



NEWS: High Street competition heats up as **HMV** launches an aggressive price-slashing campaign
NEW HMV sale 3



MARKETING: More labels are bucking the trend and opting for a **HIGHER PRICE** on new singles
Marketing 5



INTERNATIONAL: Strong sales illustrate how **V2** is starting to reap the rewards of its global label network
International 6

DISTRIBUTION SPECIAL REPORT STARTS ON P9

FOR EVERYONE IN THE BUSINESS OF MUSIC

10 APRIL 1998 £3.50

Music Week

Ten pledges smooth launch

by Robert Ashton & Steve Hemsley
Retailers are bracing themselves for the biggest shake-up in record distribution in recent years with the launch of Sony and Warner's joint distribution company. The Entertainment Network (Ten) this week.

The new company promises to be the biggest single site entertainment distribution business in the UK when it goes online tomorrow (Tuesday). It will handle around 90m units each year, of which almost 80% will be music worth around £1bn annually.

This is comparable with Universal Music Operations (formerly

PolyGram), which handles between 90m and 100m units each year and moved to a new £20m Milton Keynes site in 1996. At the time, retailers were plagued by stock hold-ups, while EMI's move to a new 60m unit handling capacity centre at Leamington Spa in 1992 was also subject to weeks of teething troubles.

Some retailers are anxious that Ten does not present them with similar ordering and delivery problems. "Recent history shows that the first two or three weeks will have problems. We found that [with PolyGram and EMI] Monday orders weren't turning up until the follow-



Ten: joint distribution centre
later Saturday," says Steven Miller, managing director of Gateshead's Solid Sounds.

But most agree the timing of the move is good. "April is quiet. Christmas is over and the sales are

sorted out," says Richard Wootton at Leicester store Ainley's.

Based at Sony Music Operations' former warehouse in Aylesbury, Ten will employ around 380 staff, with 15 transferring from Alberton. Some 95 Warner staff and 65 Sony employees have been made redundant, although 95 new jobs have been created.

Ten concedes there may be some problems but says these will be minimal since it is not moving to a new green field site like EMI and PolyGram and that the technology it is employing is less high tech. Although the company is officially launched tomorrow, its first real test

will come on May 4 when it ships Warner product for the first time.

"We've been planning the transition for a year and I am very optimistic it will go smoothly. Any problems will be small and probably internal issues such as communication flows rather than affecting customers," says Ten managing director Owen Pearce, who was formerly Warner's operations director.

Apart from Pearce, only two other members of the new management team - head of facilities Kerry Waterman and joint distribution director Phil Rogers - come from Alberton. The remaining executives all have a Sony background.

The Corrs were yesterday (Sunday) challenging to become the first act since Bruce Springsteen in 1992 to have the top two albums in the UK. Talk On Corries looked set to return to the top while Forgiven, Not Forgotten was battling to fight off the Stereophonics, Blur and Britney Spears for the number two position. The group were also aiming to be the first act since the Kids From Fame in 1982 to pull off the feat with albums that had not been released in the same week. Dominic Jones, who handles national radio promotions for East West, says the two albums' continuing success illustrates the group's broad appeal. "When you go to a Corrs concert there are people of all ages from really young to really old," he says.



Connolly names senior team to lead Universal publishing unit

Paul Connolly has formally confirmed the key members of the combined MCA Music Publishing and PolyGram Music Publishing operations in the UK.

Connolly, who was officially appointed as UK managing director and executive vice president of continental Europe by Universal Music Publishing worldwide president David Renzer in March, says Kate Thompson will continue as general manager/head of A&R in

the newly-merged company. It has also been confirmed that UK finance director Bob Alexander's responsibilities will be extended to include Europe. He will effectively become Connolly's number two.

Further details of the new set-up are expected to be announced shortly once Connolly has received approval for his structure, which he is due to present to his bosses within the next month.

Godfrey-Cass unveils Hippo label

by Stephen Jones
Robin Godfrey-Cass is returning to the UK music industry with Hippo Records, a new pop label backed by Sony Music Independent Network Europe (Sine).

Godfrey-Cass, who was Warner/Chappell Music's UK managing director and senior vice-president of Europe before spending three years in the US as VP of west coast operations for rival EMI Music Publishing, has been negotiating with Sine senior VP Mark Chung since returning from the US last summer.

Godfrey-Cass says he was attracted to Sine for its stability. "Sine is the only organisation out there that has the expertise to support a new independent like myself. I'm not exactly reinventing the wheel but this will be about quality pop music," he says.



Inking the deal: (top row, l-r) Sine VP international marketing Mark Tattersall, Sine VP administration Simon Young, (front row, l-r) Chung and Godfrey-Cass.

Its predecessor LRD has struck with existing labels such as Creation and Saint/Loaded. Hippo is a new 50/50 joint venture. Chung says he had always wanted to find a pop label since Sine was established

two years ago and that Godfrey-Cass is the ideal partner. "Robin has a passionate appreciation of a hit when he hears one as well as a wealth of experience in developing such repertoire," he says.

Hippo's A&R will primarily be handled by A&R/producer consultant Nigel Lewis, whose production credits include Eternal, Louise, Dina Carroll and 911. The first release will be the Nightrawlers' Never Knew Love on June 14. Further signings are being negotiated. Staff at Hippo include general manager and marketing executive Hillary Shaw, who previously managed Bananarama and Deni Minea.

Distribution will be via 3M/5. Sony with Brilliant handling TV and radio promotion, Wall To Wall overseeing national press, Terrie Doherty Promotions regional press and Vinyl Solution club promotion.

glamma kid
faboo
featuring shola amo



the new single out now featuring music from mj cole, clarkie + plabes, dove sally, and stargate | see the video on 'The Box' section no. 643 | 1998 music award winner | best rigger act

Unlike previous deals Sine and

BMI Y2K OK

We are ready. BMI's core computer systems are fully Y2K compliant.
But then, what else would you expect from the world's most
technically sophisticated Performing Rights Organization?

Expect more... lots more advanced thinking designed to support our
songwriters, composers, publishers and licensees with the technological
leadership that maximizes the value of music.

BMI®

See us on the web at bmi.com.



LET'S END £1.99 SINGLES MADNESS

There are some facts that are so simple they are often forgotten in the heat of battle but are still worth repeating. So here goes: good songs sell – at full price. It was a fact underlined by the long-running chart hits last year such as Believe, Ghetto Supastar and I Don't Want to Miss A Thing. It was underlined again by the recent full-price number one debut of Boyzone. And it is underlined emphatically this week with the strong first-week showing of Eminem, Phats & Small and the Abba tribute, all of which retailed at £2.99 or £3.99. Now it is the turn of Innocent/Virgin and their Marlene



McCutcheon release, which is due to carry a £3.99 tag. The very fact that it is noteworthy when companies sell their strongest material without discounting would appear barely to most other consumer goods industries, but the record industry acts differently. Why? A combination of intense competition and the force of everyday practice. Thankfully, it appears that the latter at least may be changing at long last. Recent evidence suggests that it makes little difference to most singles buyers whether records are £1.99 or £2.99, except when they are targeted at kids spending pocket money. With radio paying little attention to chart positions, it makes less sense than ever to sacrifice profitability for higher placings. A move to £2.99 as the new unofficial price for week of release would go a long way to restoring sanity to the singles market.

Let's hope so. Tinkering with the minimum dealer price for chart qualification has had no effect on discounting. And Sony's move to put a ceiling on the volume of free product it pumps out on key releases still sees them retailing at £1.99. Admittedly, it will take a while for consumers to adjust to a widespread rise in prices from £1.99 to £2.99. And easing the transition depends entirely on the quality of releases, which is up to record companies. After all, good songs sell. At full price – or at least something approaching it.

Alax Scott

PAUL'S QUIRKS

BEWARE TROJAN HORSES

If everything we've read in the media over the past few months about the internet actually happens, then it looks like shopping in the High Street will become a thing of the past. Fortunately, as far as retailers are concerned, the hype hasn't quite matched up to the reality and customers still treat shopping as a major leisure activity.

Despite tales of massive savings, the truth of the matter is that customers importing CDs from abroad via the internet often find that they are as expensive as buying them from stores in the UK. By the time the cost of post and packing, and in some cases duty or VAT, have been added, the savings are often non-existent and that doesn't take into account charges for the internet link. However, all this may well change as more of the major UK suppliers go directly online and start targeting consumers in their own homes.

When I first warned about the dangers of reply-paid card inserts inside CDs being used to compile customer databases, little did I realise that it was just the start of a campaign to entice customers away from traditional music stores.

The presentation is now much more refined and often comes as an extra enhanced track on a cheap CD single with a direct link to a website which offers to sell product direct to the purchaser. It's very subtle and a surefire winner if retailers allow yet another Trojan horse into their ranks without realising the long-term consequences.

If retailers want to keep some control over the content of product sold in their stores then they have to act now before ads or internet links on enhanced CDs tempt their customers to shop elsewhere.

We should insist on knowing exactly what enhanced CDs contain before racking them in our stores, and if that information is not forthcoming then maybe we should refuse to stock that particular format and stick to the standard music CD. Alternatively, we could lobby for a chart rule that excludes an enhanced CD from the chart if it includes a direct link to an internet site or ads for other suppliers or retailers.

Paul Quirk's column is a personal view

MTV set to join BBC in interactive TV tests

MTV is in negotiations with Microsoft to join trials of its interactive TV technology, WebTV.

MTV would become the second broadcaster of music-related content after the BBC to take part in the project, which began last December and involves 115 households in London and Liverpool. The BBC is providing content through several programmes including TOPP and its sister website. Other participants include BT, Carlton, Marks & Spencer, Barclaycard and Saatchi & Saatchi.

We are close to making a formal announcement," an MTV spokesman confirms. "MTV is making efforts to explore different forms of



TOPP website: providing content

distribution. We're on the web and we're looking at broadband cable and interactive TV."

In January, MTV announced a deal with Fantasy Corporation to develop an interactive music channel for

broadband cable networks. The first fruits of the project are expected in the second half of 1999.

Rosie Butler, producer of www.topp.beeb.com, which is also taking part in BT interactive media trials underway in parts of London, says the tests are a good indicator of likely customer reception to interactive services.

"Our service adds a layer of content on top of the programme as it is being broadcast. It includes information about bands, the Top 20 chart and exclusive competitions," says Butler, who adds there are plans to enhance the site with a live chat area and other such features.

REM headline slot boosts
Glastonbury ticket sales

by Robert Ashton

The rush for this year's Glastonbury tickets got off to a record start last Thursday when 10,000 tickets were snapped up in the first three hours of going on sale.

REM's headlining appearance at the festival for the first time and a change in policy to leak some of the main acts was expected to spur sales for the 100,500-capacity event over the Easter weekend.

Festival organiser Michael Eavis says the response has already been "fantastic" and he is expecting another sell-out despite the mud bath of last year, which prompted him to break tradition and name some of the key acts playing the June 25-27 event.

"After the mud I reconsidered the position. I thought people would be less interested, but that doesn't seem to be the case," he says. "We can sell 80,500 tickets, but have a capacity for just over 100,000 counting the performers, staff and children."

Eavis believes the rush for tickets – priced at £83 plus a £2 handling charge – can partly be explained by the lineup, one of the strongest since the festival started in 1970. Eavis confirms



Eavis: expecting another sell-out

that the Manic Street Preachers, The Beautiful South, Hole, Skunk Anansie, Fun Lovin' Criminals, Texas, The Corrs, Fatboy Slim, Underworld, Orbital, Chemical Brothers and Gomez will play alongside REM.

"We've got a really strong lineup. The Manic Street Preachers are probably the top band in the country at the moment," he says. "And there is a real range there, a whole mix of things." He expects a final headcount of around 1,000 acts, including dance and comedy,

across the festival's 20 stages.

Eavis has also invested £50,000 in drainage in a bid to avoid last year's Battle of The Somme-like conditions and provision has been made for more higher level camping facilities.

Despite reports that Eavis is considering calling it a day after next year's Glastonbury, the Somerset farmer says he is still very much committed to the festival and is encouraging his 19-year-old daughter, Emily, to take a more active role.

Northern investment
starts to pay off for IRG

The Independent Radio Group's strategy of amassing a strong radio presence in Scotland and North West England remains on track with the group unveiling improved year-end results.

Sales for 1998 were £3.94m, a 10% improvement on the previous year. The six local radio stations operated by IRG, which successfully bid for the Dundee licence during 1998, also reduced pre-tax losses over the year from £2.83m to £2.48m.

With broadcasting in Dundee as Discovery 102 expected to start this year, IRG chairman John Bateson says the investment made in northern radio stations by the four-year-old group has already begun to pay off this year. "Sales for the first quarter of 1999 were 21.7% higher than in the corresponding period in 1998 and we expect a continuing improvement," he says.

Berry and Dickens 'top guns'

Ken Berry and Rob Dickens emerge as among the most admired and influential power brokers in the music industry, according to a survey of their peers.

In its regular Market Leaders Pick Their Market Leader series, The Independent newspaper unearthed Berry and Dickens among 15 movers and shakers that eight UK-based music executives believe are making the biggest rise in the industry.

Although the list threw up little consensus – nominees ranged from BPI director general John Deacon to S2 A&R guru Lincoln Esau – Berry and Dickens were by some of the interviewees more than one of the industry's top executives. Other major label executives Paul Conroy, Richard Griffiths, John Kennedy and Tony Wadsworth alongside independents Sean O'Brien, Jeremy Pearce, Alan McGee and Paul Birch.

BMG chairman Richard Griffiths



Berry: personal touch

said he admires Berry's "ability to combine a charismatic and personal touch with his artists with a keenly astute business sense".

Instant Karma's boss was chosen by Revolver managing director Paul Birch and Universal chairman and CEO John Kennedy, who said Dickens had shown "age isn't relevant and that such broad ranging experience can only be a plus".

Only two of the panel, Wadsworth and Creation boss Alan McGee – who nominated Esau – were selected by the other six.

Boxman to back UK music with talent showcases

Boxman, the Scandinavian-based online music retailer which launched a UK service last week, is looking to link with talent scouts to stage artist showcases.

The showcases are one of a number of marketing initiatives the company is planning over the coming months to supplement its aggressive pricing strategy. Last week saw the launch of a £2m advertising campaign embracing TV (pictured), radio and press.

UK managing director Joe Wilson says one of the retailer's objectives is to contribute to the local music scene. He adds that Boxman will also have a significant presence at music festivals this year, including Glastonbury, and has struck promotional deals with a number of publishers and radio stations. These include a club crawl event with *Emap's Select magazine* featuring acts such as Fatboy Slim and Propellerheads and a winning weekend roadshow event in conjunction with stations in the Galaxy group.



"We want to make Boxman as relevant to Mancunians as to Londoners," says Wilson, whose company is offering chart product at just £10.

VZ's Billy Crawford has booked a further three weeks of schools tours in the run-up to the release of his second single, *Supernatural*, at the end of May. The new dates, in April and May, follow four weeks of touring by the 16-year-old singer since July last year involving around 20 schools and up to an estimated 10,000 pupils. "The tours are great for the kids and it puts [the artist] in front of the target audience," says VZ product manager Pier Reid. "I think they're a brilliant idea." The new dates have been secured through Schools Touring. Director Steve Andrews says he handled 16 tours between September 1997 and July 1998 (the last school year), 30% up on the previous year. "Artists love them - the audience is so responsive - and it's really valuable for record company databases," he says.

Labels opt for higher price on new singles

by Paul Williams

Martine McCutcheon's *Perfect Moment* is the latest in a growing list of singles bucking the trend of retailing at £1.99 in their week of release.

The single, which is released today (Monday) by Innocent/Virgin, is set to sell at £3.99 in its first week and follows an increasing number of high-profile singles initially marked up at £2.99 or more in the past few weeks, including recent chart-topping hits by Boyzone and Mr Oizo.

Virgin Records' decision to launch McCutcheon's debut single at full price is part of the company's long-term policy which has also included several Spice Girls singles selling at £3.99 in their first week. "There are three accepted price points in the market," says Mark Anderson, Virgin's sales and marketing director, "and on a week-by-week basis we look at individual acts and view the climate and end price accordingly."

Last week, Enimem's *My Name Is*, Phats & Small's *Turn Around* and the Thank Abba For The Music medley, which were set to enter the Top Five yesterday (Sunday), retail at £2.99 or £3.99, while a fortnight ago Mr Oizo's *Flat Beat*, New Radicals' *You Get What You Give* and

SINGLE-MINDED ON PRICING?

Singles retailing at £2.99 or more in their first week of release during the past few weeks include the following:

- **BOYZONE** - *When The Going Gets Tough* (Polydor) £3.99
- **MARTINE MCCUTCHEON** (pictured) - *Perfect Moment* (Innocent/Virgin) £3.99
- **PHATS & SMALL** - *Turn Around* (Multiple) £3.99
- **CHER** - *Strong Enough* (WEA) £2.99
- **ENIMEM** - *My Name Is* (Interscope) £2.99
- **MR OIZO** - *Flat Beat* (F Communications/Plas

TLC's *No Scrubs* were priced at £2.99 and still became instant Top 10 hits. The moves underline how companies are increasingly looking to break even or make profits on singles rather than sacrificing profitability for higher chart entries.

Sony recently took limited steps to place a ceiling on the amount of free product given away for key £1.99 releases, while most of London Records' singles this year have been retailing at £2.99 in their first week of release.

**Recordings £2.99**

- **NEW RADICALS** - *You Get What You Give* (MCA) £2.99
- **TLC** - *No Scrubs* (LaFace/Arista) £2.99
- **ROBBIE WILLIAMS** - *Strong* (Chrysalis) £2.99

EMI's sales director Mike McMahon, whose company's last two Robbie Williams singles retail at £2.99, says that EMI takes each release on its own merit. "If it's got sufficient demand behind it, we look very carefully to see if we are prepared to move from £1.99 to another price," he says. However, he adds that £2.99 or more for a new release is still the exception. "We're in a market where the norm has become £1.99 so customers expect singles to be £1.99," he says.

EMAP DRAWS HEAT FROM ITC

The Independent Television Commission has ordered the advertising campaign for *Emap's* music and entertainment magazine, *Heat*, to be withdrawn after it attracted 318 complaints. A spokesman for the TV regulator says the majority of complainants found the *Heat* Bogie *Hearty* adverts, which show *Heat* readers bursting in to flames, disturbing, shocking and offensive.

MILLENNIUM SPONSOR SOUGHT

British production company Initial, which is staging the Millennium Concert in London's Greenwich Park next New Year's Eve, is scouting for a corporate sponsor for the event. Initial promises that the sponsor of *A Time Goes By*, which will feature pop and classical acts, will have unparalleled exposure because its logo will be incorporated in creative concepts and icons created for the show. Artists taking part are expected to be announced shortly.

XFM STARTS MARKETING DRIVE

Capital Radio's Xfm is launching what will be the first of a series of marketing initiatives today (Monday) with a flyposting campaign across London. The campaign, which will be the first part of a long-term street marketing campaign this year, will use the line *Music First* to emphasise the radio station's role for showcasing new talent.

HEART LAUNCHES POSTER CAMPAIGN

Heart 106.2FM is launching a two-week, 48-sheet poster campaign in London aimed at drivers stuck in morning and evening rush hours. One of two designs, created by the Elliott Borra Perlmutter agency, features presenters Jono and Kara in bed inviting listeners to join them for some morning mischief. The other poster depicts David Jensen as a car toy accompanied by the strapline: *Stick 'em On, Kid Jensen's Drivetime*.

SIX TIMES PLATINUM FOR ABBA

The Abba best of *Abba Gold*, went six times platinum last week as the single *Thank Abba For The Music* turned silver. The Mr Oizo single *Flat Beat* received a BPI platinum disc, while a silver disc went to the single *Nothing Really Matters* by Madonna.

**McGhie back at Warner to oversee US labels**

Epic product manager Paul McGhie is leaving after five years with Sony to return to Warner Music.

McGhie has been appointed marketing manager of US labels and Blanco Y Negro at WEA, reporting to marketing director Tony McGuinness. He replaces Dave Robertson, who has left to work for toy manufacturer Hasbro Interactive. The move represents a return to Warner for McGhie, who first joined the major in 1990 as a sales rep before leaving in 1993 to become product manager at Epic, where he worked acts including Celine Dion, Babyface and Luther Vandross.

"It was time for me to move and this is a really good challenge. I've always wanted to work with Tony McGuinness," says McGhie, who expects to take up his new position in May.

BASEMENT JAM**RED ALERT**

The Single 19.04.99

Taken from the forthcoming album *Remedy*



Another Level: clinched publishing deal

Another Level tee up Notting Hill release

Another Level appear to have piped Boyzone's Roman Keating to follow in Wet Wet Wet's footsteps and release the first single off the follow-up to Four Weddings And A Funeral — The Notting Hill Project. Their Discs Warren penned song, From My Heart, will be released on May 17 and is understood to have the approval of director Richard Curtis and A&R consultant Nick Angel.

Meanwhile Keating's cover of When You Say Nothing At All, for which he shot the video last week, is understood to have lost out due to promotion commitments for Boyzone's best of, By Request. The sound track, released days after the film on June 1, is released the same day as By Request. Both feature the debut solo effort.

Meanwhile, EMI Music Publishing last week signed the Northwestside R&B act more than a year after their first Top 10 hit. The deal was struck by A&R director Sally Perryman and creative manager Paul Libberg.

The Mobo-Award winning act — due to go Top 10 on Sunday with their Help A London Child EP — are currently finishing the follow-up to their debut album, which has sold 222,000 units in the UK, before their US assault.

1st Avenue looks to start up own label

by Stephen Jones
Expanding management and production unit 1st Avenue expects to set up its own stand-alone label with major label funding before the end of the year.

The decision to launch a label as the company enters its busiest period in its eight-year history is thought to have been motivated as much by the reduction in major labels to which it can license its acts as its recent successes. Co-managing director Oliver Smallman confirms that First Avenue is "in negotiation" but declines to elaborate further.

At present the company's acts include Eternal signed to EMI, Kela Le Roc and upcoming UK rapper Jip with Wild Card, Polydor, Dina Carroll and Honey with Mercury, and Thundrongs — a four-piece all-girl band who have been compared with The Bangles — with Epic.

Smallman says that 1st Avenue's priority continues to be A&R and focusing on getting the music right. "I don't plan trends years ahead and we've had, say, about 80 or 90 hits. It's not the fashion industry. The record business is about tugging at heartstrings and reaching out to people. If the music's right, the record-buying public will support you."

1st Avenue is currently searching for a new US label for Eternal while they complete their album — an expected deal with Atlantic fell through following Kelle Bryan's departure from the group. Bryan signed a worldwide solo deal with Mercury last week, according to Smallman.

Last week Bryan was recording with Rhett Lawrence — co-writer of Angel Of Mine which recently topped the US chart when performed



Smallman: in negotiations for label backing

by Monica — and 1st Avenue co-managing director Denis Ingoltsby in Los Angeles, before working with Simon Clinie in Italy this year. "At least seven of the tracks so far are just so good, if anyone gave me any more like that I couldn't be happier," she says. 1st Avenue is also still searching for deals for Michelle Gayle, who continues to record, and two new signings, Ashley Robles, a 12-year-old San Diego female pop artist, who last month showcased for Sony worldwide chairman/CEO Tommy Motola, and male vocalist Lemara.

A more urgent problem is finding a replacement in time for an American showstopper on April 19 for US member Heavenly, who has quit the trio.

"Disappointed" is an understatement," says Smallman of the split. "There's a contract but if she doesn't want to be in the group, then there's not a lot I can do."

The Propellerheads' Alex Gifford is currently finishing mixing the album he has produced and co-written for The Jungle Brothers at Lloyd Cole's studio, Harold Dessau Recording, in New York. Members Mike G and Afrika teamed up with Gifford after recording The Propellerheads' I Want It Back and performing it together at the Tibetan Freedom Concert last year. A source says: "After a period of chilling, they started messing around with some ideas and trying out different tempos and lyrics. There were no rules but bpm's were coming in at between 85 and 180." The Gee Street album — entitled VIP (Very Important Party) — is understood to encompass a variety of styles from rap and blues to soul and funk. Guests on the album include Black Eye Peas, The Holmes Brothers and Gifford, who even raps on the track Down With Beatz. A&R'ed by Jon Baker, VIP was recorded at Gee-Jam Residential Studios in Jamaica, Criteria Studios Miami and New York's The Works. It is expected to be released on June 14, after the single of the same name on May 31 which samples the I Dream Of Jeannie TV theme tune.



"IN THEIR OWN WORDS..."

ACT: The Art Of Noise
ALBUM: The Seduction Of Claude Debussy
SINGLE: Metacore (featuring Rakim and including a Roni Size remix)
RELEASED: single May 31/album June 14
Trevor Horn talks to Andrew Stewart about the latest incarnation of The Art Of Noise and an album project which plays an end of the century homage to Debussy and features the voice of John Hurt.



Art Of Noise: Dudley, Morley, Horn and Creme

ifesto and even sample ourselves. We invited (ZTT co-founder) Paul Morley to join and took out an advert in an American newspaper for an award-winning video maker, musician and artist and received only one useful reply — Lol Creme from 10cc.

I've loved Debussy for so long, I saw Ken Russell's film about him in the mid-Sixties, with Oliver Read playing the composer. After that, I became a big fan of his music and particularly of his songs for female voice and piano. He was so far ahead of his time in his

harmonies and use of melody. This is something that Anne and I have talked about doing for years. We tried to give each of the arrangements on the Debussy album shape, which is perhaps an old-fashioned idea now. I don't know how people will respond to this album. I've listened to a lot of drum & bass and club stuff, and generally think that the most exciting side is in techno and hip hop.

Kids today are sampling classical music all the time. I don't feel they would be surprised by what I have done. There's one Debussy song that runs through the whole album that we haven't screwed with. That sounds incredibly modern even though it's 100 years old. I don't care what classical purists think about it. The music is there for people to do whatever they want with. We've put Claude Debussy's name on the front of the record, so we haven't taken his credit away.

What next? It's 20 years since Video Killed the Radio Star and I'm still writing stuff, so I thought I might as well put together an album of the Best of Trevor Horn (released later this year). There are 28 tracks on there, which even surprises me.

news file

MOBY PINS US HOPES ON V2

Electro artist Moby has signed to V2 for North America six months after leaving Elektra. The New York-based artist — who continues to be signed to Mute for the rest of the world — left Elektra three albums in to a five-album deal after his James Bond Theme failed to translate to North America. Manager Eric Harle says, "They understood then that they probably wouldn't sell any records anywhere. They, especially Mute (chairwoman) CEO Sylvia Rhone, were very gracious about it." It's his new album, Play (released on May 17), which is preceded by the single Run On (April 26) — and has been ready for a year — Moby has been A&R'ed by London-based consultant Harvey Eagle, who originally signed him to Elektra. V2, meanwhile, is understood to have made an informal approach to use the Mute logo on its product, which is under discussion.

A&R PAIN STAKE SONGWRITER-LED LABEL

Rough Trade Management head of A&R Geoff Travis and Blanco Y Negro A&R James Endacott have jointly set up a new songwriter-led albums label, Blackcherry, through Direct. Despite operating a Blanco through WEA and the Tugboat label through Vital, Endacott says they felt neither was suitable for the artists they were involved in. He adds, "It's for talented songwriters — the ones who, if they were on a major, would be given the time to develop." First releases will be Boo Hewerdine and The Reverents' albums in May, with a Jey Lou Nichols album set to follow in the autumn.

JAM & LEWIS TEAM UP WITH SPICE GIRLS

Long-time Janet Jackson collaborators, R&B producers Jimmy Jam and Terry Lewis, have agreed to work on the Spice Girls' third album. A spokeswoman confirms the intended collaboration but adds that they are in talks with a host of names and have yet to put pen to paper. A rumoured plan for the duo to work on Mel G's solo project is expected but unconfirmed.

THE FALL IN GLOBAL LICENSEES HUNT

Artful/Circus Records last week started negotiating distribution and licensees worldwide to handle The Fall's The Marshall Suite. The album is released in the UK on April 19 — distributed by BMG — and is preceded by the Steve Hitchcock-produced single, Touch Sensitive, which was released last week. About 38 countries so far have been contacted with 10 positive responses within a week, ranging from Mexico in Australia to Beggars Banquet in Germany.

TIN TIN JOIN FORCES WITH WENDY PAGE

Billie and Martine McCutcheon co-writer Wendy Page has recorded lead vocals with Tin Tin out on their forthcoming debut album. The VC Recordings act, who last year with Shelley Nelson scored the UK's second biggest alphy hit, are working at their own studio in Clapham.

RCA SCOUT PROMOTED

RCA A&R scout Louis Bloom, whose credits include bringing in Made In London, has been promoted to junior A&R manager. Meanwhile, sometime Radio One freelance producer, session player and DJ Simon West of Winter last week started in A&R at O2 Records.

BRYAN FERRY BACK IN THE STUDIO

Bryan Ferry is finishing work on a song for the compilation of The Rolling Stones' new album, Falling In Love Again and You Do Something To Me, at an undisclosed studio. Management EMI Music are understood to be in talks with various record labels. A European tour is understood to be being lined up.

Goddammit, Mary-Sue,
this world's being run by international
mega-corporations, and it's putting
me off my absinthe.



➔ All number
ones from Pinnacle
Distribution

Pinnacle is the tops.
And don't you forget it.



➔ Britney Spears

➔ Steps

➔ Stereophonics *

➔ Fatboy Slim * [x2]

It's ok, Brad.
Pinnacle, that nice little indie
in Orpington, beat them all
in February.



➔ Pinnacle distribution held
the number one position in the
singles market for February
with a 20.3% share.

➔ A further 3.6% share was
held by 3MV/Pinnacle.

(source: C11)

* 3mv
△ □ ⊕



NEW DEVELOPMENTS LEADER MORE EFFICIENCY

The new Sony and Warner joint venture and the increasing importance of the internet is changing the face of distribution. Steve Hemsley reports

This week, Sony and Warner unveil their new joint distribution venture The Entertainment Network (Ten). The two majors, once the deadliest of rivals, hope that this combined service, which is based at the old Sony site in Aylesbury, will not simply usher in a new era, but that expected savings in costs will be matched by extra efficiency and an improvement in the standards of service on offer to clients and customer alike.

Meanwhile, little more than 20 miles up the road, the old PolyGram Record Operations site in Milton Keynes has already geared itself up to stock and process orders for the hundreds of Universal releases which were previously handled by BMG Distribution in the West Midlands. In comparison to the Ten operation, which has been launched following two-and-a-half years of careful planning, the newly named Universal Music Operations has had less than four months in which to make the required changes to both its management structure and its day-to-day working practices. Nevertheless, it too is confident that labels and retailers will receive immediately tangible benefits from what critics might be tempted to describe as a shotgun marriage.



The Sony and Warner joint distribution centre — The Entertainment Network — in Aylesbury

However, the only surprise about these mergers is that they did not happen sooner. UK distributors have long been aware of the need to follow the example of their counterparts on mainland Europe and boost efficiency by combining operations. Advances in automation and electronic ordering, which

can now guarantee next day delivery, have arguably lowered the competitive nature of distribution to such an extent that only levels of customer service now differentiate one

major from another. Not surprisingly therefore, it is in this area that dealers and third-party labels will be

waiting to see how the cost savings being made by distributors will affect them directly. Many labels will be faced with negotiating new terms once their existing contracts with Sony and Warner expire since both companies had different conditions of sale. At the same time, from June 1, retailers will notice a £10 surcharge on any order below £75. This will mark another departure from existing practices where Warner used to charge £5, while Sony did not impose any such penalty.

Ten is regarded by Sony and Warner as a benchmark operation which other distributors will have to match. The sheer size of the operation in terms of warehousing (24,000 sq m) and market share is impressive. But it will still have to prove to its customers that it can be as flexible as the two standalone businesses were before the merger. Even though Ten is a joint operation, six of the nine-strong management team have come from Sony and so will be no strangers to the site and the facilities available at the Rabans Lane address. "Our aim is to take the best working practices and management techniques," says Ten managing director Gwen Pearce, who was previously operations director at Warner.

Who does what: the UK's leading distributors

UNIVERSAL MUSIC OPERATIONS
Address: Cheltenham Drive, Kingston, Milton Keynes MK10 0AN. Tel: 01908 452 500. Distribution director: Russell Richards. Labels: Mercury, London, Polydor, Universal/Island, PolyGram Classics and PolyGram Filmed Entertainment. Services offered: EDI, Eros, third-party distribution. Staff: telesales – five; teleorders – currently at a bureau, 12 coming in-house from April 6; on the road – 26. Warehouse area: 12,000 sq m. Stock-keeping units: 17,000. Turnaround times: orders by 14.00 next day "without fail". Volume of units shipped: 90m-100m pa. Key artists: Boyzone, Beautiful South, Bee Gees.

THE ENTERTAINMENT NETWORK (Sony & Warner)
Address: Rabans Lane, Aylesbury, Bucks, HP19 3BX. Tel: 01296 426 151. Website: under construction. Managing director: Gwen Pearce. Labels: all Sony (from April 6) and Warner (from May 4) labels plus others including Ministry of Sound, Independent and Telstar. Services offered: EDI, Eros for Sony but not for Warner. Staff: telesales – n/a; teleorders – 26; on the road – n/a, all Sony and Warner sales staff will stay in place. Orders placed with Ten. Warehouse area: 24,000 sq m. Stock-keeping units: up to 21,000. Turnaround time: Next day on all stock, Friday for all new releases, campaign orders in five days. Volume of units shipped: expecting 90m pa including games and video. Key artists: George Michael, Madonna, Coline Dion, Alanis Morissette.

EMI **EMI DISTRIBUTION**
Address: Hermes Close, Tachbrook Park, Leamington, CV34 6RP. Tel: 01296 468 300. Director of distribution: Bill Manktelow. Labels: all

Virgin and EMI Group labels, Chrysalis, Parlophone. Services offered: EDI, Eros 2, all usual services, real-time tracking through Parceline website. Staff: telesales – eight; teleorders – 12; on the road – EMI and Virgin sales forces are managed separately. Warehouse area: 10,000 sq m. Stock-keeping units: 14,000. Turnaround time: next day for orders before 3pm, (6pm during key Christmas period). Volume of units shipped: 65m pa. Key artists: Robbie Williams, Now 42, Vengaboys, Blimey, Blur, Skunk Anansie, Roxette.

BMG DISTRIBUTION
Address: 24 Crystal Drive, Sandwell Business Park, Warley, West Midlands B66 1QQ. Tel: 0121 543 4000. Website: under review. Managing director: John Henderson. Key labels: RCA, Arista, Deconstruction, BMG Classics, Delta, Eagle Rock. Services offered: EDI and Eros 2. Staff: telesales – 10; teleorders – five; on the road – six. Warehouse area: 13,000 sq m. Stock-keeping units: 17,000. Turnaround time: 24 hours. Volume of units shipped: 45m. Key artists: Blondie, Whitney Houston, Hills series, N' Sync.

PINNACLE DISTRIBUTION
Address: Electron House, Cray Avenue, St Mary Gray, Orpington, Kent BR5 3RJ. Tel: 01689 870 622. Web site: www.pinnacle-records.co.uk. Managing director: Tony Powell. Key labels: Jive, Echo, One Little Indian, Castle, EMI. Services offered: EDI and Eros. Staff: telesales – 12; teleorders – 16; on the road – 24. Warehouse area: 12,000 sq m. Stock-keeping units: 43,000. Turnaround time: 24-hour target, 48 hours maximum. Volume of units shipped: n/a. Key artists: Steps, Britney Spears, R Kelly, Björk, Feeder.

VITAL DISTRIBUTION
Address: 338A Labrooke Grove, London W10 5AH. Tel: 0181-324 2400. Website: Under development. Managing director: Peter Thompson. Key labels: LA, Beggars Banquet, Mute, Wall Nuts. Services offered: Chain with No Name marketing facility, all calls charged at local rate, specialist telesales team for dance. Staff: telesales – eight for catalogue plus four dance specialists; teleorders – five; on the road – 12. Warehouse area: 5,000 sq m. Stock-keeping units: 15,000. Turnaround time: 24 hours. Volume of units shipped: 500,000 per week. Key artists: Basement Jaxx, Candi Staton, Bliss, Mogwai, Pavement.

3mv 3MV
Address: City Network House, 81-83 Weston St, London SE1 3RS. Tel: 0171-378 8866. Website: www.theknowledge.com. Managing directors: Max Kenny, Dave Trafford. Labels: Ministry Of Sound, V2, Creation, Nude, Mushroom. Services offered: manufacturing and marketing. Staff: telesales – nine; teleorders – n/a, orders go through relevant distributor; on the road – 11. Warehouse area: n/a. Stock-keeping units: n/a. Turnaround time: dependant on distributors. 24 hour is expected. Volume of units shipped: 8m-9m pa. Key artists: Stereophonics, Fatboy Slim, Oasis, Underworld, Saeda, Mishka.

SRD
Address: 70 Lawrence Rd, London N15 4EG. Tel: 0181-802 3000. Managing director: John Knight. Key labels: Moving Shadow, Platipus, Kickin', Dischord, Global Underground, V Ram, Greensleeves. Staff: telesales – eight; teleorders – four; on the road –

seven. Warehouse area: 1,000 sq m. Stock-keeping units: 10,000. Turnaround time: 24 hours. Volume of units shipped: n/a. Key artists: Planet V, Fugazi, EZ Rollers, More Records.

AMATO DISTRIBUTION
Address: Units 13-14, Barley Shotts Business Park, 246 Acklam Road, London W10 5YU. Tel: 0181-964 3302. Website: www.amatodistribution.co.uk. Managing director: Mario Howell. Key labels: Junior Records, Spot On, NEO. Services offered: EDI will be running by June. Staff: telesales – seven; teleorders – three; on the road – three. Warehouse area: 270 sq m. Stock-keeping units: 2,000-3,000. Turnaround time: next day. Volume of units shipped: 50,000-100,000 per week. Key artists: Pete Heller, DJ Tiesto, ATB.

bmd BEECHWOOD MUSIC DISTRIBUTION
Address: Beechwood Music, Littleton House, Littleton Road, Ashford, Middlesex, TW15 3JU. Tel: 01784 423 214. Website: under development. Managing director: Chet Selwood. Key labels: This Is, Essential, Mastercuts, BBE, Jazz FM, Dreamscape, Slammin' Vinyl. Services offered: EDI, teleorders – five; teleorders – n/a; on the road staff – three. Warehouse area: uses BMG warehouse. Stock-keeping units: 300. Turnaround time: next day. Volume of units shipped: 1m pa. Key releases: This is... Jazz FM.

All the companies listed have appeared in one of CIN's Top 10 Distributor lists of 1998.

Research by Phil Ross

"Everyone has the opportunity to make a fresh start and the joint venture will implement improvements on an ongoing basis."

The full effect of the launch of Ten will not be felt until May 4 when Warner product, and that of its sole client label Telstar, is shipped by the new company. Until then, only Sony titles and its third-party label customers, such as Ministry of Sound Recordings and Independent, are affected. "We wanted a month to get everyone used to the new procedures and to reduce the risk of anything going wrong," says Pearce.

Matt Jagger, Ministry of Sound's managing director, visited the Aylesbury site in March to reassure himself that the service would not change. "As an independent label without its own distribution arm we are constantly reviewing our options," he says. "We have been very happy with the service we got from Sony. I just wanted to be sure there would be no disruption."

The only third-party label previously distributed by Warner that has not joined Ten is Beggars Banquet, which ended its 20-year relationship with the major last month when it decided to put all its product through Vital. According to John Holbrow, Beggars director of sales and marketing, this was an obvious business move following a deal struck in January when Vital took over sales and distribution responsibilities for its XL Recordings imprint. Vital also took control of Beggars' mid-price catalogue as part of its biggest deal since it linked with RTM in 1997.

While Sony and Warner began preparing for this week's launch at the end of 1996, the developments at Universal have called for some swift strategic planning to ensure that service would not be disturbed.

Universal's distribution director, Russell

Richards, says the company formed a transfer team immediately after Christmas and began physically moving product from BMG's warehouse to Milton Keynes in mid-February, when dealers were informed that no orders for Universal product could be taken by BMG after 2pm on Friday March 19. "We moved around 1m units of stock and have taken on 30 extra warehouse staff. It has meant an increase in throughput of around 15%," says Richards.

The Milton Keynes site, to which PolyGram moved in 1996, has the capacity to handle the extra volumes because, for the past two years, the company has also used a smaller site in the town to distribute catalogue product. By June, the infrastructure will be in place to consolidate everything on the main site, which is now fully automated and will handle around 100m units of entertainment product a year.

Meanwhile, management at BMG Distribution will be rethinking its approach to the UK market following a series of

bodyblows to its business over the past two years. The unavoidable loss of the Universal business to PolyGram was only the latest in a line of disappointments. Last September, leading mid- and low-price specialist Castle Communications switched its distribution to Pinnacle while in 1997 BMG lost the Mushroom business to Pinnacle and the Telstar contract to Warner.

According to director of distribution John Henderson, Universal accounted for between 15% and 20% of BMG's music product. Consequently, the company is now in a position to grow its third-party client base because of its significant spare capacity — and the efficiency savings it has made. BMG has consolidated five warehouses into one at Birmingham, and by the end of this month it will have a new computer system linking sites across Europe.

It is this new technology which could see it steal a march on its rivals in the anticipated boom area of internet music sales. Distributors will be needed to fulfil on-line orders and BMG is arguably in a stronger position than many since its parent, the Bertelsmann Group, already distributes Microsoft product in Europe and owns the giant internet provider AOL (America On-Line).

Music business analyst Cliff Dane says this is the area into which many of Sony, Warner and Universal's cost-savings may be diverted. "The distributor that wins this potentially lucrative business will be the one which has the most effective automated order system up and running and linked with the internet," he says.

Retailers will be watching all these developments with great interest. Many feel that it will take time before they are

convinced that the changes being introduced will benefit them. David Roache, product director at HMV, hopes that any disruption from the launch of Ten or the changes at Universal will be minimal.

"As companies get bigger they must ensure they can still meet the bespoke needs of individual retailers. With such economies of scale we hope some of the cost savings will be passed on to us," he says. Ian Bostock, a buyer for Anlys Records in Norwich, wants reassurance that he will still see visiting sales reps from the majors despite the changes. "The rep is an essential link between the consumer, the shop and the record company" — Ian Bostock, Anlys Records

for Anlys Records in Norwich, wants reassurance that he will still see visiting sales reps from the majors despite the changes. "The rep is an essential link between the consumer, the shop and the record company, but they have been dwindling in number in recent years," he says.

The success of the changes being made by distributors will be judged on the level of service they can maintain or improve on. This was something that EMI Distribution made certain was addressed when it made its move from Hayes to Leamington Spa in 1992. EMI's director of distribution, Bill Manktelow, says: "We keep an eye on what the competitors are up to, but the initiatives we introduce are designed to meet the needs of our customers and that of EMI. I wish Sony and Warner luck, because I know just what a massive task it is overhauling a distribution operation."

Since its relocation, EMI has virtually dominated the Music Week Distributor Of The Year category, winning four years in a row. Now that Ten and Universal have expanded their operations, it could find its coveted position as the industry's favourite distributor comes under attack.



EMI Distribution's centre in Leamington Spa

DISTRIBUTION SPECIAL REPORT CONTINUES ON P22

TAKE A CLOSER LOOK

● FULL NATIONAL ACCOUNT COVERAGE

● LABEL MANAGEMENT

● TELESALES



● DEDICATED STATE OF THE ART DISTRIBUTION CENTRE

● UPS ON-LINE COURIER SUPPORT

● FIELD SALES FORCE

EVERYTHING UNDER ONE ROOF AND, BEST OF ALL, NO HIDDEN AGENDAS

KOCH

THE MAJOR ALTERNATIVE™



FOR DISTRIBUTION OPPORTUNITIES IN THE UK CONTACT OUR LABEL MANAGER AT THE FOLLOWING ADDRESS:
 KOCH International Ltd, Charlotte House, 87 Little Ealing Lane, London W5 4EH Tel: 0181 832 1800 • Fax: 0181 832 1813



HE DIDN'T SETTLE FOR SECOND BEST.

VITAL 338a Ladbroke Grove, London, W20 5AH
Tel: 0181 324 2400 Fax: 0181 324 0001 Email: info@vitaluk.com
Thanks to Mr Olzo, F Communications, PIAS Recordings, and of course, FBI Eric.



10 APRIL 1999

CHART COMMENTARY

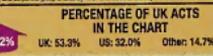
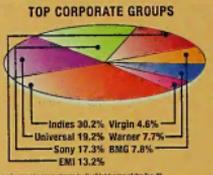
by ALAN JONES



SINGLE FACTFILE
Sales of more than 143,000 copies are usually enough for a number one hit, but with Mr Ozzy's Flat Beat faring even better for the second week in a row, Eminem's My Name is has to settle for a number two debut. Eminem - real name Marshall Mathers (What's My Name and No), aka Slim Shady - has sold more than a million copies of his Slim Shady album in America in the last five weeks, and has emerged from under Dr. Dre's wing to

contribute to at least half a dozen upcoming hip-hop albums. The 24-year-old from Detroit has suffered a very bad press for his album, with US trade magazine Billboard being among those taking him to task - though the admittedly unpleasant lyrics to many of the songs on the Slim Shady LP are no worse than those of scores of black rappers. The man himself is wholly unapologetic, especially about the sexist rants.

Mr Ozzy's Flat Beat had another amazing week, selling more than 184,000 copies to take its two week sales tally to more than 469,000 copies, enough to make it the fourth highest seller of the year, trailing only Steps' Heartbeat/Tragedy (474,000), Boyzone's When The Going Gets Tough (594,000) and Britney Spears' Baby One More Time (1,220,000). With excellent first week takes from Eminem (143,000), Phats & Small (116,000), and the multi-artist Abba medley (99,000), the singles market is at its most buoyant since Christmas, with sales up 14% on last week. Mariah Carey returns to the chart at number 16 with I Still Believe, which was originally recorded by her mentor, the Latino singer Brenda K Starr. Starr's version was a number 13 hit in America in 1988 and Mariah became familiar with the song when she joined her backing group. Brenda accompanied Mariah to Columbia (Sony) when she got her recording contract and



Starr later appears in the video for Carey's version. I Still Believe is Carey's 23rd UK hit of the nineties, a total exceeded by only one

female - Madonna, who lifted her tally to 26 with the recent Nothing Really Matters. Beverley Knight's Made It Back returns to

the chart at number 19, having reached number 21 last May. Considerably reinforced since then with the bass from Chico's Good Times, it's the second hit of the year to hinge around the classic Nile Rodgers/Bernard Edwards composition, following Da Click's Good Rhythms, which reached number 14 in January. After falling short of the Top 10 with their last two singles Strange Gue, which peaked at number 11 and Game On, which got no higher than 33, Catalonia return to the superior echelon with Dead From The Waist Down. The introductory single from the new album Equally Cursed And Blessed debuts at number seven this week, with very healthy sales of more than 60,000. For the first time ever, there are three charity records in the Top 20 this week, with the multi-artist Abba medley at number four (Nordfjell Robins), Another Level at 11 (Help A Legion Child) and Boyzone at 12 (Comic Relief).

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (format)
1	1	FLAT BEAT	Mr Ozzy	F Communications/PIAS Recording F 194CDUK (V)
2	2	BABY ONE MORE TIME	Britney Spears	Jive 052252 (P)
3	3	BETTER BEST FORGOTTEN	Steps	Ebu/Jive 051912 (P)
4	NEW	JUMP	Bus Stop	AATW CXK01BE196 (P)
5	6	CHANGES	2 Pac	Jive/Eastern Blue 051922 (P)
6	5	KILLIN' TIME	Tina Cousins	Jive/Eastern Blue 051922 (P)
7	NEW	FLOODIT WORLD	Ultrasound	Nude NU4C102 (P)
8	9	HEARTBEAT/TRAGEDY	Steps	Ebu/Jive 051912 (P)
9	4	WINDWICKLER	The Aphex Twin	Warp WAP 155CD (V)
10	NEW	TURN ME ON	Danny Tenaglia feat. Liz Torres	Twisted UK TWCD10045 (V)
11	8	PUSH UPSTAIRS	Underworld	JBO J00 506613 (3MV/VP)
12	13	JUST SHOOKING	Staraphonics	212 VVR 506310 (3MV/VP)
13	NEW	SUN IS SHINING	Technique	Real AZNYC0304 (V)
14	NEW	JAY	Kathy Brown	Echo ESCD 75 (P)
15	7	DAY IN DAY OUT	Fenider	Jive/Eastern Blue 051922 (P)
16	10	SWEET LIES	Elie Campbell	New NED12011 (ADD)
17	NEW	LIBERTIA	Loveschild	Furiosa's FURCDRY 5 (V)
18	11	SEE THE STAR	Jark Prongz	Hooj Choons HOOJ 72CD (V)
19	14	MOVIN' THRU YOUR SYSTEM	Frank Zappa	Rykodisc RCD 10679 (V)
20	16	CHEAP THRILLS	Frank Zappa	Rykodisc RCD 10679 (V)

PEPSI Chart

This Week	Last Week	Title	Artist	Label
1	1	FLAT BEAT	Mr Ozzy	F Communications/PIAS Recordings
2	2	MY NAME IS	Eminem	Interscope
3	4	TUNK AROUND	Prinz & Paul	Motown
4	NEW	THANK A LOT FOR THE MUSIC	Various Artists	EMI
5	5	WUDDOORCI!	Various Artists	Jive/EMI
6	6	BABY ONE MORE TIME	Britney Spears	Jive
7	NEW	DEAD FROM THE WAIST DOWN	Various Artists	Capitola
8	8	YOU GET WHAT YOU GIVE	Various Artists	MCA
9	9	POWER TO THE BEES	Various Artists	Interscope/Big
10	10	WE LIKE TO PARTY	Various Artists	Capitola
11	11	STRONG	Madonna	Chryslis
12	12	AS	George Michael/Wery J Edge	Eric
13	13	RUNAWAY	The Corrs	W&A/Parade
14	14	IT'S NOT RIGHT...	Various Artists	Arts
15	15	NO SCUBES	Various Artists	Interscope
16	16	YOU STOLE THE SUN...	Various Artists	Capitola
17	17	WEATHERMAN	Various Artists	Capitola
18	18	WHEN THE GOOD GETS TOUGH	Various Artists	Capitola
19	19	TENDER	Various Artists	Capitola
20	20	MARIA	Various Artists	Capitola

To hear the chart hot-off-the-press on Monday morning, call 0891 565290. Calls cost 50p/min.

PRESS : TV : RADIO PR SINCE 1996 PRESS : TV : RADIO PR SINCE 1996 PRESS : TV : RADIO

QUITE GREAT!

Key TV exposure - The Big Breakfast; The Box; Sky News; Jack Docherty Show. Regional Radio - 36 interviews. Regional Newspapers - 32 features. Key features - You Magazine; Heat; The Sunday Express; OK Magazine; The Evening Standard; Uncut; Q Magazine; More! The Independent; Sunday Times. National radio interviews - LBC Breakfast Show; Radio 2 Richard Ainslin Show. Call Pete Bassett, Helen, Emma, Andy, Lee or Jo to see what we can do for you.

01223-880111-THE FULL PR SERVICE-01223-880111

10 APRIL 1999

CHART COMMENTARY

by ALAN JONES



The Corrs' phenomenal success reaches new peaks this week, with *Talk On Corners* and *Forgiven, Not Forgotten* occupying the top two places in the album chart. Talk On Corners first topped the chart last June, and has now risen to the top on six separate occasions, spending a total of 10 weeks at number one. It's only the seventh album to spend 10 weeks at number one in the Nineties,

the others being *Spice – The Spice Girls* (15 weeks), *Stars – Simply Red* (12 weeks), *Urban Hymns – The Verve* (12 weeks), *Jagged Little Pill – Alanis Morissette* (11 weeks), *What's The Story Morning Glory? – Oasis* (10 weeks) and... But *Siriusly – Pili Collins* (10 weeks plus last five weeks of 1998). *Talk On Corners* has sold more than 2,275,000 copies, and *Forgiven, Not Forgotten* 526,000.

The Corrs' *Talk On Corners* is number one for the 10th time in its career this week, while their debut album *Forgiven, Not Forgotten* jumps 5-2, to make them the first act to occupy the number one and two places simultaneously since Bruce Springsteen debuted with *Human Touch* and *Lucky Town*, when they were simultaneously released exactly seven years ago. The Corrs albums were, of course, released separately and some time ago – *Forgiven Not Forgotten* coming out on February 19 1996, and *Talk On Corners* on October 19 1997. As reported on page one, the last act to hold number one and two places with albums released separately were The Kids From Fame in 1982.

The screening of the documentary *Ascend Of An Angel* on BBC One a week last Sunday (28 March) had a galvanising effect. Charlotte Church's *Voice Of An Angel* album, which soared 97-17 as a result, with week-on-week sales jumping by 883%. The album,

MARKET REPORT



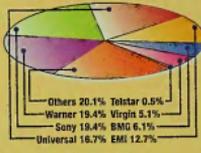
Figures show % of 10 companies vs % of total sales, not percentage of total sales vs % of total sales, of the Top 75 UK titles

SALES UPDATE

VERSUS LAST WEEK: **+15.5%** YEAR TO DATE PERCENTAGE: **-5.1%**

which peaked at number four in December, has now sold more than 460,000 copies. Meanwhile, *Andrea Bocelli*, another of the

TOP CORPORATE GROUPS



Figures show % of 10 companies vs % of total sales, not percentage of total sales vs % of total sales, of the Top 75 UK titles

PERCENTAGE OF UK ACTS IN THE CHART

UK: 56.0% US: 37.3% OTHER: 6.7%

newer artists lifting the profile of classical music, debuts at number 21 with *Sogno*, his album of 'pop' songs, a mere seven weeks

after reaching number 55 with his latest classical release *Vagabo Italiano*. *Sogno* is the highest of seven new entries to the Top 50 of the album chart this week, the highest tally of the year.

The Best Of *Dusty Springfield* reaches a new peak this week, climbing 96-19, with weekly sales exceeding 12,000 for the first time, and cumulative sales topping the 60,000 mark. Another female artist whose current album reaches a new high is *Britney Spears*'s *...Baby One More Time* album has moved 8-5-4 since release. It sold more than 27,000 copies last week, partly due to deep discounting.

Status Quo register their 30th chart album with *Under The Influence*, which debuts at number 25. Their Eagle label debut puts them ahead of The Beatles and behind only The Rolling Stones in the table of groups with most chart albums – but their last proper album, *Don't Stop*, reached number two in 1996.

COMPILATIONS

Album sales increased by 27% last week, with artist albums up 15.5% and compilations soaring 61% – a sure sign that there's a new Now compilation in the shops. Now *That's What I Call Music!* 42, which soared 97-17 as a result, with week-on-week sales jumping by 883%. The album,

Gatecrasher Red, Essential Soundtracks, The Female Touch – 2 and *Best Dance 98* debuted at four, seven, nine and eleven with sales of 21,000, 12,000, 10,000 and 8,000 respectively.

Among the tracks on *Now!* 42 are half of the current Top 10 singles – hits by Mr. Oizo, the multi-artist Abba medley, the Cartoons, Billie and the Vengaboys – plus number ones by Boyzone, Cher, the Spice Girls, Lenny Kravitz, Fatboy Slim, Armand Van Helden and 911. The only track not yet released as a single is Deenah's Madonna sampling *I Paraiso Rico*.

Finally, let's hear it for Chocolate Boy whose *Jive/Pepper* *Shank's & Bigfoot* single *Sweet Like Chocolate* was at one of the top three compilations last week, well ahead of official release in its own right.

MARKET REPORT

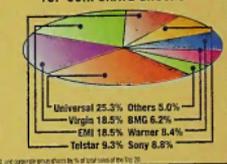


Figures show % of 10 companies vs % of total sales, not percentage of total sales vs % of total sales, of the Top 75 UK titles

SALES UPDATE

VERSUS LAST WEEK: **+61.0%** YEAR TO DATE PERCENTAGE: **+2.0%**

TOP CORPORATE GROUPS



Figures show % of 10 companies vs % of total sales, not percentage of total sales vs % of total sales, of the Top 75 UK titles

COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 68.5% Compilations: 31.5%

INDEPENDENT ALBUMS

This List	Title	Artist	Label (distributor)
1	PERFORMANCE AND COCKTAILS	Stereophocics	V2 VVR 104982 (3MV/PI)
2	YOU'VE COME A LONG WAY, BABY	Flying Slim	Skin BRASSIC 1102 (3MV/PI)
3	STEP ONE	Stacy	EMI/Jive 059112 (PI)
4	DEFINITELY MAYBE	Oasis	Creation CRECD 109 (3MV/PI)
5	BABY ONE MORE TIME	Britney Spears	Jive 022612 (PI)
6	COME ON UP THE YOUNG	Mogwai	Chemical Underground CHEM33CD (V)
7	WHAT'S THE STORY MORNING GLORY?	2Pac	Creation CRECD 109 (3MV/PI)
8	GREATEST HITS	Opac	Jive 022612 (PI)
9	SCREAMADELICA	Primal Screem	Creation CRECD 095 (3MV/PI)
10	BEAUCAMPEL FISH	Underworld	JBO JBO 118642 (3MV/PI)
11	WORD GETS AROUND	Stereophocics	V2 VVR 104982 (3MV/PI)
12	VERSION 2.0	Garbage	Mushroom MUSH 29CD (3MV/PI)
13	GARBAGE	Garbage	Mushroom MUSH 29CD (3MV/PI)
14	BIG CALM	Freshylects	Indochina ZEN 017CDX (PI)
15	B-BOT STANCE REMIXES	Saint Eulene	Freshylects FND01 (3MV/PI)
16	TOO YOUNG TO DIE... THE SINGLES	Bobby Draven Boy	Heavenly HUNDX 110CD (3MV/MSM)
17	IT CAME FROM THE GROUND	The Charlatans	Twisted Nerve TNALXCD (V)
18	MELTING POT	Primal Screem	Beggars Banquet BBQCD 196 (V)
19	VANISHING POINT	Space	Creation CRECD 178 (3MV/PI)
20	SPIDERS	Space	Capitol CD 1 (V)

THE YEAR SO FAR... TOP 20 SINGLES

This List	Title	Artist	Label
1	BABY ONE MORE TIME	BRITNEY SPEARS	JIVE
2	WHEN THE GOING GETS TOUGH	BOYZONE	POLYDOR
3	HEARTBEAT/TRACEY	STEPS	EBLJAVE
4	PRETTY FLY (FOR A WHITE GUY)	THE OFFSPRING	COLUMBIA
5	MARIA	BLONDIE	RCAB/DOWN
6	IT'S NOT RIGHT BUT IT'S OKAY	BLUR	FOCALPOINT/PHONE
7	TRIGGER	WHITNEY HOUSTON	ARISTA
8	YOU DON'T KNOW ME	ARMAND VAN HELDEN PATT DUANE HARDEN	FFRR
9	WE LIKE TO PARTY! (THE VENGABOYS)	VENGABOYS	POSITIVA
10	FLY AWAY	LENNY KRAVITZ	VIRGIN
11	WHEN YOU'RE GONE	BERAN ADAMS FEAT MEL C	ASMI/REGENCY
12	FLAT BEAT	FATBOY SLIM	SKINT
13	PRINSE YOU	JAC	JIVE
14	CHANGES	THE CORRS	143/VALANTIC
15	RUNAWAY	STEPS	EBLJAVE
16	BETTER BEAT FORGOTTEN	DJ SAKIN & FRIENDS	POSITIVA
17	PROTECT YOUR MIND...	CHER	WEA
18	STRONG ENOUGH	TQ	EPIC
19	WESTSIDE	911	VIRGIN
20	A LITTLE BIT MORE		

© NIP. Last figure represents the chart placing from the last published Year So Far singles chart

10
april
1999

THE OFFICIAL CHARTS

music week
AS USED BY



albums

10
april
1999



1 FLAT BEAT

- F Communications/PIAS Recordings**
- 2 MY NAME IS Eminem Interscope
 - 3 TURN AROUND Phats & Small Multiphly
 - 4 THANK ABBA FOR THE MUSIC Various Artists Epic
 - 5 WITCH DOCTOR Cartoons Flex/EMI
 - 6 BABY ONE MORE TIME Brimley Spears Jive
 - 7 DEAD FROM THE WAIST DOWN Catatonia Blanco Y Negro
 - 8 YOU GET WHAT YOU GIVE New Radicals MCA
 - 9 HONEY TO THE BEE Billie Innocent
 - 10 WE LIKE TO PARTY! (THE VENGABUS) Vengaboys Positiva



- 11 BE ALONE NO MORE (REMIX) Another Level feat. Jay Z Northwestside
- 12 WHEN THE GOING GETS TOUGH Boyzone Polydor
- 13 NO SCRUBS TLC Laface
- 14 BLAME IT ON THE WEATHERMAN B*Witched Glow Worm/Epic
- 15 I'VE GOT SOMETHING TO SAY Reef Sony S2
- 16 I STILL BELIEVE Mariah Carey Columbia
- 17 BETTER BEST FORGOTTEN Steps Ebu/Jive
- 18 IT'S NOT RIGHT BUT IT'S OKAY Whitney Houston Arista
- 19 MADE IT BACK 99 Beverley Knight Polyphonic Rhythm

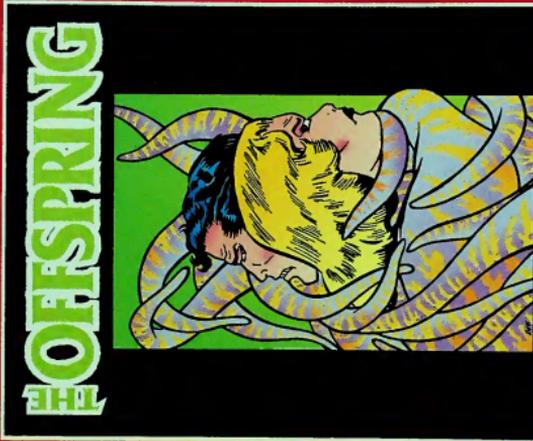


2 TALK ON CORNERS

- The Corrs Atlantic**
- 5 2 FORGIVEN, NOT FORGOTTEN The Corrs Atlantic
 - 3 3 PERFORMANCE AND COCKTAILS Stereophonics V2
 - 4 4 BABY ONE MORE TIME Brimley Spears Jive
 - 4 5 I'VE BEEN EXPECTING YOU Robbie Williams Chrysalis
 - 6 6 STEP ONE Steps Jive/Ebu
 - 1 7 13 Blur Food/Parlophone
 - 11 8 GOLD - GREATEST HITS Abba Polydor
 - 10 9 YOU'VE COME A LONG WAY, BABY Fatboy Slim Skit
 - 12 10 GRAN TURISMO The Cardigans Stockholm



- 7 11 THIS IS MY TRUTH TELL ME YOURS Manic Street Preachers Epic
- 9 12 THE MISEDUCATION OF LAURYN HILL Lauryn Hill Columbia
- 14 13 LADIES & GENTLEMEN - THE BEST OF George Michael Epic
- 24 14 B*WITCHED B*Witched Glow Worm/Epic
- 13 15 RAY OF LIGHT Madonna Maverick
- 17 16 MY LOVE IS YOUR LOVE Whitney Houston Arista
- 8 17 VOICE OF AN ANGEL Charlotte Church Sony Classical
- 15 18 THE PARTY ALBUM! Vengaboys Positiva
- 20-19 THE BEST OF Dusty Springfield Mercury/Universal TV



THE HOOSPRING

WHY DON'T YOU GET A JOB?
THE NEW SINGLE OUT APRIL 26

TAKEN FROM THE ALBUM
AMERICANA

COLLEEN
www.dfoospring.com

CLASSICAL SPECIALIST

Pos	Last	Title	Artist	Label (Cat No)
1	1	VOICE OF AN ANGEL	Cherishie Church	Sony Classical SK 60857 (SM)
2	2	VIAGGIO ITALIANO	Andrea Bocelli	Philips 4621962 (U)
3	4	THE SWEET SOUND OF	Emma Kirkby	Decca 468322 (U)
4	3	ROCHAMONDO IN VESPERA	Chor Of King's College/Cloobury	EMI Classics CDC055672 (E)
5	6	CAGLIA & BRYNN - DUETS	Decca 468292 (U)	
6	7	ELGAR CELLO CONCERTO/OSCA PICTURES	Bayer/Orfeo/LSO/Orbis/Brilliant	EMI Classics CDC056292 (E)
7	5	HANDL/LONERA MAI TU	Schall	Harmonia Mundi HM070195 (SM)
8	8	FAURE/REQUIEM/QUIRILE/REQUIEM	Tiefel/Bartoli/Chung	Deutsche Grammophon 453553 (U)
9	10	CHOPIN/PIANO CONCERTI 1 & 2	Argenta/Morabito/Ormai	EMI Classics CDC 556786 (E)
10	9	THE PURE VOICE OF...	Armenia/Kirby	Decca 468382 (U)
11	15	ARIA - THE OPERA ALBUM	Andrea Bocelli	Philips 460332 (U)
12	10	TAUVENEY/STERN'S SUNRISE	Rosini/AAAGoodwin	Harmonia Mundi HM070121 (SM)
13	14	SANT SAEN'S CARNIVAL OF ANIMALS	Morris	Naxos Audiobooks 852462 (S)
14	11	HITS FROM THE CONTEMPORARIES OF MOZART	London Mozart Players/Smart	Chandos CON011 (U)
15	12	PREISNER REQUIEM FOR MY FRIEND	Enrico 28421842 (W)	
16	17	FINZI/CARINET CONCERTO	Norona 853366 (S)	
17	18	WORLDS BLYSSE	Vanessa-Mae	Venture DVD 941 (E)
18	16	CHINA GIRL - THE CLASSICAL ALBUM 2	EMI Classics CDC 556462 (E)	
19	13	J.S. BACH/SO A DOUBLE VIOLIN CONCERTO	Manze/Pogorzalek	Harmonia Mundi HM020755 (SM)
20	20	THE Y TENORS IN PARIS	Careras/Domingo/Pavarotti	Decca 468502 (U)

© CIN

JAZZ & SOUL

Pos	Last	Title	Artist	Label (Cat No)
1	3	KIND OF BLUE	Miles Davis	Columbia CX 6435 (SM)
2	1	TRAVELING MILES	Cassandra Wilson	Blue Note 854122 (E)
3	2	THE DIRTY BOOGIE	Brian Sazer Orchestra	Interscope IND03616 (BMG)
4	5	THE BEST OF LATIN JAZZ	Various	Global Television RACD0 36 (BMG)
5	6	BLUE FOR YOU - THE VERY BEST OF	Nina Simone	Global Television RACD0 34 (BMG)
6	4	THE REAL DEAL - GREATEST HITS - VOLUME 2	Stevie Ray Vaughan	Epic 694138 (SM)
7	7	BLUES BLUES BLUES	Jimmy Rogers	Atlantic 75078102 (W)
8	8	SKETCHES OF SPAIN	Miles Davis	Legacy C06842 (U)
9	9	ESSENTIAL ELLA	Ella Fitzgerald	Verve/Universal TV 502992 (F)
10	10	TURN ON TUNE IN!	Various	Jazz FM JAZZFMCD 15 (BMG/BMG)

© CIN

R&B SINGLES

Pos	Last	Title	Artist	Label Cat No (Distributor)
1	1	MY NAME IS...	Eminem	Interscope IND9538 (U)
2	1	NO SCRIPS	TLC	LaFace 7421196512 (BMG)
3	2	BE ALONE NO MORE	Ancher/Level	Northwestside 7421355882 (BMG)
4	1	ISTILL BELIEVE	Mariah Carey	Columbia 6679725 (SM)
5	5	MAD! IT'S BACK '99	Beverly Knight	Parlophone/Rhythm CDHY17M18 (E)
6	3	IT'S NOT RIGHT BUT IT'S OKAY	Whitney Houston	Arista 7421395282 (BMG)
7	2	YOU GOTTA BE	Dee'ee	Dusted Sound/Sony 52668325 (SM)
8	4	MY LOVE	Kate Le Roc	1st Avenue/Wild Card/Polygram 853112 (U)
9	6	DR. GREENTHUMB	Cypress Hill	Columbia 6671702 (SM)
10	6	CHANGES	7 Pac	Jive 052830 (P)
11	5	AS	George Michael & Mary J. Blige	Epic 867012 (SM)
12	8	NIGHTS OVER EGYPT	Incoignto	Telstar/Loud LIDLAD (U)
13	8	MATTER OF TIME	Nine Yards	Virgin VSC017123 (E)
14	8	EX-FACTOR	Lauryn Hill	Columbia 6663453 (SM)
15	10	ENJOY YOURSELF	Jay-Z	Universal UMG 9230 (BMG)
16	11	CAN GET A...	Avy 2 feat. Amil & Ja Rule	Def Jam 5089472 (U)
17	7	DO YOU FEEL ME (...REAK YOU)	Dr.OoVton	MJJ/Epic 6678912 (SM)
18	9	WHAT'S SO DIFFERENT	Groovin'	Epic 867052 (SM)
19	14	WESTSIDE	Epic 666810 (SM)	
20	16	BOY YOU KNOCK ME OUT	Teyana AI feat. Will Smith	MJJ/Epic 666870 (SM)
21	15	PLAYING WITH KNIVES	Bizarric Inc	Ving Solution VE 01CD1 (U)
22	17	HOT SPOT	Foxy Brown	Def Jam 8708352 (U)
23	12	IT'M NOT READY	Kash Saeed	Elektra E 3767CD (W)
24	13	BET YA MAN CAN'T TRIZ	Fat Joe	Atlantic AT 0803CD (U)
25	18	I WANT YOU FOR MYSELF	Anastasia/Obsticala Kibah	Northwestside 7421348323 (BMG)
26	20	HARD KNOCK LIFE (GHEIT TO ANTHEM)	Jay-Z	Northwestside 7421365311 (BMG)
27	23	THESE ARE THE TIMES	Dru Hill	Island Black Music CD 733 (U)
28	21	THE MESSAGE	Grandmaster Flash/Fury Five	Sugarhill NET11003 (P)
29	19	HERE WE COME	Timbaland/Missy Elliott/Mogoo	Virgin DNT50 (U)
30	20	END OF THE LINE	Honeyz	1st Avenue/Mercury HR202 2 (U)

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

CLASSICAL CROSSOVER

Pos	Last	Title	Artist	Label (Cat No)
1	1	BEST CHORAL ALBUM IN THE WORLD...EVER!	Various	Virgin/EMI VTDC0234 (E)
2	2	MOST TITANIC CLASSICAL ALBUM...EVER!	Various	Virgin/EMI VTDC0 207 (E)
3	3	MITANIC (OST)	James Horner	Sony Classical SK 62313 (SM)
4	4	DESSERT ISLAND DISCOGRAPHY FOR COSTAVERS	Various	BBC Music WMF06022 (P)
5	5	MOST ISOLATING CLASSICAL ALBUM...EVER!	Various	Virgin/EMI VTDC 165 (E)
6	7	REQUIEM - SPIRITUAL MUSIC TO UPLIFT...	Various	Decca 468315 (U)
7	8	BACK TO TITANIC	James Horner	Sony Classical SK 60691 (SM)
8	9	THE ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Various	Conifer Classics 756551332 (BMG)
9	10	SHAKESPEARE IN LOVE (OST)	Stephen Warbeck	Sony Classical SK 62387 (SM)
10	11	BRAVEHEART (OST)	LSO/Horner	Decca 468292 (U)
11	12	MISSA	Andra Previn	Deutsche Grammophon 4651602 (U)
12	10	A PORTAIT	Andra Previn	Ernte 3848762 (U)
13	13	MODART ARIAS	Various	Philips 610120 (U)
14	15	THE CLASSIC SELECTION	Various	BBC Worldwide Music WMF06012 (P)
15	15	ALAN FREEMAN'S CLASSICAL BITS	Various	BBC Worldwide Music WMF06012 (P)
16	17	LESLIE GARRETT	Lesley Garrett	BBC Worldwide Music WMF06012 (P)
17	20	TWILIGHT	Various	BBC Worldwide Music WMF06012 (P)
18	18	DESERT ISLAND DISCS	Various	BBC Worldwide Music WMF06012 (P)
19	19	WITH A SONG IN MY HEART	Maria Lanza	Camden 7423146502 (P)
20	20	LIFE IS BEAUTIFUL - OST	Nicola Piovani	Virgin CDVR18 (E)

© CIN

ROCK

Pos	Last	Title	Artist	Label (Cat No)
1	1	UNDER THE INFLUENCE	Status Quo	Eagle EAGCD008 (SMV)
2	1	POST ORGANIC CHILL	Skunk Anansie	Virgin CIVX4 2881 (E)
3	5	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Wanmer Bros 75202812 (U)
4	4	BANGORAMA	Various	Virgin Classics CD02046 (E)
5	4	GARBAGE	Garbage	Mushroom D 3145 (MWP)
6	8	DOOKIE	Green Day	Reprise 930243592 (U)
7	7	NEON BALLROOM	Columbia 4833395 (SM)	
8	7	NEVERMIND	Nirvana	Geffen DGC 2445 (BMG)
9	9	PURE CULT	The Cult	Begans Brother BECAT300 (U)
10	6	GIVING THE GAME AWAY	Thunder	Eagle EAGL786 (SM/BMG)

© CIN

DANCE SINGLES

Pos	Last	Title	Artist	Label Cat No (Distributor)
1	1	TURN AROUND	Philly & Small	Multiply TMULTY 40 (W)
2	2	NIGHTS OVER EGYPT	Incoignto	Talken Loud TLX 40 (U)
3	1	FLAT BAIT	Moby	F Communications/PIAS Recordings F10 (U)
4	4	JOY	Kidz Brown	Azul AZNY 95 (V)
5	5	TURN ME ON	Danny Tenaglia feat. Los Torres	Twisted UK TW 721 10065 (F)
6	7	OUT OF THE BLUE	Essential Recordings/LSD 194041 (U)	
7	7	DR. GREENTHUMB	Cypress Hill	Columbia 667126 (SM)
8	8	DON'T HOLD BACK	Floarshout	Triphop Trax TRAX046 (ADD)
9	3	WINDOWLICHER	Aphex Twin	Warp WAP 125 (V)
10	8	MOVIN' THRU YOUR SYSTEM	Jerk Pannon	Hoop Choons HOJ2 72 (U)
11	10	POPPED!	Foxy Brown	Virgin VCR4 46 (E)
12	4	BAMBALAZIA 212	Shy FX	Ebony EB0 0207R (SRD)
13	13	PULVERTURN	Nicki Van Gosh	7423146418 (BMG)
14	14	DEVA FEVA	Glasgow Gangster Funk Tracs	Regal Recordings RE229 (U)
15	15	KILLA BEES/CONTORTION	Unsuspected	Renegade Hardware RH016 (SRD)
16	16	INSTANT MOMENTS (WAITING FOR)	ROOS	Slip 1251P 16 (U)
17	15	GOTTA HAVE HOPE	Blackout	Multiply TMULTY47 (U)
18	12	SPRAWLING PUNCH	Unsuspected	Renegade Hardware RH 017 (SRD)
19	18	THE MESSAGE	Grandmaster Flash/Fury Five	Sugarhill NET1100 (P)
20	20	BAD ENOUGH	CZR feat. Darryl Pandy	Sidewalk 12MALKAR (SMV/S&M)

© CIN

DANCE ALBUMS

Pos	Last	Title	Artist	Label Cat No (Distributor)
1	1	MAXIMUM SPEED 99	Various	Virgin/EMI - JYTM024 242 (E)
2	2	CATERPILLAR RED	Various	INCREDIBLE INC 65 PLINING 5945 (SMV)
3	2	2 FUTURE 4 U	Armand Van Helden	Def Jam 858201 (SRD)
4	1	FINALLY	Blackout	Interscope INT29224/INC 9332 (BMG)
5	5	PEEL SESSION	Pleid	WAP1 1901 (U)
6	6	MEN OF VIZION	Men of Vizion	Epic C0428832 (SMV)
7	7	METALLICA - DANCING IN THE CITY	Various	Warrner Bros 938447054 (W)
8	7	BEAUCOUP FISH	Underworld	JBO JBO 10054X JBO 10054X (SMV/P)
9	5	FANNALE	TLC	LaFace/Arista 733020235/9373020235 (BMG)
10	10	DANCE NATION SIX - TALL PAULB BLOCK	Various	Ministry Of Sound - DNNIC 6 (SMV/S&M)

© CIN

MUSIC VIDEO

TW (U) Title	Label Cat No	Pos	Pos	Artist	Label (Cat No)
1	1	1	1	STEPS: The Videos	Jive 052975
2	2	2	2	ORIGINAL CAST RECORDING: Cats	PolyGram Video 49549
3	4	3	3	THE CORBISS: Live At The Royal Albert Hall	Warner Music Video 75703913
4	3	4	4	GEORGE MICHAEL: Ladies & Gentlemen - Best Of	SMV Epic 200852
5	5	5	5	ROBBIE WILLIAMS: Live In Your Living Room	Chrysalis 4921453
6	6	6	6	THE CARPENTERS: Once Upon A Time - Reunited	Original Song 200151
7	7	7	7	VARIOUS ARTISTS: Hey Mr Producer!	Video Collection V0148
8	8	8	8	BOYZONE: Live - Where We Belong	VAL 226680
9	9	9	9	VARIOUS ARTISTS: Andrew Lloyd Webber: Celebration	PolyGram Video 057383
10	11	10	10	CLIFF RICHARD: 40th Anniversary Concert	Video Collection V0147
11	11	11	11	RONAN HARDING: Michael Flatley's Feet Of Flames	VAL 052975
12	12	12	12	LIVE CAST RECORDING: Les Miserables In Concert	VAL 052975
13	13	13	13	MICHAEL FLATLEY: Live At The Dance	Video Collection V0139
14	14	14	14	STEREOHONICS: Live At Cardiff	VAL 052975
15	15	15	15	METALLICA: Carling Stars	PolyGram Video 049643
16	16	16	16	FRANK SINATRA: My Way	Video Collection V0148
17	17	17	17	SPICE GIRLS: Live At Wembley Stadium	Virgin VCR0184
18	18	18	18	ABBA: Forever Gold	PolyGram Video 05663
19	19	19	19	RADIOHEAD: Meeting On A Day	Virgin 8571023
20	20	20	20	TORI AMOS: The Complex Videos - 1991-1999	Warner Music Video 76701543

10 APRIL 1999

COOL CUTS CHART

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

1	3	WHAT YOU NEED Powerhouse	Delacated/Strictly Rhythm
<i>(Big in Miami and with mixes from Full Intention)</i>			
2	NEW	UNBROKEN	JRD
<i>(With mixes from Frankie Knuckles & Rob Rivers and Jai Rodriguez)</i>			
3	NEW	BE YOURSELF Celeda	Twisted
<i>(Danny Tenaglia production - need you say more?)</i>			
4	1	RIGHT HERE RIGHT NOW Fatboy Slim	Skiat
<i>(Fourth smash from Fatboy's double platinum album)</i>			
5	NEW	WANT IT GONNA BE THIS Rhythms feat. Joni Jackson	East West
<i>(Her R&B cut with a mix from Mickey Finn)</i>			
6	7	WE ARE DA CLICK The Click	Soul Food/Trit
<i>(The Click posse take on Tom Browne's disco classic)</i>			
7	9	I NEED A DISCO DOCTOR Space Raiders	Skiat
<i>(With mixes from Phats & Small, Groove Armada and Mexi)</i>			
8	NEW	WALK THIS LAND E Trillers	Moving Shadow
<i>(Footed-up breakfast stormer)</i>			
9	NEW	NOMANSLAND DJ Sackin & Friends	Addive
<i>(Another Euro trance love with a big breakdown with mix from Lange)</i>			
10	NEW	THA MUSIC Phunkie Souls	Strictly Rhythm
<i>(NY house track that's gradually building a buzz)</i>			
11	NEW	K-NART SHIPPING Her's Da Workout meets Kelly Lee	Ehrs Mama
<i>(Latin-processed dance groove with a dead catcall vocal sample)</i>			
12	NEW	RESCUE ME SunKids feat. Chance	Yellow Orange
<i>(Lively garage cut from California)</i>			
13	NEW	MY URBAN SOUL Urban Soul	VC Recordings
<i>(With mixes from Club 69 and Ron Trent)</i>			
14	10	MORE I GET MOUSE T	Peppermint Jam
<i>(Another Mouse T family house production)</i>			
15	NEW	ENDLESS WAVE Kamaya Painters	Data
<i>(Euro trance from Gatecasher resident DJ Tiesto)</i>			
16	NEW	NO APOLOGY Lelafta Holloway	Brothers
<i>(Lightful performance from one of the great disco vocalists)</i>			
17	11	ON MY WAY Mike Kaglin	Multiply
<i>(2-pronged vocal cut with mixes from Ruff Dvzrs, Quakers and Rebirth)</i>			
18	NEW	INSBRED EP Various	Thank
<i>(Four-track EP featuring acts from Australia's Thank label)</i>			
19	NEW	LES NUITS Nightmares Da Wax	Warp
<i>(Deep hip-hop groove with mix from DJ Spinna)</i>			
20	NEW	GIT WITH ME Paris Red	Glow
<i>(With mixes from Hong Kong Trash and Roach Motel)</i>			

Copyright © by Decca and used as collected from the following stores: City Sounds/Foxy Pure Grooves/Black Market/Top Tunes, Eastern Bloc/Underground, Manchester 3, 2nd Records/Foxy, 3 Beat, Liverpool, Fung, New Sounds/Glaxo Beat, (Brazilian) House, Octave, Access, Blueprints, Rhythm, Serenade/Seraphites.

URBAN TOP 20

1	3	ALL NIGHT LONG Faith Evans feat. Puff Daddy	Bad Boy
2	4	GIRLFRRIEND/RYNED Blackstreet & Janet Jackson	Interscope
3	1	MY NAME IS... Eminem	Interscope
4	2	NO SCRIBS TLC	Arista
5	6	GEORGY PORGY Eazy B feat. Faith Evans	Warner Bros
6	5	IT'S OVER/PAGES OF LIFE Rimes	Universal
7	NEW	ANOTHER WAY Twin Campbell	Quest
8	NEW	SOURCE: ROCK, SKATE, ROLL Baby DC feat. Imaigi	Jive
9	3	SWEET BEACH Russell feat. Mr Gentleman	Mercury
10	NEW	LOVE OF A LIFETIME Homeyz	1st Avenue/Milky
11	9	MY LOVE Kelle La Roc	Warner Bros
12	2	BODY ROCK Dre	Kolumbia
13	NEW	HATE ME NOW Max	Warner Bros
14	8	ARE WE STILL COULD/ME & MY PAIN Lyndee Dark Hall	Colony
15	NEW	WHAT'S IT GONNA BE Nesha	Propz
16	15	WHAT'D YOU COME HERE FOR Trina & Tamara	Epic
17	NEW	DAYZ LIKE THAT Fierce	Colony
18	14	WAS IS LIKE Nae	Mecca
19	NEW	GET ON IT Phoebe One	Mecca
20	17	MADE IT BACK/A W.I.L. Beesley Knight	Parthenon/Rhythms Series

CLUB CHART TOP 40

1	3	THE INVISIBLE EP Titi	Hojo/Choons
2	2	BRING MY FAMILY Back Faithless	Cheeky
3	12	I'M TELLING YOU Chubby Chunks feat. Kim Ruffin	Cleveland City Sound of Mindz
4	27	HAPPINESS HAPPENING Lost Witness	VC Recordings
5	8	CLAP YOUR HANDS Camisra	AM-PM
6	1	CHECK IT OUT (EVERYBODY) B.M.R. feat. Felicia	AM-PM
7	18	LET'S GET IT ON RED Venom	All Around The World/Big Boss Stylus
8	10	ROOTS (FEEL TOO HIGH) Sunshine State feat. Oz	All Around The World
9	6	BULGARIAN Travel	Tidy Trax
10	3	PEARL RIVER Johnny Shaker feat. Serial Diva	Low Sense
11	4	UNIVERSAL NATION Push	Bonzai/Interno
12	NEW	THE FINAL Phil Falder	Kosmo/Logic
13	13	ALL THIS LOVE Big Room	Moneyswamy's
14	NEW	DAYZ LIKE THAT Fierce	CityBeat
15	9	I'M LOVELY Hollis P. Monroe	Ride
16	NEW	THE FEELIN' (CLAP YOUR HANDS) Rhythmatic Junkies	Multiply
17	NEW	BREAKDOWN Double Six	Addive
18	NEW	PARADISE/PROMISE ME HEAVEN Ralph Fridge	Widestar
19	NEW	RIGHT HERE RIGHT NOW Fatboy Slim	Skiat
20	NEW	HURT ME SO BAD Lulu	React
21	NEW	FEELING FOR YOU Cassius	Virgin
22	14	ROOF IS ON FIRE Beat-Boy	Fresh
23	2	GOOD SIGN Emilia	Universal
24	7	TURN AROUND Phats & Small	Multiply
25	3	GET ON IT Phoebe One	Mecca
26	21	WAS THAT ALL IT WAS Hannah Jones	East Side
27	20	PHUTURE 2000 Carl Cox	Edel
28	NEW	LOVE OF A LIFETIME Homeyz	1st Avenue/Mercury
29	11	WE ARE I.E. Lenny De Ice	Distinctive
30	14	READY OR NOT DJ Dado & Simone Jay	Chemistry
31	NEW	IF EVERYBODY LOOKED THE SAME Groove Armada	Pepper
32	NEW	RED ALERT Basement Jaxx	XL Recordings
33	16	SOMEBODY SCREAM Horny Untied	Logic
34	15	LOVE SUPREME JS-16	Daily Free
35	NEW	BIG LOVE Pete Heller	Junior Boy's Own
36	5	YOU Dynamo Electric	Beautiful Noise!
37	32	GIVE A LITTLE LOVE The Invisible Man	Serious
38	NEW	LET ME FEEL Stretch'n Vern	Spot On/Trit
39	18	HE'S ALL WANT Angelmoom	V2
40	NEW	BASSFUL Victor Imbres & Christian Smith	Sm:je

CLUB CHART SMOTHERS			
1	FIND ANOTHER HO! Glasgow Gangster Funk Trax	Independent	
2	ROCKABILLY BOB Colombo	V2	
3	WINTER IN MY HEART The Lanterns	Columbia	
4	HEY CHARLIE The Egg	Indochina	
5	RUSKY BABY Sweet as DJ Bates	BFAE	
6	FLOWERZ Armand Van Helden	ifrr	
7	ENDLESS WAVE Kamaya Painters	Data Recordings	
8	HOLD ON Romantphony	French Rouli	
9	ONE GOOD REASON Soul Station	AM-PM	
10	GIVE ME YOUR LOVIN' TTF vs Tom Wilson	Clubscene	

Breakers on the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 50 (including mixes), Urban, Pop and Cool Cuts charts can be obtained from AMP's website at www.clubscene.com. To receive the Club, Urban and Pop charts in full by fax call Kim Reed on 017-901-260.



CHART COMMENTARY

BY ALAN JONES

A three-way fight for the leadership of the chart this week was resolved in favour of Titi's upcoming single Invisible, which finished a short head in front of Bring My Family Back by Faithless and I'm Telling You by Chubby Chunks. It's the first number one club hit for Titi, who recently joined Hoj Choons. They were previously signed to Paul Oakenfold's Perfecto label, and had a one-off single on Reconstruction a few weeks ago, covering the old, Robert Miles hit Friends. Invisible is one of an increasingly large band of trance records to take the chart by storm of late, and features vocalist Dominique Durand, who also recorded for Perfecto as Gaze, enjoying her biggest hit with the wonderful Not Over...Another Perfecto graduate is Zee, whose vocals are featured on the Unity single Walkin' On Up, which is number 82 on the upfront chart. I mention this only to point out that this Unity is not the same as the Pop chart, where the new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is Rusky Baby, which new number one is Roots (Feel Too High) by Sunshine State. Like so many records around at the moment, the Sunshine State record is heavily based on samples from an old disco hit, in this case Odyssey's classic Going Back To My Roots. Meanwhile, the highest new entry on the Pop chart is

CHART COMMENTARY

by ALAN JONES

hough it has fallen to 22nd place on the singles chart, Robbie Williams' "Strong" remains at number one on the airplay chart, with far fewer plays — 2062 compared to 2229 — but an audience nearly 15m bigger than runner-up Britney Spears' "Baby One More Time." Strong has been number one for three weeks, and its audience last week — over 820k — is its biggest yet, thanks largely to the BBC. It was the second most-played record at both Radio One and Radio Two last week, with bestsety tallies of 33 plays from Radio One and 20 from Radio Two.

While these two stations account for only 2.5% of Strong's plays, they provide more than 41% of its audience. The reason Robbie was only number two at Radio One was that Phats & Small's Turn Around earned a total of 36 plays on the station last week, the highest tally of any record thus far in 1999. It

AIRPLAY FACTSHEET

◆ Sugar Ray's Every Morning has already topped the airplay chart in the band's native America and it's off to a good start here, jumping 109-44 this week.
◆ When Beverley Knight's Made It Back was first released last year, it failed to make the Top 50 of the airplay chart, despite reaching number 21 on the sales chart. It's getting much more airplay this time round, moving 30-22 as it debuts at

number 19 on the sales chart.
◆ Despite reaching number two on the sales chart, Steps' Better Best Forgotten climbed no higher than 25 on the airplay listing. It dips to number 32 this week.
◆ With Britney Spears at two, the New Radicals at three and Phats & Small at six, half of the six most-played tracks at the moment are debut hits — the first time that has happened for over two years.

made a major contribution to the record's 10-6 move on the overall airplay chart. Similarly, Texas' In Our Lifetime jumps 12-6 with more exposure from Radio Two than any other record. The 21 plays it earned last week were the highest ever earned by a Texas disc on Radio Two, and exceed by three the number of plays it got on Radio One. It's sometimes very hard to know whether some crossover records are going to be bigger on Radio Two or Radio One these days, so hip has the former station become. It certainly has times when it is heavier than Radio One too — I switched over from Radio One playing Marlene McCutcheon's Perfect Moment on Saturday to find Radio Two playing Deep Purple's Smoke On The Water...

Mr Olzo's Flat Beat is the highest new entry to the Top 50 this week, debuting at number 27, with 420 plays. Radio One was

the driving force, providing two thirds of its total audience via 26 plays. The Cartoons Witch Doctor, which debuted at number two behind Flat Beat on the sales chart last week, is STILL not in the Top 100 of the airplay chart, a remarkable feat since it would have received nearly all the audience it would have required to make the grade from plays on the Radio One and Pepsi chart shows alone. Just after Christmas, there were seven records in the Top 10 of both the sales and airplay chart at the same time, and we were talking convergence. At the moment, only two records in the Top 10 of the sales chart are also in that region of the airplay chart.

Nothing Really Matters was the fifth Top 10 hit lifted from Madonna's Ray Of Light album but has failed in its attempt to become the fourth track from the album to

AT A GLANCE WEEKLY MARKET SHARES



Figures show top 10 companies by % of total audience in the Top 50, and corporate group shares in % of total audience in the Top 50.

reach the Top 10 of the airplay chart. It came close, reaching number 12 a fortnight ago, but has since dropped 26-31, and now has no chance of making it. Initially released as a limited edition 12-inch only single last November, Basement Jaxx's Red Alert is The club hit of the moment, though only a couple of hundred copies have been leaked to tastemakers. Radio is hot on its trail, though, with enormous patronage from the specialist dance stations and Radio One's Zoe Ball propelling it 127-33 on the airplay chart this week. Curiously enough, Atlantic 252, which is solidly behind fessder dance cuts like Broken by Hollis P Monroe (29 plays) and Check It Out by BMR (22 plays) can't even find room for the six plays it would take for the record to occupy a place in its Top 50.

MTV THE BOX

- | # | Title/Artist | Label |
|----|--|--------------------------|
| 1 | BABY ONE MORE TIME Britney Spears | Jive |
| 2 | YOU GET WHAT YOU GIVE New Radicals | MCA |
| 3 | MADE IT BACK '99 Beverley Knight | Rhythm Series/Parlophone |
| 4 | STRONG Robbie Williams | Chrysalis |
| 5 | AS George Michael & Mary J Blige | Epic |
| 6 | MY NAME IS Emmem | Interscope |
| 7 | TURN AROUND Phats & Small | MCA |
| 8 | IT'S NOT RIGHT BUT IT'S OKAY Whitney Houston | Atlantic |
| 9 | LULLABY Shawn Mullins | Columbia |
| 10 | RIGHT HERE RIGHT NOW Fatboy Slim | Skin |

Most played videos on MTV UK/Media Research Ltd. w/e 2/4/99. Source: MTV UK

THE BOX

- | # | Title/Artist | Label |
|----|---------------------------------------|------------|
| 1 | BABY ONE MORE TIME Britney Spears | Jive |
| 2 | PERFECT MOMENT Marlene McCutcheon | Innocent |
| 3 | THANK A BUNCH FOR THE MUSIC Various | Epic |
| 4 | MY NAME IS Emmem | Interscope |
| 5 | CHANGES 2 Pac | Positive |
| 6 | WIKED TO PARTY Vengaboys | Ebu/Jive |
| 7 | BETTER BEST FORGOTTEN Steps | Ebu/Jive |
| 8 | TRAGEDY Story | Flo/EMI |
| 9 | WITCH DOCTOR Cartoons | Columbia |
| 10 | WHY DON'T YOU GET A JOB The Offspring | Columbia |

Most played videos on the Box. w/e 28/3/99. Source: The Box

BOX BREAKERS

- | # | Title/Artist | Label |
|----|---|--------------------|
| 1 | BYE BYE BABY TO | Epic |
| 2 | DON'T IMPRESS ME MUCH Shania Twain | Mercury |
| 3 | WHAT'S IT GONNA BE Busta Rhymes feat. Janet Jackson | East West |
| 4 | REAL LIFE Bon Jovi | WEA |
| 5 | CAN'T HAVE YOU LFO feat. KO | Logic |
| 6 | SWEAR IT AGAIN Vengaboys | RCA |
| 7 | DR. GREENTHUMB Cypress Hill | Ruffhouse/Columbia |
| 8 | SWEET LIES Epic Campbell | Ebu/Jive |
| 9 | THANKING YOU FOR YOUR WAITS AB | Kuku |
| 10 | BE ALONE NO MORE Another Label | Northwestside |

Highest charting videos on the Box in advance of single release. w/e 28/3/99. Source: The Box

TOP OF THE POPS

- TOP OF THE POPS**
- You Get What You Give New Radicals: 51th Believe Mariah Carey: 46th Be Alone No More/Holding On: 45th My Name Is Emmem: 44th Turn Around Phats & Small: 43rd Something To Say/Real: 42th Dead From The Waist Down: 41th My Name Is Emmem: 40th Flat Beat: M: 39th Draft: Innuendo: 38/4/99

CD:UK

- cd:uk** **Emmer**
Performer: Baby One More Time Britney Spears; New Radicals: 51th Believe Mariah Carey: 46th Be Alone No More/Holding On: 45th My Name Is Emmem: 44th Turn Around Phats & Small: 43rd Something To Say/Real: 42th Dead From the Waist Down: 41th My Name Is Emmem: 40th Flat Beat: M: 39th Draft: Innuendo: 38/4/99

THE PEPSI CART

- PEPSI CART**
Performer: Be Alone No More Another: Perfect Moment Marlene McCutcheon; Turn Around Phats & Small; My Name Is Emmem: 44th Turn Around Phats & Small: 43rd Something To Say/Real: 42th Dead From the Waist Down: 41th My Name Is Emmem: 40th Flat Beat: M: 39th Draft: Innuendo: 38/4/99

RADIO ONE PLAYLISTS

- A-LIST** **Blame It On the Weatherman** B-Witched; **Real Alert** Basement Jaxx; **Honey To The Bee** Bling; **Girlfriend** Beyoncé; **Blackout** feat. Janet Jackson; **Tender Back** When the Going Gets Tough; **Tragedy** Dead From the Waist Down; **Catwoman**; **My Name Is Emmem**; **Right Here, Right Now** Fatboy Slim; **Tuam** Gabeiro King; **Rock A Dilla**; **Love of a Lifetime** Honey; **Made It Back '99** Beverley Knight; **My Love Killa La Roc**; **You Got the Sun From My Heart** Marc Street; **Preachers**; **As George Michael & Mary J Blige**; **You Get What You Give New Radicals**; **Turn Around Phats & Small**; **What's It Gonna Be** Busta Rhymes feat. Janet Jackson; **Electricity** Swizz; **In Our Lifetime** Texas; **No Scrubs** TLC; **Swing** Robby Williams
- B-LIST** **Cloud** #9 Bryan Adams; **Be Alone No More** Another Label; **Check It Out** (Everybody); **BMF** feat. Pezlee; **51th Believe** Mariah Carey; **Parade** Various Artists; **Parade** Various Artists; **Parade** Various Artists; **You Gotta Be '99** Dextar; **All Night** Dextar
- C-LIST** (Not The Greatest Rap... 1,000 Clowns); **It's All Been Done** Barenaked Ladies; **Rockability** Bob Corbino; **All Night Long** Desert Eagle; **Instant Street** Ozzy; **Stinger** DMX; **Wild Electronic**; **Walk This Land** EZ Rollers; **Bring My Family Back** Fathead; **Korean Boogie** Fall Out; **Clowns**; **Get On It** Phish; **One**; **Roseanna** Fanning; **Clowns**; **What You Need** Pussycat; **feat. Queen** Heron; **Heart Blue** Johnny Shivers; **Secretly** Slim; **Anonymous**; **Flowers** Armand Van Helden; **Swear It Again** Vengaboys
 #1 plays for week beginning 5/4/99
 #2 previous editions

RADIO TWO PLAYLISTS

- A-LIST** **Every Time It Rains** Ozzy; **Cloud** #9 Bryan Adams; **My Love Killa La Roc**; **Perfect Moment** Marlene McCutcheon; **Jump** Jay-Z; **Walk Be** Swizz; **In Our Lifetime** Texas; **Love of a Lifetime** Honey; **Cloud** #9 Bryan Adams
- B-LIST** **You Love Robert Palmer**; **Faith** Faith of the Heart; **Red Stewart**; **The Trains**; **Coming UB40**; **Don't Talk to Strangers** Chaka Khan; **As George Michael & Mary J Blige**; **Swear It Again** Vengaboys; **Nothing**; **Swizz**; **My Love Killa La Roc**; **Walk Be** Swizz; **In Our Lifetime** Texas; **My Name Is Emmem**; **Why We're Right** The Runins; **Walk I Could Fly** Roxette
- C-LIST** **When the Going Gets Tough** Beyoncé; **How Long's A Year** Take To D'ry? **The Beautiful South**; **Honey To The Bee** Bling; **Medicine** #4 Melon; **London** David Hall; **Barbaric** The A's; **Let Me Get Go** Phish; **Walk This ABBA** For The Music; **Sons/The Cousins/Closet/4** B-Witched/Bliss; **Baby One More Time** Britney Spears; **Tuam** (feat.) Gabeiro King; **Parade** Various Artists; **My Love Killa La Roc**; **Walk Be** Swizz; **In Our Lifetime** Texas; **My Name Is Emmem**; **Why We're Right** The Runins; **Walk I Could Fly** Roxette; **Chorus**; **Eye** (feat.) Heart (feat.) Eye Cassidy; **Blame It On the Weatherman** B-Witched; **Cloud** Number 911

MTV UK PLAYLISTS

- A-LIST** **Strong** Robbie Williams; **Baby One More Time** Britney Spears; **As George Michael & Mary J Blige**; **Turn Around Phats & Small**; **You Get What You Give New Radicals**; **Made It Back '99** Beverley Knight; **Lullaby** Shawn Mullins; **Blame It On the Weatherman** B-Witched; **Turn Around Phats & Small**
- B-LIST** **Real Alert** Basement Jaxx; **Forever** Tragedy; **Tender Back** When the Going Gets Tough; **Love of a Lifetime** Texas; **Be Alone No More** Another Label; **Perfect Moment** Marlene McCutcheon; **Dead From the Waist Down** Catwoman; **Over/Under/Over** The Corrs; **You Got the Sun From My Heart** Marc Street; **Preachers**; **It's Not Right But It's Okay** Whitney Houston; **My Name Is Emmem**; **Love of a Lifetime** Honey; **I've Got Something to Say**; **Right Here Right Now** Fatboy Slim; **Swear It Again** Vengaboys
- C-LIST** **Parade** Various Artists; **Floodin** Third Underground; **Frankie On a Leash** Heron; **Girlfriend** Beyoncé; **Blackout** feat. Janet Jackson; **Real World** Matchbox 20; **Pick A Part** That's Real; **Streetwalkers**; **Electricity** Swizz; **Shower Your Face** Ozzy; **Walk Be** Swizz; **In Our Lifetime** Texas; **My Name Is Emmem**; **Why We're Right** The Runins; **Walk I Could Fly** Roxette; **Chorus**; **Eye** (feat.) Heart (feat.) Eye Cassidy; **Blame It On the Weatherman** B-Witched; **Cloud** Number 911

10 APRIL 1999



music control RADIO ONE

1 7 25 STRONG **Robbie Williams** **Chrysalis** 2052 +5 82.10 +11

Pos	Track	Artist	Label	Wk	Chg	Peak	Wk	Wk	Wk
1	2 3 1 1	BABY ONE MORE TIME	Britney Spears	Jive	223	-5	67.44	+13	
2	4 8 1	YOU GET WHAT YOU GIVE	New Radicals	MCA	1759	+10	62.85	+9	
3	2 3 1 0	AS	George Michael & Mary J. Blige	Epic	2076	-6	56.92	-18	
4	12 1 1	IN OUR LIFETIME	Texas	Mercury	1195	+44	58.65	+43	
5	6 1 1 1	TURN AROUND	Phats & Small	Mercury	1543	+37	56.07	+29	
6	7 1 1 1	YOU STOLE THE SUN...	Manic Street Preachers	Epic	1233	-12	52.78	-5	
7	8 1 1	BLAME IT ON THE WEATHERMAN	B*Witched	Good Worm/Epic	1300	-2	51.16	-11	
8	9 1 1	TENDER	Blur	Food/Parlophone	1331	-12	47.39	-18	
9	10 1 1	RUNAWAY	The Corrs	143/Lava/Atlantic	1721	-7	45.86	+3	
10	11 1 1	NO SCRUBS	TLC	LaFace/Arista	593	+35	38.27	+32	
11	12 1 1	DEAD FROM THE WAIST DOWN	Catania	Blanco Y Negro/WEA	1127	+19	38.52	+19	
12	13 1 1	IT'S NOT RIGHT BUT IT'S OKAY	Whitney Houston	Arista	1423	-2	38.51	-12	
13	14 1 1	MY LOVE	Kefe La Roc	1st Avenue/Wild Card/Polydor	792	-21	34.18	-20	
14	15 1 1	HONEY TO THE BEE	Billie	Innocent/Virgin	595	+23	32.15	+20	
15	16 1 1	WISH I COULD FLY	Roxette	EMI	996	-11	30.83	-13	
16	17 1 1	ONE WEEK	Barenaked Ladies	Reprise	610	-18	30.38	+11	
17	18 1 1	LULLABY	Shawn Mullins	Columbia	1127	-21	29.93	-6	
18	19 1 1	MARIA	Blondie	Beyond/RCA	1069	-21	29.62	-15	
19	20 1 1	FLY AWAY	Lenny Kravitz	Virgin	1191	+3	28.18	-32	
20	21 1 1	MY NAME IS	Eminem	Interscope	578	+34	28.08	+28	
21	22 1 1	MADE IT BACK	Beverly Knight	Parlophone Rhythm Series	845	+51	27.97	+28	
22	23 1 1	YOU GOTTA BE	Dee'rae	Dusted Sound/Sony S2	747	+25	27.94	+35	
23	24 1 1	PERFECT MOMENT	Martine McCutcheon	Innocent/Virgin	491	+57	26.98	+37	

HIGHEST CLIMBER

▲ 25	4 1 0	RIGHT HERE, RIGHT NOW	Faboy Slim	Skint	402	+68	26.52	+78
▲ 25	4 1 0	ERASE/REWIND	The Cardigans	Stockholm/Polydor	945	-2	25.91	+1
▲ 27	11 1	FLAT BAY	Mr. Oizo	F Communications/PIAS Recordings	420	+65	24.42	+124
▲ 28	2 1 0	LOVE OF A LIFETIME	Honeyz	1st Avenue/Mercury	552	+75	22.87	+56
▲ 29	4 1 0	STRONG ENOUGH	Cher	WEA	1258	-11	21.86	-36
▲ 30	28 1 0	MY FAVOURITE GUY	The Cardigans	Stockholm/Polydor	523	-17	21.54	-1
▲ 31	21 1 0	NOTHING REALLY MATTERS	Madonna	Maverick	1072	-9	20.92	-21
▲ 32	4 1 0	BETTER BEST FORGOTTEN	Steps	Ebu/Live	582	-24	19.89	-34

BIGGEST INCREASE IN AUDIENCE

▲ 33	17 1 0	RED ALERT	Basement Jaxx	XL	231	+141	19.87	+307
▲ 34	23 1 0	ELECTRICITY	Suede	Nude	203	+47	19.26	+20
▲ 35	18 1 1	WHEN THE GOING GETS TOUGH	Boyzone	Polydor	978	-19	19.13	-62
▲ 36	4 1 1	BE ALONE NO MORE	Another Level	Northwestside	446	+13	18.14	+30
▲ 37	23 1 1	JUST LOOKING	Stereophonics	V2	394	-8	17.47	-57
▲ 38	18 1 1	YOU DON'T KNOW ME	Armand Van Helden	ffrr/London	427	-29	17.10	-13
▲ 39	14 1 1	HOW LONG'S A TEAR TAKE TO DRY?	The Beautiful South	Gold/Discs/Mercury	789	-38	16.51	-125
▲ 40	28 1 1	WHEN YOU'RE GONE	Bryan Adams feat. Mel C.	A&M/Mercury	661	-22	15.94	-11
▲ 41	4 1 1	CHANGES	Z'pac	Jive	272	-24	15.40	-14

BIGGEST INCREASE IN PLAYS

▲ 42	15 1 0	CLOUD #9	Bryan Adams	Mercury	340	+237	15.01	+74
▲ 43	20 1 0	PRAISE YOU	Faboy Slim	Skint	543	-26	14.95	-22
▲ 44	11 1 0	EVERY MORNING	Sugar Ray	Lava/Atlantic	433	+77	13.22	+131
▲ 45	4 1 0	BITTER SWEET SYMPHONY	The Verve	Hut	292	-6	12.71	-6
▲ 46	15 1 1	WHAT CAN I DO	The Corrs	143/Lava/Atlantic	336	-1	11.62	-6
▲ 47	16 1 1	SWEETEST THING	Liz La Roc	Island	405	+3	11.54	-32
▲ 48	2 1 1	GIRLFRIEND/BYFRIEND	Blackstreet With Janet	Uf Man/Interscope	107	+10	11.56	+23
▲ 49	27 1 1	MUSIC TO WATCH GIRLS BY	Andy Williams	Columbia	363	-23	11.50	-47
▲ 50	54 1 1	I STILL BELIEVE	Mariah Carey	Columbia	197	+28	11.35	+7

▲ **WIDE SPREAD** UK monitors these stations 24 hours a day, seven days a week. 2 Ten FM, 204 FM, Air1 FM, Alpha 103.3 FM, Atlantic 102.5, 89.7 FM, BBC Radio 1, BBC 2, BBC 3, BBC 4, BBC 5, BBC 6, BBC 7, BBC 8, BBC 9, BBC 10, BBC 11, BBC 12, BBC 13, BBC 14, BBC 15, BBC 16, BBC 17, BBC 18, BBC 19, BBC 20, BBC 21, BBC 22, BBC 23, BBC 24, BBC 25, BBC 26, BBC 27, BBC 28, BBC 29, BBC 30, BBC 31, BBC 32, BBC 33, BBC 34, BBC 35, BBC 36, BBC 37, BBC 38, BBC 39, BBC 40, BBC 41, BBC 42, BBC 43, BBC 44, BBC 45, BBC 46, BBC 47, BBC 48, BBC 49, BBC 50, BBC 51, BBC 52, BBC 53, BBC 54, BBC 55, BBC 56, BBC 57, BBC 58, BBC 59, BBC 60, BBC 61, BBC 62, BBC 63, BBC 64, BBC 65, BBC 66, BBC 67, BBC 68, BBC 69, BBC 70, BBC 71, BBC 72, BBC 73, BBC 74, BBC 75, BBC 76, BBC 77, BBC 78, BBC 79, BBC 80, BBC 81, BBC 82, BBC 83, BBC 84, BBC 85, BBC 86, BBC 87, BBC 88, BBC 89, BBC 90, BBC 91, BBC 92, BBC 93, BBC 94, BBC 95, BBC 96, BBC 97, BBC 98, BBC 99, BBC 100, BBC 101, BBC 102, BBC 103, BBC 104, BBC 105, BBC 106, BBC 107, BBC 108, BBC 109, BBC 110, BBC 111, BBC 112, BBC 113, BBC 114, BBC 115, BBC 116, BBC 117, BBC 118, BBC 119, BBC 120, BBC 121, BBC 122, BBC 123, BBC 124, BBC 125, BBC 126, BBC 127, BBC 128, BBC 129, BBC 130, BBC 131, BBC 132, BBC 133, BBC 134, BBC 135, BBC 136, BBC 137, BBC 138, BBC 139, BBC 140, BBC 141, BBC 142, BBC 143, BBC 144, BBC 145, BBC 146, BBC 147, BBC 148, BBC 149, BBC 150, BBC 151, BBC 152, BBC 153, BBC 154, BBC 155, BBC 156, BBC 157, BBC 158, BBC 159, BBC 160, BBC 161, BBC 162, BBC 163, BBC 164, BBC 165, BBC 166, BBC 167, BBC 168, BBC 169, BBC 170, BBC 171, BBC 172, BBC 173, BBC 174, BBC 175, BBC 176, BBC 177, BBC 178, BBC 179, BBC 180, BBC 181, BBC 182, BBC 183, BBC 184, BBC 185, BBC 186, BBC 187, BBC 188, BBC 189, BBC 190, BBC 191, BBC 192, BBC 193, BBC 194, BBC 195, BBC 196, BBC 197, BBC 198, BBC 199, BBC 200, BBC 201, BBC 202, BBC 203, BBC 204, BBC 205, BBC 206, BBC 207, BBC 208, BBC 209, BBC 210, BBC 211, BBC 212, BBC 213, BBC 214, BBC 215, BBC 216, BBC 217, BBC 218, BBC 219, BBC 220, BBC 221, BBC 222, BBC 223, BBC 224, BBC 225, BBC 226, BBC 227, BBC 228, BBC 229, BBC 230, BBC 231, BBC 232, BBC 233, BBC 234, BBC 235, BBC 236, BBC 237, BBC 238, BBC 239, BBC 240, BBC 241, BBC 242, BBC 243, BBC 244, BBC 245, BBC 246, BBC 247, BBC 248, BBC 249, BBC 250, BBC 251, BBC 252, BBC 253, BBC 254, BBC 255, BBC 256, BBC 257, BBC 258, BBC 259, BBC 260, BBC 261, BBC 262, BBC 263, BBC 264, BBC 265, BBC 266, BBC 267, BBC 268, BBC 269, BBC 270, BBC 271, BBC 272, BBC 273, BBC 274, BBC 275, BBC 276, BBC 277, BBC 278, BBC 279, BBC 280, BBC 281, BBC 282, BBC 283, BBC 284, BBC 285, BBC 286, BBC 287, BBC 288, BBC 289, BBC 290, BBC 291, BBC 292, BBC 293, BBC 294, BBC 295, BBC 296, BBC 297, BBC 298, BBC 299, BBC 300, BBC 301, BBC 302, BBC 303, BBC 304, BBC 305, BBC 306, BBC 307, BBC 308, BBC 309, BBC 310, BBC 311, BBC 312, BBC 313, BBC 314, BBC 315, BBC 316, BBC 317, BBC 318, BBC 319, BBC 320, BBC 321, BBC 322, BBC 323, BBC 324, BBC 325, BBC 326, BBC 327, BBC 328, BBC 329, BBC 330, BBC 331, BBC 332, BBC 333, BBC 334, BBC 335, BBC 336, BBC 337, BBC 338, BBC 339, BBC 340, BBC 341, BBC 342, BBC 343, BBC 344, BBC 345, BBC 346, BBC 347, BBC 348, BBC 349, BBC 350, BBC 351, BBC 352, BBC 353, BBC 354, BBC 355, BBC 356, BBC 357, BBC 358, BBC 359, BBC 360, BBC 361, BBC 362, BBC 363, BBC 364, BBC 365, BBC 366, BBC 367, BBC 368, BBC 369, BBC 370, BBC 371, BBC 372, BBC 373, BBC 374, BBC 375, BBC 376, BBC 377, BBC 378, BBC 379, BBC 380, BBC 381, BBC 382, BBC 383, BBC 384, BBC 385, BBC 386, BBC 387, BBC 388, BBC 389, BBC 390, BBC 391, BBC 392, BBC 393, BBC 394, BBC 395, BBC 396, BBC 397, BBC 398, BBC 399, BBC 400, BBC 401, BBC 402, BBC 403, BBC 404, BBC 405, BBC 406, BBC 407, BBC 408, BBC 409, BBC 410, BBC 411, BBC 412, BBC 413, BBC 414, BBC 415, BBC 416, BBC 417, BBC 418, BBC 419, BBC 420, BBC 421, BBC 422, BBC 423, BBC 424, BBC 425, BBC 426, BBC 427, BBC 428, BBC 429, BBC 430, BBC 431, BBC 432, BBC 433, BBC 434, BBC 435, BBC 436, BBC 437, BBC 438, BBC 439, BBC 440, BBC 441, BBC 442, BBC 443, BBC 444, BBC 445, BBC 446, BBC 447, BBC 448, BBC 449, BBC 450, BBC 451, BBC 452, BBC 453, BBC 454, BBC 455, BBC 456, BBC 457, BBC 458, BBC 459, BBC 460, BBC 461, BBC 462, BBC 463, BBC 464, BBC 465, BBC 466, BBC 467, BBC 468, BBC 469, BBC 470, BBC 471, BBC 472, BBC 473, BBC 474, BBC 475, BBC 476, BBC 477, BBC 478, BBC 479, BBC 480, BBC 481, BBC 482, BBC 483, BBC 484, BBC 485, BBC 486, BBC 487, BBC 488, BBC 489, BBC 490, BBC 491, BBC 492, BBC 493, BBC 494, BBC 495, BBC 496, BBC 497, BBC 498, BBC 499, BBC 500, BBC 501, BBC 502, BBC 503, BBC 504, BBC 505, BBC 506, BBC 507, BBC 508, BBC 509, BBC 510, BBC 511, BBC 512, BBC 513, BBC 514, BBC 515, BBC 516, BBC 517, BBC 518, BBC 519, BBC 520, BBC 521, BBC 522, BBC 523, BBC 524, BBC 525, BBC 526, BBC 527, BBC 528, BBC 529, BBC 530, BBC 531, BBC 532, BBC 533, BBC 534, BBC 535, BBC 536, BBC 537, BBC 538, BBC 539, BBC 540, BBC 541, BBC 542, BBC 543, BBC 544, BBC 545, BBC 546, BBC 547, BBC 548, BBC 549, BBC 550, BBC 551, BBC 552, BBC 553, BBC 554, BBC 555, BBC 556, BBC 557, BBC 558, BBC 559, BBC 560, BBC 561, BBC 562, BBC 563, BBC 564, BBC 565, BBC 566, BBC 567, BBC 568, BBC 569, BBC 570, BBC 571, BBC 572, BBC 573, BBC 574, BBC 575, BBC 576, BBC 577, BBC 578, BBC 579, BBC 580, BBC 581, BBC 582, BBC 583, BBC 584, BBC 585, BBC 586, BBC 587, BBC 588, BBC 589, BBC 590, BBC 591, BBC 592, BBC 593, BBC 594, BBC 595, BBC 596, BBC 597, BBC 598, BBC 599, BBC 600, BBC 601, BBC 602, BBC 603, BBC 604, BBC 605, BBC 606, BBC 607, BBC 608, BBC 609, BBC 610, BBC 611, BBC 612, BBC 613, BBC 614, BBC 615, BBC 616, BBC 617, BBC 618, BBC 619, BBC 620, BBC 621, BBC 622, BBC 623, BBC 624, BBC 625, BBC 626, BBC 627, BBC 628, BBC 629, BBC 630, BBC 631, BBC 632, BBC 633, BBC 634, BBC 635, BBC 636, BBC 637, BBC 638, BBC 639, BBC 640, BBC 641, BBC 642, BBC 643, BBC 644, BBC 645, BBC 646, BBC 647, BBC 648, BBC 649, BBC 650, BBC 651, BBC 652, BBC 653, BBC 654, BBC 655, BBC 656, BBC 657, BBC 658, BBC 659, BBC 660, BBC 661, BBC 662, BBC 663, BBC 664, BBC 665, BBC 666, BBC 667, BBC 668, BBC 669, BBC 670, BBC 671, BBC 672, BBC 673, BBC 674, BBC 675, BBC 676, BBC 677, BBC 678, BBC 679, BBC 680, BBC 681, BBC 682, BBC 683, BBC 684, BBC 685, BBC 686, BBC 687, BBC 688, BBC 689, BBC 690, BBC 691, BBC 692, BBC 693, BBC 694, BBC 695, BBC 696, BBC 697, BBC 698, BBC 699, BBC 700, BBC 701, BBC 702, BBC 703, BBC 704, BBC 705, BBC 706, BBC 707, BBC 708, BBC 709, BBC 710, BBC 711, BBC 712, BBC 713, BBC 714, BBC 715, BBC 716, BBC 717, BBC 718, BBC 719, BBC 720, BBC 721, BBC 722, BBC 723, BBC 724, BBC 725, BBC 726, BBC 727, BBC 728, BBC 729, BBC 730, BBC 731, BBC 732, BBC 733, BBC 734, BBC 735, BBC 736, BBC 737, BBC 738, BBC 739, BBC 740, BBC 741, BBC 742, BBC 743, BBC 744, BBC 745, BBC 746, BBC 747, BBC 748, BBC 749, BBC 750, BBC 751, BBC 752, BBC 753, BBC 754, BBC 755, BBC 756, BBC 757, BBC 758, BBC 759, BBC 760, BBC 761, BBC 762, BBC 763, BBC 764, BBC 765, BBC 766, BBC 767, BBC 768, BBC 769, BBC 770, BBC 771, BBC 772, BBC 773, BBC 774, BBC 775, BBC 776, BBC 777, BBC 778, BBC 779, BBC 780, BBC 781, BBC 782, BBC 783, BBC 784, BBC 785, BBC 786, BBC 787, BBC 788, BBC 789, BBC 790, BBC 791, BBC 792, BBC 793, BBC 794, BBC 795, BBC 796, BBC 797, BBC 798, BBC 799, BBC 800, BBC 801, BBC 802, BBC 803, BBC 804, BBC 805, BBC 806, BBC 807, BBC 808, BBC 809, BBC 810, BBC 811, BBC 812, BBC 813, BBC 814, BBC 815, BBC 816, BBC 817, BBC 818, BBC 819, BBC 820, BBC 821, BBC 822, BBC 823, BBC 824, BBC 825, BBC 826, BBC 827, BBC 828, BBC 829, BBC 830, BBC 831, BBC 832, BBC 833, BBC 834, BBC 835, BBC 836, BBC 837, BBC 838, BBC 839, BBC 840, BBC 841, BBC 842, BBC 843, BBC 844, BBC 845, BBC 846, BBC 847, BBC 848, BBC 849, BBC 850, BBC 851, BBC 852, BBC 853, BBC 854, BBC 855, BBC 856, BBC 857, BBC 858, BBC 859, BBC 860, BBC 861, BBC 862, BBC 863, BBC 864, BBC 865, BBC 866, BBC 867, BBC 868, BBC 869, BBC 870, BBC 871, BBC 872, BBC 873, BBC 874, BBC 875, BBC 876, BBC 877, BBC 878, BBC 879, BBC 880, BBC 881, BBC 882, BBC 883, BBC 884, BBC 885, BBC 886, BBC 887, BBC 888, BBC 889, BBC 890, BBC 891, BBC 892, BBC 893, BBC 894, BBC 895, BBC 896, BBC 897, BBC 898, BBC 899, BBC 900, BBC 901, BBC 902, BBC 903, BBC 904, BBC 905, BBC 906, BBC 907, BBC 908, BBC 909, BBC 910, BBC 911, BBC 912, BBC 913, BBC 914, BBC 915, BBC 916, BBC 917, BBC 918, BBC 919, BBC 920, BBC 921, BBC 922, BBC 923, BBC 924, BBC 925, BBC 926, BBC 927, BBC 928, BBC 929, BBC 930, BBC 931, BBC 932, BBC 933, BBC 934, BBC 935, BBC 936, BBC 937, BBC 938, BBC 939, BBC 940, BBC 941, BBC 942, BBC 943, BBC 944, BBC 945, BBC 946, BBC 947, BBC 948, BBC 949, BBC 950, BBC 951, BBC 952, BBC 953, BBC 954, BBC 955, BBC 956, BBC 957, BBC 958, BBC 959, BBC 960, BBC 961, BBC 962, BBC 963, BBC 964, BBC 965, BBC 966, BBC 967, BBC 968, BBC 969, BBC 970, BBC 971, BBC 972, BBC 973, BBC 974, BBC 975, BBC 976, BBC 977, BBC 978, BBC 979, BBC 980, BBC 981, BBC 982, BBC 983, BBC 984, BBC 985, BBC 986, BBC 987, BBC 988, BBC 989, BBC 990, BBC 991, BBC 992, BBC 993, BBC 994, BBC 995, BBC 996, BBC 997, BBC 998, BBC 999, BBC 1000, BBC 1001, BBC 1002, BBC 1003, BBC 1004, BBC 1005, BBC 1006, BBC 1007, BBC 1008, BBC 1009, BBC 1010, BBC 1011, BBC 1012, BBC 1013, BBC 1014, BBC 1015, BBC 1016, BBC 1017, BBC 1018, BBC 1019, BBC 1020, BBC 1021, BBC 1022, BBC 1023, BBC 1024, BBC 1025, BBC 1026, BBC 1027, BBC 1028, BBC 1029, BBC 1030, BBC 1031, BBC 1032, BBC 1033, BBC 1034, BBC 1035, BBC 1036, BBC 1037, BBC 1038, BBC 1039, BBC 1040, BBC 1041, BBC 1042, BBC 1043, BBC 1044, BBC 1045, BBC 1046, BBC 1047, BBC 1048, BBC 1049, BBC 1050, BBC 1051, BBC 1052, BBC 1053, BBC 1054, BBC 1055, BBC 1056, BBC 1057, BBC 1058, BBC 1059, BBC 1060, BBC 1061, BBC 1062, BBC 1063, BBC 1064, BBC 1065, BBC 1066, BBC 1067, BBC 1068, BBC 1069, BBC 1070, BBC 1071, BBC 1072, BBC 1073, BBC 1074, BBC 1075, BBC 1076, BBC 1077, BBC 1078, BBC 1079, BBC 1080, BBC 1081, BBC 1082, BBC 1083, BBC 1084, BBC 1085, BBC 1086, BBC 1087, BBC 1088, BBC 1089, BBC 1090, BBC 1091, BBC 1092, BBC 1093, BBC 1094, BBC 1095, BBC 1096, BBC 1097, BBC 1098, BBC 1099, BBC 1100, BBC 1101, BBC 1102, BBC 1103, BBC 1104, BBC 1105, BBC 1106, BBC 1107, BBC 1108, BBC 1109, BBC 1110, BBC 1111, BBC 1112, BBC 1113, BBC 1114, BBC 1115, BBC 1116, BBC 1117, BBC 1118, BBC 1119, BBC 1120, BBC 1121, BBC 1122, BBC 1123, BBC 1124, BBC 1125, BBC 1126, BBC 1127, BBC 1128, BBC 1129, BBC 1130, BBC 1131, BBC 1132, BBC 1133, BBC 1134, BBC 1135, BBC 1136, BBC 113

DISTRIBUTION REPORT CONTINUED FROM P10

When 3MV/Vital first took Belle & Sebastian's Jeepster album. If you're feeling Sinister, to retail in 1997, it succeeded in selling in only 1,400 copies, all through independent stores.

Eventually, HMV was persuaded to support the album and once sales hit the 7,000 mark, most of the other multiples followed suit. More than two years later, if you're feeling Sinister is approaching silver status; its follow-up, *The Boy With The Arab Strap*, distributed now by 3MV/Pinnacle, has sold more than 80,000 units and the Scots band was voted the Best Newcomer at the 1999 Brits awards.

Although Belle & Sebastian's success to date is a tribute to the persistence shown by both the band and its label, there is no doubt that without a recognised distributor behind them, the story might have been a very different one. Indeed, their releases might have been consigned to the bargain bin of history alongside those by the hundreds of other independent labels who have enormous difficulty securing that first, all-important distribution deal.

Paradoxically, while many labels are still struggling to reach the shops, the larger independent distributors, specifically Pinnacle, Vital and 3MV in its various belted-on guises, are going from strength to strength and regularly compete with the majors for top chart positions. C/N figures show that in 1998, those three independents alone shared more than 15% of the singles market, as well as almost 10% of album sales.

Nevertheless, it is clear that they have only been able to maintain their position in the marketplace by rationalising their rosters and adopting an increasingly corporate attitude. "We have tried to work with fewer labels, but better quality ones," says Vital managing director Mike Chadwick, whose roster includes Beggars Banquet and Domino and thus acts such as The Prodigy, UNKLE and Pavement. "The criterion is not necessarily whether a label is big or small,

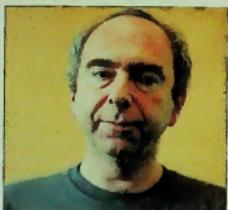
but whether it is good at what it is doing."

At the top of the market, this hard-nosed approach is clearly paying off. Independently-distributed bands such as 3MV/Pinnacle's Stereophonics and the aforementioned Belle & Sebastian have triumphed in consecutive years in the Brits' best newcomer category, while the best-selling single so far this year

has been Britney Spears' *Baby One More Time* through Pinnacle.

"The indie sector is healthier than it has been for a number of years," says Pinnacle managing director Tony Powell. "That's both in terms of the calibre of the labels that are emerging and the kind of labels that are doing the business."

The flipside of this picture is one of increased competition. If the distribution companies are agreed on one thing, it is that filling rosters to bursting point does nobody any favours. While large-scale cuts are a thing of the past, most distributors are now extremely reluctant to take on new or unproven labels.



Vital's Chadwick: "fewer labels but better"

TAKING INDIES TO THE TOP

Getting the right distribution deal can mean the difference between success and failure for smaller labels. Report by Adam Woods

In such a climate, a label's proposition has to be more persuasive than ever. While the need for a good product is taken as read, the indie labels who stand the best chance of a deal seem to be those who have a clear game plan which can be supported by identifiable marketing activity. Consequently, a distributor which can tell the retail trade that a particular release will be accompanied by press and radio support, will find it easier to win orders and secure shelf space.

"If labels are struggling, it is because they don't have the marketing brain," says Marc Connor, label manager at ZYX Records. "If you are clever enough with your promotional angles, then that will always help distributors

because it's what the shops want to hear."

Ironically, as marketing becomes the watchword for hungry young labels, the popularity of the bolt-on — a concept launched at the beginning of the Nineties to harness a dedicated sales and marketing operation to the distribution arm of a major or a large indie — appears to have stalled.

While 3MV/Pinnacle can boast continued success with acts such as Skint's singles and albums chart-topping Fabio Sim (see box, below), 3MV is the only large bolt-on remaining since Total, which pioneered the approach, went into liquidation last year.

"The only real argument for a bolt-on is if you feel the sales operation is better than

'The criterion is not necessarily whether a label is big or small, but whether it is good at what it is doing'

— Mike Chadwick, Vital

Tracking deliveries via the internet

While its competitors may prefer Securicor and Omega, Koch International is the first independent distributor to make use of an Internet-based tracking system offered by parcel delivery company UPS.

Branded as the OnLine Tracking Service, UPS' system is linked directly into Koch's computerised stock control programme. As each incoming order is electronically confirmed, it is simultaneously given a UPS tracking number and barcode. The progress of each delivery can then be monitored at any time through the UPS website.

"Once an order is confirmed, the clock is ticking for us and for UPS," says Koch managing director Rashmi Patani. "As soon as a package leaves the warehouse, my customer service department can track that order through the duration of the delivery process. As a distributor, you can't just put your hands up and say, 'It's left the warehouse, that's my job done'. You have to guarantee the delivery of the package."

Not only is manual input, and thus human error, kept to a minimum, but the UPS system also offers its customers greater levels of transparency and accountability.

In transit, a hand-held computer terminal the size of an A5 pad called a Diad (Delivery Information Acquisition device) maintains the link between the parcel and its source. When a retailer takes delivery of an item, he does so by signing directly onto the terminal's screen. The image is relayed virtually instantaneously to the distributor via the internet. Patani expresses delight at the service, to which Koch switched from Securicor three years ago.

According to UPS UK marketing manager Carolyn Rathbone, the OnLine Tracking concept is a general one which has not had to be tailored to the music



UPS OnLine Tracking: progress tracked

industry. "We target the industry specifically only in as far as we target any company that requires this level of reliability and proof of delivery," says Rathbone.

The logical extension of this system, which Patani admits costs slightly more than he paid for Securicor, is that invoicing can begin as soon as the retailer signs on the virtual dotted line. "Delivery companies that operate a paper-based system can take over a week to confirm delivery," says Patani. "Under this system it takes about ten seconds, and the quicker you can prove a delivery, the quicker you can get the payment."

With that incentive in mind, it may be only a matter of time before other distributors follow Koch's lead. **AW**

Amato Distribution

The UK's leading independent dance music distributor



UNITS 13-14 BARLEY SHOTTS BUSINESS PARK, 246 ACKLAM ROAD, LONDON W10 5YG

TEL: 0181 964 3302 / FAX: 0181 964 3312

what the distributor can offer," says Vital's Chadwick. "Obviously, in our case, we don't feel that is an issue."

With 3Mv handling a roster of between 30 and 40 labels, and specialists such as Beechwood Music Distribution/BMG dealing with a slim collection of dance labels, the bolt-on has not provided the vast over-flow resource the industry might have expected.

"Our philosophy has always been to focus," says 3Mv managing director Dave Trafford. "Our particular strength is that we have 50 people at the company who have no other function but to sell records. We don't have the headaches of physical distribution and we don't have to take on labels just to fill a warehouse."

Others in the sector are not convinced that their bolt-on competitors are necessarily any more effective. "I think bolt-ons are fine at [retail] HQ levels, but they fall down the minute they go into independent or traditional rep-land," says Koch International sales and marketing manager, Simon Carver.

But the fact remains that there are alarmingly few options left open for any label which fails to attract a leading independent distributor. Conventional wisdom would have it that a smaller operator, lower down the chain, should step in. However, between the market leaders and the niche distributors with their specialist retail connections, there are few others to be found.

"Unfortunately, there is a huge void in the record market where you either sell a load of records or you don't," says Marc Lessner, managing director of Soul Trader, a van distributor specialising in genres from jazz through hip hop. "We haven't been snowed under by labels which have been dropped by

the bigger companies, because they still want to see their records in the High Street chains and we don't deal with them."

A growing trend among smaller and more specialist distributors is to handle limited runs of specific releases on behalf of major labels, with a view to building a buzz about a new act or release. Soul Trader recently distributed up to 2,000 copies of a Get Carter seven-inch to promote Cineplexx's re-release of the full soundtrack.

"Rather than putting unproven, up-and-coming artists through the big distribution

networks, which can be expensive, they employ us to lay the groundwork and then pick them up again once they break through."

says Mario Howell, managing director of Amato Distribution, which last year broke the 12-inch French import version of Roulé's Music Sounds Better With You by Stardust before CD

distribution switched to Virgin. There is no doubt that a process of refinement and consolidation through the Nineties has taken independent distribution to the point where a tiny handful of companies lead the pack by a great margin.

Meanwhile, smaller operators ensure that the sector is as vibrant as ever by mixing specialist seams or diversifying to provide complementary services. Whether the gap between the larger and lesser companies will ever close is anybody's guess. But the likelihood is that the sector will remain healthy enough such that the Balle & Sebastians of tomorrow will always find someone to support them today.

From Skint to platinum

It has taken Brighton's Skint label three-and-a-half years to claw its way out of the underground dance scene to the top of the singles and albums charts. Thanks to acts such as Fatboy Slim, Lo-Fidelity Allstars and Bentley Rhythm Ace, the Skint brand has become instantly recognisable among music buyers.

Nevertheless, the label's management is quick to credit the key role distributor 3Mv has played in its success story. Indeed, the report between the two companies is closer than the traditional label/distributor arrangement.

"3Mv is a very important part of our team," says Skint product manager Andy Mac. "They come down here and get involved when we are planning our strategy and we take what they have to say very seriously indeed."

Certainly, the level of success Skint has enjoyed in recent times more than vindicates its 1995 decision to switch distribution away from the loose-knit collection of van companies which had served it and its sister label Loaded up until that point.

"The vans were a good way to distribute because they go all over the place," says

Mac. "But ultimately, 15 vans means 15 times the paperwork."

Underpinning Skint's partnership with 3Mv has been the bolt-on's ability to support the label's rapid growth, particularly in the six months since Fatboy Slim's You've Come A Long Way, Baby hit the charts. The album has now reached double-platinum status.

"Our strength is that we don't have to put a record through a different system to sell 600,000 than we do to sell 600," says 3Mv managing director Dave Trafford. "We are very good at building up a label's profile and getting the credibility in the indie stores, and then taking it up to the High Street when a record breaks."

The experiences of Skint and 3Mv illustrate the potential rewards for a distributor with an eye for an up-and-coming label, however small. In this case, the gamble has paid off.

"At the beginning, we weren't even thinking about how 3Mv would handle a platinum-selling album if we ever had one," says Mac. "It all boils down to the fact that they had the faith in us from the very beginning." AW



Pinnacle's Powell: "Indie sector healthier"



Fatboy Slim: double platinum



Bentley Rhythm Ace: Skint brand leaders



The premier distribution stable for the coolest independent dance labels.

Welcomes **INTERNAL BASS** for all UK sales & distribution.

All Internal Bass new releases & back catalogue now exclusively available from BMD.

jazz fm



DREAMSCAPE

FSV



MG MASTERCUPS

MUZIK CLASSICS



this is...



BMD would like to thank all our labels for a storming 1998, a stonking start to 1999... and on into the next millennium.

We're full, so the stable doors are now firmly closed.



via BMG

Phone: 01784 423214

Fax: 01784 251272

Email: bmd@beechwoodmusic.co.uk

SINGLE of the week

BASEMENT JAXX: Red Alert (XL Recordings XLS100). It's a week of strong releases but this track wins not just for being the funkiest house record in some time, but for proving there's life in dance yet. After attracting club plays thanks to a limited outing on the act's own label last year, its proper release marks the start of Basement Jaxx's career on XL. Mixing a classic disco feel with a P-Funk-style bassline and hooky vocals, it was the subject of intense interest at the Winter Music Conference in Miami. And radio is paying heed, with the track moving up to Radio One's A-list last week and a wider range of stations coming on board. The spiralling media buzz surrounding the act should help ensure the single prepares the ground for the duo's excellent debut album, *Remedy* (released on May 10).



SINGLE reviews

RECORDS TEXAS: In Our Lifetime (Mercury MERS3972). Top 10 favourites Texas return with a new single and a new album (*The Hush*, due on May 10). In Our Lifetime mixes Cantelone-influenced rhythms with club beats — although the hooks are not as distinctive as the last bits — but that are sure to keep the Glaswegians' Top 10 goal within reach. Currently at number 26 in the *Playtop 50*, In Our Lifetime was the most added track last week, and is on Radio One's A-list.

RECORDS FATBOY SLIM: Right Here Right Now (Skint SKINT46). Conditions could hardly be more favourable for the release as a single of this anthemic, strangled opening track from Fatboy Slim's double platinum album. Having achieved Top 10 placings with the first two singles from the album

and his first number one with *Praise You* in January, this follow-up has already gained massive exposure thanks to its use on an Adidas TV advert. Radio One moved the track up to its A-list last week, and the innovative Hammer & Tongz-directed promo video should earn extensive TV plays.

RECORDS RICO: Attack Me (Chrysalis CDDEM538). Another debut artist that should not be ignored this week — Rico's underground debut single *Attack Me* almost does just that to the listener. His aggressive vocals and heavy guitars are characteristic of his first album *Sanctuary Medicines*, released on May 10, and are the perfect antidote to banal pop.

TQ: Bye Bye Baby (Epic XTR3316). More gangsta soul from the West Coast vocalist. Though not as immediate as the surprisingly long-running *Top Five* hit *Westside*, this still rolls along smoothly courtesy of a tuneful acoustic guitar backing and some neat vocal phrasing.

JENNER BROWN: Tuesday Afternoon (RCA 743216012). Swedish singer-

songwriter Brown may well emulate her considerable success in Sweden over here. Sitting comfortably between Sheryl Crow and Alisha's Attic, her folky style is catchy and accessible and should ensure her a reasonable chart placing.

ARMAND VAN HELDEN: Flowerz (ffrr FDC381). This is not as instant as the Duane Harden-penned *You Don't Know Me* as far as commercial accessibility goes, but Van Helden again delivers a quality club track. Featuring the vocals of club veteran Roland Clark, *Flowerz* is soulful house that has found favour on specialist dance radio, as well as an As Forgetting listing at Radio One. However, it is less likely to cross over than its predecessor.

FUN LOVIN' CRIMINALS: Korean Bodega (Chrysalis CDCH55108). The third single from the Criminals' 100% Columbian album is a short and simple affair built around a guitar riff and singalong chorus. However, it's just a little too simple and lazy and, despite its As Featured playlisting at Radio One, it is unfortunately unlikely to match the number 29 peak of their last single *Big Night Out*.

FREDDY FRESH FEAT. FATBOY SLIM: Badder Badder Schwimg (Eye Q EYEL040CD). This cool mix of Sixties northern soul and funky breakbeats is the result of yet another Fatboy Slim collaboration. Already receiving specialist airplay on Radio One and London stations, and given Fresh's DJing antics around the world it is a surefire club hit.

RECORDS BLACKSTREET feat. JANET JACKSON: Girlfriend/Boyfriend (Lil Man/Interscope 4956352). Taken from their much anticipated new album *Finally*, the latest single from Blackstreet has returned to the style of their 1998 hit single *The Diggity* strong beats with a catchy, almost nursery-rhyme-like chorus. Joined by Janet Jackson, Teddy Riley looks guaranteed to make as strong a chart impact as ever.

RECORDS ELLIOT SMITH: Baby Britin (Dreamworks DRM DM 50950). Smith follows up his Top 50 single *Waltz #2* with this upbeat piano and vocal track from his album *XO*. The singer-songwriter from Brooklyn has been compared to artists such

as Paul Simon, Kurt Cobain, and White Album-period Beatles. Smith has dates in London and Manchester scheduled for late April, but no live crowd should still compare with the estimated 12k he played for via the Academy Awards in 1998, thanks to his Oscar-nominated contributions to the soundtrack of *Good Will Hunting*.

RECORDS NEVER THERE (feat. JIMMY MCREE): Never There (Capitol 870 811-2). The first single from Coko's album *Prolonging the Magic* is a dark, post-disco track with a trumpet that provides subtle Spanish undertones. Its original release was postponed due to a delay in the band's European tour (vocalist Jim McCree fractured his arm); the track has been playlisted at RN since last November. McCree's vocals jump between raplike spoken lyrics and a catchy chorus that keeps your head nodding.

VELOSONIC: Six Billion Dollar Man (Superior Quality RQ502). Superior Quality's second of four debut releases by new bands is by Peterborough-based five-piece Velonic. Its irresistible punk rock juxtaposes a melodic sensibility with incredibly hooky guitars that bring to mind Supergrass and promise a great live act.

RECORDS ERIC BENET FEAT. FAITH EVANS: *Georgey* (Warner Bros W478CD1). The first single from Benet's new album *A Day in the Life* is his strongest yet. Featuring the vocals of Faith Evans, it is a cover of an old Toto hit, which Chevy Chase originally sang lead, and which Luther Vandross later covered with *Charmé*.

THE OFFSPRING: *Why Don't You Get A Job?* (Columbia etc.). This rather disappointing follow-up to the US punk act's number one single frankly sounds like a reworking of The Beatles' *Ob-la-di-ob-la*. However, their recent smash hit has created a new UK fanbase for the band, driving sales of their Americana album to platinum status.

RECORDS DJ DADD & SIMONE JAY: *Ready Or Not* (Chemistry CDKRM006). A number three hit in its native Italy when released on the Time label, this poppy dance track is now attracting club plays in the UK thanks to help from Steve Silk Hurley and Joyode. Hurley recycles the bassline from his own 1998 hit *The Word Is Love* (Say The Word), lending the track extra dancefloor credibility.

RECORDS WESTLIFE: *Swear It Again* (RCA 74321662062). A potential number one debut. Just more than four years after Boyzone opened their UK chart account with the ballad *Love Me For A Reason*, the newly-renamed *Smash Hits* award winners Westlife appear unstoppable in their quest for a chart-topping start. The textbook for boy bands normally dictates a ballad as the third or fourth single, but Westlife are clearly following the example set by their co-manager Ronan Keating with this lushly-produced love song as their debut single. Peter and produced by the collaborators Steve Macc and Wayne Hector, this Box-supported track



would sit proudly on any album by another of their more established rivals, suggesting Westlife's biggest challenge won't be finding hit material but carving out their own identity.

success

POP

komm.

august 19-22, 1999

cologne centre east

congress trade fair

++ Poekone, 98; Trade fair, congress, Komm.unity festival ++ 800 exhibitors from 24 countries ++ 16,000 trade visitors from 56 countries ++ 3,700 international companies ++ 400,000 net. Forum for subsidiaries ++ 400 Komm.unity acts ++ over 100 club concerts ++ 2.5 million spectators ++ more than 80 hours of TV reporting ++ total press report circulation: more than 280 million ++

Success is the result of hard work

The most important representatives of POP, music, media and entertainment meet you at PopForum, the world's largest meeting place for the music and entertainment industry. At the congress, pop is the subject of choice. This is where the conditions that we will join our market in tomorrow's future can be defined.

Forum Unity - The PopForum Festival gives you the best of the best of tomorrow.

Ride on ahead

PopForum. Get yourself connected

Official partner of PopForum 99

DEUTSCHE BA

musik komm, GmbH Kasse-Wilhelm-Ring 30 - D-50372 Köln - phone ++49-221-9605-0 fax ++49-221-9605-100 e-mail: musik@musikkomm.de http://www.poppkomm.de

Early bird: 40% discount on all tickets for the event (VAT) on 19th April. Application deadline: 15th May 1999

ALBUM reviews



THE CRANBERRIES: Bury the Hatchet (Mercury 5246442). The long-awaited album from multi-platinum artists The Cranberries lets the world know they haven't spent

their two-year hiatus lying around (their last release, 1996's *The Faithful Departed*, went platinum). The first single, *Promises*, is on both Radio One's B-List and MTV's C-List. Although their sound has perhaps disappointingly not developed, The Cranberries continue to mix thoughtful lyrics with soft and hard backings. The tracks are all heartfelt as ever, and are sure to make this album a commercial success.

THE HERBALISER: Very Mercenary (Ninja Tunes ZEN4/CD41). The Ninja Tunes hip-hopers are bound to make waves with this new album. The first single, *Road of Many Signs*, is has an orchestral backing à la Wu Tang Clan, while Mission Improbable is more minimal and when *I Shine* (featuring Bahamada) is a jazzy Roots-style track. With all-killer album guests and a spot on the Ninja Tunes 'No Skool' tour in April and May, The Herbaliser are guaranteed to satisfy no skool hip-hop fans. **RECOMMEND**

DARK STAR: Twenty Twenty Sound (EMI 4972012). Born from the ashes of 1994's *Levitation*, three-piece Darkstar's debut album is a mad fusion of frantic guitar distortion, dark vocals and mellow dub with an intense urgency that is akin to Pigeon on stand-out track *I Am The Sun*.

RECOMMEND PIZZICATO FIVE: The International Playboy & Playgirl Record (Waterford OLE 333). A welcome return for the kooky Japanese duo and a smashing one at that. Still singing mainly in their native tongue, Pizzicato Five take lounge and jazz it up with some delicious beats, Petula Clark vocals and, most importantly, lashings of knowing humour.

VARIOUS: Renaissance Presents...

Anthony Pappa & Rennie Pilgrim (Peanut Records). The second volume in the northern superclub Presents... series sees two contrasting mixes from up-and-coming DJs. Australia's Pappa provides a smooth progressive house mix featuring acts such as Freerfall and Hybrid. However, it's no skool beats pioneer Pilgrim who steals the show with his dark, dirty breakbeat selection of acts such as Freq Nasty and Metisse — an adventurous choice of DJ for a mainstream club compilation.

CASE: Personal Conversation (Def Jam 5385712). The second offering from this US R&B artist. It follows his self-titled first album which spawned the 1996 club anthem and hit single *Touch Me Tease Me*. The first single *Faded Pictures* is a catchy ballad which will appeal to R&B fans. Overall, the album will find favour with a specialist audience but will travel no further.



RECOMMEND REEF: Rides (Sony 52 4928822). Reef's follow-up to the platinum-selling 'Glow' utilises the talents of such luminaries as Rose Stone (Sly's sister) and

David Campbell. The music follows much the same formula as before, with Gary Stringer's raspy vocals and the familiar chunky, rocky feel. It's unlikely to convert those who find Reef's sound grating, but with the imminent single *I've Got Something To Say* and a tour in May, Rides looks set to repeat their previous success. **RECOMMEND**

RECOMMEND BB KING: His Definitive Greatest Hits (PolyGram TV CD 5473402). The thrill is certainly not gone for blues legend BB King. To celebrate his 50th anniversary as a recording artist the King of the Blues has released a double-album set of his greatest blues tracks, plus collaborations with U2, Bobby Bland and others. It is easy to see why the former street musician from Ita Bene, Mississippi,

ALBUM of the week

TOM WAITS: Mule Variations (Epitaph 6547-2). Six years since Waits' Germanic concept album *The Black Rider*, he returns with the gothic equivalent of Bob Dylan's 1976 opus, *Time Out of Mind*. Between the rusty old blues tunes and the sparse, hymn-like material, the mood is rural



and traditional, while the lyrics, full of skewed wisdom, dirty surrealism and human tragedy, are as good as any he has written. With critical darlings from Beck to Gomez to innumerable alt country acts owing Waits a heavy and obvious debt, the genuine article couldn't have timed his reappearance much better, and to put *Mule Variations* out through a Californian hardcore punk label is a characteristically perverse touch.

has inspired countless musicians, including Eric Clapton and Jimi Hendrix. **HURRICANE #1: Only the Strongest Will Survive (Creation CRECC237).** Hurricane #1 return with their second album of Creation. With a distinctly less rocky feel than their previous album and a foray into a more dancey, funky style, the influences are markedly more diverse than before. By and large, it's a listenable album but still a deeply derivative one. Unfortunately it lacks potential singles like its predecessor's addictive *Step Into My World*. **RUTH: Harrison (ARC CDART103).** Despite much promise from their *Where Is This One* single — a hook-laden poppy number — Ruth fail to follow through on this debut album. As British pop/rock goes, it's a fairly run-of-the-mill stuff, flirting with Kinks-style sounds, but it lacks enough originality to make it stand out from the crowd.



RECOMMEND THE FALL: Touch Sensitive (Artful/Circus ARTFULCD17). Mancunian punk legend Mark E. Smith has a brand new band and the experience has clearly been inspiring. New single *Touch Sensitive* marks a return to The Fall's head-exposing best; still the same wilfully obscure song titling, lyrical sarcasm and screeching delivery but there's a new/old urgency to the chopped guitars here that hasn't been heard since the band's classic late Seventies material. This is sure to delight The Fall's large and fiercely loyal fanbase.

Hear new releases

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

This week's reviewers: Fatima Abass-Allie, Dugald Baird, Suzannah Brown, Michael Byrne, Hamish Champ, Chris Finan, Tom FitzGerald, Stephen Jones, Jo Maddox, Sperry Moss, Ajax Scott, Paul Williams and Adam Woods.

the Learning music industry event for the americas

DTI SUBSIDY CLOSING NEXT WEEK

the big one!

TRADE SHOW • CONFERENCE • CONCERT

Midem Latin America & Caribbean broadens its horizons.

MIDEM AMERICAS: Live music, concerts, trade show and conference, embracing all styles of music, delivering contacts, products, showcases, new talent. And Deals.

THE BUSINESS FORUM, MIDEM AMERICAS: One huge industry gathering to buy, sell, network, profile and promote to key decision makers and world media.

MIDEM AMERICAS: Your first choice. And the coolest way to do business across the entire American continent. And beyond.

Miami's the location. June's the date. Be there!

UK exhibitors can apply for a DTI subsidy as long as the stand is booked in time.

The music market for Latin America, Caribbean & North America

MIAMI BEACH CONVENTION CENTER • FLORIDA • USA



1999

JUNE 22-29
PRE-OPENING JUNE 21

FOR FURTHER INFORMATION
PLEASE CONTACT
EMMA DALLAS

TEL: 44-171-588-0086
FAX: 44-171-895-0949

www.midem.com

Rates: Appointments: £31.00 per single column centimetre (minimum 4cm x 2 col)
Business to Business: £18.00 per single column centimetre
Situations Wanted: £15.00 per single column centimetre
Box Numbers: £15.00 extra
 Published weekly each Monday, dated following Saturday
 Copy date: Advertisements may be placed until Thursday 10 a.m. for publication Monday (space permitting).
 All rates subject to standard VAT



WE ACCEPT MOST MAJOR CREDIT CARDS

Cancellation Deadline:
 Wednesday 10 a.m. before publication Monday.
 To place an advertisement please contact
Charlie Boardley & Scott Green, Music Week - Classified Dept.
Miller Freeman UK Ltd, Fourth Floor, 8 Montague Close,
London SE1 9UR
Tel: 0171-940 8580/8593
Fax: 0171-407 7087
All Box Number Replies To Address Above

APPOINTMENTS

PLATIPUS RECORDS LTD
PRESS/A&R MANAGER
 The ideal candidate should have min. 2 years industry experience, be highly motivated, willing to work hard under pressure on their own initiative, and have a knowledgeable passion for this genre of music. The position will encompass press, A&R, promotions, marketing and future development.
 Please send your cv (and photo if available) with current salary details and expectations to:
Simon Berry, Platipus Records,
Unit GM Cooper House,
2 Michael Road, London SW2 2AD

PinPoint Music
SHOP MANAGER
 c.£16,000 + bonus
 Eastleigh's independent music CD store is looking for a Shop Manager.
 Management experience in the music retail environment is essential along with a wide ranging knowledge of various music styles. Mail order and internet experience would also be desirable, but not essential.
 Educated to GCSE standard with a friendly, approachable manner with a view to developing the store and themselves.
 To apply, please write enclosing a full CV to **Andy Atkinson, PinPoint Music,** 1e Leigh Road, Eastleigh, Hants, SO50 9FG

MANAGEMENT COMPANY
 representing successful International Artists and Producers
 requires
A SELF MOTIVATED PERSON
 to complement our expanding team
Please fax CVs to Jackie Schroer
fax: 0171 636 3551

Chrysalis Radio
 As Chrysalis Radio continues to expand its Heart and Galaxy brands, we are looking for three experienced PAs to work across the group. Galaxy is the leading dance radio network in the UK, which over 1000 A and H million listeners tune into Heart's Summer music mix.
 As well as being an expert in radio and the media, a sense of humour and a proactive approach to applicants will also need experience of working at a senior level with structured characteristics and organisational skills, minimum 10A in singing and/or computer literacy.
 PA to Marketing & Promotions Director - Heart brand
 PA to Marketing & Promotions Director - Galaxy brand
 PA to Technical Director - Chrysalis Radio
 Salaries for all positions are according to experience, with an option to join the Chrysalis pension scheme.
 Closing date for application is 22 April 1999.
 Interested applicants should apply in writing to **Helen Hunt, Marketing & Promotions Director** The Chrysalis Building, Brunney Road, London, W15 6SP
 0181 889 0166
 Email: press@chrysalis.co.uk

Music Training/Career Development
 Into a positive style... Call Global Entertainment On 0171 688 8288
Dance Music Business Programme
 The Role of the DJ, How to Set Up a Dance Label, The Role of a Remixer, Dance Distribution, Club Promoters, Sampling and Copyright Clearance, Licensing Agreements, Dance A&R, Dance Management and much more.
Intensive Music Industry Overview
3 Day Full-Time Programme
 Record Company Structure, Hitmaking, Publishing, Management, Royalty Calculations, Marketing & PR, Recording Equipment, A&R, Manufacturing & Distribution, Web Sites.
For An Information Pack Call Global on 0171 583 0236

Senior Dance Sales and Buying Manager
 Reporting to the Sales Director, a senior position in our Dance Team is available for a high calibre dance professional. You will be well connected in the industry, and will have been buying mainstream dance professionals. You will also be an experienced sales person, comfortable at negotiating a high position which will test your commercial acumen. A high degree of autonomy goes with the position which will test your commercial acumen. You will be responsible for the concept, motivation and direction of our dance team. You must possess excellent man management and communication skills.
 A significant role in Antebique, will be awarded by a competitive remuneration package.

Rock and Pop Telesales
 Two highly motivated, dedicated rock and pop personalities are required to join Antebique in a very key role in the organisation. Product knowledge and industry experience is necessary and an experienced salesperson would be preferred. However, consideration will be given to experienced music retail staff who can demonstrate a desire to move into sales and have the personality to sell successfully.
 The account base is mostly in the metropolitan area. The workload is substantial and successful candidates will have a strong work ethic and a desire to offer first class service and follow through.

Legal and Business Affairs Administrator
 Universal Music are a major force in the entertainment industry with interest in music, film, video and direct marketing.
 We are now looking for a young administrator to join our busy legal and business affairs department which deals with a wide range of commercial issues.
 The range of work is extremely varied and we need a confident communicator, comfortable to deal with, who must be able to react quickly to demands. If you are also highly self motivated you equally happy working in a team within a creative environment, then we'd like to hear from you.
 Please write with full CV to **Sharon O'Rourke, Universal Music UK Limited,** 4 Sussex Place, London, W8 9XS

music week
 Please send cv and salary CV to:
Greg Harrington, Antebique Distribution, Network House
 29-30 Olding Road, London W3 0JZ
 Tel: 0181-593 5966. Fax: 0181-993 1396

CREDIT CONTROLLER
 A high energy distribution company is looking to recruit a self motivated and enthusiastic credit controller. The role would include debt chasing, reconciliations, customer enquiries, updating database, preparation of cash flows and all aspects of maintaining the smooth running of a busy sales ledger department. Candidates must be flexible and have a good accounts background.

EXPORTS ASSISTANT
 Duties will include selling to existing and new customers, invoicing, organising mailouts and general export duties. Applicants should be self motivated, reasonably computer literate and numeric. Previous experience preferred and a love of music.
 Send/fax your CV to **John Tovey, Southern Record Distributors Ltd,** 110 Myddleton Road, Wood Green, London N22 8NS
 0181 859 0166
 No Agencies

THE MUSIC & MEDIA PARTNERSHIP
 Established music communications and marketing company seeks
BRAND MARKETING DYNAMO
 Ideal candidate should have: min 2 years' experience in marketing and/or music industry; expertise in account handling and project management; consummate sales, presentation and negotiation skills; wide knowledge of music repertoire and licensing; proven financial management and business skills; strong computer literacy (MS Word, Excel, PowerPoint). Salary package includes commission.
PLEASE SEND CV AND COVERING LETTER TO:
 The Music & Media Partnership
 85 Gloucester Road SW7 4SS Fax: 0171 373 6629

We are currently looking for a Senior Sales Executive to join the Miller Freeman Entertainment Music Group sales team, who will sell on the market leading Music Week, Gany, Hill and other titles.
 The successful applicant will be based at our London Bridge offices.
SENIOR SALES EXECUTIVE (Display)
 You must be able to demonstrate a solid administrative skills background and have determination to succeed with the ability to team up with dress and solution.
 Please send your CV and a covering letter in strict confidence to:
Rodi Blackett, Sales Director, Miller Freeman Entertainment Music Group, 4th Floor, 8 Montague Close, London Bridge, London SE1 9UR
 An equal opportunity employer
ML Miller Freeman

IMPORT/EXPORT SALES
 Is there a really high entrepreneurial type who would like to take over a business in export/import business primarily in CD, product, but looking at other home entertainment formats as well?
 We use a small home entertainment wholesaler based in London who are anxious to expand into the growing worldwide market. You must be currently hard working, prepared to work on your own initiative and based in the day to day.
 Some experience is required and export sales but basically you can grow with the job.
 If you are not looking to be a big firm and want to make a name on your own with the security of a decent and well respected firm, why not set up your CV at the enclosed card only. A very good salary and commission will be offered.
 Write to HR Box 167, Music Week, 4th Floor, 8 Montague Close, London SE1 9UR

If you are looking to move or recruit:
career moves
 We recruit executive and personal assistants, secretaries, receptionists, royalties and copyright administrators to a large proportion of the majors.
Call: Lorraine Windel 0171 292 2900 or fax: 0171 434 0297 (Rec Cons.)

RETAIL FOCUS: GLOBAL BEAT

by Steve Hemsley

Written in a name like Drew Prophet, the owner of Global Beat Records in Bradford could hardly fail to make a success from record retailing.

The shop started life in 1991 as a small backstreet operation selling purely dance product, but two years ago Prophet predicted a bright future for the store and decided to make an ambitious bid to expand into a prime High Street location and target the town's indie music fans. He spent months looking for new premises before settling for a two-floor building vacated by the Nationwide Building Society.

Today, the basement looks similar in layout to the old shop, stocking mainly specialist dance vinyl. This department is thriving under the management of Drew's brother Jamie Prophet and Paul Gibbons. According to buyer John Scadding, there are plans to develop this area. "There is room to expand in the basement because we have stopped selling clothing which was not that successful. We may use the space to sell posters," he says.



Global Beat prime High Street location

The ground floor, meanwhile, is a sea of indie chart titles from acts such as Blur, Underworld, Stereophonics and Skunk Anansie and other artists who appeal to the town's large student population as well as regular music fans.

One of Scadding's key roles is to compile the weekly Top 30 album chart (see box),

GLOBAL BEAT'S TOP 10 ALBUMS

1. Performance and Cocktails Stereophonics (V2)
2. 13 Blur (Food)
3. Beaucoup Fish Underworld (JBO)
4. Post Organic Chill Skunk Anansie (Virgin)
5. The Ideal Crash Deas (Island)
6. Social Dancing Bis (Willja)
7. Central Reservation Beth Orton (Heavenly)
8. Revelations Gene (Polydor)
9. You've Come A Long Way Baby Fatboy Slim (Skint)
10. Summertime Wilco (Reprise)

Global Beat's top 10 for the week beginning March 23

which is based on the shop's own sales and scheduled new releases and is updated every Monday. The chart is proudly displayed on one of two walls dedicated to merchandising new releases.

The shop is located in Bradford's busy Darley Street, and Prophet and Scadding claim that the window displays can play an

important role in enticing buyers in an area of the town where competition for music sales is fierce.

Last week the windows were dominated by point of sale material for Blur's 13 album, Stereophonics' Performance and Cocktails and Underworld's Beaucoup Fish. Scadding says it can be difficult to obtain the display material they want from some of the majors, although he congratulates the independent distributors, particularly 3mm and Vital, on the service they provide.

Drew Prophet has no plans to open another shop but he is keen to raise the profile of Global Beat in Bradford. He is launching a marketing strategy based around the shop's loyal student customer base and its pre-sales business. A database is being compiled and, later in the year, promotional flyers advertising special offers and reminding students they are entitled to a 10% discount will be distributed.

Scadding says, "We also have plans to link more with local clubs in Bradford and Leeds and get DJs and bands into the shop to do promotional signings."

IN-STORE NEXT WEEK (from 12/4/99)



Windows - Universal campaign 'Squids In' CDs, £7.99 each, three for £21; **in-store** - Mozart Arias, Discover The Classics, Motorhead, Reef, Electronic; **Press ads** - Terence Blanchard, Pretty Things, Discover The Classics, Motorhead, Steve Reich, Rachmaninov Vespers, Electronic



Singles - Honeyz, Suede, Deetah, Rough Drive presents Arrola; **Albums** - James Last, Bruce Springsteen, Catalonia, Take A Break



Video - Godzilla; **in-store** - three videos for £15, Only Fools and Horses three for two video offer, 100 Advantage card bonus points on selected music and video titles and on music and video chart product, two classical CDs for £10, two for £15 on selected mid-price CDs



Album - Mogwai; **in-store** - Nightmares On Wax, Grand Drive, Low, Stereobal, Wu-Tang Clan, Gus, Sound 5, XTC



Single - Suede; **in-store** - Ben Folds Five, Honeyz, Deetah, Suede,

Electronic, Straw, Rough Drivez, Gene; **Press ads** - Suede, Electronic



in-store - Catalonia; **Listening posts** - New Radicals, Hot Chocolate



Album - Catalonia; **Windows** - Catalonia, Echo & The Bunnymen, Bruce Springsteen; **in-store** - Van Morrison, Artist of The Millennium promotion; **Listening posts** - Wilco, New Radicals, Ladysmith Black Mambazo, Supertramp, Robert Palmer, Nightmares On Wax, Plunkett & Macleane



Singles - Honeyz, UB40; **Albums** - Catalonia, Ladysmith Black Mambazo; **in-store** - Lauri and Laurel Hardy video promotion, £10.95 each or two for £20



Windows - Des'ree, Orbital, Echo & The Bunnymen, The Cardigans, Charlotte Church, New Radicals; **in-store** - Orbital, Britney Spears, Charlotte Church, Lauryn Hill, B'Witched; **Press ads** - Beverly Knight, Mariah Carey, Phats & Small, Deas, Small Faces; **Radio ads** - Easter campaign, CDs for £6.99



Selecta listening posts - Man Or Astroman, Sound Price sampler, Light Of The World, Tom Waits, WASP; **Mojo recommended retailers** - Howard Warr, David Hillary, Jiving Jamboree 2, Small Faces, Steve Marriot, Swing Cats



Single - Suede, Ben Folds Five, UB40, Electronic; **Windows** - Catalonia, Creation mid-price, Reef, Omnibus, Ally McBeal, South Park, Faithless; **in-store** - spring sale, Ally McBeal, Creation mid-price, Catalonia, Suede, Electronic, Warner Home Video sale



Singles - Honeyz, Deetah, Suede, Baby Doc feat Imajin; **Albums** - Catalonia, Eminem, Reef, The Cranberries; **Windows** - Suede, Catalonia; **in-store** - Straw, Pills, Beverly Knight, Bruce Springsteen, Eminem; **Press ads** - New Radicals



in-store - Catalonia; **Listening posts** - New Radicals, Hot Chocolate



Singles - Honeyz; **in-store** - Catalonia, Bruce Springsteen, Kale Le Roc, **Press ads** - Catalonia, Ultrasound, Reef, James Last, Electronic, Barbara Windsor and Mike Reid



ON THE SHELF

JUSTINE AMBLER,
dance/singles buyer, CE
Hudsons, Chesterfield

Business has been booming since Christmas because the local Woolworths has temporarily closed down. It is due to reopen in a few months' time in the town's new shopping precinct, but in the meantime we are benefiting from a significant increase in trade which were hoping would continue over the Easter break.

We always do well whenever the schools and colleges are on holiday, and I was expecting big things over the weekend for a number of albums including Now! 42, New Hits 99, the Abba 25th anniversary singles collection, David Sylvian, Britney Spears, and from singles such as the mad Levi's ad track by Mr. Oizo, Another Level and The Cartoons.

I have been here for nine years and one of the reasons we do so well is that we cater for all age groups and musical tastes. We try and use bright displays to

attract people in, and in the windows at the moment is material for Blur and Stereophonics.

The chart product has become a big part of our business, but it is our vinyl selection which I believe gives us an advantage over our competitors. This side has grown mainly through word of mouth and vinyl now accounts for around 25% of our sales. In fact, we are probably the main dance specialist shop this side of Sheffield. We sell a lot of vinyl imports and promos, and one import doing particularly well for us at the moment is Veracocha's Carta Blanche on the Deal label, distributed by Amato Disco.

This is a family business established in 1906 and the shop has an excellent reputation locally for its classical music displays and for selling musical instruments which are displayed alongside the CDs."



ON THE ROAD

ALAN WISHART,
BMG territory rep for
the Midlands and East

The student promotion BMG launched in September is really starting to pay off. We have eight student reps in universities who can keep their colleagues informed about what we are doing and hand out flyers advertising local indie shops - the only stores I visit - where they may be able to get discounts and take advantage of other promotions.

This initiative is helping at a time when there are not that many titles selling huge numbers, although I can report steady business for albums from Whitney Houston, TLC and Biondine, while there is a lot of local interest in East Anglia for Beth Orton.

We are currently selling in Jennifer Brown, Faith Evans and Westlife and pre-sale levels have been encouraging. There is also growing interest for Swedish rock band Kent - for whom I predict big things

- while forthcoming singles from Olive, Gary Barlow and new Glasgow band Nero should do well. There is also a new single scheduled in early May from Crash Test Dummies which is going to surprise a few people and should appeal to radio.

Easter is always a good time for compilations, and the Global TV titles such as New Hits 99 will always do well this time of year.

I try and visit around 50 stores every two weeks, but my region is large; stretching from Wolverhampton to Kings Lynn, down to Ipswich and back to Cambridge. I am also responsible for the Leicester and Northampton area.

What makes the job rewarding is I know the indie stores appreciate seeing a rep and being kept in touch. As I am the only person most of them deal with, they also know who to come to if there is a problem."

HMV staff had never seen the like of it before. But then again neither had the nuns. To promote the release of the POPE's album *Abba Pater*, HMV invited a posse of nuns from the SISTERS OF NAZARETH order in Hammersmith to its flagship Oxford Street store. And judging by their enquiries about DANIEL O'DONNELL, CHRIS DE BURGH and DEANNA DURBIN records, they clearly know a thing or two about music, even though none of them had visited a record store before. As a thank you, HMV gave each nun a copy of the Pope CD, though some had doubts as to whether it was such a good idea. After all, as one HMV staffer points out, "They might be a bit shocked when they hear it as it sounds a bit rap at times."



Remember where you heard it:

Dooley thought Robin Godfrey-Cass's *Hippo* sounded like a cunning attempt at punning, only to be informed that the former publisher has been collecting the animal in various images for years... End Of The Line could not have been a more appropriate song title for Honeyz. First Avenue's Oliver Smallman reveals he first learnt of Heavenli's departure from the band on the internet while accompanying the remaining two on a promotional tour of Australia... Epic's top suit Rob Stringer, it turns out, has been banned from watching his other half Julia Carling on the box. As Julia reveals in the latest edition of the *Cable & Wireless Cable Guide*, she got so fed up with Rob teasing her about her TV performances that he is now forced to watch another channel. "I dread him

turning the telly on because he'll be imitating me for the rest of the day," she moans... Nice to see veteran pop star and Radio Two Songs Of The Century contributor Paul Anka remains as modest as ever. According to Anka, the century's greatest song is My Way. Yes, the same My Way he co-wrote. In the same vein, Tony Hatch rates his own Downtown as one of his favourites... Look out for a big star act performing at next week's Music Radio '99 conference showcase... Talking of radio, despite all its efforts to offend, Radio One's Andy Parfitt revealed last week the station still attracts 610,000 listeners over the age of 65... Is it something they put in the water at Virgin Records, Dooley wonders? Following the newly-arrived baby Spices courtesy of the Scary and

ZOE BALL, the member for Great Portland St, teamed up with the ever-sporting TONY BANKS MP at a House Of Commons reception last Tuesday where Radio One's top players, including Andy Parfitt, Steve Lamacq and John Peel, mixed with the rocktastically-inclined politicians headed by the event's host Siobhain McDonagh MP. Among the MPs showing their faces were Martin Ball, Simon Hughes and, perhaps rather surprisingly, Michael Howard's old sparring partner Ann Widdecombe. Normal service was resumed as Mark and Lard spent the whole night in the bar.



Reichardt will get the chance to defend his winning handicap when the industry reconvenes next month for *The Music Business Golf Day*, taking place at Coombe Wood Golf Club in Surrey on May 6. For details call Mark Caswell on 0181-874 6715... Showcase of the week was undoubtedly Somatic at London's ICA - such a poignant performance with that Universal globe exploding at the end. The band narrowly pipped corporate label mate Eminem for the show of the week title. The lively rapper proved he could certainly flow and showed to the packed house (and high industry turnout) that he is more House Of Pain than Vanilla Ice, though he should keep those mooning opportunities to a minimum.....

ADVERTISEMENT

Somatic
ROCKING CHAIR
THE DEBUT SINGLE
OUT 26TH APRIL

"THE FACES OF 1999"
The Evening Standard.

"THE SOMATIC SOUND.
CAVERNOUS AND
SWIRLING"
Dazed & Confused

Posh ones, Innocent's Hugh Goldsmith and his wife Carrie became proud parents last Tuesday for the third time with the birth of son Milo. Perhaps tellingly, he arrived almost exactly nine months to the day after the release of the first Billie single, *Because We Want To...* EMI Music Publishing chief Peter



Nobody would usually turn down the opportunity to be serenaded by Wyclef's young sis MELLY of MCA brother and sister act Melly Sedack. But then some songs are perhaps just too uncomfortable. Such was the case when Melly introduced the song *Sucka* at last week's showcase in Ronnie Scott's and asked for a man

to join her on stage. Realising the lyrics dealt with a man who treats his woman like dirt, all the men in the audience were uncharacteristically shy. However, Radio One's TREVOR NELSON wasn't quite quick enough and was dragged into the spotlight faster than you can say Coletteau. Trevor kept his cool while Melly remained oblivious to the fact that she was delivering a verbal beat down to the most high-profile man in UK black music.

HMV
music week

Incorporating Record Mirror

Miller Freeman Entertainment Group,
a division of Miller Freeman UK Ltd.

Fourth Floor, 8 Montague Close, London SE1 9UR.

Tel: 0171-940 8500. Fax: 0171-407 7094

Miller Freeman
A CANTON & BOSTON COMPANY

For direct lists, dial 0217-940 plus the extension you require. Editor: Alan Scott (8571), Managing editor: Tracey Snel (8577), A&R editor: Stephen Jones (8533), Chief reviewer: Paul Williams (8578), Contributing editors: John Gorman and Tony Farnes (8554), Chart consultant: Alan Jones (8529), Projects Editor: Diane de Bruijn (8574), Special Projects Assistant: Eddie Adam Woods, Editorial assistant: Sophie Moxa (8544), Sales director: Rick Buckton (8521), Deputy sales manager: Judith Rivers (8529), Sales development/packaging: Sally Thompson (8529), Martin Brennan (8512), Terry McElroy (8506), Promotions manager: Louise Stevens (8522), Awards coordination/promotions assistant: Anne Jones (8570), Sales executive (sub-scripting/cover sales): Anna Spain (8585), Richard Coles (8572), Sharon Donohy (8505), Christine F. Morgan (8514), Classified sales executives: Scott Green (8526), Christie Reesley (8561), **For Miller Freeman Entertainment Ltd. Ad production:** Derek Wilson (8536), **Editorial:** Edna Richmond (8588), **Publishing director:** Andrew Ryan (8544), **Managing director:** Douglas Stewart (8553), **Miller Freeman pic:** 150-50 rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or information storage or retrieval systems without the explicit prior written consent of the publisher. The contents of *Music Week* are subject to copyright. **Subscriptions:** including free *Music Week Directory* every January, from Miller Freeman Ltd., **Music Week**, 109 Station Road, London SE16 6RU. Tel: 0171-940 8500. Fax: 0171-940 8500. **Single issues:** £1.99. **Subscription rates:** UK £12.00, Europe £15.00, USA & S. Africa £17.00, Australia & NZ £18.00, Japan & SE Asia £20.00, Rest of World £22.00. **Advertising:** Tel: 0171-940 8500. Fax: 0171-940 8500. **Postmaster:** Send address changes to *Music Week*, 109 Station Road, London SE16 6RU. **Printed in Great Britain by Miller Freeman Press Ltd., London SE16 6RU.**

SUBSCRIPTION HOTLINE: 0181-309 3689 NEWSTRADE HOTLINE: 0174-638 4666

ISSN 0265-1548

ABC
BUSINESS PRESS

Average weekly circulation: 1 July 1997 to 30 June 1998: 12,263.

APC

TINSLEY ROBOR

IS



*The biggest impact in the history
of entertainment packaging!*

IMPAC Group North America

AGI
New York, NY
Melrose Park, IL
Franklin Park, IL
Jacksonville, IL
Los Angeles, CA
San Francisco, CA
Grover, NC
Nashville, TN
Midlothian, VA
Louisa, VA
Warrington, PA

Klearfold
Warrington, PA
Louisa, VA
Horsham, PA
Melrose Park, IL
New York, NY
Los Angeles, CA
San Francisco, CA
Franklin Park, IL
Midlothian, VA

IMPAC Europe

IMPAC Europe
Chichester, UK
IMPAC Sales
London, UK
James Upton
Birmingham, UK
Swindon, UK
Salzburg, AT
Uden, NL
Somicon
London, UK
Pinpoint
London, UK
The New Age
Printing Company
Slough, UK

Van de Steeg Packaging
Enschede, NL
Music Print
Weesp, NL
Irish Printing Resources
Dublin, IR
Tinsley Robor Labels
Littlehampton, UK
Labelling Logistics
Slough, UK
Tinsley Robor Security Print
Slough, UK