



MARKETING:
Capital-owned station
XFM kicks off £4m
drive to triple its
audience in two years
Marketing 5



INTERNATIONAL:
Sony and Universal post
most overseas **CHART**
HITS in *MW*'s new
survey of world sales
International 6



A&R: Parlophone
gears up for delivery
of the new **PET SHOP**
BOYS album project as
a busy period looms
A&R 7



VINYL
SPECIAL REPORT
STARTS ON P8

17 APRIL 1998 £3.50

FOR EVERYONE IN THE BUSINESS OF MUSIC

musicweek

Marsh seeks role after BMG exit

by Robert Ashton

Jeremy Marsh is seeking a new role at the helm of a record company following his departure from BMG Entertainment UK and Ireland last Friday after seven years with the company.

Marsh's exit, finally concluded on Friday after weeks of negotiation, comes 15 months after Richard Griffiths assumed the roles of chairman at BMG UK and Ireland and executive VP of central Europe. Since then Griffiths, who replaced John Preston, has restructured the UK company, hiring new MDs for both the RCA and Arista labels.

Marsh, 38, has spent the past

year helping Griffiths effect these changes and has also overseen the day-to-day running of Arista, but when Ged Doherty was appointed to head the label last month his role was less clear.

Griffiths says, "Now we have very capable executives running each of our labels, the need for a strong music division head is less vital. It would be a waste of Jeremy's exceptional talent to keep him in this role."

Griffiths and Marsh reassessed his role in January, including examining whether he could assume a post at BMG International's HQ in New York. "Regrettably, there was nothing appropriate," says Griffiths.



Marsh: looking to run a label

However, insiders suggest the seeds for Marsh's latest career move were sown as early as Christmas 1997 when he returned to BMG from a three-month Harvard management programme. He found

the job he coveted, chairman of BMG UK, had been combined with Arnold Baskinham's former role – as chief of central Europe – and presented to Griffiths.

Despite this Marsh, who joined RCA as managing director in 1992 from WEA and assumed the post of president of the UK music division in 1995, says his working relationship with Griffiths has been exceptional and he is leaving BMG on an upward curve. "I feel good. It has been a great run at BMG," says Marsh, who enjoyed success with acts including Take That, Annie Lennox, M People and Natalie Imbruglia during his time with the major.

The last senior executive linked to John Preston's decade-long reign at BMG, Marsh declines to reveal his future plans. "Right now with my energy and age I would like to run a record label. It's highly likely to be a record company," he says.

He declines to comment on whether he has been approached to head either East West or Columbia Records.

BMG A&R consultant Simon Cowell, who was recruited to RCA from Arista by Marsh in 1993, says, "Jeremy has probably been one of the most influential people in my career. He gave me total freedom and boosted my confidence."

Martine McCutcheon's chart career was set to get off to a perfect start yesterday (Sunday) with her first release on course to debut at number one with a huge sales lead over its closest rivals. By the end of Friday, *Perfect Moment*, which went on sale at £3.99 in its first week, was outselling its nearest challenger, *Flat Beat* by Mr Oizo, by more than two to one. Innocent managing director Hugh Goldsmith, whose label's first act, Billie, was also launched with a number one hit, predicts the McCutcheon single will continue selling strongly in the coming weeks. "I don't think we've played every card at this stage," he says. "This week radio is really surging forward and we haven't yet saturated the market as far as radio is concerned. And because of the nature of the record, its potential audience will not all rush out to buy the record straight away."



Capital joins station trials for Fastrax online servicing plan

London's Capital FM, Heart, Magic and Kiss have become the latest broadcasters to sign up for trials of a system that could revolutionise the way record companies promote music to radio.

The four stations are all undertaking tests during the next few weeks for the Fastrax system, which allows programmers to be sent tracks via computer along with relevant information such as release dates, PRS details and artist biographies. Trials have already been carried out by the Essex Radio group.

The system has been devised by Independent Media Distribution, which already uses the tech-

nology to supply radio commercials to 170 UK stations. The music version will be officially launched tomorrow (Tuesday) at the Radio Academy's Music Radio '99 conference at Baffa in London.

Magc and Kiss 100 managing director Mark Storey says Fastrax is definitely how stations will receive new releases in the future. "We've always had a relationship with people at record companies, but the whole mailing list system is outdated," he says.

Heart 106.2 head of music Gordon Crawford says his station is considering using the system to compile its playlist and create a music library.

B*Witched and Five reap US rewards of Disney TV support

The Disney Channel is helping to power a UK pop assault across the Atlantic after the US cable station scheduled repeated airings of a special featuring B*Witched and Five.

More than a dozen broadcasts of the one-hour programme are scheduled to be aired until the end of May in the US, where this week B*Witched's single 'C'est La Vie' climbed into the Top 40 for the first time, and their self-titled album moved from 18 to 12. Additionally, RCA act Five's album has reached a new US peak after jumping 68 places to

27 with their single *Slam Dunk* (Da Funk) debuting at 87.

Glenn Worm/Epic's B*Witched are currently touring the US while Five are in the middle of writing and recording their second album. Epic/Sony S2 director of International marketing Jon Fowler points to B*Witched's sheer hard work as a key factor in their US success. "We're very excited and things are looking even more exciting because they're out there now doing it at what seems to be the perfect time," he says.

● See American Chartwatch, p6

NMC surveys state of music industry

The National Music Council (NMC) and consultancy firm KPMG are combining to produce what they believe will be the most wide-ranging and definitive statement on the shape, value and economic contribution of the UK music industry to date.

The survey will aim to draw together both the foreign and domestic picture and will build on the findings of the British Invisibles' Overseas Earnings Of The Music Industry report, published in 1995, and the NMC's own The Value Of Music report, released in 1996.

Jennifer Goodwin, administrator for the NMC, which represents the interests of the music industry

AREAS TO BE INCLUDED IN NMC REPORT

- Live performance
- Recording and manufacture
- Retailing and distribution
- Promotion
- Management
- Education and training

and its representative bodies such as the BPI, PRS and Association of British Orchestras, says the scale and scope of the research will be broader than all previous reports on the business, including last year's Creative Industries mapping document produced by the government's

Creative Industries Task Force.

"I'm not aware of anything like this being attempted before," says Goodwin.

A spokesman for KPMG says the frame of reference for the as-yet-unnamed report will focus on areas including live performance, recording, manufacturing and retailing (see box).

He adds that the findings, expected in June, will set the music business in context with other industries, thus enabling comparison.

"This report will attempt to show all the industry's dimensions. It will cover the entire music spectrum from top recording artists to the cost of a conductor's baton," he says.



In Search of Excellence

NW CREATIVE AND DESIGN AWARDS 1999

SECTION ONE

MUSIC VIDEO AWARDS

NW

SECTION TWO

DESIGN & PACKAGING AWARDS

NW

SECTION THREE

NEW MEDIA AWARDS

NW

SECTION FOUR

THE CREATIVE AWARD

NW

Shortlisted nominations:

MUSIC VIDEO AWARDS

Best Cinematography in a Video

Joe Zeff for Puig's This Is Hardcore
 Don London for Massive Attack's Mezzanine

Bill Meehan for Space & Black's Ben James
 John Lynch for Robbie Williams' Mezzanine

Simon Chaudron for Maxine's Pure Morning
 John Mulverson for UNCLE's Rabbit in Your Headlights

Best Art Direction & Production Design in a Video

Munk Tesser for Puig's This Is Hardcore

Ruben Brown for Robbie Williams' Mezzanine

Function Design for Air Santos' Lenny (The Shape) / Lady Marmalade

Jeremy Seiden for Ian Brown's Mr. Swan

Annie Geygan for Massive Attack's Producers' Message This Is Hardcore

Chris Oddy for Ben's Avenue Cal

Best Editing in a Video

Dave Shearforth for Air's Seeing is the Best Guess On

"Hang On" for Princes & New Power Generation

Gary Knight for Madonna's Frozen

Richard Ordish for Gomez's Got Me Off Anxious

Jeremy Chace for Fatboy Slim's Gunguisa Popcorn

Richard Lewley for UNCLE's Rabbit in Your Headlights

Best Special Effects in a Video

Creative Effects & Ben for Massive Attack's Mezzanine

Paul Simpson & **Scott Gordon** for Robbie

Steve Murgatroyd, **Dan Williams**, **Steve Han**, **Anthony Walsham**

for Madonna's Frozen

Alvin International for White's Four by Spooks

Paul Maragou for Massive Attack's Producers' Message This Is Hardcore

Jonathan "Waz" Wesley for Ben's Avenue Cal

Best Rock / Alternative Video

Puig's This Is Hardcore

Ratoneski's No Sins

Superwoman's Come On My Selector

UNCLE's Rabbit in Your Headlights

Wale's Four Big Brothers

Best Pop Video

All Saints' Under the Bridge

Robbie Williams' Love

Five's Everything Get Up

Robbie Williams' Let Me Entertain You

Robbie Williams' Mezzanine

Best Dance Video

All Seeing Be the Best Guess On

Lauryn Hill's Good Thing (That People)

Melrose's From

Massive Attack's Mezzanine

Porsche's Only One

DESIGN & PACKAGING AWARDS

Best Single Design

Tahira Singh's Theodor

Spiritualized's Lobby Road EP

Prince & The New Power Generation's Mr. X

Gomez's Got Me Off Anxious

Picnic's Pure Morning

Best Album Design (Artists)

Massive Attack's Mezzanine

Depeche Mode's The Singles 86-98

Spiritualized's Live At The Royal Albert Hall

Money Mark's Push The Button

The Spice Girls's The Love & Affection

Best Album Design (Non-Artists)

Chemical Brothers's Mezzanine

Island Records sampler

Funk Electric

Best Design of a Series of Sleeves

Massive Attack's Producers' Message This Is Hardcore

Depeche Mode's The Singles 86-98

Massive Attack's Mezzanine

Picnic's Pure Morning

Gomez's Got Me Off Anxious

Best Special Packaging

Massive Attack's Mezzanine

Steve's No Short Sleeve cassette

Resistor's Inorganic's Smoke CD

UNCLE's Rabbit in Your Headlights

Depeche Mode's The Singles 86-98

Special edition box set

Best Press Advertisement

Virgin Records' Mezzanine

Lauryn Hill "Coloured People"

Lauryn Hill "Tomb Raider"

Ministry of Sound August Listings ad

Sky Card

Best TV Advertisement

Pure Morning

Pure Morning

Robbie Williams' Love

Chappie Chen's "Aloha"

US - Special 1999-2000 Season

NEW MEDIA AWARDS

Best Artist Website

Billy (www.billy.com/artist/)

Iron Maiden (www.ironmaiden.com/)

8Witched (www.8witched.com/)

Music Street Producers (www.musicstreet.com/)

Dea's Eve (www.deas.com/uk/)

Best Label Website

The Ball (www.theball.com/)

43 (www.43.com/uk/)

Creation (www.creation.com/uk/)

Warner (www.warnerrecords.com/)

Darkland (www.darkland.com/)

Best Music Business Website

The Knowledge (www.theknowledge.com/)

Top Of The Pops (www.topofthepops.com/)

Drum & Bass Arena (www.drumbassarena.com/)

Best Enhanced CD

Porsche's CD

Shawn Andrews's Post Dynamic Club Album

Spice Girls' Viva Forever

Heaven 13

Iron Maiden's enhanced CD box set

Best Promotional Campaign on the Web

Virgin

Missive Attack's Mezzanine Launch

Ministry of Sound

Uncle's Rabbit in Your Headlights

SPECIAL AWARDS

Most Creative Use of New Media

Dance 6-Step CD-ROM

Sly & Network website: www.dance6step.com

Ministry of Sound.net

Best New Director

Paul Griffin

Mat Kelly

Dave Bradforth

Ryan Ledwidge

City Blackburn

James & Alex

Best Director

Chris Cunningham

Vaughan Arnold

Wiz

Hanner & Torga

Walter Stern

Ronan Coppola

Best Design Team

Yacht Associates

Film

Inter

Tom-Hogson Studios

Blue Source

Parsons Design

Best Video Commissioner



TICKETS

SEAT RESERVATIONS

Tickets are selling fast so to reserve your seat, call Anne Jones on 0171 940 8570



DESTINATION

THE HILTON, PARK LANE : 06.05.99



Universal and BMG unveil global online partnership

by Sam Howard-Spink
Universal and BMG could start selling CDs direct to UK consumers before the end of the year via the GetMusic online initiative announced last week.

The global joint venture aims to increase the web marketing potential of both companies and their artists, as well as selling music through new online store getmusic.com. The initiative is based around the concept of genre-based websites developed since 1996 by BMG, which operates sites such as peeps.com specialising in rap and R&B and twangthis.com for country. These sites are being relaunched to feature material on artists from both majors, including video and audio clips.

The immediate focus of the GetMusic venture is the US, but BMG

senior VP of worldwide marketing Kevin Conroy says efforts to target the service at other markets, including the UK, Europe, Japan and the Far East, will be explored during the next few months. "We're using a market-driven model and the genre approach is orientated towards the US market," says Conroy. "In a territory like the UK, we'll want to present music to consumers in a way appropriate for them."

Conroy - who is supervising the venture with UMG's head of global electronic commerce and advanced technology Larry Kenawill - expects the planning period to be completed by the summer. He hopes to have tailored international sites up and running by the fourth quarter of this year. Visitors to the artists' sites will



Conroy: supervising venture have one-click access to getmusic.com where they can buy recordings by mail order. The online store will also sell titles from other record companies and will promote material on sale in traditional retail outlets.

Ultimately the scheme will involve the direct digital distribution of

music, but this is on hold until the Secure Digital Music Initiative reports in the summer. In the meantime, Universal and BMG are suggesting that commerce will play second fiddle to marketing. "The promotional opportunity of the internet, as opposed to the commerce opportunity, is very powerful," says Seagram chief Edgar Bronfman Jr.

The seriousness of the two companies are attaching to the initiative was underlined by the heavyweight executive turnout at the launch press conference held in New York last week. Among those present were Bronfman, Bertelsmann chairman/ceo Thomas Middelhoff and entertainment chief Michael Dornemann, plus their respective music division heads Doug Morris and Strauss Zelnick.

newsfile

EMI CREATES NEW MEDIA POST
EMI is expected to appoint a UK based head of new media this week. A company spokesman says the new post, which is likely to be filled by an external candidate, will provide focus to the division. Meanwhile, earlier this month US finance house Putnam Investment Management increased its stake in EMI to 3.32%. It now holds 26.16m shares in the UK group. The move helped push EMI's share price to a recent high of 485p.

BRIT SCHOOL SEKS PRINCIPAL
The Brit School for performing arts and technology is to begin recruiting for a third principal after Clare Venables quit to join the Royal Shakespeare Company. Venables leaves the Croydon-based school in August to take up the post of director of education at the RSC.

MORRISON HEADS FLEARN LINE-UP
Vic Morrison and Steve MacGowan are making a return to this summer's Reach to celebrate the 10th anniversary of the north London festival. Morrison and MacGowan will be joined on the July 10 bill by The Pretenders and Barmaked Ladies, both playing the festival for the first time.

TEN LAUNCH GOES SMOOTHLY
Virgin Entertainment Network's (Ten) launch last week went ahead without any major hitches. Gwen Pearce, managing director of the new joint distribution venture, says, "It has gone smoothly so far." Retailers were also positive about the launch.

SFX GAINS UK FOOTHOLD
SFX Entertainment, the rapidly expanding US live music-based group, has made its first move into the UK, as part of its recent purchase of The Next Adventure, the Canada-based promoter behind the current Rolling Stones tour and last year's Y2 Popmart tour. It has also acquired TNA's 10% stake in UK company Solo Agency & Promotions.

Ex-Spice Girl Geri Halliwell this week last week launched her solo career in her own unique fashion - a whistle-stop media tour of five continents in seven days. She began by unveiling the video for debut solo single Look At Me - released on May 10 and premiered on Radio One this Friday - in Rio de Janeiro last Thursday before flying to New York. Her journey was then due to take her to Tokyo for a reception at the British Embassy followed by a stop in Sydney on Wednesday and Milan on Thursday before appearing on Zoe Ball's breakfast show on Friday morning. As previously reported in *MIX*, comparisons with Shirley Bassey seem inevitable, from the single's bombastic vocals to the rich brass section and Hammond-style organ. Throughout Look At Me, Halliwell pulls no punches in the lyrics, which include the lines "What you see ain't what you are getting" and "I'm your drama queen if that's your thing baby". Pictured with Halliwell are EMI-Chrysalis managing director Mark Collen (left) and EMI Records president/ceo Tony Wadsworth.



Publishers pay tribute to Roberts' long career

One of the publishing industry's most experienced and respected copyright managers, Michael Roberts, died on Wednesday after a long illness at the age of 58.

Roberts began his career at Francis Day & Hunter - later to become EMI Music - in 1958, and went on to become copyright manager at Essex Music, ATV, Warner/Chappell and MCA.

Known as one of the great "memory men" of publishing, his knowledge of writers and catalogues was legendary. He was also involved with various PRS copyright working groups.

Martin Wyatt, who worked with Roberts at Essex Music, says "There are many people who considered Michael a great friend. He will be sorely missed."

New figures show rise in upfront radio airplay

Top 10-selling singles are reaching the radio airwaves around a week earlier than 8 year ago, according to a Music Week study which confirms anecdotal evidence that key records are being serviced to programmes sooner.

Analysis of all the first quarter's Top 10 sales hits by Music Control, which compiles *MW*'s airplay charts, suggests that on average they started receiving significant airplay 7.4 weeks before release, compared with 6.3 weeks during the same period 8 years ago.

Music Control first tracked two of this year's Top 10 sales hits - Whitney Houston's *It's Not Right But It's OK* and Elton John's *Lekin Rites* written in *The Stars* - winning notable airplay 13 weeks before their release, with the remix of *The Corns* Runaway aired 12 weeks before it was commercially available.

The findings show some growing concern from some label executives that some records are reaching radio too early. The subject is due to come up during a session on

HITS' UPFRONT AIRPLAY

Written in <i>The Stars</i>	13 weeks
Elton John & LeAnn Rimes	13 weeks
It's Not Right But It's OK	13 weeks
Whitney Houston	13 weeks
Runaway (remix) The Corns	12 weeks
Protect Your Mind	12 weeks
DJ Spin & Friends	11 weeks
One Week Guaranteed Ladies	11 weeks
Cassius 99 Cassius	10 weeks

Source: Music Control. Figures show how many weeks before release Music Control monitored Top 10 hits' first airplay.

the playlisting of records at the Radio Academy-organised Music Radio '99 conference held at Bafra in London tomorrow (Tuesday).

Capital group head of programming Clive Dickson says singles are definitely going to radio earlier now. "We've had records in the past 12 months that sometimes have been featured 16 weeks upfront because in recent times our audience has told us they would prefer to hear quality music and are less concerned about hearing music just because it's commercially available," he says.

Music stations lead Sony award shortlist

Music radio stations have monopolised the three nominations for the national station category of the Sony Radio Awards.

The presence of Radio One, Classic FM and Radio Two is in sharp contrast to last year when no pop stations figured in the category, which was won by Radio Five Live. "It'll be a hard-fought battle," says Radio Two head of music policy Geoff Mullin. "We've probably seen more activity than Radio One or Classic and we've had a very high-profile year."

BBC Radio Ulster, Galaxy 105 and Clyde 2 are the nominees for stations with a potential adult audience reach of between 500,000 and 12m. BBC Radio Fyfe, Neptune Radio and Money FM - the winner for the past three years - will compete for the local radio prize for stations with a reach of less than 500,000.

Between them Radio One and Radio Two took more than half the music nominations in the awards list announced last week. Among the personalities vying for gongs are Zoe Ball, Mark & Lard, Bob Harris and Pete Tong.

OUT NOW PRICED £55

GAVIN RECORDS INDUSTRY A TO Z 1999

A DIRECT LINE TO THE US MUSIC INDUSTRY.

The **GBRIN # TO Z** is a comprehensive contact book for the US music industry. Listing individual personnel as well as companies, the **GBRIN # TO Z** covers radio, record companies, independent promotion, publishers, artist managers and much more.

Priced £55, the **GBRIN # TO Z** is available now from Miller Freeman, the publishers of Music Week. For more information, call: Anna, Richard or Shane on tel: 0171 948 0585/0572/0645

TIME TO FACE THE CD-R THREAT

It is all very well talking about the big issues and examining the big picture, but it is generally the little details that bring that picture into focus.

I came across two such details last week.

The first was in a second-hand record shop in Bath. A customer came in and asked the assistant whether certain mainstream jazz fusion albums had been reissued on CD since he no longer listened to his tired vinyl. Rather than seeing what he had available, the assistant immediately recommended that the punter walk down the High Street and buy his own CD-R machine since it would be cheaper for him to burn copies of those old albums rather than pay for new reissues.

The second dose of reality came two days later when someone showed me the Rio player they had just bought to record MP3 files off the Internet. The disc-less machine was no bigger than a packet of cigarettes – and its sound quality was impressive to boot.

For all its novelty value I suspect the Rio will not take off, though one of its successors undoubtedly will. More worrying, however, is the growing availability of low-cost CD-R hardware, which means that consumer-friendly digital copiers are already making inroads all around us quite separately from the Internet. The issue is already raising concern in continental Europe, where the marketing campaigns of hardware manufacturers such as Philips have been particularly aggressive. In France, schoolkids are reportedly taking orders from their friends for custom-made compilations and then burning them overnight. Alarm bells should be ringing louder over here. Whatever the challenges offered by the Internet, a far more immediate threat is quietly spreading undetected right now.

It will be hard to overturn this potential juggernaut. But the work should start now. A consumer PR campaign backed by all the industry would be one initiative well worth examining. Before it is too late.

Ajax Scott



Songwriters plan concert in memory of Lionel Bart

by Robert Ashton

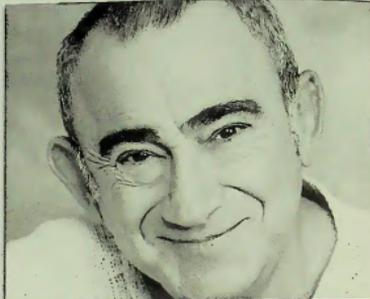
The cream of the UK's songwriters are planning a memorial concert to celebrate the life of the composer and lyricist Lionel Bart, whose funeral is today (Monday).

Sir Tim Rice, Don Black, Bill Martin, Mitch Murray and the rest of the Society Of Distinguished Songwriters, of which Bart was an honorary member, are expected to attend the ceremony being held in Golders Green to pay their final respects.

Black, who knew the Oliver! writer for 30 years, says Bart's friends and peers will want to organise a concert to mark his death but adds that it is too early to confirm details.

"All the great writers, such as Irving Berlin and Jerome Kern, are recognised by their Christian names. It is the same for Lionel," he says. "In a business not known for characters, he was a big personality. He had a flamboyant style, dressed like a gambler and spoke like a Damon Runyan character with his Cockney patois. Someone like Lionel only happens once."

Rice says Bart, who penned hits for Cliff Richard and Anthony Newley in addition to shows such as Fings Ain't Wot They Used T'Be and Lock Up Your Daughters, was



Bart: "one of the greats"

"one of the greats" and played a major part in influencing his own choice of career. Rice adds Bart was also a pioneer because he was the first British writer successfully to marry pop and theatre.

"I remember seeing his name on the back of a Tommy Steele LP and for the first time being aware that people wrote songs," says Rice. "I think in a way he was unlucky because he was ahead of his time

and writing musicals when there wasn't a huge audience for them like now."

Guy Fletcher, joint chairman of the British Academy of Composers and Songwriters, adds that Bart was a friend to all songwriters. "He helped a lot behind the scenes and was very helpful in encouraging young talent," says Fletcher. "He also happened to write the greatest British musical of all time – Oliver!"

WEBBO

LEARNING LESSONS FROM US SINGLES

The widening gulf between the UK and US markets has once again been highlighted, this time by the different responses to the same problem – singles.

Both markets have slipped down the slope of low-ball singles pricing, and both have dealt with it in different ways. Over here, inaction has characterised our approach. I think this, in part, has been due to the disproportionate power that a few retailers hold over the UK market. If they don't take your single and on the terms and prices which they dictate then the all-important first week's sales get damaged. This situation happens because there are far more singles being released than can fit into the Top 40. Demand for retail space far exceeds supply.

Contrast this situation with that in the US where singles can chart and be hugely successful just based on radio play. Many companies don't want to release singles because of the belief that singles sales cannibalise album sales. This belief is inherent in the US, while almost the opposite is true here. Moreover, US companies react to low-ball singles pricing by just not releasing singles. This results in retailers begging record companies to release big radio hits: the supply of retail singles space actually far exceeds demand.

The power in the US rests with the record companies not the retailers. In some instances retailers are given just one order for a commercial release before the single is deleted. However, the situation is further complicated by the increasing prevalence of cover versions of big radio hits which are not available as singles at retail – something we left behind years ago.

I have always been against the inclusion of radio play in the UK singles chart because it would concentrate power into the hands of a few radio programmers. But since power now rests in the hands of a few retailers maybe it's time the inclusion of radio play was revisited. Then the price of all singles, not just the biggies, could rise to economic levels.

Jon Webster's column is a personal view

Bootlegger fined after BPI private prosecution

The BPI's anti-piracy unit brought its first solo private criminal prosecution last week in a move which could signal a new tactic against bootleggers.

Sheffield-based bootleg dealer Paul Mitchell was fined £1,200 and ordered to pay BPI costs totalling £8,000 last Thursday after being found guilty of six charges at the three-day trial.

Derek Varnals, the anti-piracy unit's technical advisor, says the BPI brought the action because it disagreed with trading standards officers over legal strategy and believes the unit can provide expert input to cases. "Taking a private criminal prosecution gives us the opportunity to be more hands-on, giving us a better chance of success," he says.

Varnals adds there is a risk if the BPI funds its own cases, but adds, "It is a risk we are prepared to take to make things happen."

Andy Pemberton has taken over the editorship of Emap Metro's Q magazine following the departure last month of David Davies to become editorial director of new launch Heat.

The 30-year-old, who took up his new role last week, joined Q as associate editor in June 1997 having spent more than three years as deputy editor of *Mixmag*, where he helped raise the dance magazine's circulation from around 30,000 to 100,000.

Pemberton, who worked under Davies at *Mixmag* before eventually following him to Q, says his main aim is to continue the work

Veterans dominate rich list

No new pop or rock acts found a toehold in the rockocracy this year, with the six new entries to the *Sunday Times*' top 50 music millionaires list drawn exclusively from the rock dinosaur club.

The top five places remain unchanged from 1998, with Paul McCartney heading the list with an estimated worth of £500m (the same total as last year). The former Beatle is followed by Andrew Lloyd Webber on £350m (£480m), Sir Cameron Mackintosh on £350m (£350m), Robert Stigwood on £300m (£175m) and Elton John on £180m (£150m).

The three Bee Gees brothers, with a combined wealth of £90m, were the highest new entries at 11 after being classed as an UK act for the first time. Other new entries include the show owner and dancer Michael Flatley, who was joint 22nd with £50m, Jim Kerr (joint 35th with £40m), Van Morrison (joint 37th with £35m), Sir Tim Rice (39th with



McCartney: topping earnings list (£33m) and Chris De Burgh (joint 40th with £30m).

Media Research Publishing's Cliff Dane, the music industry consultant on the project, says new artists find it difficult to break onto the list because they have not got the proven money-spinning music catalogues of older acts or been able to accumulate earnings. "£1m invested wisely in 1970 can be worth £15m now," he says.

Emap appoints Pemberton as new Q editor



Pemberton: building on core values carried out by his former colleague. There are two reasons why people buy magazines," he

says. "There's the job it does and Q is very successful at being a one-stop shop for music. Then there is the other part of Q which are the core values – it is intelligent, witty, authoritative and, since the redesign, quite stylish – and we need to build these values up."

Having assisted in Q's redesign in 1997, Pemberton does not plan to make any fundamental changes to the magazine or the music it covers. However, he says, "It will be even more in-depth in its coverage with a lot of hard-hitting news stories and loads more insight and surprises."

new file

Nude Records today (Monday) releases the first single to appear on MiniDisc to help promote the forthcoming Suede album *Head Music*. The MiniDisc release of *Electricity* comes as part of a campaign overseen by Wild Promotions marketing director Clare Britt. The former Island marketing director has been brought in to create a major marketing push aimed at the May 9 release of the album with the aim of propelling the indie band to multi-million-selling status. Nude product manager Andy Townsend says, "We want to take Suede on another step and this campaign will be a big move forward for the band." Britt adds that the campaign will borrow extensively from the album name with 15 Head Music club nights running nationwide from April 28. A Channel Four TV show called *Head Music* is being filmed for broadcast on May 5.



Fresh woos teens with pop and fashion

Europa Magazines, the publishing house behind youth titles *Massive* and *TV Stars*, is launching a new monthly aimed at image-conscious teenage girls.

Fresh is promising an editorial mix heavily weighted towards pop and fashion when it launches on May 27. In addition to celebrity interviews, the new magazine will also feature true-life stories, gossip and advice on issues affecting today's teenagers.

Cone readership is expected to be within the 13 to 15-year-old age group, although Fresh expects it will also appeal to schoolgirls as young as 11 who are interested in pop culture.

An initial print run of 150,000 is being planned and each issue, priced £1.70, will be promoted with a free poster or giveaway.

FAITHLESS MAKE IN-STORE DEBUT
Cheeky Records act Faithless have been lined up to make their debut in-store performance with an appearance at Tower Records' flagship store in London's Piccadilly Circus next Tuesday (April 20). The band will be there to promote their new single *Bring My Family Back*, which is released the previous day.

BOX PLANS TWO-FOR-ONE THROST
The Box reuniting is expected to be the price-of-one offer allowing viewers to choose a second video alongside their first choice at no extra cost. The one-week promotion, which started on April 9, comes on the back of a campaign to boost awareness of the station among the 2.1m homes connected to the music channel. During April an additional 211,000 Cable and Wireless subscribers will receive a box free from the Box director of marketing Maria Ghigi says the two-for-one promotion will help increase viewer interaction.

PLUGGER MOVES UP AT VIRGIN
Jason Bailey, who joined Virgin Records as regional planner in December 1995, has been promoted to head of regional radio. He reports to head of regional promotions Martin Finn.

TELEGRAPH TEMPTS TEENS
The Daily Telegraph has launched a new Saturday supplement aimed at the teen market with an increased focus on music coverage. Called *T2*, it is being published in-house and replaces the previous *Young Telegraph* supplement, which was owned by Two Can Publishing.

DLT IN MORNING SWITCH
Former Radio One breakfast show presenter Dave Lee Travis has returned to the morning slot with a move to the 7am-10am weekday show on GWR's Classic Gold. Paul Burnett takes over DLT's former 10am-1pm slot.

MAGPIE UNVEILS NEW TITLE
Mail order music specialist Magpie Direct Music is launching a new music and lifestyle magazine aimed at established mail order buyers. The first issue of *Hignote*, which will be mailed to 500,000 predominantly ABC1 males and contain features on everything from who's new and travel to music, will be launched in late May.

MORE PLATINUM FOR STEPS
"Steps" Step One won its fourth platinum disc last week as Now That's What I Call Music! 42 went double platinum. BPI platinum awards were also awarded to the titled Another Level album and the Cardigans' *Gran Turismo*, while Catalonia's Equally Cursed And Broken is set to receive gold status ahead of release. Other gold awards went to Adiemus' *Canta Mundum* - Adiemus, Dusty Springfield's *The Best Of* and Marlene Dietrich's single *Perfect Moment*.



Wfm kicks off £4m drive to bribe listeners in two years

by Paul Williams

Xfm has unveiled the first details of a marketing strategy which aims to triple the London station's audience during the next two years.

The Capital-owned station, which attracted 244,000 listeners each week in the fourth quarter of 1998 according to Rajar figures, is ambitiously aiming to raise its figure to 750,000 within two years on the back of a £4m marketing and programming budget.

Capital, which last week bought the remaining 9.9% of Xfm shares held by station co-founder Chris Parry for £1.4m, launched phase one of its plan for the alternative station last August. At that time, it introduced a new programming schedule, including Bob Geldof temporarily fronting the weekend drive-time show, while a revised schedule

started in February and was followed last week by the launch of a typosetting campaign as part of phase two of the plan.

Charlotte Soussan, who joined Xfm as marketing manager from leading food group Danone last November, says Capital used the first few months of its takeover to observe the new schedule's performance. "We've now got to a stage where we're quite happy with what the station is and, though we know it's going to evolve quite a lot, we're happy enough to kick off with our marketing activity," she says.

The campaign starts with a two-week typosetting campaign across London and will be followed by what Soussan describes as "guerilla tactics" to establish a presence at selected festivals, including V99 Chelmsford, Reading, Glastonbury



Soussan: plans festival presence and the Xfm-co-promoted Big Day Out in Milton Keynes. It is also increasing the number of gigs it co-promotes, among them the Beastie Boys at Wembley Arena on May 7.

The festival season will be preceded in May by the first mail-out to the station's 10,000-strong database, who will regularly receive an Xfm fanzine. In June, the station will launch its own web-

site with plans to sell music online. Additionally, Soussan says it will be looking to follow up a Hut Records-themed weekend which ran during the Easter Bank Holiday with more record company tie-ins. The weekend involved playing music by Hut acts, such as Gomez and The Verve, and competitions, including the chance to win a trip for two to Los Angeles to see Placebo in concert.

Soussan says that overall the station will be marketed in the same way as a record company promotes a band, adding that the marketing activity now under way makes the 750,000 audience target realistic.

"Xfm hasn't been heavily marketed for quite a long time," she says. "We're happy now with what the station is and going to be and when people listen we're sure the figures will go up."

Galaxy joins forces with Ministry for dance release

Galaxy Radio is to become the latest dance broadcaster to move into the compilations market after linking with Ministry of Sound Recordings.

Galaxy Weekend, mixed by Galaxy DJs Boy George and Alistair Whitehead and released on May 3, will include a mix of classic dance anthems featured on the network. Compiled and marketed by the Ministry, the double album will be the first project the label has produced for a third party.

Galaxy 105 head of music Jay Smith says the album marks a natural extension of the Galaxy brand. "We've got Newcastle coming in on the summer so the Galaxy network is broadening out. This is another way of getting the name out there," says Smith, whose Leeds-based Galaxy 105 was nominated last week in the 1999 Sony Radio Awards Stations of the Year (see p. 3).

Although the release will not feature a MoS logo, Ministry label manager James Harris says the third party deal, which could run for six



Whitehead: mixing Galaxy CD albums, is an area the label is looking to expand. "We are basically acting as a pure record company, but it gives us a relationship with Galaxy, which is a growing media group with a similar mindset to us," he says. "It is something we are interested in pursuing more if the right partner comes along."

The compilation, which is expected to be advertised in Ministry magazine, will include Moloko's *Sing It Back*, Armand Van Helden's *You Don't Know Me* and Underworld's *Push Buttons*.

Now! partners welcome millennium with compilations double whammy

The world's most successful music compilation brand is to mark the end of the millennium by bringing out a series of double albums covering the past two decades.

Now! partners EMI, Virgin and Universal Music plan to launch the first batch of 18 albums covering some of the biggest hits of each year from 1980 to 1995 on June 21, while the remaining titles bringing the series up to date will be released in the autumn. The compilations come six years after a similar set of 18 albums related marking Now!'s 10th anniversary.

Virgin/EMI TV commercial marketing co-managing director Steve Pritchard says the millennium is a factor in the releases, though he believes there has never been a better time to cover the past 20 years of music. "Eighties music is very strong at the moment and all the Now! partners are very strong in these decades," he says.



albums which each contain about 40 tracks, these albums will contain around 35 tracks to satisfy what Pritchard says is an aim of "quality over quantity".

The forthcoming retrospectives have already been advertised in the booklet for the current *Now!* 42, which Pritchard reports had a best first week for any Now! album with 219,000 sales. The main marketing push will centre on the release of the first set of albums with ads in the tabloid press. Details of in-store support are currently being finalised.

chartfile

● George Michael faced a very strong challenge in the race for supremacy on the European radio as always last week as he fought off a battle with Cher (Strong Enough) and Robbie Williams (Strong). After three successive weeks at two, his duet with Mary J Blige. As, finally climbs to one this week on *fono's* Top 20 chart of Europe's biggest UK-sourced radio hits, replacing Cher who drops to two. Meanwhile, Cher's album Believe, climbs to number one in Germany and experiences a huge revival in the Netherlands, jumping 18 places to nine.

● Sony's success with the George Michael and Mary J Blige duet tops a triumphant week for the major on the same UK-sourced chart where it supplies six hits (including matches via its Skint and Nude deals) to draw level with Universal. EMI has four hits, Warner three and there is one indie, the BBO V2 track Push Upstairs by Underworld.

● North America took to The Cranberries months before the UK, in 1994 when the band's single Linger and album Everybody Else Is Doing It, So Why Can't We were big US hits. Now the Irish group has scored success across the Atlantic, again with the single Promises debuting at six last week in Canada prior to its UK release. The single has also made a splash in Italy, where it was the highest new entry at three.

● Five years after Elton John and Tim Rice's million-selling *The Lion King* soundtrack, the songwriting pair are united again in the world charts. However, Aida has failed to make the splash of its predecessor with its biggest successes so far being 10 in Austria, 19 in Italy, 24 in France and 32 in Germany.

● The North American fortunes of Blur's album 13 have not been totally disappointing. Despite its debut in the US at 81 last week, the EMI album has fared somewhat better in Canada, where it arrives in its first week at 11.

● Skunk Anansie continue to build success in Europe with their current album. The Virgin act's *Post Orgasmic Chills* leaps to 12 in the Netherlands, while the single Charlie Big Potato is a new entry at 14 in Italy.

● The Portuguese Top 20 albums chart is taking on rather an historic look at present. Still, it is good news from a UK perspective because Cher's Believe holds at three, Loid Cole's The Collection climbs three to 12, U2's Best of 1980-1990 moves up five to 24, David Sylvian's Dead On A Cake is the highest arrival at 15 and Queen's Greatest Hits 1 & II drops eight to 19. Among the other chart veterans are Abba at two and Blondie at 17.

● Besides Portugal, Sylvian's return album is faring somewhat better than Italy than at home. In the UK the Virgin release had to settle for a number 31 debut, but the Italian chart has it as the highest new entry at 11.

Polydor and the Bee Gees are reaping the benefits of a spectacular conclusion to the group's One Night Only worldwide tour with the companion album climbing to number one in Australia, where it has gone triple-platinum with 220,000 sales. The tour, which covered five continents in 17 months, finished at the end of last month at Sydney's Olympic 2000 stadium with a performance which was shown live on Australia's Channel 9 TV station. An average of 435,000 people tuned into the broadcast — that evening's most-watched show — with 400,000 watching the band's *An Audience With...* special shown on Channel 7 the night before. The live album has sold 2.6m units outside the UK so far with Polydor's head of international Alastair Farquhar reporting the band have now clocked up 7m album sales in the past two years.



Sony and Universal boast most overseas chart hits

by Paul Williams
Cher's success with the single and album Believe has dominated a strong opening quarter for WEA's international department.

The single, which is so far sold 7m units worldwide, figures prominently in *MW's* first quarterly sales performance survey of UK-sourced repertoire in the world's key music territories with number one positions in Australia, France and Italy.

The parent album has also performed well, selling more than 6m units worldwide, including reaching platinum status and going Top 10 in the US. However, Warner's run was heavily reliant on the US superstar with the company unable to boast as broad a range of success as Universal or Sony.

Universal scored European number one albums with the Bee

		FIRST QUARTER '90 20 SALES HITS							Total acts
		US	Japan	Germany	France	Italy	Canada	Holland	
UNIVERSAL	Singles: 0	0	2	1	0	0	0	0	5
	Albums: 0	9	2	0	3	1	4	3	5
SONY	Singles: 1	0	0	0	0	2	1	0	2
	Albums: 1	3	2	2	2	1	1	3	6
EMI	Singles: 0	0	0	0	0	1	0	0	1
	Albums: 0	1	2	1	1	1	0	0	3
WARNER	Singles: 1	0	2	2	2	2	2	1	1
	Albums: 1	0	2	1	2	2	2	2	2
BMG:	Singles: 0	0	0	0	0	0	0	1	1
	Albums: 0	0	0	0	1	0	0	2	2
VIRGIN	Singles: 1	0	1	0	1	1	0	2	2
	Albums: 0	0	1	0	1	1	0	1	2
INDIES	Singles: 0	0	0	0	0	0	0	1	1
	Albums: 0	2	0	0	0	0	0	1	2

Sources: Music Week and *fono*. Figures represent Top 20 appearances Jan-March 1999.

Gees and U2 and pulled off the same feat in Australia, while its other successes include Boyzone, Bryan Adams and Melanie C, and Dire Straits.

Only France stopped Sony from

having a Top 20 album presence in all the key territories, making the grade in the US with *B*Witched*, in Japan with Charlotte Church, Kula Shaker and Jeff Beck, and in Germany with George Michael and

Kitby Slim — the latter as part of its *Scat* deal. It also broke into the Italian Top 20 with Kula Shaker's *Peanuts*, Tigs & Astronauts.

Virgin's success was thanks to album releases by Van Morrison and Skunk Anansie, while the Spice Girls spent a large part of the period with Canada's number one single.

Among EMI's few big UK-sourced international successes were Blur, who reached new peaks in territories including Germany with new album 13, though Robbie Williams only Top 20 success in a major territory outside the UK this year so far has been Canada.

BMG had an even tougher time with no Top 20 single or album entries from the UK in the US, Japan, Germany, France, Canada and the Netherlands. The quarter's biggest indie successes included releases from V2 and Jive.

UK TOP 20 AIRPLAY HITS IN EUROPE

UK Title	Artist	UK company
1 2 AS	George Michael feat. Mary J. Blige	WEA
1 1 Strong Enough	Cher	WEA
4 4 Strong	Robbie Williams	Chrysalis
3 6 In Our Lifetime	Texas	Mercury
8 5 You Don't Know Me	Armand Van Helden	ifrr
6 3 When You've Gone	Bryan Adams & Melanie C	A&M/Mercury
7 7 Tender	Blur	EMI
8 8 Believe	Cher	WEA
9 9 You Stole The Sun...	Manic Street Preachers	Epic
10 11 Promises	The Cranberries	Mercury
11 14 Electric	Suede	WEA
12 10 No Regrets	Robbie Williams	Chrysalis
13 13 Dead From The Waist Down	Catalfano	Banco Y Negro
14 16 Wither In The Stars	Elton John & LeAnn Rimes	Mercury
15 17 Blame It On The Westmen	B*Witched	Epic
16 17 Rattle You	Fatboy Slim	Siart
17 20 Sweetest Thing	U2	Island
18 19 What's Your Sign?	De'Vee	EMI
19 10 Tequila	TommyLinn	SI
20 15 Push Upstairs	Underworld	BBO/V2

Chart week of 10 most played UK single tracks on 200 radio stations of 100 stations
© Music Control. To subscribe to *fono*, call Avon Sports 01275 550 535

TOP UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Title/Artist	Label	chart position	UK
AUSTRALIA	single No Matter What Boyzone	Polydor	5	6
	album One Night Only Bee Gees	Polydor	1	3
CANADA	single Goodbye Spice Girls	Virgin	2	2
	album Believe Cher	WEA	2	4
FRANCE	single Strong Enough Cher	WEA	6	9
	album Believe Cher	WEA	13	13
GERMANY	single Strong Enough Cher	WEA	10	7
	album Believe Cher	WEA	10	7
ITALY	single Tender Blur	EMI	8	7
	album Post Orgasmic Chills Skunk Anansie	Virgin	4	5
NETHERLANDS	single As G Michael & MJ Blige	Epic	11	9
	album Ladies & Gentlemen George Michael	Epic	1	2
SPAIN	single As G Michael & MJ Blige	Epic	4	3
	album Believe Cher	WEA	6	6
US	single Believe Cher	WEA	2	2
	album Believe Cher	WEA	11	7

© Naxos, Avon, Sundance, Sep, Rap, 1994, Capitol, Vm, Bep, Top 100, Universal 100, Warner Music Group, BMG Music and distribution

AMERICAN CHARTWATCH

by ALAN JONES



Whether it's this week or this year, Britney Spears (pictured) has America's number one album with *Baby One More Time*. On its 52th week in the chart — and sixth week at number one — Britney's album exploded, selling a remarkable 272,000 copies, to take it sales since January to 2.1m.

Fueled by the success of their third number one single *No Scrubs*, TLC's *Fannibal* album slips back into the runners-up spot, but with a much inferior sale of 137,000, while *B*Witched* also broke through the 100,000-a-week sales barrier with their self-titled debut album, which jumps 18.12. It sold 105,000 copies last week, and has topped the 200,000 mark in just three weeks, while their single, *C'est La Vie*, continues its rapid ascent of the Hot 100 singles chart, jumping 15.9.

Their shared Disney Channel date with *Sive*, which featured both acts in concert, has had an extraordinary effect on the groups' records. *Sive's* self-titled debut broke into the top half of the albums chart for the first time last week, and now rockets 95.27, while their single *Sunk Dumk (Da Funk)* makes its debut at number 86.

Fatboy Slim is also climbing both charts, with his album *You've Come A Long Way, Baby* up 42.41, and *Praise You* advancing 59.53. *George Clinton*, which sides 173-195 but can take solace along with his hit *One More Try*, which has climbed 68-35-30 in the past fortnight, while the multi-artist *Family Values Tour '98* album, which debuts at number seven, claims *Limp Bizkit's* cover of Faith. Other covers of UK songs climbing the singles chart are Aussie film director *Baz Luhrmann's* *Everybody's Free (To Wear Sunscreen)* — based on Rozalla's hit — which climbs 46-45 and *Orly's* *New Order* cover *Blue Monday*, up 61-57.

Finally, after going absent from the Top 200 album chart for the first time in more than two years last week, *Spice Girls* have returned. *Spice* and *Spiceworld* kept the girls in the chart for 110 weeks in a row. *Spice* was relegated to the catalogue chart some weeks ago, but *Spiceworld* staggered on before losing its chart status last week, after 75 consecutive appearances. This week it re-enters at number 169.





Diana Ross last week hand delivered EMI/Chrysalis her first proper album in four years. Every Day Is A New Day, which combines contemporary R&B, big ballads and slow groove dance tracks, is set for a UK release shortly after the upcoming single Not Over You Yet, which is released on June 24. The album will be issued a month after its US release, where it will coincide with the opening of the Double Platinum film in which she stars with Brandy. Four tracks from Every Day Is A New Day—which has been co-produced by Chuckell Booker, Rick Wake, Malik Pendleton, Darby Simmons and Arif Mardin—feature in the film. It was recorded last year at Right Track Recording in New York and The Carriage House in Connecticut with A&R overseen by Motown's Bruce Carbone.

Get Your Act Together winners go into studio

Stoke-On-Trent boy band Marlo this week recorded their debut single for Polydor after winning a record contract on BBC's Get Your Act Together.

With 106,937 votes they easily defeated runner-up Jodie Adamson who scored 31,909 votes in the phone-in poll. The band, who were presented with the prize live on last Monday's show by managing director Lucian Grange, will be A&R'd by artist development manager Peter Loraine who handles Adam Rickitt.

The studio where they will be recorded was undecided at press time, but Gus Dudgeon—the producer who guided them to success through the eight-week talent contest presented by Roman Keating—has agreed to produce their winning track, How Do I Know Who You Are?

Loraine says, "We're just progressing with putting the track down and getting the video right and hope it does well. It's a case of getting the mixes right, but we want to get the record out there as soon as possible while it's still in people's minds."

Gus Dudgeon was the show's winning producer thanks to Marlo, although Ray Herdges was the top producer overall in the series with all three of his acts winning their hearts, followed by Charlie Rapino.

"IN THEIR OWN WORDS..."

ACT: Todd Terry
LABEL: Innocent
SINGLE: Let It Ride

RELEASED: album June 28/single June 14
Todd Terry talks to Mike Patterson about his new project which betrays broader and darker influences—drum & bass, reggae, hip hop, big beat—than most of the house classics and another recent mainstream reminder that he has made a name with.

"Resolutions is a totally different take for me but it's not as if I'm expecting giant sales. People jump me in with that 'Everything But The Girl' record [Missing] but there's so much more to me. When I do something like this I feel more creative.

Drum & bass is still considered uniquely British over in the States and really under-

Parlophone gears up for Pet Shop Boys LP

by Stephen Jones

The Pet Shop Boys are close to delivering their first album in three years to Parlophone as the label enters its busiest period since to A&R man Keith Wozencroft took over as managing director 11 months ago.

The project remains under wraps but former Deconstruction artist Kylie Minogue is known to have recorded vocals on one track for the album, which features a number of other interesting collaborations. Producers who have worked with the band at Sarm West and Swan Yard Studios in London include Craig Armstrong, David Morales and Faithless Rolfe.

One insider says, "It's sounding brilliant. It's definitely a progression and they're getting a new look together. Remember the cones? Well this one's even more startling."

Meanwhile, labelmates Supersingers are completing the final mixes of their album at Cornwall's Sawmills Studios. Pumping On Your Stereo, their first single since October 1997, was mastered last Wednesday at Soundmasters in London, and sounds very much like David Bowie's Rebel Rebel. Due for release on May 24, its B-side, You'll Never

Dorado fights off majors to sign Air singer Hirsch

London-based indie label Dorado Records—home to Moke and Outside—has beaten off international major label competition to sign singer/songwriter Beth Hirsch, best known for her vocals on Air's Moon Safari.

Although labels such as Elektra, Virgin, Astralwerks and Mother all reportedly expressed interest in signing Hirsch, Dorado managing director Ollie Buckwell says he beat them by accepting the singer's work in its own right.

"There was a lot of A&R interest but I think she got a lot of people wanting Air to produce her album. Her own material is less Seventies film scores and more folk-based songs. She's got an incredible voice," he says.

The twenty-something London-based singer, who was born in Florida and lived in Paris for three years, is published by PolyGram Music France and has been working with French producer Marc Collin.



Pet Shop Boys: Interesting collaborations

Walk Again, will be their first three to have been engineered by front man Gaz Coombes.

The album is due for a September release. Other forthcoming Parlophone releases include The Beta Band's eponymously titled album, which will be released through the Regal imprint on June 14 and Parlophone/SKIR's Bentley Rhythm Ace are due to deliver their album, set for release in August, in a fortnight. Meanwhile, Radiohead continue recording material in Paris for their next album and Mansun are writing in Marbella. Last week Parlophone looked closer than any other label to signing A&R buzz band Coldplay.



Todd Terry: going experimental

ground but it really grabbed me. Hearing Grooverider, Roni Size and Protek was an inspiration and I tried to mimic their style without stealing their sound. When I came over to the UK and met those guys originally they said that some of the inspiration for drum & bass came from my stuff which can see because I had breakbeat records out back in the day. I went back home and started to put this record together doing a track here and there over the course of a year.

newsfile

GEORGE MICHAEL CATCHES Y2K BUG

George Michael is opening what a bid for the first number one single of the millennium with the planned release of Y2K in December. Michael, who is signed to Dreamworks in the US and Virgin for the rest of the world, is currently producing the self-written track in his own north London studio. Other early frontrunners for Christmas/Millennium number one are Steps, 5 Club 7, Westlife and Spice Girls—although William Hall's favourite is Robb Williams at 3-1 for the Millennium, and 4-1 for Christmas behind the Spice Girls who are favourites at 2-1.

DE VRIES CO-PRODUCES DR ROBERT TRACK

Former Blow Monkeys keyboardist Marcus De Vries is best known for his work with Björk and Madonna and the BAFTA Award winning Romeo & Juliet OST—he reunited with Dr Robert to co-produce one track on his forthcoming album. Dr Robert, real name Robert Howard, has only worked and played on the untitled album. It will be recorded at the Cat Music through EasternCatalonia, which recently released material by Marc Almond and Ian Dury.

ASTRID SPLITS WITH NUDE RECORDS

Solo singer/songwriter Astrid has parted company with Nude Records. The former Goya Dress frontwoman, who is published by BMG Music Publishing and has recently been writing in New Orleans and New York—before appearing with Electronic on Friday's TRF—has her If I Loved You track featured heavily in the follow-up to cult film Gregory's Girl, due out this summer.

LA IG SPARKS CULT RHYTHMS

Former cult singer Ian Astbury and guitarist Billy Duffy shared a stage at Los Angeles' Viper Room for the first time in four years last Monday. The band, with drummer Matt Sorum, performed two Cult songs—Fire and Heaven—on the Cat Machine—and confirmed they are to tour again this year. A source close to the band, who are without a record deal, says there is talk of recording a live or a studio album. Meanwhile, drummer Roger Taylor and guitarist Brian May have confirmed they are thinking of reforming Queen and recording this year—although reports George Michael will replace Freddie Mercury have been dismissed.

PUFF DADDY RECORDS NEW ALBUM

Puff Daddy is finishing an album of new material in a Caribbean studio for release this August. Among the guests who have contributed to the project are R Kelly, Nancy Wilson, Jay-Z, Kelly Price and Mass. Co-producers are expected to include The Hitman and Lionel Richie.

OASIS ESCAPE TO FRANCE FOR FOURTH ALBUM

Co-producer Mike "Spice" Stent last week joined Oasis in the house in France to which the band have fled to avoid the media harassment which dogged the recording of Be Here Now. The band have taken recording equipment with them to fit out the house and work on their fourth album. A spokesman says, "This is the future of recording in England, there are always a lot of distractions."

ITALIAN JOP TRACK SEEKS LABEL

Michael Caine and the Noel Coward estate have approved the use of audio samples from cult film The Italian Job on a dance cover of its theme, The Self-Preservation Society by Larry. Famous Music Publishing, which owns the Quincy Jones-penned song, has also approved the album. The album is due to be released on a sound track, while Larry Productions owners Gideon Palmer and Jay Abbott are currently courting label interest. Other tracks include a version of Neil Young's Old Man.

aerosmith alan parsons project
 onye ianora bob brother & the
 holding company billy jay blue
 crizer cutt bob Dylan bobson
 boz scaggs byrds cowboy
 lunatics eagles easy rider cd
 auriformics rockwood mac frank
 zappa goldfinger cd guns n'
 roses egg & the stooges
 jopin' jean michel jare' jays
 buckley jefferson airplane john
 manson man from under cd
 part smyth paul jann pulp fiction
 mission impossible cd nirvana
 doge cd samara simon &
 garfunkel steely dylan taxi driver
 cd van morrison

simply vinyl the world's leading vinyl label
 86 titles now available
 all product on 180 gram vinyl
 heavy quality sleeves
 sealed in pre-waxed
 limited editions

distributed by celstar distribution
 tel 0161 852 852 fax 0161 852 5225

simply vinyl ltd. 85 oak a street, london w1m 6db telephone +44 (0)171 406 0663 fax +44 (0)171 403 0400 www.simplyvinyl.com



11 VINYL VINYL

Key production

manufacturing for the music industry

LONDON
 TEL: 0171 485 7499
 FAX: 0171 284 1151
BRISTOL
 TEL: 0117 900 9042
 FAX: 0117 900 9043

Manufacturing

CD Cassette Vinyl



The high profile of some of the music releases that we manufacture means you can be sure security is a top priority at First Sound & Vision. We also realise that when you have a hot number on your hands, you'll need it in the shops, and on the shelves in record time - we always endeavour to be as fast as possible.

We aim to achieve the best possible service for all of our customers, our primary target is to manufacture to the highest quality within an agreed time scale.



FSV
 First Sound & Vision Group Ltd
 4-10 North Road, London, N7 8HT
 Tel: +44 (0)171 860 3600 Fax: +44 (0)171 860 3603 www.fsvo.co.uk



Vinyl number ones: Cornershop (left) and Run DMC/Jason Nevins
 Sales-oriented garage rock label, points to the difficulties of distribution and retail as key factors in the depletion of vinyl's mainstream market share. "We like making vinyl records and people like to buy them," he says. "It's just that the distributors don't like handling them, and shops don't like stocking them."

But for the professional and bedroom DJs who make up a large segment of the dance market, vinyl remains the most important format of all.

The buzz on a new record in the clubs always still starts with a vinyl version, and the big 12-inch sellers last year all came from this culture. Run DMC Vs. Jason Nevins' It's Like That, for example, initially sold very well on vinyl before going massive as an "overground" release on CD, while others like David Morales' Needin' U essentially remained club hits.

There are even reasons to suggest that the "official" sales figures do not represent the whole picture. Whole subsections of the thriving dance culture - the London underground garage scene, for example, or the enduring reggae scene - operate outside of officially recognised music-purchasing points.

"Some specialist dance releases perform better than you would think," says Janet Bell, director of promotions and marketing at emerging indie dance label Defected. "If they were selling through registered shops they'd chart."

While the volume of unregistered sales may suggest that vinyl doesn't get the credit it deserves, it also means companies can exist comfortably beneath the radar of the chart. Bell, who quit AM-PM with former managing director Simon Dunmore to launch Defected, says, "Our focus has changed because we don't have to have hits to exist. All we have to do is sell some records."

Mike Loveday, managing director of reissue specialist Simply Vinyl estimates that the vinyl market is still worth £35m-£40m a year - a figure much larger than official sales suggest. "There are plenty of non-BPI members," he points out. "There are also hidden imports and the dance underground."

To complicate matters further, vinyl is increasingly regarded as a premium



product, with reissues and limited editions often retailing at higher prices than CDs (see breakout, p8).

Meanwhile, the overseas market for the format is growing in importance. During the past three years, UK exporters have been generally affected by the relative strength of sterling, but many of those who specialise in vinyl report worldwide demand has remained surprisingly healthy.

"You're not restricted to doing deals with retailers," says Bell, whose first Defected releases, Soulssearcher's Can't Get Enough and Capriccio's Get On Up, have been packaged as a collectable double-pack with a dealer price of about £4 and performed well in that sector.

In what is admittedly a very specialist market, one of Vinyl Japan's collectable, double-artist seven-inches (featuring Japanese band Michelle Gun Elephant and UK outfit The Bristols), has sold 15,000 copies, mainly on export.

The importance of the global market is well illustrated by the case of Bob Sinclar's import-only release Paradise on France's Yellow label, which became the biggest-selling album on vinyl in the UK last year, following the club demand generated for the Thomas Bangalter-produced track Gynoptic. Bangalter's refusal to allow the track to be reissued as a single meant that it was only available on the album. And as Yellow retained the vinyl rights to the tracks when the release was licensed to East West, it continued to benefit from vinyl sales made to hardcore dance enthusiasts.

"Dis wanted to play it out in the clubs, and so they had to have it on vinyl," says Tim Coulson, product manager at East West UK. But he doubts whether this could be seen as a small label's means of breaking revenge on a larger partner in an industry that has effectively sidelined vinyl.

"Vinyl would have played an important part of any fully-realised campaign for that kind of record," he says. "Majors are constantly employing vinyl for dance releases and I don't see that changing."

And even Cooking Vinyl has experienced recent success with the format, with the high-grade vinyl release of the new XTC album, Apple Venus Volume One. "It's doing really well," admits Goldschmidt.

Certainly, vinyl continues to make - and maintain - friendships right across the industry.

Some specialist dance releases perform better than you would think. If they were selling through registered shops they would chart
 - Janet Bell, Defected

TOP 10 12-INCH VINYL SINGLES OF 1998

Title/Artist (Label)	Manufacturer	Cutting Engineer	Quality
1. It's Like That (Run DMC/Jason Nevins) (Smile Comm.)	DMont	Martin Giles	CPS
2. Needin' U David Morales (Manifesto)	MPO	Shane McNeill	Tap to Tape
3. Let Me Show You Canisra (VC Rec.)	EMI	Arun Chakraverty	Master Room
4. Horny Mousse 1 Vs Hot'n'Juicy (AM-PM)	MPO	Stuart Hawkes	Metropolis
5. Renegade Master 99 Wildchild (Hi-Life)	EMI	John Davis	Whitefield Street
6. Up and Down Vengaboyz (Positive)	EMI	Arun Chakraverty	Master Room
7. Beachball Nalin & Kane (Iffr)	MPO	Geoff Peshe	The Townhouse
8. Meet Her at the Love Parade Da Hool (Manifesto)	MPO	Arun Chakraverty	Master Room
9. I Can't Help Myself Lucid (Iffr)	MPO	David Williams	Masterpiece
10. Feel It Tamperfoot. Maya (Pepper)	ASL	Mike Marsh	The Exchange

Source: CIV/MW Research

Regardless of the dominance of digital mastering, most artists still want to see a vinyl version of their releases, which means getting the best cutting available, writes Nick Tesco

Final proof, if any were needed, that vinyl is the format which refuses to lie down and die comes from the UK's leading mastering suites. Although digital mastering is now their core business, the report from the cutting rooms is that analogue activity is booming.

Chris Blair is senior cutting engineer at EMI's Abbey Road studios. Known affectionately as "Vinyl" Blair (a name given to him by St. Etienne), he has just celebrated 30 years of toying down the grooves in St Johns Wood and in that time has witnessed epochal changes, not only in equipment but also in the style of his clients.

"In the early Seventies I used to cut all the Motown and RAK singles," says Blair. "Mickey Most would book a cut in the morning, take an acetate away to check out in the studio and if he didn't like it he'd remix the track and come back that afternoon and re-cut."

Although CD jobs going through Abbey Road's three mastering suites now outnumber vinyl by a ratio of approximately three to one, Blair reports that, in the first three months of 1999 he has already cut six vinyl albums by acts including Travis and Pavement, while Manic Street Preachers'

BUSINESS AS USUAL AT THE CUTTING EDGE



Masterpiece Mastering's Walter Coelho: pressure to make cuts as loud as possible

This Is My Truth, Tell Me Yours numbers among last year's major projects.

"All the bigger artists still want to see a vinyl release," he says.

One of the last developments to take place in vinyl mastering technology before it was superseded by the CD was Direct to Metal Mastering (DMM). The process, whereby tracks bypass the lacquer stage and are cut directly onto the metal discs

from which the final pressings are made, has enabled the engineers to make brighter cuts without increasing sibilance and is therefore popular with labels which specialise in prestige vinyl reissues.

"Since the advent of digital, people want cuts much brighter than before and vinyl lacquers can have difficulty handling higher levels of treble," says Blair. "Before DMM you really had to nurse the cut through."

The Exchange was responsible for 20% of the top cuts in all three of MW's Top 10 1998 vinyl charts. Its reputation extends beyond the UK to other territories and among its key overseas clients last year was Frenchman Chris Lefnait, the man behind the number one selling album, Bob Sinclar's Paradise.

Manoly Parnell is one of The Exchange's in-demand engineers and is a member of a select group of women in what is otherwise a man's world. She and colleague Guy Davey take responsibility for most Skint

Since the advent of digital, people want cuts much brighter than before and vinyl lacquers can have difficulty handling higher levels of treble

— Chris Blair, Abbey Road

Records releases and so she recently cut Fatboy Slim's forthcoming single, Right Here, Right Now, as well as the new Regular Fries album, Accept The Signal, due out on Junior Boy's Own in June.

"Vinyl accounts for at least 50% of our business," says Parnell. "We are extremely

VINYL REPORT CONTINUED ON P22

EMI

Music

MANUFACTURING FOR THE MILLENNIUM

THE COMPLETE VINYL MANUFACTURING SERVICE

- Competitive Pricing
- Impressive Turnaround
- All Formats 12", 10", 7"
- Superior Quality Control

MORE THAN 100 YEARS OF SERVICE TO THE RECORD INDUSTRY

For all your vinyl manufacturing requirements contact

Emily Bingham on Tel: +44 (0)181 589 7800 Fax: +44 (0)181 589 7823

EMI Music Services (UK), Gate 4, 252-254 Blyth Road, Hayes, Middx, UB3 1BW

e-mail: emilyb@dial.pipex.com

TOP 75

17 APRIL 1999

Pos	Title	Artist (Producer/Publisher)	Label	CD/Cass	(Distributor)	7/12
1	PERFECT MOMENT	Martina McClinton (Moral/Dianna Pugh/Mot)	Innocent	SINCD	75SINC 7 IE	↓
2	FLAT BEAT ★	F Communications/PIAS Recordings	F10	CD/UKF	10MVC 1	↓
3	MY NAME IS	Intercompact/Pyramid	IN	95363N	95363 I	↓
4	TURN AROUND	Multiply CD/EMI	CMCA	48	ITEM	↓
5	THANK ABBA FOR THE MUSIC ★	Eric Avedis	UASC	1	ITEM	↓
6	WITCH DOCTOR	Novus/EMI	TOONCD	17	YDONTC 1	↓
7	BABY ONE MORE TIME ★	Jive	021820	021824	P	↓
8	NO SCRUBS	LaFace	743216	602954	602954 I	↓
9	YOU GET WHAT YOU GIVE	MCA	MCSTD	48111	1MCSG 4811 I	↓
10	TABOO	WEA	WEA	20302/WEA	203C ITEM	↓
11	GIRLFRIEND/BYFRIEND	Intercompact/Pyramid	IN	95364N	95364 I	↓
12	WE LIKE TO PARTY! (THE VENGABUS)	Positiva	CDTV	130	CTV 130 IE	↓
13	PROMISES	Island	USC	525912/525984	13	↓
14	DEAD IN THE WAIST DOWN	Bianco Y Negro	NCD	1133D	1133D IE	↓
15	IS NOTHING SACRED	Virgin	SCDN	1734V	SCDN 1734 I	↓
16	WHEN THE GOING GETS TOUGH ★	Polygram	58193	525691	24 IU	↓
17	HONEY TO THE BEE ★	Innocent	SINCD	8	SINC 8 IE	↓
18	BETTER BEH FORGOTTEN ★	Jive	05124205	19214	P	↓
19	BLAME IT ON THE WEATHERMAN ★	Glow	Wm	916	16225	916 IU
20	BE ALONE NO MORE (REMIX)	Northzone	76218	6872	687284	BMG
21	IT'S NOT RIGHT BUT IT'S OKAY ★	Arista	74216	62407	624165304	BMG
22	EVERYTIME IT RAINS	London	ACCD	10	ACCD 10 IE	↓
23	YOU GOTTA BE	Dusted	Sony	52	66685/566834	ITEM
24	I STILL BELIEVE	Columbia	66732	6673734	ITEM	
25	I'VE GOT SOMETHING TO SAY	Capitol	51	6699	6495544	ITEM
26	MADE IT BACK 99	Parlophone	RHYM	58193	525691	ITEM
27	LOVE ON LOVE	Reprise	CORDACT	143	143CAREACT 143	ITEM
28	STRONG	Chrysalis	CDCHS	5107	CDCHS 5107 IE	↓
29	STRONG ENOUGH ★	WEA	WEA	2011C	WEA 201C	ITEM
30	HEARTBEAT/TRAGEDY ★	Ebu	UJ	051	0514205	13144
31	REUNYAN (REMIX)	Arista	AD	06920	06920C	ITEM
32	CHANGES ★	Jive	021822	0218234	P	
33	TENDER ★	Food	Parlophone	CDP095	117	117CDDP 117
34	BARBARELLA	Mercury	AATD	77	77AATC 7	ITEM
35	OUT OF THE BLUE	Essential	Recordings/London	520455	520464	ITEM
36	MY LOVE	1st Avenue/Wild Card	SOBE	1	12563084	ITEM
37	REAL LIFE	Reprise	W	4780	W 478C	ITEM

Pos	Title	Artist (Producer/Publisher)	Label	CD/Cass	(Distributor)	7/12
38	AS ○	Eric	81012	867124	124	ITEM
39	TOUCH THE WORLD	Multiply CD/EMI	CMCA	48	ITEM	
40	FUNK ON AH ROLL	Intercompact/Pyramid	IN	95363N	95363 I	
41	HILLARS	Sony	BMG	58193	525691	ITEM
42	FLY AWAY ○	Virgin	VUSCD	141	VUSC 141 IE	
43	JUMP	All Around	The World	CD/DLBE	186	CD/DLBE 186
44	MUSIC TO WATCH GIRLS BY	Columbia	65732	6573734	ITEM	
45	MARIA ○	Beyond	ICA	743216	65237	65234
46	NOTHING REALLY MATTERS ○	Naverwerk	WV	127	127	CD/AV 47C
47	YOU STOLE THE SUN FROM MY HEART	Mercury	69952	6995534	ITEM	
48	I GIVE A LITTLE LOVE	Sire	SEBR	006C	SEBR 006C	ITEM
49	HOW LONG IS A TEAR TAKE TO DRY?	Infectious	Mercury	870023	870024	ITEM
50	DR GREENHUM	Columbia	65732	6573734	ITEM	
51	RAIN SHOWERS	Merimartor	EXTD	76	EXTD 76 US	
52	ERASE/REWIND	Sire	SEBR	006C	SEBR 006C	
53	SPECIALLY FOR YOU	Mercury	69952	6995534	ITEM	
54	WISH I COULD FLY	EMI	CDM	537	537	CD/AV 537
55	KILLIN' TIME	Eastern	Blc	115	115	115
56	EX-FACTOR	Ruffhouse	Columbia	69952	6995534	ITEM
57	PROTECT YOUR MIND (FOR THE LOVE OF A PRINCESS)	Positiva	CDTV	130	CTV 130 IE	
58	JUST LOOKING	Y2 YVR	50523	50523	50523	
59	LOVE SUPREME	A Love Supreme/Cherry Red	CDVN	31	31	
60	FAITH OF THE HEARTY	Universal	UN	5825	UN 5825	
61	WE ARE IE	Distinctive	DISCND	50	50	
62	WRITTEN IN THE STARS	Mercury	EJDD	45	45	
63	PUSH UPSTAIRS	J&B	J&B	9067	9067	
64	WINDOWLICKEE	Warp	WAP	10	10	
65	WHEN YOU'RE GONE ★	ABM/Mercury	58282	5828184	ITEM	
66	WRITING TO REACH YOU	Independence	ISDM	22	22	
67	CAN'T STAND IT	Reprise	W	4780	W 478C	
68	BELIEVE ★	WEA	WEA	175C	WEA 175C	
69	FLOODIT WORLD	Nude	NUD	41	41	
70	SURRENDER	Parlophone	CDRS	6517	6517	
71	GOODBYE ★	Virgin	VSCD	12	12	
72	LET ME LET GO	Warner	BR	47	47	
73	JUMP JIVE AN' AWAIL	Intercompact	IN	95361	95361	
74	YOU DON'T KNOW ME	Mer	FD	35	35	
75	I WANT YOU	Transcendental	Northzone	76218	6872	

TITLES A-Z

Artist	Title	Pos
Abba	Thank You for the Music	5
Adina Howard	Real Love	10
Alanis Morissette	So Cruel	15
Alicia Keys	Diary for One	20
Alice in Chains	Them	25
All Star North	Don't Stop Believin'	30
Alton Brown	Alton Brown	35
Ami	When You're Gone	40
Arctic Monkeys	50 Way 2 Go	45
Arsenio	Real Love	50
Ashley Tisdale	Don't Stop Believin'	55
Ashley Tisdale	Don't Stop Believin'	60
Ashley Tisdale	Don't Stop Believin'	65
Ashley Tisdale	Don't Stop Believin'	70
Ashley Tisdale	Don't Stop Believin'	75
Ashley Tisdale	Don't Stop Believin'	80
Ashley Tisdale	Don't Stop Believin'	85
Ashley Tisdale	Don't Stop Believin'	90
Ashley Tisdale	Don't Stop Believin'	95
Ashley Tisdale	Don't Stop Believin'	100
Ashley Tisdale	Don't Stop Believin'	105
Ashley Tisdale	Don't Stop Believin'	110
Ashley Tisdale	Don't Stop Believin'	115
Ashley Tisdale	Don't Stop Believin'	120
Ashley Tisdale	Don't Stop Believin'	125
Ashley Tisdale	Don't Stop Believin'	130
Ashley Tisdale	Don't Stop Believin'	135
Ashley Tisdale	Don't Stop Believin'	140
Ashley Tisdale	Don't Stop Believin'	145
Ashley Tisdale	Don't Stop Believin'	150
Ashley Tisdale	Don't Stop Believin'	155
Ashley Tisdale	Don't Stop Believin'	160
Ashley Tisdale	Don't Stop Believin'	165
Ashley Tisdale	Don't Stop Believin'	170
Ashley Tisdale	Don't Stop Believin'	175
Ashley Tisdale	Don't Stop Believin'	180
Ashley Tisdale	Don't Stop Believin'	185
Ashley Tisdale	Don't Stop Believin'	190
Ashley Tisdale	Don't Stop Believin'	195
Ashley Tisdale	Don't Stop Believin'	200
Ashley Tisdale	Don't Stop Believin'	205
Ashley Tisdale	Don't Stop Believin'	210
Ashley Tisdale	Don't Stop Believin'	215
Ashley Tisdale	Don't Stop Believin'	220
Ashley Tisdale	Don't Stop Believin'	225
Ashley Tisdale	Don't Stop Believin'	230
Ashley Tisdale	Don't Stop Believin'	235
Ashley Tisdale	Don't Stop Believin'	240
Ashley Tisdale	Don't Stop Believin'	245
Ashley Tisdale	Don't Stop Believin'	250
Ashley Tisdale	Don't Stop Believin'	255
Ashley Tisdale	Don't Stop Believin'	260
Ashley Tisdale	Don't Stop Believin'	265
Ashley Tisdale	Don't Stop Believin'	270
Ashley Tisdale	Don't Stop Believin'	275
Ashley Tisdale	Don't Stop Believin'	280
Ashley Tisdale	Don't Stop Believin'	285
Ashley Tisdale	Don't Stop Believin'	290
Ashley Tisdale	Don't Stop Believin'	295
Ashley Tisdale	Don't Stop Believin'	300
Ashley Tisdale	Don't Stop Believin'	305
Ashley Tisdale	Don't Stop Believin'	310
Ashley Tisdale	Don't Stop Believin'	315
Ashley Tisdale	Don't Stop Believin'	320
Ashley Tisdale	Don't Stop Believin'	325
Ashley Tisdale	Don't Stop Believin'	330
Ashley Tisdale	Don't Stop Believin'	335
Ashley Tisdale	Don't Stop Believin'	340
Ashley Tisdale	Don't Stop Believin'	345
Ashley Tisdale	Don't Stop Believin'	350
Ashley Tisdale	Don't Stop Believin'	355
Ashley Tisdale	Don't Stop Believin'	360
Ashley Tisdale	Don't Stop Believin'	365
Ashley Tisdale	Don't Stop Believin'	370
Ashley Tisdale	Don't Stop Believin'	375
Ashley Tisdale	Don't Stop Believin'	380
Ashley Tisdale	Don't Stop Believin'	385
Ashley Tisdale	Don't Stop Believin'	390
Ashley Tisdale	Don't Stop Believin'	395
Ashley Tisdale	Don't Stop Believin'	400
Ashley Tisdale	Don't Stop Believin'	405
Ashley Tisdale	Don't Stop Believin'	410
Ashley Tisdale	Don't Stop Believin'	415
Ashley Tisdale	Don't Stop Believin'	420
Ashley Tisdale	Don't Stop Believin'	425
Ashley Tisdale	Don't Stop Believin'	430
Ashley Tisdale	Don't Stop Believin'	435
Ashley Tisdale	Don't Stop Believin'	440
Ashley Tisdale	Don't Stop Believin'	445
Ashley Tisdale	Don't Stop Believin'	450
Ashley Tisdale	Don't Stop Believin'	455
Ashley Tisdale	Don't Stop Believin'	460
Ashley Tisdale	Don't Stop Believin'	465
Ashley Tisdale	Don't Stop Believin'	470
Ashley Tisdale	Don't Stop Believin'	475
Ashley Tisdale	Don't Stop Believin'	480
Ashley Tisdale	Don't Stop Believin'	485
Ashley Tisdale	Don't Stop Believin'	490
Ashley Tisdale	Don't Stop Believin'	495
Ashley Tisdale	Don't Stop Believin'	500
Ashley Tisdale	Don't Stop Believin'	505
Ashley Tisdale	Don't Stop Believin'	510
Ashley Tisdale	Don't Stop Believin'	515
Ashley Tisdale	Don't Stop Believin'	520
Ashley Tisdale	Don't Stop Believin'	525
Ashley Tisdale	Don't Stop Believin'	530
Ashley Tisdale	Don't Stop Believin'	535
Ashley Tisdale	Don't Stop Believin'	540
Ashley Tisdale	Don't Stop Believin'	545
Ashley Tisdale	Don't Stop Believin'	550
Ashley Tisdale	Don't Stop Believin'	555
Ashley Tisdale	Don't Stop Believin'	560
Ashley Tisdale	Don't Stop Believin'	565
Ashley Tisdale	Don't Stop Believin'	570
Ashley Tisdale	Don't Stop Believin'	575
Ashley Tisdale	Don't Stop Believin'	580
Ashley Tisdale	Don't Stop Believin'	585
Ashley Tisdale	Don't Stop Believin'	590
Ashley Tisdale	Don't Stop Believin'	595
Ashley Tisdale	Don't Stop Believin'	600
Ashley Tisdale	Don't Stop Believin'	605
Ashley Tisdale	Don't Stop Believin'	610
Ashley Tisdale	Don't Stop Believin'	615
Ashley Tisdale	Don't Stop Believin'	620
Ashley Tisdale	Don't Stop Believin'	625
Ashley Tisdale	Don't Stop Believin'	630
Ashley Tisdale	Don't Stop Believin'	635
Ashley Tisdale	Don't Stop Believin'	640
Ashley Tisdale	Don't Stop Believin'	645
Ashley Tisdale	Don't Stop Believin'	650
Ashley Tisdale	Don't Stop Believin'	655
Ashley Tisdale	Don't Stop Believin'	660
Ashley Tisdale	Don't Stop Believin'	665
Ashley Tisdale	Don't Stop Believin'	670
Ashley Tisdale	Don't Stop Believin'	675
Ashley Tisdale	Don't Stop Believin'	680
Ashley Tisdale	Don't Stop Believin'	685
Ashley Tisdale	Don't Stop Believin'	690
Ashley Tisdale	Don't Stop Believin'	695
Ashley Tisdale	Don't Stop Believin'	700
Ashley Tisdale	Don't Stop Believin'	705
Ashley Tisdale	Don't Stop Believin'	710
Ashley Tisdale	Don't Stop Believin'	715
Ashley Tisdale	Don't Stop Believin'	720
Ashley Tisdale	Don't Stop Believin'	725
Ashley Tisdale	Don't Stop Believin'	730
Ashley Tisdale	Don't Stop Believin'	735
Ashley Tisdale	Don't Stop Believin'	740
Ashley Tisdale	Don't Stop Believin'	745
Ashley Tisdale	Don't Stop Believin'	750
Ashley Tisdale	Don't Stop Believin'	755
Ashley Tisdale	Don't Stop Believin'	760
Ashley Tisdale	Don't Stop Believin'	765
Ashley Tisdale	Don't Stop Believin'	770
Ashley Tisdale	Don't Stop Believin'	775
Ashley Tisdale	Don't Stop Believin'	780
Ashley Tisdale	Don't Stop Believin'	785
Ashley Tisdale	Don't Stop Believin'	790
Ashley Tisdale	Don't Stop Believin'	795
Ashley Tisdale	Don't Stop Believin'	800
Ashley Tisdale	Don't Stop Believin'	805
Ashley Tisdale	Don't Stop Believin'	810
Ashley Tisdale	Don't Stop Believin'	815
Ashley Tisdale	Don't Stop Believin'	820
Ashley Tisdale	Don't Stop Believin'	825
Ashley Tisdale	Don't Stop Believin'	830
Ashley Tisdale	Don't Stop Believin'	835
Ashley Tisdale	Don't Stop Believin'	840
Ashley Tisdale	Don't Stop Believin'	845
Ashley Tisdale	Don't Stop Believin'	850
Ashley Tisdale	Don't Stop Believin'	855
Ashley Tisdale	Don't Stop Believin'	860
Ashley Tisdale	Don't Stop Believin'	865
Ashley Tisdale	Don't Stop Believin'	870
Ashley Tisdale	Don't Stop Believin'	875
Ashley Tisdale	Don't Stop Believin'	880
Ashley Tisdale	Don't Stop Believin'	885
Ashley Tisdale	Don't Stop Believin'	890
Ashley Tisdale	Don't Stop Believin'	895
Ashley Tisdale	Don't Stop Believin'	900
Ashley Tisdale	Don't Stop Believin'	905
Ashley Tisdale	Don't Stop Believin'	910
Ashley Tisdale	Don't Stop Believin'	915
Ashley Tisdale	Don't Stop Believin'	920
Ashley Tisdale	Don't Stop Believin'	925
Ashley Tisdale	Don't Stop Believin'	930
Ashley Tisdale	Don't Stop Believin'	935
Ashley Tisdale	Don't Stop Believin'	940
Ashley Tisdale	Don't Stop Believin'	945
Ashley Tisdale	Don't Stop Believin'	9

17 APRIL 1999

CHART COMMENTARY

by ALAN JONES



Former EastEnders actress Martine McCutcheon gets her solo chart career off to a dream start, debuting at number one with Perfect Moment, which sold 200,000 copies last week. The 22-year-old, who played Tiffany in the soap, received a huge helping hand from the hour-long TV documentary *This Is My Moment*, which was broadcast last Monday. Having previously charted in 1995 as vocalist on dance act Uno Cio's

SINGLE FACTFILE

Are You Man Enough, which peaked at number 52, McCutcheon is the second EastEnders to top the charts - Nick Berry reached number one with Every Loser Wins in 1986. Her single is the third on Innocent to hit number one since last July following the first two Billie singles, *Because We Want To* and *Glitterland*. All three songs were written by Wendy Page and Jim Marr, who also penned the current Billie single *Honey To The Bee*.

The drought is over. After eight consecutive number ones by overseas artists - five Americans, followed by two Irish acts and a French act - a Brit is finally sitting on top of the singles chart again. Londoner Martine McCutcheon thus brings to an end the lengthiest run of overseas number ones since 1958, when the homegrown Lord Rockingham's XI single *Hoots Mon* ended a run of eight number ones by American acts. The last Brits to top the chart before McCutcheon were 911 back on January 23.

Perfect Moment outsold Mr Oizo's Flat Beat by a margin of nearly three to one last week, relegating the puppet-powered hit to second place. In total, Flat Beat has sold more than 540,000 copies, and is now the third biggest-selling single of the year.

While one septuagenarian slips out of the Top 40, another returns. Andy Williams' *Music To Watch Girls By* dips 29-44 this week but James Brown - whose declared age is 65, but whose actual date of birth, as

MARKET REPORT

TOP 10 COMPANIES

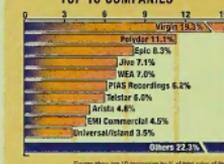
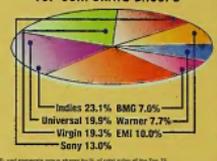


Figure shows top 10 companies by % of total sales of the Top 75, and compares growth since % of total sales of the Top 75

TOP CORPORATE GROUPS

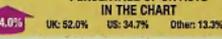


SALES UPDATE



entered on court documents during his many sojourns with the US authorities, is May 3, 1928 - debuts at number 40 with Funk On

PERCENTAGE OF UK ACTS IN THE CHART



An Roll. It is his first chart entry since Can't Get Any Harder in 1993, and his biggest hit since I'm Real reached number 31 in 1988.

INDEPENDENT SINGLES

Pos	Artist	Title	Label
1	Mr Oizo	FLAT BEAT	F Communications/PIAS Recordings F104CDUK (V)
2	Britney Spears	BABY ONE MORE TIME	Jive 052275 (2)
3	Steps	BETTER BEST FORGOTTEN	Epic/Jive 951202 (V)
4	Candi Staton	LOVE ON LOVE	Real/COBEACTX 143 (V)
5	2Pac	CHANGES	Jive 952262 (V)
6	Invincible Man	GIVE A LITTLE LOVE	Sonicart/SIBER 0662 (V)
7	Steps	HEARTBEAT/RAGE	Epic/Jive 951914 (2)
8	Bus Stop	JUMP	All Around The World CKXLOE 186 (V)
9	Sizta	RAIN SHOWERS	Xterminator BLOC 051203 76 (US)
10	Sizta	KILLIN' TIME	Jive/Eastern Bloc 0519232 (V)
11	Niall Quinn's Disco Pants	LOVE SUPREME	Cherry Red COWNINE 3 (V)
12	Lennie De Ice	WE ARE IE	Distinctive DISNCD 50 (V)
13	Aphix Trio	WINDOW/LOOKER	Wep WAP 1952 (V)
14	Ultrasonic	FLOODY WORLD	Nada NAD 45CD1 (2M/V)
15	Abz	THANKING YOU	Kala KOLKJ 2 (V)
16	Stereophonics	JUST LOOKING	V2 VVR 506310 (2M/V)
17	Dandy	PUSH UPSTAIRS	JERO JBD 506312 (2M/V)
18	Underworld	TURN ME ON	Twisted UK TWOC 1045 (V)
19	Technique	SUN IS SHINING	Creation CRESCO 306 (2M/V)
20	Feeder	DAY IN DAY OUT	Echo ECDSD 75 (V)

All charts © CML

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



Pos	Artist	Title	Label
1	Perfect Moment	PERFECT MOMENT	Parlophone
2	Mr Oizo	FLAT BEAT	F Communications/PIAS Recordings
3	Britney Spears	BABY ONE MORE TIME	Jive
4	Turn Around	TURN AROUND	PIAS
5	Thank Abba For The Music	THANK ABBA FOR THE MUSIC	PIAS
6	Whitchoodlers	WHITCHOODLERS	PIAS
7	Baby One More Time	BABY ONE MORE TIME	Jive
8	No Scrubs	NO SCRUBS	LaFace/WEA
9	You Get What You Give	YOU GET WHAT YOU GIVE	WEA
10	Taboo	TABOO	WEA
11	Strong	STRONG	Cherry Red
12	AS Group	AS GROUP	Epic
13	Dead From The Waist Down	DEAD FROM THE WAIST DOWN	Capricorn
14	Runkaway	RUNKAWAY	MCA
15	It's Not About The Money	IT'S NOT ABOUT THE MONEY	Capricorn
16	You Stole The Sun	YOU STOLE THE SUN	Capricorn
17	In Our Lifetime	IN OUR LIFETIME	Mercury
18	Wahneema Lubiano	WAHNEEMA LUBIANO	Epic
19	Lullaby	LULLABY	Capricorn
20	Fly Away	FLY AWAY	Virgin
21	Maria	MARIA	WEA
22	Be Alone No More	BE ALONE NO MORE	WEA
23	Honey To The Bee	HONEY TO THE BEE	WEA
24	Eraserhead	ERASERHEAD	WEA
25	Tender	TENDER	WEA
26	Green Day	GREEN DAY	WEA
27	Made It Back	MADE IT BACK	WEA
28	When The Going Gets Tough	WHEN THE GOING GETS TOUGH	WEA
29	You Gotta Be	YOU GOTTA BE	WEA
30	We Like to Party	WE LIKE TO PARTY	WEA
31	One Week	ONE WEEK	WEA
32	Strong Enough	STRONG ENOUGH	WEA
33	Nothing Really Matters	NOTHING REALLY MATTERS	WEA
34	Wish You Were Here	WISH YOU WERE HERE	WEA
35	Better Best Forgotten	BETTER BEST FORGOTTEN	WEA
36	Wish I Could Fly	WISH I COULD FLY	WEA
37	My Love	MY LOVE	WEA
38	Row Long's A Tear	ROW LONG'S A TEAR	WEA
39	Love On Love	LOVE ON LOVE	WEA

Make sure you've got the right contacts to do business in 1999

Order the Music Week Directory NOW for direct access to the UK music industry

musicweek directory
the essential guide to who's who in the music industry

CONTACT :

ANNA SPERINI 0171 940 8585
RICHARD COLES 0171 940 8372
SHANE DOHERTY 0171 940 8605
OR FAX ON : 0171 407 7087



17 APRIL 1999

CHART COMMENTARY

by ALAN JONES



ALBUM FACTFILE

The brothers Hartnoll have charted seven albums as Orbital since 1991, and their latest, *The Middle Of Nowhere*, makes the highest debut on this week's albums chart. Entering at number four with sales of 20,500 copies, it equals their previous best chart position, posted by 1994's *Snivilisation*, and follows hot on the heels of the single *Stylo*, which reached number 13 last month.

Orbital have been through many changes in their 10-year career and are often tagged as ambient techno these days, though *The Middle Of Nowhere* is a highly eclectic mix, with samples from John Craven's *Newsroom*, electro break beats, a bit of Suzi Quatro and even a splash of heavy metal. Their last charted album was the concert album *Satin Live*, which reached 45 in 1997.

It's a marketer's dream for Polydor this week, with the 25th anniversary of Abba's Eurovision success and the launch of the new West End musical *Mamma Mia* coinciding to give the group's *Gold* – Greatest Hits compilation a huge boost, sending it surging 84 on the albums chart.

Gold returns to the top of the chart for the first time since it debuted there in October 1992. It spent 16 consecutive weeks in the Top 10 at the start of its career but, before jumping 11.8 last week, it had not even been in the Top 10 since May 14, 1994, though it has sold continuously since its first release. Ranked 12th in the 1992 year-end rankings, it is the only album to appear in the Top 100 every year since, finishing 36th in 1993, 63rd in 1994, 80th in 1995, 87th in 1996, 100th in 1997 and 50th last year.

It has spent more than half of its entire life in the Top 75, notching up more than 200 weeks on the chart, while selling more than 2M copies. However, only a little over

MARKET REPORT

TOP 10 COMPANIES

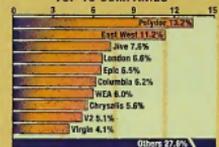
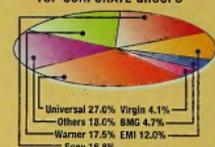


Figure shows Top 10 companies by % of total sales and corporate group shares by % of total sales of the Top 10 artists.

TOP CORPORATE GROUPS



SALES UPDATE

26,000 copies of those sales occurred last week, making its weekly sales tally the lowest by a number one album since last July, when the

PERCENTAGE OF UK ACTS IN THE CHART

album that Gold replaces at number one – *The Corrs*' *Talk On Corners* – topped the chart with sales of just under 20,000.

VERSUS LAST WEEK: -20.4%

YEAR TO DATE VERSUS LAST YEAR: -3.4%

UK: 54.7% US: 37.3% Other: 8.0%

COMPILATIONS

After expanding by 61% last week to accommodate the arrival of *Now That's What I Call Music!* 42, the compilation market continues its volatile performance by shrinking 32% – and once again it is the *Now!* album that is the prime reason.

Now! 42 sold a massive 220,000 copies during its first week in the shops, enough to make it not only the biggest selling album of the week but also the biggest selling compilation of the year. It suffered a major decline last week, but still managed to sell another 132,000 copies to take its overall tally past 350,000. In an unchanged top three, it sold five times as many copies as second placed *New Hits 99* and 11 times as many as *Dance Nation Six* at three.

The highest new entry to the chart this

week is *Queer As Folk* from tiny indie dance label Almighty. The album – a double comprising primarily of B-N-SI remixes of familiar tracks – debuts at number six, with more than 9,000 sales, and is the first ever compilation chart entry ever for Almighty.

It includes many of the tracks used in the controversial Channel 4 drama series of the same name, and lands on the chart in a week when the only other new entry to the Top 20 is likewise a dance compilation from an indie label – namely 101%'s *Speed Garage Anthems*, a triple album from Castle which debuts at number 14 with more than 4,000 sales.

Finally, the screening of *Reservoir Dogs* by Channel 4 has helped the soundtrack album to surge 64-35 on this week's chart.

INDEPENDENT ALBUMS

This Week	Last Week	Title	Artist	Label (distributor)
1	1	PERFORMANCE AND COCKTAILS	Stereophonics	VZ VVR 1000482 (3MV/VP)
2	2	YOU'VE COME A LONG WAY, BABY	Fatboy Slim	Skin BASSIC 1100 (3MV/VP)
3	3	STEP ONE	Steps	Ebu/Ebu 059112 (3MV/VP)
4	4	BABY ONE MORE TIME	Brandy Spears	Jive 052172 (3P)
5	4	DEFINITELY MAYBE	Oasis	Creation CRECD 169 (3MV/VP)
6	7	(WHAT'S) THE STORY MORNING GLORY?	Dave	Creation CRECD 168 (3MV/VP)
7	8	GREATEST HITS	2Pac	Jive 052562 (3P)
8	11	WORD GETS AROUND	Stereophonics	VZ VVR 1000438 (3MV/VP)
9	6	COME ON DIE YOUNG	Mogwai	Chemikal Underground CHEM 0303CD (3P)
10	13	GARBAGE	Garbage	Mushroom D 3160 (3MV/VP)
11	12	VERSION 2.0	Garbage	Mushroom MUSH 2500 (3MV/VP)
12	10	BEACONUP FISH	Underworld	JBO JBO 100434 (3MV/VP)
13	14	SCREAMDELICIA	Primal Scream	Creation CRECD 076 (3MV/VP)
14	14	BIG CALM	Marcbache	Indelichine ZEN 0103CD (3P)
15	14	PURE CULT	The Cult	RTM (Beggars Banquet) BEGA130CD (3P)
16	18	MELTING POT	The Chifantans	Beggars Banquet BR002 198 (3P)
17	16	TOO YOUNG TO DIE – THE SINGLES	Saint Etienne	Heavenly HVNLP 1003X (3MV/SM)
18	18	THE VERY BEST OF	Culture Club & Boy George	Disky Creations CD0698Z (3P)
19	19	YANSHING POINT	Primal Scream	Creation CRECD 178 (3MV/VP)
20	20	SPIDERS	Spac	Get! GUTCD 1 (3P)

© 20

To hear the charts hot-off-the-press on Monday morning, call 0891 505291 (artist albums)/0891 505289 (compilations). Calls cost 50p/min.

MARKET REPORT

TOP 10 COMPANIES

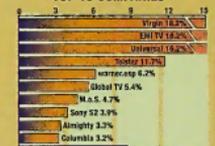
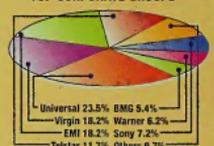


Figure shows Top 10 companies by % of total sales and % of total sales of the Top 10 artists.

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: -31.5%

YEAR TO DATE VERSUS LAST YEAR: -1.5%

COMPILED'S SHARE OF TOTAL SALES

Artist albums: 71.6%
Compilations: 28.4%

THE YEAR SO FAR... TOP 20 ALBUMS

This Week	Last Week	Title	Artist	Label
1	1	TALK ON CORNERS	THE CORRS	ATLANTIC
2	2	YOU'VE BEEN EXPECTING YOU	ROBBIE WILLIAMS	CHRYSALIS
3	3	YOU'VE COME A LONG WAY, BABY	FATBOY SLIM	SKINT
4	4	THE MISCEGANOY OF	LARRYN LILLY	COLUMBIA
5	5	STEP ONE	STEPS	ELBUJIVE
6	7	FORGIVEN, NOT FORGOTTEN	THE CORRS	ATLANTIC
7	8	LADIES & GENTLEMEN – THE BEST OF	GEORGE MICHAEL	EPIC
8	11	PERFORMANCE AND COCKTAILS	STEREOPHONICS	EPIC
9	9	THIS IS MY TRUTH TELL ME YOURS	MANIC STREET PREACHERS	U2
10	10	RAY OF LIGHT	MADONNA	MAVERICK
11	11	WHERE WE BELONG	BOYZONE	POLYDOR
12	12	LIAR THRU A LENS	ROBBIE WILLIAMS	CHRYSALIS
13	13	GRAN TORO	THE CARDBOARDS	STOCKCUBE/ALPHEVIA
14	14	SLUR	SLUR	FOOD/PARALPHONE
15	14	BELIEVE	CHER	WEA
16	16	GOLD – GREATEST HITS	ABBA	POLYDOR
17	18	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON	ARISTA
18	15	LOW WILLIE STYLE	WILL SMITH	COLUMBIA
19	16	THE BEST OF	M PEOPLE	M PEOPLE
20	17	THE BEST OF 1980-1990	U2	ISLAND

© 20. Last figures represent the chart placing from the last published *Top 20* album chart.

17
april
1999

THE OFFICIAL CHARTS

17W
music week

AS USED BY



albums



1 PERFECT MOMENT

Marlene McCullcheon

Innocent

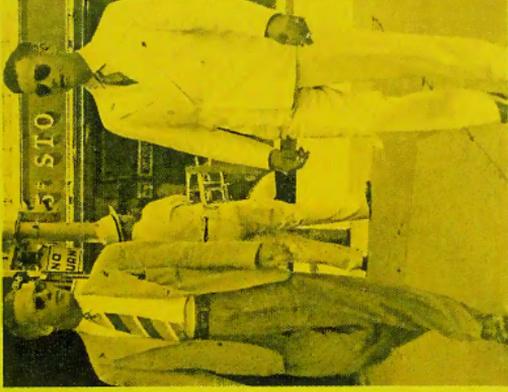
- 1 **FLAT BEAT** Mr. Oizo F Communications/Polydor
- 2 **MY NAME IS** Eminem Interscope/Polydor
- 3 **TURN AROUND** Phats & Small Multiply
- 4 **THANK ABBA FOR THE MUSIC** Various Artists Epic
- 5 **WITCH DOCTOR** Cartoons Flex/EMI
- 6 **BABY ONE MORE TIME** Britney Spears Jive
- 7 **NO SCRUBS** TLC LaFace/Arista
- 8 **YOU GET WHAT YOU GIVE** New Radicals MCA
- 9 **TABOO** Giamma Kid feat. Shola Ama WEA



- 11 **GIRLFRIEND/BOYFRIEND** Blackstreet with Janet Jackson Interscope/Polydor
- 10 **WE LIKE TO PARTY! (THE VENGABUS)** Vengaboys Positiva
- 13 **PROMISES** The Cranberries Island US/Mercury
- 7 **14 DEAD FROM THE WAIST DOWN** Caratonia Blanco Y Negro
- 15 **IS NOTHING SACRED** Meat Loaf feat. Patti Russo Virgin
- 16 **WHEN THE GOING GETS TOUGH** Boyzone Polydor
- 9 **HONEY TO THE BEE** Billie Inocent
- 17 **BETTER BEST FORGOTTEN** Steps Ebu/Jive
- 14 **19 BLAME IT ON THE WEATHERMAN** B*Witched Glow Worm/Epic



BEN FOLDS FIVE Army



THE NEW SINGLE RELEASED OUT NOW 2 X CD & MC CD1 FEATURES EXTRA TRACKS AIR AND THEME FROM "DR BYSSER" CD2 FEATURES EXTRA TRACKS LEATHER JACKET AND BIRDS. MC FEATURES EXTRA TRACK AIR

BEN FOLDS FIVE LIVE MAY 09TH SHEFFIELD 16 AMBUL 10TH WOODHURSTAMPTON WERLEIGH 11.11.19TH LONDON 12TH LONDON 13TH LONDON 14TH LONDON 15TH LONDON 16TH LONDON 17TH LONDON 18TH LONDON 19TH LONDON 20TH LONDON 21ST LONDON 22ND LONDON 23RD LONDON 24TH LONDON 25TH LONDON 26TH LONDON 27TH LONDON 28TH LONDON 29TH LONDON 30TH LONDON 31ST LONDON

www.benfoldsfive.com

17
april
1999



1 GOLD - GREATEST HITS

John

Polydor

- 1 **TALK ON CORNERS** The Corrs Atlantic
- 2 **FORGIVEN, NOT FORGOTTEN** The Corrs Atlantic
- 3 **THE MIDDLE OF NOWHERE** Orbital f4rr
- 4 **PERFORMANCE AND COCKTAILS** Stereophonics V2
- 5 **BABY ONE MORE TIME** Britney Spears Jive
- 6 **STEP ONE** Steps Ebu/Jive
- 7 **I'VE BEEN EXPECTING YOU** Robbie Williams Crivastis
- 8 **YOU'VE COME A LONG WAY, BABY** Fatboy Slim Skint
- 9 **GRAN TURISMO** The Cardigans Stockholm/Polydor



- 11 **MAYBE YOU'VE BEEN BRAINWASHED** TOO New Radicals MCA
- 12 **THIS IS MY TRUTH** TELL ME YOURS Manic Street Preachers Epic
- 13 **13** Blur Food/Panopticon
- 14 **THE MISEDUCATION OF LAURYN HILL** Lauryn Hill Columbia
- 15 **LADIES & GENTLEMEN - THE BEST OF** George Michael Epic
- 16 **RAY OF LIGHT** Madonna Maverick
- 17 **TOONAGE** Cartoons Flex/EMI
- 18 **THE PARTY ALBUM!** Vengaboys Positiva
- 14 **19 B*WITCHED** B*Witched Glow Worm/Epic



MID-PRICE

This	Last	Title	Artist	Label (Distributor)
1	1	FORGOTTEN NOT FORGOTTEN	The Corrs	Atlantic 75672612 (TEN)
2	2	TRACY CHAPMAN	Primal Scream	Elektra EKT0462 (TEN)
3	5	SCRAMADELICA	Primal Scream	Creation CRECD 076 (3M)/VJ
4	4	DEFINITELY MAYBE	Oasis	Creation CRECD 076 (3M)/VJ
5	4	THE BEST OF	Red Stewart	Warner Bros 739526812 (TEN)
6	7	BLOOD SUGAR SEX MAGIK	The Red Hot Chili Peppers	Warner Bros WX 52 (TEN)
7	7	CRACELAND	Paul Simon	Silvertone CRECD 35 (MMP)
8	8	THE COMPLETE STONE ROSES	The Stone Roses	Columbia 671962 (TEN)
9	8	GENERATION TERRORISTS	Various	A Band Apart/Aravenk 582486412 (TEN)
10	9	JACKIE BROWN (OST)	Madonna	Blanco Y Negro 06781652 (TEN)
11	9	WAY BEYOND BLUE	Leif Szaeglin	Blanco Y Negro 06781652 (TEN)
12	17	FOUR SYMBOLS	Everything But The Girl	Blanco Y Negro 06781652 (TEN)
13	17	THE BEST OF EVERYTHING BUT THE GIRL	Green Day	Reprise 536255232 (TEN)
14	10	DOOKIE	Ox Barring	Virgin 82421732 (TEN)
15	16	THE DOCK OF THE BAY	Green Day	Virgin 82421732 (TEN)
16	19	BROTHERS IN ARMS	Dee Struts	Virgin 82421732 (TEN)
17	19	LEISURE	Blur	Parlophone 7000420 (E)
18	20	THE SINGLES	The Pretenders	WEA 82422951 (TEN)
19	4	GREATEST HITS	Take That	RCA 142135552 (BMG)
20	11	EXPERIENCE THE DIVINE	Betha Midler	Atlantic 75672612 (TEN)

BUDGET

This	Last	Title	Artist	Label (Distributor)
1	10	DENIS	Blondie	Disky Communications DCM7192 (DM)
2	7	ESSENTIAL IBIZA	Various	Beechwood ESSECD 5 (BMV/BMG)
3	8	ESSENTIAL R&B	Dr Hook	Beechwood ESSECD 5 (BMV/BMG)
4	10	20 GREAT LOVE SONGS	Various	Disky Communications L386462 (DY)
5	2	DA LIVE SESSION	LL Cool J	Melno Music/MMLCD 006 (U)
6	6	THE MUSIC STILL GOES ON	Alba	Spectrum 551102 (U)
7	11	THE VERY BEST OF	Cuba Club & Boy George	Disky Communications DC 86862 (DY)
8	11	THE BEST OF	Daly Parton	Canden 742147826 (BMG)
9	11	REACT REACT TEST - SAMPLER	Various	React REACTCD 1 (TEN)
10	5	SONGS OF LOVE	Michael Bol	Columbia 625982 (TEN)

R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	MY NAME IS	Eminem	Interscope/PolyGram INT 55639 (U)
2	2	TABOO	Glenns Kid feat. Shula Arna	WEA WEA 23020 (TEN)
3	2	NO SCRIBBS	T.J. Blackstreet with Janet	LaFace/Arista 742310093 (BMG)
4	4	IT'S NOT RIGHT BUT IT'S OKAY	Willow Houston	Arista 7423105402 (BMG)
5	4	I STILL BELIEVE	Mariah Carey	Columbia 6671305 (TEN)
6	3	BE ALONE NO MORE (REMIX)	Another Level feat. Jay Z	Northwestside 7432165442 (BMG)
7	5	MEAD IT BACK 99	Beverly Knight	Parlophone/RYM Series CDHR715 (8 E)
8	7	YOU GOTTA BE	De'rice	Dunst Sound/Sony S2 6668285 (TEN)
9	7	FUNK ON AN ROLL	James Brown	Interno/Eagle 5A012 (3) (BMV/BMG)
10	11	CHANGES	2 Pac	Epic 0528832 (P)
11	8	MY LOVE	Kate La Roc	1st Avenue/Wild Card/PolyGram 563812 (U)
12	11	AS	George Michael & Mary J Blige	Epic 0671023 (TEN)
13	9	RED GREENHUM	Cypress Hill	Columbia 6671305 (TEN)
14	15	THANKING YOU	Abi	Kuku CDKJ02 (2 P)
15	12	NIGHTS OVER EGYPT	Incopinto	Takin' Loud TLD0 46 (U)
16	14	EX-FACTOR	Luayn Hill	Ruffhouse/Columbia 6693453 (TEN)
17	14	JUST SAY IT	Blond	Oyster Music/MS OYS 20015 (E)
18	13	MATTER OF TIME	Nine Years	Virgin VSCDT 1723 (E)
19	15	ENJOY YOURSELF	Various	Universal/UM 86240 (BMV/S)
20	18	WHAT'S SO DIFFERENT	Giuseppe	Epic 0675022 (TEN)
21	19	WESTSIDE	Jay-Z	Epic 0668105 (TEN)
22	16	CAN I GET A...	Ti feat. Amlil & Ja Rule	Def Jam 509842 (E)
23	17	DO YOU FEEL MEY... (FREAK YOU)	Me Of Vizion	MJL/Epic 6670915 (TEN)
24	21	PLAYING WITH KNIVES	Blaene	Viny Solution/VIC 01021 (U)
25	20	BOY YOU KNOCK ME OUT	Tayana Ali feat. Will Smith	MJL/Epic 6670915 (TEN)
26	22	HOT SPOT	Foxy Brown	Def Jam 510352 (U)
27	23	HARD KNOCK LIFE (GHEATO ANTHEM)	Jay-Z	Northwestside 7432165331 (BMG)
28	28	THE MESSAGE	Grandmaster Flash & Furious Five	Super Hit NEET 1003 (P)
29	20	I WANT YOU FOR MYSELF	Another Level/Greatest Klash	Northwestside 7432164362 (BMG)

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

COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	1	COME ON OVER	Shania Twain	Mercury 590002 (U)
2	2	TRAMPOLINE	The Mavericks	MCA Nashville 04021842 (BMG)
3	4	SITTING ON TOP OF THE WORLD	Lakota Ramon	Carlin/Hill Label/London 956202 (U)
4	1	TRIO	Harris/Ronstadt/Parson	Aquylum 750022752 (WV)
5	8	THE NEAREST TO PERFECT	Michael English	Ritz R22C0090 (IRMGU)
6	6	WIDE OPEN SPACE	Chickie Hicks	Epic 689422 (TEN)
7	5	THE MOUNTAIN	Grace Sze Earle	Grapevine IRCD21842 (BMG)
8	7	MUSIC FOR ALL OCCASIONS	Mavericks	MCA MCD 11346 (BMG)
9	13	HUNGRY AGAIN	Kelly Willis	MCA Nashville 04021842 (BMG)
10	11	THE WORKMAN IN ME	Shania Twain	Mercury 523882 (U)
11	10	SONGS OF INSPIRATION	Daniel O'Donnell	Ritz R22823 715 (IRMGU)
12	9	LOVE SONGS	Kevin Rappers	Ritz KENNYCD 17 (E)
13	16	LOVE SONGS	Virgin KENNYCD 17 (E)	
14	12	FARMERS IN A CHANGING WORLD	Arista Nashville 04021842 (BMG)	
15	14	ALWAYS NEVER THE SAME	George Strait	MCA Nashville 04021842 (BMG)
16	15	WHAT I DESERVE	Kelly Willis	Rykodisc RCD 19524 (V)
17	17	FURTHER DOWN THE ROAD	Charlie Lindorborough	Ritz RITZCD 0065 (BMG)
18	18	SEVENS	Garth Brooks	Capitol 655992 (E)
19	16	NO FENCES	Garth Brooks	Liberty CDP 795902 (E)
20	19	YOU LIGHT UP MY LIFE	Laura Flores	Carb/The Hit Label CUBCD 94 (BMG)

ROCK

This	Last	Title	Artist	Label (Distributor)
1	5	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 75909912 (E)
2	2	AMERICANA	The Offspring	Columbia 681582 (TEN)
3	1	ORGANIC SMILE CHILL	Shawn Anastasio	Virgin CDG 2261 (E)
4	4	GARBAGE	Garbage	Mastermind D 3164 (3M)/VJ
5	1	UNDER THE INFLUENCE	Status Quo	Eagle EAAGD 076 (3M)/BMG
6	6	NEVERMIND	Guffen DGC 2425 (BMG)	
7	8	PURE CULT	The Cult	Beggars Banquet BEGA 13002 (U)
8	8	DOOKIE	Green Day	Reprise 53625782 (TEN)
9	9	NEON BALLROOM	Silverchair	Epic 683399 (TEN)
10	10	SMASH	The Offspring	Columbia E 84322 (P)

DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	TABOO	Glenns Kid feat. Shola Ama	WEA WEA 2302T (TEN)
2	2	FUNK ON AN ROLL	James Brown	Interno/Eagle EA612 073 (3M)/BMG
3	1	TURN AROUND	Pharis & De	Multiply TMULTLY 45 (P)
4	4	WE ARE IE	Linda D'Elia	Discoactive DISNT 50 (TEN)
5	5	GIVE A LITTLE LOVE	Invincible Man	Serious SERIOUS 087 (8 E)
6	3	FLAT BEAT	Mr Oco	F Communications/PIAS Recordings F104 (U)
7	6	STEP 2 ME	Grant Nelson feat. Jean McClain	Swing City TTY 1023 (ADD)
8	2	NIGHTS OVER EGYPT	Incopinto	Takin' Loud TLDX 40 (U)
9	2	JUST SAY IT	Blond	Oyster Music OYS 10015 (E)
10	4	JOY	Kathy Brown	Arista ACZY 95 (V)
11	13	RECYCLE EP - YELLOW	Steve Binkai/Hypnotic	Tidy Tidy TTY 127 (2) (3M)/BMG
12	13	PULVERBUM	Nelis Van Gogh	Logic 7423149191 (E)
13	13	BAMBAATA 212	Shy FX	Ebony EBR 022TR (10S)
14	9	WINDAWOLKER	Aphex Twin	Warp WAP 105 (V)
15	9	RECYCLE EP	Tidy Tidy TTY 12072 (RECYD/BMG)	
16	8	NEW YORK CITY GIRL	Dawn Talman	Uinda Vibe UVMG10 (V)
17	30	THE WAY WE USED TO	Kevin Fisher	Subversive SUBSTRM (STRM) (BMG)
18	11	POPPED!	Foxy Brown	VC Recording 51047 46 (E)
19	6	OUT OF THE BLUE	System F	Essential Records/London 520441 (E)
20	5	MUR ME DN	Danny Tenaglia feat. Liz Torres	Twisted UK TWI22 10015 (V)

DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	MIDDLE OF NOWHERE	Orishal	Def Jam 510352 (U)
2	1	AM...	NAS	Columbia 4854191/4891194 (TEN)
3	3	OLEER AS FOLK	Various	Almighty ALMYCD 28 (BMG)
4	4	161 SPEED GARAGE ANTHEMS	Various	Castle Communications MCMCD 012 (E)
5	9	FANMAIL	TLC	Radio 730026055/730026254 (BMG)
6	7	CLUBZONE - DANCING IN THE CITY	Various	warners.asp/Radio City Beat-398427054 (TEN)
7	1	161 MUM SPEED 99	Various	Virgin/EMA-VTDAC 242 (E)
8	8	FINALLY	Blackstreet	Interscope INT 7802242/INT 8024 (BMG)
9	2	FUTURE 4 U	Armand Van Helden	Ritz 5540015/5540014 (E)
10	2	GATECRASHER RED	Various	Incredible INC 3L/PJNC SMC (TEN)

MUSIC VIDEO

This	Last	Title	Label Cat. No. (Distributor)
1	1	STEPS: The Video	WV 051975 (E)
2	1	UZ: The Best Of 1980-1990	WV 051983 (E)
3	2	VARIOUS ARTISTS: Billang Another Vein	Roadrunner RR15843 (E)
4	4	APHEX TWIN: Windwailer	Warp WAP105 (V)
5	2	ORIGINAL CAST RECORDING: Cns	PolyGram Video 47984 (E)
6	3	THE CORRS: Live At The Royal Albert Hall	Warner Music Video 75670370 (E)
7	4	GEORGE MICHAEL: Ladies & Gentlemen - Best Of	SMV/Epic 073362 (E)
8	11	RONAN HADJIMAN: Michael Flatley's Feet Of Flames	WV 051975 (E)
9	10	MICHAEL FLATLEY: Lord Of The Dance	WV 417883 (E)
10	7	VARIOUS ARTISTS: Hey Mr Producer!	Video Collection VCI146 (E)
11	5	ROBIE WILLIAMS: Live In Your Living Room	Chrysalis 621943 (E)
12	9	VARIOUS ARTISTS: Andrew Lloyd Webber Celebration	PolyGram Video 552323 (E)
13	10	CLIF RICHARD: 40th Anniversary Concert	Video Collection VCI147 (E)
14	8	BOYZONE: Live - Where We Belong	WV 051983 (E)
15	6	THE CARPENTERS: Close To You - Remembrance	Second Step SD2135 (E)
16	16	GARTH BROOKS: His Life... From Tulsa To The Top	Universal Leap CDG 130 (E)
17	17	OCIAN COLOUR SCENE: Travelling Home	Universal UCC11041 (E)
18	12	LIVE CAST RECORDING: Les Miserables In Concert	Video Collection VCI148 (E)
19	16	FRANK SINATRA: My Way	Video Collection VCI149 (E)
20	15	METALLICA: Conning Stars	PolyGram Video 24743 (E)



17 APRIL 1999

CHART COMMENTARY

by ALAN JONES

Cassius deliver a knock-out blow to their opponents this week, surging 2-1 with Feeling For You. You, a more obvious and Celtic-flavoured club anthem than their last single. It wins a very close four-cornered fight for pole position this week, beating *Lost Witness's* Happiness Happening, Harry 'Choo Choo' Romero's Just Can't Get Enough and Phil Fuldner's The Final by a margin of less than 10%. The Harry 'Choo Choo' Romero record is this week's highest new entry, debuting at number three, having already had a substantial (12-week) run on the Top 100 as an import, when it peaked at number 36. It's the likeliest candidate for top spot next week, and, like the BMR single which topped the chart a fortnight ago, it's proof that AMP&I is striving to be as potent a member of the Island/Universal family as it was when it was an A&M/PolyGram project... The Phil Fuldner single is the highest placed of several trance records invading this week's chart, taking over from *TiE's* Invisible EP, which slumps 3-5. In much the same vein, but potentially much bigger, Veracocha's Carte Blanche debuts at number 10 on the Positiva label, having already made three appearances in the Top 100 as an import on Deal... Talking of imports, Charlotte's Skin, on the US Nervous label, makes an unusually high debut for an import, entering the chart at number 12. It's only an import in the technical fashion, however, as the US double-pack, featuring mixes by M&S, KLM, Underground Solution and Junior Vasquez, has been serviced in some numbers in the UK. The record, which has previously appeared here on the Rhythm Series/Panorholic label, and will presumably do so again, has recently been given an enter the Club chart with yet more mixes from Club 69... Wildstar's British female R&B trio Pierce have achieved the rare feat of registering a simultaneous Top 10 hit on all three club charts. Ironically, it's the Urban chart where they are faring least well, posting a number nine placing there compared with number eight on the Club chart and number six on the Pop chart. The record has been given no fewer than nine remixes to achieve this miracle, with four different 12-inches and a couple of seven-inches floating around.

POP TOP 20

1	13	2	HURT ME SO BAD	Lulu	Rocket
2	7	3	WINTER IN MY HEART	The Lanters	Columbia
3	1	4	I KNOW '99	New Attitude	3 Beat
4	1	3	ROOTS (FEEL TOO HIGH)	Sushie Syle Inc. Daz	All Around The World
5	4	3	WAS THAT ALL IT WAS	Hannah Jones	East Side
6	10	2	DAYZ LIKE THAT	Fierce	Wildstar
7	9	2	RUSKY BABY (RASPUTIN)	Sweet 16 vs DJ Bates	BF&E
8	11	4	YOU GOT A WAY	Insani	EMI
9	2	6	TURN AROUND PHATS & SMALL		Multiply
10	11	1	PUR YOUR ARMS IN THE AIR (GET DOWN ON IT)	Supermotorkit	ID-R
11	11	1	THE FINAL PHIL FULDER		KazmoLogic
12	14	2	I'M TELLING YOU CHABBY CHUNKS	feat. Kim Ruffin	Cleveland City
13	11	3	RIGHT HERE RIGHT NOW	Fatboy Slim	SkiNet
14	11	4	ON MY WAY	Mike Koglin	Multiply
15	11	1	NO APOLOGY	Love To Infinity vs Loleatta Holloway	Badtars
16	11	2	LOVE OF A LIFETIME	Honeyz	1st Avenue/Mercury
17	11	2	HAPPINESS HAPPENING	Lost Witness	Sound Of Ministry
18	3	8	SOMEBODY SCREAM	Henry Untel	Logic
19	11	1	IN OUR LIFETIME	Teays	Mercury
20	11	1	HERE I GO AGAIN	E-Type	Starchant

CLUB CHART TOP 40

1	21	2	FEELING FOR YOU	Cassius	Virgin	
2	4	3	HAPPINESS HAPPENING	Lost Witness	Sound Of Ministry	
3	1	3	JUST CAN'T GET ENOUGH	Harry 'Choo Choo' Romero	feat. Inaya Day	AM-PM
4	1	3	THE FINAL	Phil Fuldner	KazmoLogic	
5	1	3	THE INVISIBLE EP	TiE	Ho!i! Choons	
6	16	2	THE FEELIN' (CLAP YOUR HANDS)	Rhythmic Junkies	Multiply	
7	11	3	ON MY WAY	Mike Koglin	Ride	
8	14	2	DAYZ LIKE THAT	Fierce	Wildstar	
9	3	3	I'M TELLING YOU CHABBY CHUNKS	feat. Kim Ruffin	Cleveland City	
10	11	2	CARTE BLANCHE	Veracocha	Positiva	
11	17	2	BREAKDOWN	Double Six	Multiply	
12	11	3	SKIN	Charlotte	US Nervous	
13	19	2	RIGHT HERE RIGHT NOW	Fatboy Slim	SkiNet	
14	11	3	EL PARADISO	RICO Diezels	tftr	
15	1	3	CLAP YOUR HANDS	Camira	VC Recordings	
16	2	4	BRING MY FAMILY BACK	Faithless	Cherry	
17	6	4	CHECK IT OUT (EVERYBODY B.M.R. feat. Felicia)		AM-PM	
18	11	3	IN OUR LIFETIME	Teays	Mercury	
19	20	2	HURT ME SO BAD	Lulu	React	
20	15	3	I'M LOVELY PHIL P. Moore		CityBeat	
21	11	3	SILENCE	Delerium	feat. Sarah McLachlan	Network
22	11	4	UNIVERSAL NATION	Push	Benza/Inferno	
23	2	3	PARADISE/PROMISE	ME HEAVEN	Ralph Ridge	Additive
24	13	4	ALL THIS LOVE	Blu Room	Moneypenny's	
25	11	3	PEARL RIVER	Johnny Shaker	feat. Serial Diva	Low Sense
26	28	2	LOVE OF A LIFETIME	Honeyz	1st Avenue/Mercury	
27	32	2	RED ALERT	Basement Jaxx	XL Recordings	
28	9	4	BULGARIAN TRAVEL		Tidy Trax	
29	3	3	LET'S GET IT ON	Red Venom	All Around The World/Big Boss System	
30	7	3	YOU GOT A WAY	Insani	EMI	
31	11	3	PUR YOUR ARMS IN THE AIR (GET DOWN ON IT)	Supermotorkit	ID-R	
32	11	3	CHILD OF THE UNIVERSE (SANVEAN)	DJ Taucher	Additive	
33	11	3	HEY CHARLIE	The Egg	Indochina	
34	11	3	ENDLESS WAVE	Kameya Painters	Data/Ministry Of Sound	
35	11	3	ALL NIGHT LONG/NEVER KNEW LOVE	LIKE THIS	Faith Evans	Bad Boy
36	23	4	GODD SIGN	Emilio	Universal	
37	26	3	WAS THAT ALL IT WAS	Hannah Jones	East Side	
38	11	3	ONE GOOD REASON	Soul Station	AM-PM	
39	4	4	ROOTS (FEEL TOO HIGH)	Sunshine State	feat. Daz	All Around The World
40	25	3	GET ON IT	Phoebe One	Mecca	

CLUB CHART BREAKERS

1	NO APOLOGY	Love To Infinity vs Loleatta Holloway	Brothers		
2	HERE I GO	AGAIN E-Type	Stockholm		
3	I KNOW '99	New Attitude	3 Beat		
4	SUNFLAKES	2HD	Good&A		
5	WHAT YOU NEED	Powerhouse	feat. Duane Harden	Defected	
6	CRAZY FOR YOU	Yvette Fauche	Relentless		
7	BADDER BADDER	SCHWING	Freddy Fresh	feat. Fatboy Slim	Propz
8	WHAT IT'S GONNA BE	Neshea	Eye Q		
9	HE IS THE JOY	Donna Allen	US Soulforce		
10	EASTER ISLAND	Art Of Trance	Platipus		

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 90 (including mixes), Urban, Pop and Cool Cuts charts can be obtained from AMP&I's website at www.dotmusic.com. To receive the Club, Urban and Pop charts in full by fax call Alan Jones on 01753 46655.

COOL CUTS CHART

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

1	2	JUMBO	Underworld	JRO		
1	1	WHAT YOU NEED	Powerhouse	Defected/Strictly Rhythmic (Big In Miami and with mixes from Full Intention)		
5	3	WHAT IT'S GONNA BE	Neshea	feat. Janet Jackson	East West	
4	7	I NEED A DISCO DROPT	Space Raiders	(With mixes from Phats & Small, Groove Armada and Mer)	SkiNet	
6	1	WALK THIS LAND	E-Z-Rollers	Moving Shadow (Furked-up breakfast stomper)		
6	9	NOMANSLAND	DJ Salkin & Friends	Additive (Another Euro trance track with a big breakdown with mix from Ledge)		
7	11	FLOWER	Soul Dramma	Velocity (New American soul act with mixes from Kings Of Tomorrow)		
8	11	LIFE IN MINDS	Lie On Mars	Quard (Progressive trance with mix from Jose Amnesia)		
9	11	HOUSES IN MOTION	Craig Armstrong	Melankolic (Love from the Phantix & Machine soundtrack gets a single release)		
10	12	RESCUE ME	Senside	feat. Chance (Lively garage cut from California)	Yellow Orange	
11	11	TOTAL DEVIATION	Jimi Tener	Warp (The return of the funky Foxy Fun with new mix from Sving)		
12	11	SUPER BOWL	SUNDAE	Ozomali	Almo Sounds (Excellent feelgood hip-hop cut)	
13	11	HE IS THE JOY	Donna Allen	Soulforce (Smooth slow trip garage tune)		
14	11	THA MUSIC	Phunkie Soul	Strictly Rhythmic (NY house track that's gradually building a buzz)		
15	11	K-NAROT	FRACKIN' Nerio	Duane work	meets Kathy Lee	Ethos Mama (Italian-produced disco groove with a dead catchy vocal sample)
16	11	EL PARADISO	RICO Diezels	tftr (Mixes inspired top up even from Achy Breakers DJ Luck & Mer)		
17	11	SAMURAI FIGHTER	Tokyo Reddeby	white label (Bunkers pumping hardstyle mayhem)		
18	11	SILENCE	Delerium	Network (Progressive trance from Ontario's Chris Fortner and Neil Cole)		
19	11	STARLOVERS	Gus	4AD (With mixes from Freddy Fresh and Red Snappers)		
20	11	SKIN	Charlotte	Nervous (Big US club hit new lease of life from Club 69)		

Compiled by DJ feedback and data collected from the following stores: City Sounds/Tyng Pure Groove/Back (Harlow/Tyng/London), Eastern Block/Underground (Manchester), 2nd Production/Top (Sheffers), 3 Beat (Liverpool), Flying Vinyl/Back (Glasgow), Bristol/Force (Oxford), Arcs (Hastings), Rhythmic/SkiNet (Cambridge).

URBAN TOP 20

1	11	1	ALL NIGHT LONG	Faith Evans	feat. Peff Daddy	Bad Boy
2	2	6	GRIFRIEND/GOFFREDO	Blackstreet & Jarell James	Interscope	
3	10	2	LOVE OF A LIFETIME	Honeyz	1st Avenue/Mercury	
4	15	7	WHAT IT'S GONNA BE	Neshea	Propz	
5	11	3	BYE BYE BABY	TiE	Epic	
6	5	3	GEORGY PONDY	Epic	feat. Faith Evans	Warner Bros
7	11	3	SPRING 2 IT	SAMPLER Various	Word Of Mouth	
8	2	3	BOUNCE, ROCK, SKATE, ROLL	Baby Doc	feat. Insani	Jive
9	17	2	DAYZ LIKE THAT	Fierce	Wildstar	
10	16	6	WHAT YOU CAME HERE	FOR TRIN & TAMARA	Epic	
11	3	6	MY NAME IS...	Eminem	Interscope	
12	13	2	HATE ME NOW	Nas	Columbia	
13	6	4	IT'S OVERPASS	OF LIFE	Rhines	Universal
14	7	2	ANOTHER WAY	Tevin Campbell	Qwest	
15	4	7	NO SCRUBS	TLC	Arista	
16	11	3	CRAZY FOR YOU	Yvette Fauche	Relentless	
17	19	2	GET ON IT	Phoebe One	Mecca	
18	12	3	BOY ROCK	Ona	Warner Bros	
19	11	10	MY LOVE	Lole Lee	Mr. Gentleman/Wildcard	
20	9	2	SWEET BROOKE	Russell	feat. 1st Gentleman	Epic

Hollis P. Monely

'm Lonely

Pete Tong's Essential New Tune on Radio One

Released April 12 on cd & 12"

cityBEAT

No.1 MANUFACTURER

You are in good company
when you have your
product made by



damont

DAMONT AUDIO LTD

Quality suppliers of 7", 12" and
'Heavy weight' vinyl pressings
and **Cassette** duplication.

Call Malcolm or Keith:
0181 573 5122

VINYL — EDITED BY CHAS DE WHALLEY

VINYL REPORT CONT



Juliet Roberts: vinyl hit

busy, particularly in the dance area."

She is impressed by the younger A&R executives who remain knowledgeable about the medium. "The only changes I've really noted have been down to the rise in home recording in the dance market," says Parnell. "Engineers know what they can get away with on a mix but with some of the young dance guys you can have your work cut out on the EQ."

Walter Coelho, engineer at Masterpiece Mastering (formerly Copymasters), agrees that the pressure from clients to make cuts ever louder is now greater than ever, but points out that engineers have a responsibility to protect equipment which for the most part is nearly 20 years old. "I run a drum & bass label myself, so I understand where they're coming from," he says. "But if you slaughter the cut too much you run the risk of blowing out the lathe head, which can cost as much as £4,000 to repair since there are very few spares left on the market."

With hit tracks by acts such as Phats & Small, Juliet Roberts and Lynden David Hall behind him, Coelho and the other engineers who operate Masterpiece's three vinyl rooms work a 12-hour shift on a day-on-day-off basis and regularly expect to cut half-a-dozen different tracks per session.

"Whether you're expecting to sell 500 copies or 5,000, you still need to get your track cut," he says.

Arun Chakraverty, mastering legend and owner of The Master Room, is another engineer who has been in the industry for 30 years. With credits on Ziggy Stardust, Transformer and Hotel California he can claim to have cut the soundtrack to the Seventies.

"In the Seventies and early Eighties, artists and producers took great care over the way mixes sounded on vinyl," says



Pete Tong: cutting personal mixes

Chakraverty. "It was a very competitive business and American producers would often fly over here just to cut their albums. The last few years there has been a shift in power to the labels, who aren't always quite so interested in the actual quality of the cut."

The Master Room lists George Michael and Andrew Lloyd Webber among its most prestigious clients. But, says Chakraverty, demand for his services is growing among top DJs such as Sasha, Pete Tong and John Digweed. Whereas vinyl is often regarded as either an afterthought or a luxury by most artists, it remains the most important medium for those DJs who want to play out with their own private mixes.

"These guys will come in to cut tracks which you may only ever hear if you catch them in person at a club in Miami or Tokyo," he says.

"Like most areas of technology these days you get what you pay for.

"There's a lot of bad, cheap digital equipment out there," says Chakraverty. "With labels constantly looking for the cheapest option, you are not getting

the same consistency of cutting."

It is understandable that most major artists are not so interested anymore in the cutting process, given the quantity of sales that vinyl represents. However, within the ever-expanding dance scene the demand for cutters and their rooms remains high. Until someone comes up with a satisfactory method of scratching on CD, the 12-inch single will continue to dominate in the club arena.

In the final analysis it is not the quantity of sales that determines the economic well-being of the mastering business but the quality of the mixes which will maintain the public demand for that warm, vinyl sound.

The last few years there has been a shift in power to the labels, who aren't always quite so interested in the actual quality of the cut

— **Arun Chakraverty, The Master Room**

THE ULTIMATE VINYL CUT

Get the
fattest, loudest
cuts from 5 of
the UK's most
talented and
experienced
mastering
engineers.

3 FULLY EQUIPPED ROOMS

WHITFIELD
STREET
Mastering Studios

One big groove

Bookings

Contact Bookings Manager Pauline McEvity

Tel: 0171 636 3434 Fax: 0171 586 2219 Email: Pauline_McEvity@sonymusic.com



Abbay Road's cutting room

CONTINUED FROM P11

WORTH ITS WEIGHT IN VINYL

Although opinions differ about the varying sound quality offered by different weights, demand for vinyl is high, writes Nick Tesco

The rise in demand for heavyweight vinyl during 1998 perfectly demonstrates the format's ability to command an almost obsessional fanbase among audiophiles. The 12-inch pressed on 180g vinyl is widely perceived to offer better sound reproduction and stability than the standard 130g version, and though the sole supporting evidence is the fact that the pressing time is 5 seconds longer for the former than the latter, the finished article is seen by the public as an added-value product.

All the UK's leading vinyl manufacturers and brokers report a surge in orders for heavyweight vinyl, despite the fact that it can cost anything up to 50% more to press than the 130g variety. This is a trend which should not be underestimated in a sector where the margins are notoriously slim.

"People like the feel of a big chunk of PVC in their hands, although I'm not convinced that it makes any difference to the quality of the recording," says Mel Gale, general manager of ASL, which handles manufacturing for more than 250 largely independent labels.

Damant Audio, manufacturer of Cornershop's number one vinyl single Brintful Of Asha (and former employer of band member Ben Ayers), has seen business hold steady, a fact which sales manager Malcolm Pearce attributes in part to the heavyweight vinyl effect.

As usual, however, the continuing popularity of dance music has a great deal to do with the buoyancy of the vinyl

market, though some pop and rock acts continue to release vinyl editions.

Creation released Oasis' Masterplan compilation on seven 10-inch vinyl records with a run of 8,500 and Junior Boy's Own/V2 pressed up 14,000 vinyl double-album editions of Underworld's Beau coup Fish. There are even reports of increased orders for picture discs, coloured vinyl and flexi-discs in some quarters.

The year saw British manufacturers faring well against foreign competition, with numerous contracts coming from abroad. Damont's important clients include Sony Australia, which has few qualms about manufacturing its vinyl on the other side of the world and then shipping it down under for domestic sale.

According to Katy Rose, head of sales for manufacturing broker Key Productions, companies outside the EU still offer little in the way of competition.

Indeed, UK firms continue to benefit from the dismantling of former Communist countries. "A lot of Eastern European plants have been bought up piece by piece," says Rose. "But one of the major problems is finding trained staff to operate and maintain the equipment."

Key places orders with six different plants including EMI Music Services, which enjoyed a particularly successful 1998. "Over the past six months we have seen our business increase by around 13%," says Emily Bingham, EMI customer development manager. The company's



One of the major problems is finding trained staff to operate and maintain the equipment

MUSIC WEEK 17 APRIL 1999

MASTERPIECE

FOR AUDIO / VISUAL WORKS
OF ART IN:

CUTTING / MASTERING /
AVID EDITING

&

CDR / CASSETTE /
VIDEO DUPLICATION

CALL : 0171 731 5758 (AUDIO)

CALL : 0171 371 0700 (VIDEO)



VINYL, TAPE & C.D.'s

+

Mastering, Cutting, Print, Origination
and Processing

=

THE COMPLETE SERVICE

Fine Quality at Great Prices!

Tel: 0171 739 9672 Fax: 0171 739 4070

E-mail: asl@audio-services.co.uk

Contact Mel Gale

Re-Assuringly Expensive!

With over 40 years of experience in the craft of vinyl manufacturing it's no wonder that MPO are the first choice for many of the music industry's leading figures. From major to minor labels, established or upcoming DJ's, MPO's TOP QUALITY VIRGIN VINYL speaks for itself. Is'nt it worth paying that little bit extra to get the best? MPO is the vinyl manufacturer You can trust.

Contact Norm or Leon on 0181-600-3900

MPO U.K. Ltd.

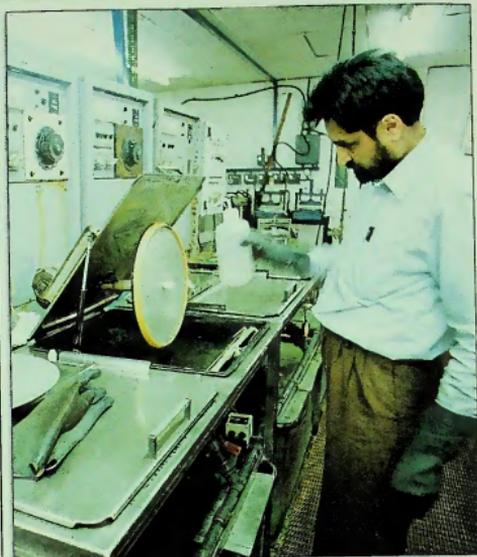
Units 33 - Acton Park Ind. Estate
The Vale - Acton London W3 7QE
Fax: 0181-749-7057



Your Global Disc Solution

CD • DVD • VINYL • MINIDISC • CASSETTE

www.mpo.fr



Damont Audio: business holding steady as a result of the heavyweight vinyl effect

average order for 12-inch vinyl releases has also increased from about 1,000 to something in the region of 1,500.

Cops acts as the agent for French manufacturers DFI and SNA and has seen its vinyl business holding steady. Director Elie Dahdi has also noted the rise in demand for heavy vinyl, although she adds that fears of a consequent shortage in raw materials came to nothing.

"That was never a real problem, although price does seem to increase year on year," says Dahdi.

The French vinyl manufacturing industry has been concentrated in Normandy for the past 40 years, partly on account of the region's easy access to the UK, where consumer demand is greater than any other country in Europe.

One of the biggest of the French companies is MPO, which has an office in west London and, currently, more work than it can handle. "Demand is outstripping supply at the moment, and clients are queuing up," says sales and marketing director Steve Darragh.

The rise in demand for classic vinyl

albums has provided a significant opening for specialist companies and majors alike to benefit from collectors' demands.

"There is a huge latent demand out there," says Mike Loveday, managing director of Simply Vinyl, which has acquired the rights to press new vinyl copies of more

than 80 classic albums, including Van Morrison's Astral Weeks, Dylan's Blonde on Blonde and Lou Reed's Transformer, as well as more recent landmarks such as Norvimmind by Nirvana.

"What has been interesting is that

customers who buy Dylan come back asking us to recommend new artists," says Loveday. "We've turned the older generation onto acts like Beck, and that's a great thing."

But it is the reverse of this process — namely a new generation discovering parents' records — which needs to occur if the sector is to regenerate itself beyond the confines of the dance market. In the meantime, consistent demand among vinyl's confirmed fans is reason enough to be cheerful.

People like the feel of a big chunk of PVC in their hands, although I'm not convinced that it makes any difference to the quality of the recording
— Mel Gale, ASL



Oasis (left) and Underworld issue vinyl versions of their recordings



SINGLE of the week

1,000 CLOWNS: (Not The) Greatest Rapper (Elektra E3759CD). One of the most popular videos in the *MV* office in recent weeks, this track is reminiscent of Slick's *I Wish or anything by Deee-Lite*. A quite different style from the white rap of Eminem, it's just as amusing in a very different way and produced by Mickey P, who has worked with Beck, The Offspring and the Dandy Warhols. A very summery number, it already sits on Radio One's C-list.



SINGLE reviews



911: Private Number (Virgin VCDJ1730). This reworked version of the third single taken from 911's 20 album *There It Is* is a cover of the old Stax favourite, and without major competition could follow their number one single *A Little Bit More* to the top of the UK charts. The song features

unsigned 20-year-old vocalist Natalie Jordan. **STONEPROOF: Everything's Not You (VC Recordings VCRD47).** John Graham of garage act Tilt heads downtown for this trip hop track featuring strings, Portishead-style guitar and moody vocals. Paul Oakenfold and Steve Osborne's *Perfecto mix* adds scratches and creates a lush feel.

CAST: Best Mama (Polydor 5635932). Driven along by a pretty surf guitar, *Cast's* first new material in two years sees the band at their most rock-out and poppy. A rousing shouty chorus punctuates the up-to-it verses and overall makes for a potential Top Five hit.

MOBY: Run On (Mute CDUTE21). Taken from Moby's new album *Play*, Run On features the US techno star on vocals doing a fine Fred Astaire impersonation. The track has an uplifting Southern spiritual sound and a gloriously thumping piano riff. **METHOD MAN: Break Upz 2 (Makro Ups (Def Jam 8799272).** Method Man teams up with D'Angelo to produce this laidback guitar-led hip groove. As usual, his rapping does not disappoint and D'Angelo's vocals introduce the R&B element necessary to create a successful crossover.

VICTORIA: Fall (London LONCD425). Fifteen-year-old Victoria's endearing debut has a warm sensibility and a sound close to Crowded House's *Fall At Your Feet*. Her album, due to be released in the summer, is produced by Kevin Bacon and Jonathan Quenneville (Tracy Chappell) and Ian Stanley (Tori Amos, Sinead O'Connor).

KELLY PRICE: Secret Love (Island CID793). Fast emerging as the most exciting new female R&B vocalist around, Price releases the second single from her debut album. The So Def remix is already a club favourite.

PHOEBE ONE: Get On It (Meca MCEX1017). Meco Award-winner Phoebe One could see her biggest success yet with this catchy US-style hip hop track, boosted by mixes from DJ Spinna and C-Swing. A support slot on All Saints' UK tour should help boost sales, while Radio One has

backed the track with a *C-listing*. **GROOVE ARNAD: If Everybody Looked The Same (Paper 05029E2).** Pepper looks to have signed another winner with this infectious big beat featuring a Chi-Lites vocal sample and filtered bassline. It is currently on Radio One's B-list.

DOUBLE SIX: Breakdown (Multiple CDMLTY 01). Breakdown is a Hammond-inspired swirl with fringes of The Charlatans. Mixes by Peplab, Motorcade and Firewall will give it both club and chart appeal.

CARL COX: Platinum 2000 (Ede/Worldwide Ultimatum 00911510CX). Featuring somewhat weak vocals in its original version, this new house track is revisted by a remix by Hybrid. Employing breakbeats, a trancey synth line, strings and R&B-style piano, it's attracting plays from Radio One's Pete Tong and Judge Jules.

ASH: NumbSkull (Infectious INFEC62). This third single from Ash's album *Nuclear Sounds* is their first release of 1999. Its stop-start Ramones-inspired sound presents Ash as a more assured proposition than they were previously — but its appeal seems limited to their fanbase.

NOAHODA: Teach Me How To Fly (52 667122). The pop-punk quartet have turned another quality track that sounds nothing like their live delivery. This is their first proper release, and it's a more radio-friendly song than their limited-edition debut.

BRYAN ADAMS: Cloud #9 (Mercury 58258942). This remixed album track is unlikely to match the sales of its platinum predecessor when you're gone. However, it's another quality release and chart hit. **JIMMY NAIL: Blue Beyond The Grey (East West EW199CD).** Produced by Jeff Lynne, this is the first single from Nail's album *Tadpoles In A Jar*. A solo guitar-led single, it is, however, no classic.

RHYTHM JUNKIES: The Feelin' (Clap Your Hands (RIDE RIDE)). Produced by the Rhythm Masters, this British house track mixes hooky vocals by JD Brinkhwaite with a fierce groove that could give this UK-focused Ministry of Sound inspired its first hit.

JOE ASIAN: Follow Me (Mute RW5CD). Rocky guitar meets Asian vocals on this anthemic single from the Bengali duo's album *One And One Is One*. Remixes come from Way Out West and Skewiff.

AIRBORNE: Motor On Wheels EP (Bolsa AIR01). Following their cash prize victory at last September's *In The City* comes the debut EP from this unsigned indie-dance act. A more aggressive cross between the



Happy Mondays and the Inspiral Carpets, the tracks show the band's development.

CAISSY: Feeling For You (Virgin VCDJ1730). The Parisian duo follow their Top 10 single *Cassius 99* with this funky house single based around a sample from Gwen McRae's *All This Love That I'm Giving*. Lacking the originality of their debut, it is unlikely to match its success.

MELKY SEDECK: Raw (MCA MCST048107). The Urban scene expected much from Melky and Sedeck Jean's first release, and, if their recent showcase at Scott's is anything to go by, they won't be disappointed. This single combines seductive vocals with thumping beats, creating a potential crossover hit.

LADYSMITH BLACK MAMBAZO: Azebwezi (Universal 5643372). D'Influence remix this track by the South African vocal group, which sounds rather like the material they produced on Paul Simon's *Graceland*. It should make an impact after their double-platinum album *The Star And The Wiseman*.

MATCHBOX 20: Real World (Lava/Atlantic 7567-95556-2). These US rockers just surpassed the UK Top 40 with their debut single *Push*, reaching number 64 with their follow-up *3AM*. The group's best hope for this third release is matching their debut.

FIERCE: Days Like These (Wildstar WILD29). This is the second single from the all-female British R&B trio, who are currently touring with Another Level. Less immediately poppy than their last single, the Top 40 hit *Right Here Right Now*, its main mix has a greater R&B feel.

THE DOBERMAN: Blossoms Falling (Independents ISO26MS). An insistent, Sixties-influenced pop song from the Peel Show favourites, it has already made its way onto the B-list at both Xfm and GLR, and is currently on Radio One's C-list.

REMARKS: SOMATIC: Rocking Chair (Universal MCST04023). This is the long-awaited debut single from the talented London/Brighton-based trio backed by a full band. Although the material from their forthcoming album has an underlying New Orleans trip-hop feel, *Rocking Chair* is a guitar-charged number oversweet with haunting, sexually-charged lyrics by frontwoman Fleur Davies. Definitely one to watch.

Goldie: Tracing the history of the genre after nearly Nineties hardcore to the current scene, it includes tracks from Alex Reece, Grooverider, Phoxex and Doc Scott. **REMARKS: ARABESQUE: A Meme (Compliation (CD 07)).** Compiled by Momo restaurant Mourad Mazouz and resident Parisian DJ Francis Peyrat, this eclectic celebration of the North/African/Arabic music features songs by the genre's traditional stars including Khataou and Sami Miro, as well as more contemporary-style tracks by the Stereo MCs and Natacha Atlas.

STRAW: Shoplifting (3984247332). Proving that indie pop is not dead, *Straw's* debut album *Five* is evocative of the Beatles but it is certainly not enough to warrant the band credit. From the melody-driven Top 40 hit *The Aeroplane Song* to the psychedelic closing track *We Don't Belong*, the album is as infectious as it is sublime.

BEN FOLDS FIVE: The Unauthorized Biography of Reinhold Messner (Epic 4933122). Ben Folds' fifth album highlights a melancholic, and sometimes symphonic, side to the band. Named after the first mountaineer to scale Everest without oxygen, it is unlikely to take the US band's popularity to new heights.

THE LILAC TIME: Looking For A Day In The Night (Cooking Vinyl COOK01176). Stephen Duffy returns once again under the umbrella of his sometime band, this time with a newfound country sensibility. The resulting album is a low-key gem whose largely autobiographical lyrics manage to stay on the right side of twenness.

BEVERLY KNIGHT: Prodigal Sista (Parlophone 4982382). The UK R&B diva sees her debut album re-released on the back of her Top 20 hit *Made It Back '99* with three new mixes by Mike Spencer, TNT and Jus Bounce. With a Mobo award behind her, Knight could be moving to new heights.

VARIOUS: Funky House (Dance Dept TVCD3050). Mixed by Frats & Small — whose Turn Around reached the Top three last week — this double CD includes Discolor and hits from Miriam Van Holden and Blockstar. The artists' profile, plus extensive TV ads, should pull in the buyers.

Hear new releases
Audio clips from the releases marked with this icon can be heard on dotmusic.com/reviews

ALBUM reviews

INCredible
VARIOUS: *Incredible Sound of Drum & Bass — Mixed by Goldie (INCredible INC6CD).*
NUS's Incredible imprint follows its successful Trevor Nelson compilation with this selection by drum & bass don

This week's reviews: Fatima Abass-Allie, Dugald Baird, Jimmy Brown, Suzannah Brown, Hamish Champ, Tom FitzGerald, Stephen Jones, Brian Klunk, Sophie Moss, Paul Williams and Adam Woods.

ALBUM of the week

ELECTRONIC: Twisted Tenderness (Parlophone 4983452). Electronic re-establish themselves with a harder, more muscular sound for their third

album — and it is easily their best yet. If anything, whereas the previous record sounded more New Order, this sounds more Smiths. Powered by Johnny Marr's angry guitar lines — on some tracks sounding not unlike his performance on *The Queen Is Dead* — and a more soulful Bernard Sumner, the standout tracks (and most of them clock in over five minutes) are the current single *Vivid* and the beautiful and brutal *Haze*.



GUS GUS: This Is Normal (4AD CAD9096CD). Gus Gus's second album is similar to their first in that it effortlessly blends pop, soul and chilled-out techno. Unlike more generic outfits, Gus Gus' sound clearly benefits from the range of styles that they all offer (there are nine of them) and their otherworldly pop bent. Co-produced by Pelli Borg and the band, and with such fans as Madonna and The Roots. Gus Gus have produced an inspiring album that may well win new converts to their unique and emotive sound.



RECOMMENDED CATALOGUE NEW RELEASES

VARIOUS: Sugar Hill Classics
(Sequel/Sugar Hill NEED 307)
The legendary rap label is 20 this year, reason enough for a comprehensive retrospective campaign with the focal point of the initial batch being this collection of epoch-making hip hop, featuring the full-length versions of Rappers Delight (The Sugarhill Gang), The Message (Grandmaster Flash), Kool Moe Dee's Turn It Up and 17 more. With pertinent socio-political lyrics, deft scratching and the added ingredient of nostalgia, it can't fail.

THE SUGARHILL GANG: Rapper's Delight (Sequel/Sugar Hill NEED 306) of the five individual artist albums released to tie-in with Sugar Hill's 20th, this is the best, from the group who were the first rappers ever to have a worldwide smash, namely Rapper's Delight, which appears here in its full 15-minute glory, along with another 23 tracks. While they are rightly renowned as a rap act which tips between rapped verses and a killer chorus, in which they recorded equally tracks like Bad News (Don't Bother Me) while the wonderfully loose-limbed Love In You, which tips between rapped verses and a killer chorus, in which they display both sides of their character with excellent results.

VARIOUS: The Very Best Of Latin Jazz 2 (Global TV RAZCD 118) The first volume in this series has given the equally excellent Jazz FM Latin Jazz titles a run for their money, and the second will do likewise. Mixing genuine Latin artists with dabblers like Quincy Jones, George Duke and Ella Fitzgerald, this 32-song collection maintains the highest standard throughout.

THE OHIO PLAYERS: A Little Soul Party (Almaface)
ALMAFACE: An interesting but not altogether vital collection of the 22 tracks which made up First Impressions and Reservations In Time, the first two albums by the Ohio Players. At the time (1968) they were heavily influenced by James Brown, and had still to develop the distinctive style of later masterworks like Love Rollercoaster and Sweet Sticky Thing. The slightly dusty sound quality and the fact there is only 64 minutes of material spread over two CDs should also be taken into consideration. Alan Jones

ALBUMS

FRONTLINE RELEASES

- 13 **ROCK ON!** (RCA) Various. CD. 1992222 \$16.99
- 14 **6 AMIN** (RCA) Various. CD. 1992222 \$16.99
- 15 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 16 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 17 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 18 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 19 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 20 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 21 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 22 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 23 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 24 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 25 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 26 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 27 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 28 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 29 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 30 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99

- 31 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 32 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 33 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 34 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 35 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 36 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 37 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 38 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 39 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 40 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 41 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 42 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 43 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 44 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 45 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 46 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 47 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 48 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 49 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 50 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99

- 51 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 52 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 53 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 54 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 55 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 56 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 57 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 58 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 59 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 60 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 61 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 62 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 63 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 64 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 65 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 66 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 67 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 68 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 69 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 70 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99

RELEASERS THIS WEEK: 246 NEW TO DATE: 3,971

- 1 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 2 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 3 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 4 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 5 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 6 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 7 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 8 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 9 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 10 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 11 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 12 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 13 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 14 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 15 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 16 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 17 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 18 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 19 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 20 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 21 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 22 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 23 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 24 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 25 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 26 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 27 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 28 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 29 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 30 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 31 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 32 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 33 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 34 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 35 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 36 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 37 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 38 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 39 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 40 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 41 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 42 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 43 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 44 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 45 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 46 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 47 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 48 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 49 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99
- 50 **ORIGINAL R&B CLASS** (Various) Various. CD. 1992222 \$16.99

CATALOGUE & REISSUES

- 1 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 2 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 3 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 4 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 5 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 6 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 7 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 8 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 9 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 10 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 11 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 12 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 13 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 14 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 15 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 16 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 17 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 18 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 19 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 20 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 21 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 22 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 23 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 24 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 25 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 26 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 27 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 28 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 29 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 30 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 31 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 32 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 33 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 34 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 35 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 36 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 37 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 38 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 39 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 40 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 41 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 42 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 43 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 44 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 45 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 46 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 47 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 48 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 49 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99
- 50 **THE GREAT ESCAPE** (RCA) Various. CD. 1992222 \$16.99

DISTRIBUTORS

- ABC - 02026 871 39
- ACE - 0984 0243 9224
- ADM - 484 942 8663
- AGF - 0984 0243 9224
- AL - 484 942 8663
- ALC - 0984 0243 9224
- ALM - 484 942 8663
- ALP - 0984 0243 9224
- ALR - 484 942 8663
- ALV - 0984 0243 9224
- ALX - 484 942 8663
- ALY - 0984 0243 9224
- ALZ - 484 942 8663
- ALAA - 0984 0243 9224
- ALAB - 484 942 8663
- ALAC - 0984 0243 9224
- ALAD - 484 942 8663
- ALAE - 0984 0243 9224
- ALAF - 484 942 8663
- ALAG - 0984 0243 9224
- ALAH - 484 942 8663
- ALAI - 0984 0243 9224
- ALAJ - 484 942 8663
- ALAK - 0984 0243 9224
- ALAL - 484 942 8663
- ALAM - 0984 0243 9224
- ALAN - 484 942 8663
- ALAO - 0984 0243 9224
- ALAP - 484 942 8663
- ALAQ - 0984 0243 9224
- ALAR - 484 942 8663
- ALAS - 0984 0243 9224
- ALAT - 484 942 8663
- ALAU - 0984 0243 9224
- ALAV - 484 942 8663
- ALAW - 0984 0243 9224
- ALAX - 484 942 8663
- ALAY - 0984 0243 9224
- ALAZ - 484 942 8663
- ALBA - 0984 0243 9224
- ALBB - 484 942 8663
- ALBC - 0984 0243 9224
- ALBD - 484 942 8663
- ALBE - 0984 0243 9224
- ALBF - 484 942 8663
- ALBG - 0984 0243 9224
- ALBH - 484 942 8663
- ALBI - 0984 0243 9224
- ALBJ - 484 942 8663
- ALBK - 0984 0243 9224
- ALBL - 484 942 8663
- ALBM - 0984 0243 9224
- ALBN - 484 942 8663
- ALBO - 0984 0243 9224
- ALBP - 484 942 8663
- ALBQ - 0984 0243 9224
- ALBR - 484 942 8663
- ALBS - 0984 0243 9224
- ALBT - 484 942 8663
- ALBU - 0984 0243 9224
- ALBV - 484 942 8663
- ALBW - 0984 0243 9224
- ALBX - 484 942 8663
- ALBY - 0984 0243 9224
- ALBZ - 484 942 8663
- ALCA - 0984 0243 9224
- ALCB - 484 942 8663
- ALCC - 0984 0243 9224
- ALCD - 484 942 8663
- ALCE - 0984 0243 9224
- ALCF - 484 942 8663
- ALCG - 0984 0243 9224
- ALCH - 484 942 8663
- ALCI - 0984 0243 9224
- ALCJ - 484 942 8663
- ALCK - 0984 0243 9224
- ALCL - 484 942 8663
- ALCM - 0984 0243 9224
- ALCN - 484 942 8663
- ALCO - 0984 0243 9224
- ALCP - 484 942 8663
- ALCQ - 0984 0243 9224
- ALCR - 484 942 8663
- ALCS - 0984 0243 9224
- ALCT - 484 942 8663
- ALCU - 0984 0243 9224
- ALCV - 484 942 8663
- ALCW - 0984 0243 9224
- ALCX - 484 942 8663
- ALCY - 0984 0243 9224
- ALCZ - 484 942 8663
- ALDA - 0984 0243 9224
- ALDB - 484 942 8663
- ALDC - 0984 0243 9224
- ALDD - 484 942 8663
- ALDE - 0984 0243 9224
- ALDF - 484 942 8663
- ALDG - 0984 0243 9224
- ALDH - 484 942 8663
- ALDI - 0984 0243 9224
- ALDJ - 484 942 8663
- ALDK - 0984 0243 9224
- ALDL - 484 942 8663
- ALDM - 0984 0243 9224
- ALDN - 484 942 8663
- ALDO - 0984 0243 9224
- ALDP - 484 942 8663
- ALDQ - 0984 0243 9224
- ALDR - 484 942 8663
- ALDS - 0984 0243 9224
- ALDT - 484 942 8663
- ALDU - 0984 0243 9224
- ALDV - 484 942 8663
- ALDW - 0984 0243 9224
- ALDX - 484 942 8663
- ALDY - 0984 0243 9224
- ALDZ - 484 942 8663
- ALEA - 0984 0243 9224
- ALEB - 484 942 8663
- ALEC - 0984 0243 9224
- ALED - 484 942 8663
- ALEE - 0984 0243 9224
- ALEF - 484 942 8663
- ALEG - 0984 0243 9224
- ALEH - 484 942 8663
- ALEI - 0984 0243 9224
- ALEJ - 484 942 8663
- ALEK - 0984 0243 9224
- ALEL - 484 942 8663
- ALEM - 0984 0243 9224
- ALEN - 484 942 8663
- ALEO - 0984 0243 9224
- ALEP - 484 942 8663
- ALEQ - 0984 0243 9224
- ALER - 484 942 8663
- ALES - 0984 0243 9224
- ALET - 484 942 8663
- ALEU - 0984 0243 9224
- ALEV - 484 942 8663
- ALEW - 0984 0243 9224
- ALEX - 484 942 8663
- ALEY - 0984 0243 9224
- ALEZ - 484 942 8663
- ALFA - 0984 0243 9224
- ALFB - 484 942 8663
- ALFC - 0984 0243 9224
- ALFD - 484 942 8663
- ALFE - 0984 0243 9224
- ALFF - 484 942 8663
- ALFG - 0984 0243 9224
- ALFH - 484 942 8663
- ALFI - 0984 0243 9224
- ALFJ - 484 942 8663
- ALFK - 0984 0243 9224
- ALFL - 484 942 8663
- ALFM - 0984 0243 9224
- ALFN - 484 942 8663
- ALFO - 0984 0243 9224
- ALFP - 484 942 8663
- ALFQ - 0984 0243 9224
- ALFR - 484 942 8663
- ALFS - 0984 0243 9224
- ALFT - 484 942 8663
- ALFU - 0984 0243 9224
- ALFV - 484 942 8663
- ALFW - 0984 0243 9224
- ALFX - 484 942 8663
- ALFY - 0984 0243 9224
- ALFZ - 484 942 8663
- ALGA - 0984 0243 9224
- ALGB - 484 942 8663
- ALGC - 0984 0243 9224
- ALGD - 484 942 8663
- ALGE - 0984 0243 9224
- ALGF - 484 942 8663
- ALGG - 0984 0243 9224
- ALGH - 484 942 8663
- ALGI - 0984 0243 9224
- ALGJ - 484 942 8663
- ALGK - 0984 0243 9224
- ALGL - 484 942 8663
- ALGM - 0984 0243 9224
- ALGN - 484 942 8663
- ALGO - 0984 0243 9224
- ALGP - 484 942 8663
- ALGQ - 0984 0243 9224
- ALGR - 484 942 8663
- ALGS - 0984 0243 9224
- ALGT - 484 942 8663
- ALGU - 0984 0243 9224
- ALGV - 484 942 8663
- ALGW - 0984 0243 9224
- ALGX - 484 942 8663
- ALGY - 0984 0243 9224
- ALGZ - 484 942 8663
- ALHA - 0984 0243 9224
- ALHB - 484 942 8663
- ALHC - 0984 0243 9224
- ALHD - 484 942 8663
- ALHE - 0984 0243 9224
- ALHF - 484 942 8663
- ALHG - 0984 0243 9224
- ALHH - 484 942 8663
- ALHI - 0984 0243 9224
- ALHJ - 484 942 8663
- ALHK - 0984 0243 9224
- ALHL - 484 942 8663
- ALHM - 0984 0243 9224
- ALHN - 484 942

SITS
WANTEDEXPERIENCED
ACCOUNT MANAGER
(Big 6 Record Company)

Excellent Retail Contacts
Wide Music Knowledge
People Management Experience
Strong Sales and Marketing Skills
wants new challenge
(Permanent or contract)

Replies to Box No. 169, Music
Week, 8 Montague Close,
London Bridge SE1 9UR

ADVERTISE
YOUR
WEBSITE
THROUGH

music week

INTERNET ADDRESS
BOOK - CALL SCOTT

0171

940 8593

APPOINTMENTS

TIME
LIFEInternational Director of
New Product Development

Time Life is seeking an International Director of New Product Development for its music franchise. Time Life is a leading international direct marketer of books, music and videos and is a division of Time Warner, one of the worlds largest media companies. This person will be responsible for all of our international markets outside of North America and will be based in London. Responsibilities will include developing new concepts for all direct response channels in the compilation market and overseeing the compiling of track listings, sequencing of albums and seeing projects through to production stage. Will be responsible for setting the strategic direction of the music franchise and liaising with senior members in all markets to ensure suitable products available both locally and internationally. Will be primary point of contact between Time Life and the major record companies (internationally and locally) and have overall responsibility for Time Life's product clearance and contract process.

The candidate should have an extensive knowledge of music, the music industry and the compilation market with at least 10 years experience. Direct marketing and/or international experience are definite pluses. We offer a competitive salary plus benefits. If you think you have what it takes to join our dynamic team please send your CV to:

Jeanette Neider
Time Life
Brettenham House
Lancaster Place, London WC2E 7TL
Fax: 0171 322 1005

A Time Warner company. No agencies.

BBC Broadcast

Events Assistant

BBC Radio 1

£16 - 18k. Central London.

Have you a passion for live music and a good knowledge of the country's festivals and music events?

BBC Radio 1 need a well organised assistant to support the Events Manager in dealing with the practicalities of marketing BBC Radio 1 events. You will liaise with promoters and producers, fixing dates, checking artwork and arranging delivery of materials whilst also managing essential paperwork and budgets.

The job is mainly office based but there will be some weekends away. Tact, diplomacy and excellent office skills are essential, plus a good knowledge of BBC Radio 1's output, and preferably an understanding of the processes behind a live event.

For further details and an application form, contact BBC Recruitment Services by April 27th (quote ref. 40263/M/S and give your name and address) Tel: 0181-740 0005. Textphone: 0181-225 9878. Postcard: PO Box 7000, London W12 8JG. E-mail: recserv@bbc.co.uk Online: www.bbc.co.uk/jobs/e40263.shtml Closes: April 30th.



Working for equality of opportunity

APPOINTMENTS



CANDY ROCK
the UK's leading producer
of business music.

MUSIC PROGRAMMER

Based at our Birmingham studios we require a Music Programmer to be responsible for compiling in-store music programmes for the UK's leading leisure and retail operators. The successful candidate will possess a wide knowledge of all styles of music and demonstrate an understanding of music profiling and customer targeting through the use of music as a marketing tool. Basic computer skills are a necessity.

Interested candidates should submit their CV's clearly demonstrating their experience to Human Resources at:

CANDY ROCK RECORDING LTD

3/35 TAYLOR ROAD

KINGS HEATH

BIRMINGHAM B13 0PG

TEL: 0121 441 1313 FAX: 0121 441 1322

E-MAIL: music@candyrock.co.uk

WINDSONG
INTERNATIONAL

a leading Exporter/Importer of
musical product worldwide
requires:

PRODUCT
CONTROLLER

A member of our senior management with control of our Buying and Product Information teams, you will be responsible for all aspects relating to product and purchasing management, including achieving order fulfilment and order turnaround objectives within a budgetary framework.

Coming from a successful product background within the music industry - preferably in import/export - you will possess excellent negotiation skills and the ability to lead staff effectively with an attentiveness to detail. Computer literacy and knowledge of systems based solutions is essential.

This important role will reward the successful candidate with a competitive remuneration package.

To apply, please send your CV together with a covering letter to:
Roma Muccio, Personnel Manager,
Electron House, Cray Avenue, St Mary Cray,
Orpington, Kent BR5 3JY

Young & Dynamic
Independent PR Company

Requires ambitious junior press officer to join expanding team. Must be literate, enthusiastic and confident. No experience required, although knowledge and passion for all types of music essential. Tell us why you think you fit the bill.

Contact Box No. 168, Music Week, 8 Montague Close,
London Bridge SE1 9UR

PR POSITION

Exciting and successful, independent PR company is seeking an ambitious PR person with 3 or 4 years experience to join its dynamic team, preferably with a record label background.

Contact Box No. 166, Music Week,
8 Montague Close, 4th Floor, London SE1 9UR

MUSIC TELESales

Telephone sales person required for independent dance music distributor. Previous music industry experience is not necessary but a successful track record in sales is essential. The successful candidate will be enthusiastic, self-motivated and demonstrate the ability to set up and maintain a customer base, together with keen interest in dance music.

Salary: Basic + commission

To apply please send CV and covering letter to Merris Cechowicz, Managing Director, MDJ's Music Machine Ltd, Unit 11, Forest Business Park, South Essex Road, Walthamstow, London E17 8BA.

For enquiries related to this position, contact Romay Anderson on
0181-520 7254

RETAIL FOCUS: **3 BEAT**

by Karen Faux

When dance specialist 3 Beat launched its website at the beginning of March no less than 30,000 people logged on during the first week. Its online launch party - featuring exclusive mixes by John Digweed, Graeme Park and John Kelly - is only just coming to an end and store manager Pezz is delighted by its overwhelming response.

"We ran a massive ad campaign across the dance press stressing the fact that the site was the only place fans could sample the mixes. With the help of a US internet hosting company, we arranged unlimited streaming, enabling any number of people to listen to the mixes simultaneously. This gave it a real party quality," he says.

The launch of the website represents an exciting development for the renowned Liverpool shop, which is currently favoured by top DJs as the place to buy progressive house, garage and trance. Apart from providing information about the store and its associated labels - 3 Beat Records and Glow -



3 Beat: popular with influential DJs

the website also gives up-to-the-minute mail-order information.

Having beaten off a number of underground dance store competitors in the area,

3 BEAT'S TOP 10

1. SKF - Childhood Fears (Pure)
2. New Atlantic - I Know 99
3. Life On Mars - Life On Mars (Quad)
4. Paris Ref - Git Wit Me Remixes (Glow)
5. Donna Allen - He Is Joy (Soulfire)
6. Steve Morley - Reincarnation (Neo)
7. DJ Jurgen - Better Off Alone
8. Johnny D & Nicky P - Yes You Play (2 Play)
9. Veracocha - Carte Blanche Remix (Positiva)
10. Macs Zimms - All Over The World (2 Play)

3 Beat continues to benefit from its close proximity to legendary dance club Cream. "A lot of powerful DJs come here every weekend and they generally come in to the shop," says

Pezz. "For example, Paul Oakenfold, Nick Warren and Boy George all regularly visit."

While the store undoubtedly has the edge with progressive house, it also stocks everything from Top 40, UK and US house to techno, drum & bass and hip hop. Among this week's biggest sellers are Donna Allen, who is making a successful return with He Is Joy, while DJ Jurgen's Better Off Alone is shaping up for huge crossover potential now that it is licensed to Positiva.

As far as sister labels 3 Beat and Glow are concerned, the store provides a perfect A&R source. "There is a lot of payback between the store and the labels," says Pezz. "We can get on top of tracks before major record companies hear about them and then decide whether to release them ourselves or sell them on to a major label."

In October 3 Beat intends to celebrate its 10th birthday with a big party. "We all feel very positive about the way the business is going," says Pezz. "We are tailoring our business to the direction the industry is taking."

IN-STORE NEXT WEEK (from 19/4/99)

Radio Single - Lynden David Hall; **Windows** - Reef, Universal campaign with CDs for £7.99 each or three for £21; **In-store** - Mozart Arias; Reef, Dark Star; **Press ads** - Steve Reich, Discover The Classics 3, Rachmaninov Vespers, Electronic, Freddy Fender



Singles - Barbara Windsor, Suede, Electronic, Deetah, Honeyz; **Albums** - Funky House, Andrea Bocelli, Eminem, Bruce Springsteen, James Last, Take A Break; **Videos** - Screen 2



In-store - three videos for £15, Advantage card bonus points on selected music and video titles, three classical CDs for £10, two music cassettes for £5



Album of the month - Mogwai Display board - Add N To (X), Atari Teenage Riot, Herbie Hancock, Dr Doobie, Da Doo, Phreak Noize Plunk, Gas, Gus, To Rococo Rot, Clinic (vinyl exclusive to GWN stores)



In-store - Reef, The Cranberries, Catatonia, Tom Waits, Ally McBeal, Ultrasonic, The Big Lebowski; **Press ads** - Texas, Armand Van Helden, Basement Jaxx, Fatboy Slim, Faithless, Elliott Smith, TQ, WestLife



Album - The Cranberries; **Windows** - Reef, Honeyz; **Listening posts** - Reef



Album - Reef; **Windows** - The Cranberries, Catatonia, Velvet Goldmine; **In-store** - Bruce Springsteen; **Listening posts** - Tom Petty, Tom Waits, Ultrasonic, LadySmith Black Mambazo, Supertramp, Robert Palmer, After Eden/Superstitions, Nightmares On Wax; **Video** - Seventies movies promotion



Singles - UB40, Texas, Busta Rhymes and Janet Jackson, Fatboy Slim, WestLife; **Albums** - Heartful Of Soul 2, Bonkers 6; **Video** - Velvet Goldmine; **In-store** - Thomas The Tank Engine videos for £9.99 each or three for £20



Singles - Electronic, Suede; **Albums** - Chris Bangs, DJ Rap, Jan Garbarek, Heavy Shift, Liz Horsman, Joli; **Windows** - Blackstreet, Bruce Springsteen, Catatonia, Ultrasonic, South Park, Suede; **In-store** - CDs at £6.99, Screen 2; **Radio ads** - LadySmith Black Mambazo (Talk Radio); **Press ads** - Female Touch 2, New Hits '99, Maximum Speed, Cartoons, TLO, Beautiful South, Eminem, Marc Almond, Suede, Honeyz, Mishka, Jimmy Nail, Ally McBeal, Bruce Springsteen, Reef



Selecta listening posts - Man Or Astronaut, Sound Price sampler, Light Of The World, Tom Waits, W.A.S.P.; **Most recommended retailers** - Howard Wether, David Hillary, Jiving Jamboree 2, Small Faces, Steve Marriott, Swing Cats



Singles - UB40, Basement Jaxx, TQ, Faithless; **Windows** - Catatonia, Tom Waits, Monoc, full-to mid-price album sale, Texas, Reef, Omnisul, The Cranberries, Ally McBeal; **In-store** - Ally McBeal, Catatonia, spring sale, Faithless, Warner Home Video sale, Monet, Tom Waits, Search For A DJ competition, Ignite PAS



Single - Texas; **Windows** - Texas, The Cranberries, Reef; **In-store** - Ultrasonic, Beverley Knight, EB King; **Press ads** - Busta Rhymes feat Janet Jackson, Fatboy Slim, Korn



Album - Honeyz; **Windows** - Honeyz, Reef; **Listening posts** - Reef



Singles - Martine McCutcheon, Blackstreet; **Album** - Abba Pater; **In-store** - Kele Le Roc, Gatorcrazer Red, Now! 42; **Press ads** - Orbital, Echo And The Bunnymen, Cartoons, Female Touch 2, Ace Of Base, Carol Stanton

ON THE SHELF

STEVE BREWER,
owner, Round Sounds,
Burgess Hill, Sussex

There is a lot of talk about the need to push singles prices up to full price in their first week of release, but from our point of view there is the worry of being left with a lot of high-price stock that can't be shifted. Last week I was happy to sell *Enlmen* at £2.99 because it was a bankable release but I would be unlikely to buy in singles at a higher price when they are for lower profile artists.

We recently expanded our two for £10 budget range and have committed to more EMI Gold and BMG Chandlen titles. Although we are primarily a chart shop, it makes sense to develop the lower end of the spectrum and we are seeing a good return on acts such as *Hot Chocolate*, *Blondie* and *Echobias* best of's.

Apart from devoting more space to budget, we are also in the process of planning a complete in-store refurbishment. We recently installed a new counter and will soon be giving our facade a complete makeover."



"I've been with Sony for three years now and I enjoy the fact that my area provides a good cross section of retailers that do well with all types of music. This week most stores are upset following healthy sales over the Easter period. Singles were particularly buoyant and we have had big success with *Witched*, *Mariah Carey*, the *Abba* tribute track and *Reef*.

With album re-promotions on *Witched*, *De'Vee*, *Charlotte Church* and good business with the second *Gatorcrazer* compilation from the iNcredible dance label, life on the road is particularly hectic at the moment and shows no prospect of slowing.

This week I have been pre-selling singles from *The Lanterns and TQ*, whose single *Bye Bye Baby* looks likely to repeat the top five success of his debut. I am also pre-selling new albums from *Ben Folds Five* and the second in the *iNcredible Sound Of...* series, mixed by *Goldie*. I am getting a very good

ON THE ROAD

DAVE TOMKINS, Sony
sales rep for East
Midlands/East Anglia

reaction from dealers to upfront plays of new signings *Overman* and *Glasgow Gangsters Funk*, along with what promises to be the next massive hit from *The Offspring*.

This week most promotions are lined up around the release of new singles from *Kula Shaker*, *Silverchair* and *South Park's Chef* while retailers are hotly anticipating new albums from *Jamiroquai* and *Travis*. Looking further ahead we are expecting big things from new signing *A1*, who are on tour with Steps, guitar girl band *Heppner* and singles from *Lauryn Hill* and the *Manic Street Preachers*. The multi-million selling *Dixie Chicks* are coming to the UK soon to play live and we are giving them a big build up to maximise their sales prospects.

The one album I am really looking forward to hearing in full is *Letffield's* new one on Higher Ground. After having listened to four tracks at Christmas, I am sure it will be well worth the wait."



Martine McCutcheon has outdistanced all competitors to be our top singles performer this week. The TV documentary screened on the day of the record's release did a good job in securing awareness and we expect to see sales take another rise at the weekend. The school holidays always affect business with singles and pop compilations selling particularly well. *Now! 42* has been streaming out.

Although *Stereophonics' Performance* And *Cocktails* has been out for around five weeks it is still in our top three. *V2* have sustained discounts on re-orders which has enabled us to make the most of its potential. At the moment we are offering the two *Cora* albums for £20, which is proving a popular deal. We took on a lot of stock of *Forgiven Not Forgotten* when it was available at mid-price and there is still big demand for both albums.

No Hidden Extras

No Competition



digipak® / digilok™

THE ORIGINAL, THE CHOICE

IMPAC EUROPE (FORMERLY TINSLEY ROBOR)



Option of digipak or digilok	<i>No extra charge</i>
UV Varnish	<i>No extra charge</i>
Clear Trays	<i>No extra charge</i>
Standard Pockets	<i>No extra charge</i>
UK Delivery	<i>No extra charge</i>

*Weekly automatic output of up to 1,000,000 units
automatic disc insertion machinery available*

Worldwide project release, through the IMPAC Group

IMPAC
O O O O O

Available from IMPAC Sales (formerly Tinsley Robor Sales) tel. +44 (0) 171 221 2412
James Upton tel. +44 (0) 121 607 7300. Both IMPAC Group Companies