177-940 8600.

CHART COMMENTARY
by ALAN JONES

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

POP TOP 20

1	2	4	MY LOVE Kele Le Roc	1st Avenue/Wildcard
2	3	1	BLAME IT ON THE WEATHERMAN B*Witched	Epic
3	1	3	SOMEbody SCREAM Horny United	Logic
4	5	3	LA MUSICA Ruff Diverz presents Arrola	Interno
5	11	5	TURN AROUND Phats & Small	MultiPLY
6	11	6	HIGH ENERGY Sig & Shuttle	Chemistry/Wise Buddha
7	11	7	MARINA 'MA' Aghasafara	Almighty
8	9	8	PHYSICAL Olivia Newton John	MCA
9	2	9	GIVE A LITTLE LOVE The Invisible Man	Serious
10	4	10	LOVE ON LOVE Candy Station	Recess
11	12	11	MARIA Sunday Girl	Nearctic
12	7	12	CLUB LOVELY Sam Ellis	Paral-let
13	16	13	BE ALONE NO MORE Another Level	Northwestside
14	12	14	WON'T YOU SAY Christian Fry	Musprogen
15	16	15	THE ONLY WAY IS UPON THE NIGHT The Kinky Boys	Airplay
16	12	16	BURN TIME Area	Columbia
17	6	17	COLOUR THE WORLD Sash!	MultiPLY
18	15	18	TO BE NUMBER ONE The Scorpions	Coalition
19	25	19	UNTIL YOU SAVED MY LIFE Sister Sledge	All Around The World
20	11	20	HE'S ALL I WANT Angelmoon	V2

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SINGLE of the week

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



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

ADD TO X: Metal Jingles In My Body (Mute CDJMU22). A crate accessible sound from these left fielders. Two drummers and a vast array of machines create a sound that seems constantly on the verge of collapsing in on itself but still shines in a satisfyingly big beat way.

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

Social Dancing deserves to prove a winner.

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



RECOMMENDATION: ELTON JOHN AND TIM RICE: Aida (RCA 4266512). After the success of Lion King, Disney enlisted John and Rice's help on their latest project. Aida, it includes collaborations with artists such as the Spice Girls, Shania Twain, Lulu, Janet Jackson and, of course, Elton and LeAnn Rimes.

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

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

HOWIE B: Snatch (Pussyfoot CDLP01). Snatch showcases Mr Bernstein's more out-and-pastie style, throwing everything into the mix to create a mish-mash of funky leftfield sleaze pop.

SINGLE reviews

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ROBERT PALMER: True Love (Eagle EGASX072). Palmer enters the latest phase of his lengthy career with this first release for Eagle Records. This is not the Cole Porter evergreen, but a new song co-penned by the singer. He attempts a soulful, sophisticated approach but, with its clunky synthesizers, sounds rather dated.

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

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

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

ALBUM reviews

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

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

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

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

Hear new releases

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

SPARKY LIGHTBHOUSE CAN'T STOP

RELEASE DATE
1 MARCH 1999

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

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

ALBUM of the week

SKUNK ANANSIE: Post Orgasmic Chili (Virgin CDV2851). Two years after *Stoosh*, Skunk Anansie have lost none of their propensity for fearlessly loud spleen-venting and slaccato riffing, as tracks like Charlie Big Potato and We Don't Need You Who You Think You Are testify. But it is the more reflective moments such as *You'll Follow Me Down* and *I'm Not Afraid* which display the necessary lightness of touch to advance their music to the next level. Their major label debut, *Post Orgasmic Chili*, is the most comprehensive demonstration to date of this singular band's talents.



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

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

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

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

Asda's Epos system is linked to distributor EUK and used alongside a Graphical Query Language (GQL) data management system. It can monitor sales on a weekly basis using Epos, while the GQL software allows daily updates which can be used for forecasting potential demand trends for a particular product.

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

The chain's management information

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

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

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

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

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

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

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

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

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

CIN goes on line

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

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

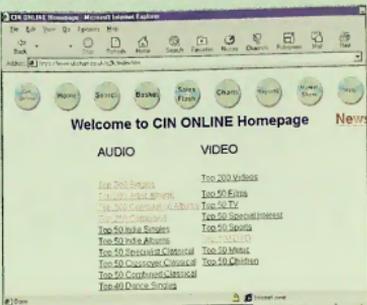
It is likely there will be two subscription options. Users will be able to access up-to-date chart information, with the option of historical sales data for an additional fee.

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

tagging, which is the most popular method.

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

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



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

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

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

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

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

Oscar receives accolades from retailers

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

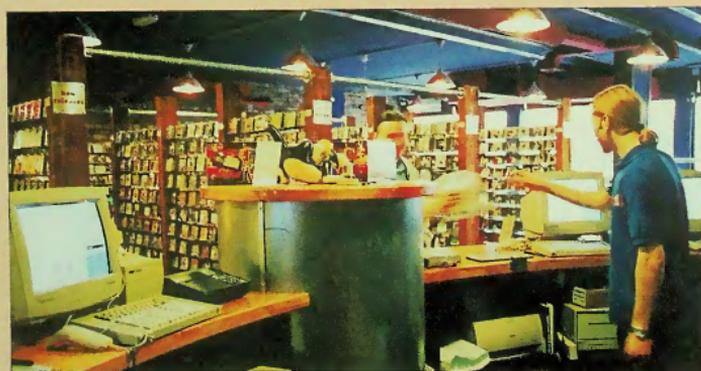
Start-up packages have now come down to around £3,000 and many thriving independents are recognising that investment is vital to maintain a competitive edge.

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

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

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

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



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

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

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

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

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

"It enables us to oversee what is going on in our different stores with great efficiency and without having to be there on the spot," he says.

"These days we very rarely get caught out with stock. We are currently looking at how we will use it to develop our loyalty card scheme and build a marketing database."

A big advantage of Epos systems is that they get around the difficulties posed by the demise of Epos.

"By the time it bites the dust this summer there will be a means for us to link up with record companies to enable automatic ordering through the system," Johnson says.

OSCAR



The only EPOS system...

- Designed exclusively for independent music retailers
- Suited to all sizes of shop, including large chains
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- With total commitment to the music industry

For more information, please contact:



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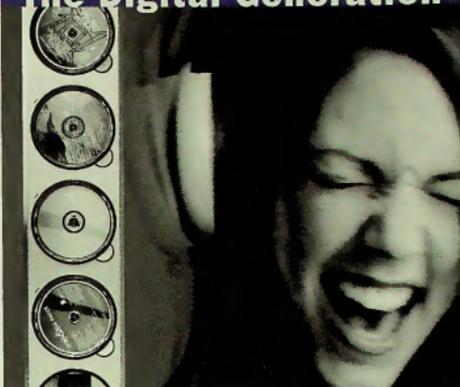
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The Digital Generation



The Digital Generation of HIT CD Listening Stations

with visible spinning discs now responds even better to the demands of the industry and customers alike. Robustly built and designed for retail use, they are easy to operate with full touch sensitive controls. They are theftproof and feature the new Lift headphones with an automatic Stop & Go System, proving once again that LIFT HIT Listening Stations are second to none.

HIT Stations are available in a variety of configurations: with one, two, three, five or six CD drives in horizontal or vertical formats, with a range of stock and display components to suit.

Additionally, designs and colours can be tailored to specific requirements.



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Bucks HP22 5BL
Tel.: 01296/615 151,
Fax: 01296/612 865;
e-mail: info@lift-uk.co.uk

LIFT
Systems with future.

NEW RELEASE COUNTDOWN

Key album releases scheduled for the next six weeks

- 22 March 1999
Bis: Social Dancing (Wijiji);
singer: Action And Drama -
Back 15
Blessed Finlay (Interscope);
singer: Girlfriend/Boyfriend -
Apr 5
Eaton John Ads (Rocket
Mercury)
Skunk Anansie Post Organic
Child (Virgin); singer: Charlie Big
Potato - Mar 1

- 23 March 1999
Kefe Le Roc Everybody's
Somebody (Polydor); singer: My
Love - Mar 15
Roxette Have A Nice Day (EMI);
singer: Wish I Could Fly - Mar 8

- 5 April 1999
Echo & The Bunnymen What
Are You Going To Do With Your
Life (London); singer: Rust -
Mar 15
Orbital Middle Of Nowhere (ffrr/
London); singer: Style - Mar 8
Nas I Am The Autobiography Vol.
1 (Columbia); singer: Hate Me
Now - Apr 19

- 12 April 1999
Catalonia Equally Cursed And
Blessed (Bianco Negro);
singer: Dead From The Waist
Down - Mar 29
Reef Riders (Sony); singer:
I've Got Something To Say -
Mar 29

- 19 April 1999
Ultrasound Everything Picture
(Nude); singer: Floodlit Drive -
Mar 29

- 19 April 1999
The Cranberries Burg The
Hatchet (Mercury); singer:
Promises - Mar 29

- 26 April 1999
Electronic Twisted Tenderness
(Parlophone); singer: Vivid -
Apr 5

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RELEASES THIS WEEK: 144 • YEAR TO DATE: 1,486

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Previously listed in alternative format

SINGLES TITLES A-Z

PREVIOUSLY REVIEWED IN MW AS: SINGLE/ALBUM OF THE WEEK

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

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

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

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

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

The Graduate.



THE MISEDUCATION OF LAURYN HILL

A Record 5 Grammy Awards

Album of the Year, Best New Artist
Best R&B Song, Best R&B Album
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