

FOR EVERYONE IN THE BUSINESS OF MUSIC

5 JUNE 1999 £3.50



mw

music week

A close-up portrait of Geri Halliwell with long, wavy blonde hair and blue eyes, looking slightly to the side. She is wearing a white top. The background is a soft, out-of-focus light color.

GERI HALLIWELL SCHIZO-
PHONIC

SCHIZOPHONIC

MARKETING CAMPAIGN

- NATIONWIDE CINEMA CAMPAIGN RUNNING IN "NOTTING HILL" FROM MAY 28TH
- 700 SITE SIX SHEET OUTDOOR CAMPAIGN IN LONDON FROM MAY 31ST
- MASSIVE REGIONAL 6 SHEET OUTDOOR CAMPAIGN FROM MAY 31ST
- PRESS ADVERTISING IN TEEN, STYLE, MUSIC, AND WOMEN'S TITLES AS WELL AS TABLOID AND BROAD SHEET PAPERS
- PROMOTION SUPPORT INCLUDING EXCLUSIVE TV PERFORMANCES AND COMPETITIONS ACROSS NATIONAL AND REGIONAL RADIO
- PRESS EDITORIAL COVERAGE ACROSS THE BOARD - TEEN, MEN'S AND WOMEN'S LIFESTYLE MAGAZINES WEEKEND BROADSHEET SUPPLEMENTS, TABLOIDS AND MUSIC TITLES
- HUGE COMMITMENT TO RETAIL PROFILE WITH SIX FIGURE MARKETING SPEND SUPPORTING "SCHIZOPHONIC" IN STORE
- PRE AWARENESS ALBUMS MADE AVAILABLE TO RETAIL FROM MAY 31ST

RELEASED 7TH JUNE COMPACT DISC - CASSETTE - MINI DISC

EMI



NEWS: Having just missed the UK top slot, **GERI HALLIWELL** is now turning her sights to international success



NEWS: After nursing Island's A&R for nine years, **NICK ANGEL** has severed his ties with the company



PUBLISHING: For the winners, that **IVOR NOVELLO** award could be worth its weight in gold



NEW MEDIA SPECIAL STARTS - P10

9 JUNE 1999 £3.50

FOR EVERYONE IN THE BUSINESS OF MUSIC

musicweek

New Virgin outlet to raise London stakes

by Tracey Snell
Virgin Megastores is to go head-to-head with HMV and Tower Records in a battle for domination at one of the highest-profile retail locations in the UK after securing a site for a new store in London's Piccadilly Circus.

The shop will be located at the site formerly occupied by the Sogo department store, opposite HMV and just across from Tower's flagship 36,000sq ft site. At 20,000sq ft, it will be the second biggest store in the Virgin chain and slightly bigger than its HMV neighbour.

The deal to acquire the lease comes less than a month after the promotion of Megastores managing director Simon Wright to the additional post of chief operating officer at Virgin Entertainment. Wright says Virgin had been waiting for a suitable site to become available in the area, which he estimates has the potential to account for annual music sales of £40m-£50m.

Virgin's two-storey location has



New store: Virgin takes over Sogo site

eight shop windows, compared with HMV's three and Tower's 15. It has two main entrances and like Tower can be accessed directly via Piccadilly underground station. Virgin hopes to open its Piccadilly outlet at the end of September, a month before unveiling a 25,000sq ft Megastore in Glasgow and another shop in Middlesbrough.

Andy Lowin, senior VP and director of operations for Tower in Europe, says he is not concerned about the arrival of Virgin. "This will make Piccadilly even more of a mecca for music fans," he says.

A spokesman for HMV, which plans to open at least 10 stores before the end of the year including a relocation of its Bond Street store in London, says Virgin's new outlet will intensify competition. But he questions its location. "It's on the south side of Piccadilly Circus where there is a busy road to cross and barriers blocking off a lot of the pavement," he says. Wright declines to say how much Virgin paid for the lease beyond saying it struck a "very good deal". "We're going to be able to produce the best site in that area," he claims.

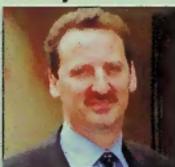
New AP1 deal eases entry for indies

As many as 100 record labels could be eligible to sign up for the AP1 scheme following a new deal between MCPS, BPI and indie labels group Aim.

The agreement provides five new options to ease entry on to the AP1 scheme, allowing royalties to be paid quarterly in arrears on product sold by companies currently on the AP2 or AP2A agreements. Under these schemes royalties are paid on units manufactured.

- The new AP1 provisions are:
 - acceptance of statement of shipments on Microsoft Excel;
 - pay-as-you-go direct debit;
 - deposits held against royalties returnable after a year;
 - existing AP1 companies can assume liability for a third party;
 - shipment statements accepted from third party service providers.

Currently 82 labels are on the AP1 scheme, but MCPS director of business affairs Chris Martin believes the move could at least



Martin: helped strike deal

double that number.

The deal has prompted a variety of reactions from indies. Snapper Music accountant Fred Jude says the deal means smaller companies do not need to invest in expensive computer systems.

Kickin Music managing director Peter Harris says the move is a step in the right direction, but only a small one. "It's a step for a two-year old, not an adult. The MCPS should also be helping to nurture smaller labels."

Sweden scores Eurovision victory

The UK lost out in its bid for Eurovision glory after Sweden stormed to victory in Saturday's contest.

The retro Take Me To Your Heaven performed by Charlotte Nilsson scored 163 votes in the contest held in Jerusalem before a TV audience of around 350m people. It beat Iceland's All Out Of Luck by Selma into second place with 146 votes, followed by Germany's Spruzh with 140.

UK entry Say It Again, written by Paul Varney and performed by Precious, scored 38 points to finish in joint 12th - one position higher than the UK's poorest showing in Eurovision history. Ireland, which has won the contest more than any other country, came 17th.

Precious entered the UK chart last week at six and stay in the Top 10 this week at eight.



Lytchist Hal David highlighted the significant part the UK played in his early career when he became the first winner of the special International honour at the Ivor Novello Awards last Thursday (May 22). David, whose legendary partnership with Burt Bacharach produced standards such as Anyone Who Had A Heart, Make It Easy On Yourself and Close To You, told the audience at London's Grosvenor House Hotel that it was in the UK that his number one in the Bacharach's careers virtually started. "In 1958 we had that number one in the British chart with Michael Holliday and The Story Of My Life which was a bit here but wasn't in the States, and Perry Como's Magic Moments. That's what got us going," he said. Elsewhere, the Cher hit Believe won three awards at the ceremony and collaborators Robbie Williams and Guy Chambers collected two prizes, including songwriters of the year. See story p5



RED HOT CHILI PEPPERS CALIFORNICATION

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✓ A crocodile, three frogs and a case of Budweiser have helped deliver the biggest chart success yet for the Wall Of Sound label with Oh La La expected to enter the Top three yesterday (Sunday). The single by the Wisegays – aka DJ Touché aka Theo Keating – was first released last year and failed to scrape into the Top 50. But since being chosen by the beer company for its current advertising campaign, label manager Ken Marshall says the reissued track has reached a far wider audience. "The advertising has made it huge and taken the track into a whole new area," he says. "We are now hearing cables singing it." Wall Of Sound plans to reissue The Wisegays' album *The Antidote* on June 7 and a second single from the album, *Cowboy 76*, is expected in late July.



Warner/Chappell celebrates as Believe leads Ivors coup

by Paul Williams

Ed Heine is leaving his role running Warner/Chappell's UK operations on a high after the company secured a hat-trick of honours for *Believe* at this year's Ivors Novello Awards.

The multi-million-selling single led the charge in a notably strong performance for Heine – who takes up his new European post in June – and his team at last Thursday's event at London's Grosvenor House Hotel. The song picked up awards for **best-selling UK single** and **international hit of the year**. Co-published by Rive Droite Music and written by Paul Barry, Matt Gray, Brian Higgins, Stuart McLennan, Tim Powell and Steve Torch, *Believe* was also named best song musically and lyrically.

Warner/Chappell's tally of awards rose further at the British Academy of Composers and Songwriters-organised event with the best contemporary song honour going to Here's Where The Story Ends by Harriet Wheeler and David Gavurin, while Robert Lane's *Close Relations* jointly won the best original music for a television or radio broadcast with BBC Worldwide Music administered by BMG Music.

The dance award went to Mousse T. and Errol Rennalls' *Horny*, published by Roncor, while the afternoon officially recognised the songwriting prowess of EMI Music's Robbie Williams and his collaborator, BMG Music-signed Guy Chambers, who were named songwriters of the year as well as winning the PRS most performed



Williams and Chambers: Ivors win for Angels. On collecting his songwriter of the year award, Williams, visibly moved, said, "Sitting here and watching every one come up has made me realise how big a deal this is." Williams' songwriter of the year success helped EMI Music almost

Creation switches to Pinnacle distribution

Creation Records is to end its five-year relationship with Vital by switching distribution to Pinnacle. The new deal will initially run for two years, although 3MV will continue to handle sales for the label. Creation managing director Mark Taylor says the decision is no reflection on the distribution capabilities of Vital, which has worked with the independent on key releases such as the Oasis albums *The Masterplan* and *Be Here Now* and 3 Colour Red's *Revolt*.

"It has been a very tough decision, but Creation's deal with Vital was coming to an end and we felt that we had to examine all the options available to us," he says.

The switch will take place from July 12.

news file

CHRYSLIS REVIEWS HEARTY SHOW
Chrysalis Radio is to undertake a full-scale review of the breakfast show at its London-station Heart 106.2 FM following the dismissal of co-host Kara Noble. Noble lost her job last Wednesday after it emerged she had sold pictures to *The Sun* of Prince Edward's fiancée Sophie Rhys-Jones topless. Meanwhile, Phil Riley has been promoted from managing director to chief executive of the Chrysalis's radio division.

HORNALL INKS GARTH BROOKS DEAL

Hornall Brothers Music has signed a three-year deal with Garth Brooks's publishers, Warner Bros Music/Rio Bravo Music. The publisher, which already represents the artist in the UK and Ireland and some parts of Europe, will now also handle business for the world outside the Americas and Japan.

MANICS ENTER MERCURY PRIZE

Albums by the Manic Street Preachers, Faithless and Suede were among the first entries to arrive for this year's Technics Mercury Music Prize. The closing date for the contest, which is open to all albums by UK and Irish acts released between August 1, 1998 and July 31 this year, is this Friday (June 4). For entry forms ring 0181-964 9694.

COURT CONVICTS BOOTLEGGER

The fight against bootleggers could be made easier following a landmark judgment last week at Warwick Crown Court. In a case brought against Birmingham trader Nigel Simons, Judge Bizy recognised the principle that the burden of proof that permission has been given to make a live recording rests with the defence. Simons, who had been dealing in bootlegs worth £20,000, was sentenced to four months in prison – suspended for two years – and ordered to pay costs of £1,500.

SDMI standards back MP3 format into 2000

MP3 and other non-secure formats for the digital distribution of music could be supported by the record industry-backed SDMI process beyond the first generation of portable playback devices and well into 2000.

Last month it emerged that the first version of the SDMI specifications, due to be completed by June 30 so that they can be incorporated into players in time for Christmas, would accept both secure and non-secure formats. That concerned some senior record industry executives on the basis that the main application for non-secure formats is piracy. Now the SDMI has confirmed that second-generation devices built to its specifications will also accept non-secure formats.

At the same time the SDMI has revealed that second generation devices will include a "trigger" preventing copies made for personal use from being posted to pirate sites. This mechanism would also mean that pirated

SDMI – THE COUNTDOWN

- December 15, 1999 – SDMI's official launch
- May 25, 1999 – London meeting, consensus on open formats
- June 23-25, 1999 – final Los Angeles meeting before spec is rubber-stamped
- June 30, 1999 – deadline for portable device, 2000
- March 31, 2000 – deadline for overall SDMI spec

music downloaded from the Internet would be unplayable on the devices.

SDMI says phase one devices will also include a "trigger" that prompts consumers to upgrade their technology if they wish to play newer SDMI-compliant music. In a statement issued last week the SDMI said its approach "launches a new generation of SDMI devices that will protect creative content" while at the same time "continuing to accept open formats".

Logan quits EMI post for management role

EMI's vice president of international pop marketing Craig Logan has left the company to make a return to artist management.

Logan, who worked at EMI International for more than three years, begins work today at the London offices of Roger Davies Worldwide Management, whose roster includes Cher, Janet Jackson, Sade and M People.

Prior to joining EMI as international marketing manager in September 1995, the former Bros bassist worked as an artist manager, most notably with Kim Appleby with whom he co-wrote the number two hit *Don't Worry*. He was promoted to director in July 1996 and took up his present position in October of that year.

Among the acts that Logan has worked with at EMI are Garth Brooks, Eternal, Geri Halliwell, Tina Turner and Robbie Williams.

In his new role Logan will be working with Roger Davies's established acts as well as signing and developing acts of his own.

New single feat. Nigel Kennedy
Released 07.06.99
Available on limited & numbered 7"
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Dpctd/7004

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Micko Mixer

BBC: IT'S NOT GONE ALL PETE TONG

First of all it was Johnnie Walker and now Pete Tong. Why is it that the media still has such a fascination with the Beeb's DJs?

There is a key difference, however. While Walker was the unfortunate victim of entrapment, Tong was simply the victim of a non-story.

Of course it is relevant if any broadcaster shamelessly plugs their own products for personal profit – whether they work for the BBC or a commercial station – but those conflicts of interest need to be carefully defined. And playing genuine hit records by the likes of All Saints, Armand Van Helden and Pete Heller hardly passes muster. Indeed, it would have been more of a story if Tong deliberately boycotted the likes of Stardust and Shanks & Bigfoot because they were not on air.

The links between radio DJs and the wider music industry have always been blurred (I seem to recall John Peel, OBE, latest inductee into the ranks of the establishment, used to run Dandelion Records). The emergence of DJs on Radio One (and Kiss FM and the like) with record company connections does not reflect a creeping cancer at the heart of the BBC. Rather it reflects both how the cutting edge of youth culture has entered the mainstream and how the entertainment industry is becoming ever more complex. After all, it is now common for big name DJ to have sponsorship deals, their own mix compilations and radio shows – not to mention record industry day jobs.

There is a valid debate to be conducted about the BBC's links with commerce. And it is a debate that will become particularly important – and complex – as the corporation develops its brands and commercial partnerships online. But stories such as *The Independent's* do little to add to that debate.

Far more curious than Pete Tong's playlist is why *The Independent* decided to make it such a big story – and who placed it there in the first place. Ajax Scott

TILLY

R2'S LISTENERS REMAIN THE SAME

Radio Two has been much-touted as the new Radio One in recent times, with increased listening figures, some excellent specialist programmes and a more youthful programming policy. However, proof that its core listener group has not fundamentally changed came last week when there was a flood of complaints after a below-par Sarah Kennedy called a vicar "an old prune" on her show. Well, if you can't tolerate that, Radio Two listeners would presumably jam the switchboard within seconds if they listened to Mark & Lard or Chris Moyles – presenters who I personally think seem and listen on "dumbing down" Radio One. Yes, the gulf still certainly remains, although Jonathan Ross, soon to take over from Steve Wright on Saturday mornings, may shrink that gap at weekends. I still maintain there is no station taking care of the fortysomethings who want current quality music without some of the rubbish that Radio One daytime presents spout between tracks.

Is the UK moving towards a summer of Trance? It certainly looks that way if the placing of Ministry Of Sound's Trance Nation and Euphoria II's Deeper in a two and two respectively in the compilations chart is any indication.

And not only that – five of the last six number ones on the Club Chart have been Trance and there is no let up on the horizon (watch The Space Brothers' Legacy and Salt Tank's Dimension fly when they are released).

Of course Trance could just be the bastard offspring of Progressive House (remember that?) under a different name. And my old friend Alan Jones goes further, arguing it is really the modern version of hi-energy (something to do with the octave intervals between notes, he assures me). Either way, there is no escaping it. Much of the music may originally have come from Holland and Germany, but now in the UK have not only caught up – we have overtaken the competition and are often leading the way.

Tilly Rutherford's column is a personal view



by Tracey Snell
EMI is planning to double its investment in internet systems as it prepares to start distributing music directly via the web.

The major estimates it will invest between £10m-£15m in internet-related operations this year, around double the sum it spent last year. It adds it could start distributing music directly before the end of the year. Other rivals such as BMG, Universal and Sony have all recently made high-profile announcements about strategic online alliances. EMI finance director Simon Duffy claims the UK-based group has deliberately held back from jumping into such partnerships. He adds that it will have a coherent strategy in place "within months". EMI is initially expected to offer a selection of back catalogue recordings on the internet and is understood to be re-negotiating artists' contracts as part of the strategy.

Duffy was speaking last Tuesday following the publication of EMI's year-end results, which showed a

Poor European sales see EMI profits take a tumble

EMI: 12-MONTH RESULTS

EMI results for 12 months ending
March 31, 1999

	1998	1999	change
RECORDED MUSIC	£m	£m	%
Pre-tax	211.5	2,057.0	-2.8
profit	251.5	182.2	-27.5

MUSIC PUBLISHING

T turnover	236.4	316.5	+6.1
Pre-tax	65.4	87.5	-2.1

EMI GROUP

T turnover	2,413.5	2,373.5	-4.7
Pre-tax	307.1	227.1	-26.1

Source: EMI

26.1% fall in pre-tax profits to

£227.1m for the 12 months to

March 31 on turnover down 1.7% to

£2.37bn. Although the results were

broader in line with analysts' expec-

tations, EMI's shares fell 10p to

449.5p in trading on Tuesday and

closed on Friday at 440.5p.

EMI Music Publishing, whose

year-end figures were broken out for

the first time, reported a 6.1%

increase in sales to £316.5m (equivalent to 13.3% of the group's total). Net publisher's share was up 3.2% to £143.6m, although profits declined 2.1% to £87.5m (32.4% of group total) primarily due to infrastructure investment.

EMI says improved market shares in Japan and the US were offset by weaknesses in Europe, Brazil and south east Asia. Claiming a global market share of 13.5%, EMI estimates its European total fell by 2.7 points to 17.6% on the back of a weaker release schedule than the previous year. "We did lose some share in Europe but we still remain number two after Universal Music Group," says Duffy. Globally, EMI says it remains the third biggest recorded music group after Universal and Sony.

Forthcoming releases EMI highlights include a re-release of The Beatles' Yellow Submarine and new albums from the Chemical Brothers, Eric Halliwell, Mel C, Mel G, Smashing Pumpkins and Pet Shop Boys.

Music to play key role as DVD goes global

DVD has the potential to become the global format for music video within the next three or four years after capturing 2% of the US market in 1998, its first year of sale.

In his keynote speech at last week's DVD Production Europe 99 conference, International Recording Media Association (Irma) executive vice president Charles Van Horn urged delegates not to disregard the role music product could play in the development of the format as a whole.

According to Irma statistics, 12m DVD Video discs are expected to be produced in Europe this year, rising to 485m by 2003. The DVD Audio market will take longer to mature, said Van Horn, but will



Van Horn: stressing music's role amount to 75m discs by the same date.

He also predicted that key music titles would have equally strong appeal on either side of the Atlantic, unlike releases for the more polarised movie market. "The

five best-selling music video titles in the DVD format for a recent week in the US were international artists such as The Eagles, Janet Jackson, The Rolling Stones and Fleetwood Mac," he said.

"Don't dismiss these music titles. For 1998, music video titles in the US were up 45.9% (to 27.2m units), and DVD represented about 2% of that total. The DVD medium is on its way to becoming global as it rolls out throughout Europe and the world."

The two-day event, hosted by Miller Freeman Entertainment and Irma attracted more than 220 delegates and also included discussions and seminars on packaging, retail and content issues.

Stations back DJs in 'bias' allegations row

Dance broadcasters have blasted a call for an inquiry into alleged bias by DJs playing records they have an interest in.

Last week the opposition culture and media spokesman Peter Ainsworth declared he wanted the BBC to investigate Pete Tong after a newspaper report claimed the Radio One DJ's shows feature a disproportionate number of tracks from his own record label, FFRR/London. A spokesman for Ainsworth says, "He is interested in the monopoly Pete Tong has in signing up bands and playing their music."

However, the BBC has dismissed the alleged conflict of interest, while other leading commercial stations have discounted the claim for a broader inquiry.

Kiss FM head of music Simon Sadler says radio needs to employ people with expert knowledge, which usually means people who have some interest or association with a record label. "You play records you like and if you are also an A&R man you would be stupid not to sign those records," he says.

R1 unveils national opt-out plans

Radio One has unveiled details of its first opt-out services which will give Scotland, Wales and Ireland two hours of national programming every week.

Special editions of the Evening Session for those countries will be broadcast from 8-10pm every Thursday from July 8 hosted by a new line-up of presenters, while Steve Lamacq will continue to present the programme for listeners in England.

Station controller Andy Parfitt says the aim of the three new editions is to get closer to music across all genres at grass-roots level. "These aren't indie shows or dance shows or R&B shows," he says. "They will be focusing on new acts and new music that reflects what's really going on in these particular nations."

Highlights from the three broadcasts will be featured each week on Lamacq Live, which is aired across the Radio One network between 8pm and midnight every Monday. "What we're hoping with these programmes is we will further Radio One's main objective, which is to make a contribution to further contemporary music in the UK by mak-

R1 unveils national opt-out plans



Parfitt: closer to the grassroots
ing a commitment to new acts and broadcasting them as early as we can," says Parfitt, who adds the station has no plans for any other opt-out services.

Among the presenters being brought in to host the programmes is 17-year-old Huw Stephens, who will co-host the Welsh edition with Bethan Eifon, becoming the youngest presenter in the station's history. Gill Mills and Vic Galloway will front the Scottish programme, while the edition for Northern Ireland will be hosted by Colin Murray and Donna Legge.

Price titles out in force with special Ibiza issues

by Tracey Snell
Mimrag, Muzik and Ministry are publishing dedicated spin-off magazines for Ibiza this year as record companies gear up their promotions departments for the biggest event in the dance music calendar.

Mimrag and Muzik are both planning to produce a free weekly magazine during the four-month Ibiza season, while Ministry is putting together a full-colour, 60-page fortnightly publication. DJ is again producing a series of Ibiza guides.

The increased activity by the publishers, which have previously supported Ibiza with special supplements in their regular editions, reflects the increased importance of Ibiza to the dance community.

"There is so much going on out there now," says Sarah James, publishing director of Enmap-owned Mimrag. "The real value of our publications (Mimrag) is that it's a weekly. Kids out there can pick it up



Island life: Ministry goes to Ibiza and see exactly that week, what clubs are going on and which DJs are playing."

Mimrag hopes the move will drive sales. "We feel there are a lot of people going out to Ibiza for the first time and they will see Mimrag out there," says James.

Ministry's fortnightly publication, Ministry In Ibiza, will publish from June 13. As with Mimrag, it will produce around 20,000 copies each

issue and have staff permanently based on the island. Ministry's associate publisher Richard Johnstone says, "For us it's a test to see if we can export the magazine."

Muzik has teamed up with Loaded magazine to produce its weekly Ibiza special, which is being sponsored by HMV and is called The Island.

Meanwhile, London Records is producing a cassette, which will be covered-mounted on copies of the August and September issues of Muzik available at airports and train stations serving routes to Ibiza, to promote its Essential Ibiza Mix CD. The CD artwork and publicity material will be based on a 140-page Ibiza book being produced by Muzik and publisher Random House.

Meanwhile, Radio One DJs including Zoe Ball, Pete Tong, Dave Pearce and Judge Jules will be broadcasting shows from the island between August 6-8. Elsewhere, Manifesto, AM:PM and Positiva are amongst labels planning product and artist

shows, while MTV has teamed up with Mimrag and Galaxy Radio to stage its first series of club nights in Ibiza.

MTV's Dancefloor Chart Show will host five club nights on Ibiza at the island's El Divino Club, starting on June 25 and continuing through to September 8. They will be hosted by the show's presenter June Sarpong and feature special guests including DJ Erick Morillo and Jocelyn Brown live on stage.

Key track Manifesto will be working at Ibiza include those by artists such as Space Brothers and Yomanda, while Dina Carroll and Byron Stingily will also be performing. AM:PM is putting together a cut-track 12-inch sampler featuring tracks by acts including DJ Jean and Trickster, and Ultra Nate will be showcasing new material.

Positiva will be hosting a club night in conjunction with Freedom and working records by acts including Binary Finery, Aurora and Ayia.

news file

ENAP PLANS TV ADS FOR MAGIC CD
Enmap Radio is planning a significant TV and radio campaign to support the release of its first Magic-branded compilation CD. The TV campaign will launch on May 31, the same day the album is released. It will support Enmap's current Magic campaign running on LWT, Carlton, Channel Four and Channel Five in London.

OYSTER BACKS URBAN SESSION
Oyster Music is sponsoring the second Urban Music Session which takes place at the Scala in London on June 13. Other acts performing from the venue. For further details call: 0171-629 8155.

SOHO PR TO EXHIBIT
Anita Strymwek is stopping doing freelance press for Enmap Metro's publications after 10 years to concentrate on her PR company, Soho PR. The move follows Strymwek securing independent financial backing for her company, which was set up a year ago.

BEST UNVEILS NEW PR TEAM
John Best has set out the team for his new operation, Best

Establishment, following his split with Phil Sawidge at Savage & Best. His new team, which will look after acts including Pulp, is based at 5 Castle Road in north west London. It comprises PR Polly Birbeck (handling acts such as Republica and Jim Tenor) regional PR Paul Tucker, Nathan Thurston (dance press) and Robbie Rawlings (manager of The Most and Andrea Parker).

ABBA GO NINE-TIMES PLATINUM
Abba's Abba Gold — Greatest Hits last week — was recognised as a nine-times platinum album by the BPI. Platinum awards went to Stereophonics' Word Games Around, Texas's The Hush and Shania Twain's Come On Over, while Suede's Head Music became a gold album.

HOW TV SHOWS RATINGS CHANGE

Programme	audience (000s)	% change on 1998
Top Of The Pops*	4,345	+7%
Top of the Pops*	3,953	+33.7%
TFI Friday*	2,240	-33.6%
CD:UK**	1,620	n/a
The O Zone	925	+44.3%
Planet Pop***	777	n/a
Later/Joos Holland 99†	529	+28%
Jo Whalley*	555	-45.5%
Pepsi Chart Show*517*	517	+7.3%

* combined weekly figures
** documentary about Gert Halliwell
*** based on an average of two transmissions

Sony next month embarks on its biggest MiniDex advertising and promotional campaign in Europe to date as part of its ongoing drive to push the format.

Beginning June 2, the campaign (pictured) will cover TV, magazines and cinemas across the UK and continental Europe. The media spend is expected to be more than £4m in the UK alone. A series of 30-second ads will feature on Channel Four, ITV, Channel Five and satellite, while print ads will run in glossy style magazines including Mimrag, FHM and Wallpaper. A special CD-governed ad will run for seven weeks from June 30 during the ad breaks for the new Channel Four music series All Back To Mine.



MTV boosts V99 backing with programme of shows

MTV is lining up a special weekend of programming for this summer's V99 festival, which the station will broadcast in London.

The UK and Ireland service plans to broadcast four hours of live performance highlights from the August 21 and 22 event during the following weekend as well as a one-hour round-up special. Its V99 programme will be sponsored by Tommy Jeans, which is also co-sponsoring the event's second stage with MTV.

Francis Ridley, MTV's executive producer of the V99 coverage, says, "We've just had Five-Night Stand which was a huge success and the whole thing now is to be seen and to be supporting live music in this country," he says.

As part of the sponsorship deal, MTV branding will appear on the second stage and speaker banners as well as overhead banners at the event taking place at Hylands Park

Interview CDs to get official push

Concorde International Artists is looking to revolutionise the CD interview market with a series of releases endorsed by artists and record companies.

Concorde, whose roster of acts includes Boyzone, B*Witched and Steps, has launched a new operation called Interview Projects London to put out the first collection of interview discs by acts such as Boyzone, Five and Hanson.

The first CD, a Steps interview disc retailing at £5.99, was released last week, while a second disc featuring Boyzone came out yesterday (Monday) to tie in with the group's first best of album, By Request.

Put together in conjunction with Polydor, it shares the artwork of the audio album and contains a specially-recorded, exclusive interview, while a CD-ROM section includes merchandise and tour dates as well as links to appropriate websites.

The idea for the releases was developed by Richard Smith, for-



Steps: on CD, in their own words merely an agent at Concorde for acts such as The Prodigy. He approached his former company about the plan in light of the high number of unofficial interview discs currently in the market. "We're now offering artists the chance to combat this unofficial trade in their soundtracks and at the same time put the profits back into their own pocket," he says.

Marketing support for the Boyzone disc, which Smith says had orders of around 30,000 units by last week, has included a half-page offer in The Sun enabling readers to send off for the CD.

—Brown: V99 star in Chelmsford and Weston Park in South Staffordshire.

Among the acts playing the second stage are James Brown, Jay Dad, Massive Attack, Mercury Rev and Super Furry Animals.

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POP
THE QUESTION

Release 31.5.99

Question No. 10

Q) What was the title of Gary Barlow's 1st solo No. 1 single?

A) www.popquiz.co.uk/10

chartfile

Virgin Records leads the way in European festival onslaught

● Jamiroquai appeared set to lose out in the battle for number one in the UK last Sunday, but the 52 act holds strong on *radio's* countdown of the 20 biggest UK-sourced tracks on European radio (see table below). Canned Heat remains at one in a pretty static chart with only two acts moving in the top eight (Ger Halliwell and George Michael featuring Mary J Blige swapping places for positions three and four).

● Having been absent for several weeks, Virgin Records returns in some style to the *fono* chart. Following entries last week from Mike & The Mechanics and the Chemical Brothers, the company now adds a third hit to the Top 20 with Skunk Anansie's *Secretly* entering at 19. Virgin ties in second place on the corporate rankings with Sony and Warner, with all three beaten by Universal which has four of the Top 20 records. EMI trails with two and BMG one, while four indie tracks are present.

● Mercury act Lamb began a series of dates on the European continent in suitably upbeat mood last week after securing several Top 40 appearances in overseas charts. *Fear Of Ours*, which debuted at 37 in the UK a week ago, entered at 21 in Portugal and 22 in Norway, while in Australia the album debuted at 25.

● Ahead of the release this week of their first best of album *By Request*, Polydor's Boyzone are continuing to build their European chart profile with the single *You Needed Me*. It enters the Top 20 at 15 in Norway and 18 in Denmark, while in the Netherlands it is the highest-ranked UK-sourced track with a four-place climb to 16.

● Abba were experiencing the ups and downs of chart life to the full in Australia last week. While the group's *Gold* — Greatest Hits dropped back two places to 14 in the albums chart, the singles survey welcomed the *Thank Abba For The Music* collective into the Top 10 with a one-place climb to 10. It means Billie, who sings on the record, appears on two singles charting simultaneously in the Top 10 as her track *Money To The Bee* climbs two to eight.

● In Canada, the Spice Girls have had the biggest UK-sourced single for the entire year to date with *Go Down*. But now the quartet have had to concede that honour to some familiar names. This week they are ranked only third for UK acts as the single drops seven in the Canadian single chart. And who should be leaping above them? None other than former colleague Geri Halliwell entering at three after Clon John, who duets with them in his *Asa* album, at six.

by Paul Williams
Virgin Records is throwing its full weight behind the European festival circuit with several of the company's key acts figuring prominently in this summer's line up.

Both Skunk Anansie and Placebo have been scheduled to play more than a dozen of mainland Europe's biggest festivals between now and the end of August, while Massive Attack and the Chemical Brothers are each playing five or six of the key events.

Virgin international marketing manager Bart Cools says the festivals are very important to his company's acts. "We do take them very seriously. It can make a lot of difference," he says. "For the Chemical Brothers it lets them go out and prove their new album is in the dance albums of the year."

Geri Halliwell's solo career is getting off to a strong start around the world with high singles chart debuts secured in a number of countries. Following entries into the Top 10 a week ago in Spain and Finland with *Look At Me*, the EMI artist last week had the highest debut at three in Australia and at four in Canada. The same single was also Germany's highest entry at 25, while in Switzerland it charted at 15. It has moved up from 11 to three in Italy and holds its position at six in Spain. The project, launched by Halliwell in April with a tour of five continents in seven days, moves into its second phase next week with the release of the parent album *Schizophrenic* in most territories. *Look At Me* will be issued as a single in the US on June 29.

KEY EUROPEAN FESTIVALS

Hultsfed: Hultsfed, Sweden (June 17 to 19); Provinss Rock: Seinäjoki, Finland (June 18 to 20); Hurricane: Schessel, Germany (June 26 to 27); Roskilde: Copenhagen, Denmark (July 1 to 4); Werchter: Werchter, Belgium (July 2 to 4); Midtyns: Middtyns, Denmark (July 7 to 11); Eurockees: Belfort, France (July 8 to 11); Gurtens: Bern, Switzerland (July 16 to 18); Paley Nyon, Switzerland (July 20 to 25); Lowlands: Dronen and Biddinghuizen, Netherlands (August 27 to 29).

And for Skunk Anansie it will help the group to build further on the international success of their worldwide debut for Virgin, *Put Organism Chili*, which has so far performed better in several territories such as Italy, where it peaked at two, than at

home. The band — who are playing 15 festival dates in total including the UK — were among a number of high-profile UK acts who last week played Pinkpop in Landgraaf in the Netherlands, and Germany's Rock Am Ring and Rock In Park festival across Nuremberg and Nuremberg, while their schedule includes Hultsfed in Sweden and the German Hurricane festival in Schessel.

The Virgin band are also one of 19 UK-sourced acts playing the Roskilde festival in Copenhagen between July 1 and 4, where the line-up ranges from Blur, Robbie Williams, the Manic Street Preachers, Stereophonics and Suede to Basement Jaxx and Culture Club. Suede are to play a different set on each night at Roskilde, a first for a UK act, while Blur's appearance there is part of a festival-dominated

summer in Europe for the band. Much of Robbie Williams' time is currently being spent trying to break the US, but he will also be appearing at a number of other European festivals including Belgium's Werchter '99 event and the Heineken Jammin' Festival in Milan.

The Mechanics, whose current album is finally released in the US by Virgin next week (June 8), will also be looking to extend the continental European progress of *This Is My Truth Tell Me Yours*, which has sold comfortably more than 700,000 outside the UK. Their European festival diary this month includes Hultsfed and Finland's Provinssi Rock event in Seinäjoki.

Meanwhile, V2's Stereophonics and Chesley Records' Faithless are to play more than a dozen key European festivals between them.



UK TOP 20 AIRPLAY HITS IN EUROPE

UK No.	Title	Artist	UK company
1	Canned Heat	Jamiroquai	S2
2	In Our Lifetime	Texas	Mercury
3	Look At Me	Ger Halliwell	EMI
4	As	Michael feat. M J Blige	EMI
5	Cloud #9	Bryan Adams	AS&M/Mercury
6	Strong Enough	Cher	WEA
7	Strong	Robbie Williams	Chrysalis
8	Turn Around	Phats & Small	Multiply
9	Red Alert	Basement Jaxx	XL Recordings
10	You Needed Me	Boyzone	Polydor
11	You Don't Know Me	Armand Van Helden	ifrr
12	Now That You've Gone	Mike & The Mechanics	Virgin
13	Sweat It Again	Westlife	RCA
14	Human	W	WEA
15	Can't Get Enough	The Pretenders	Defected
16	Believe	Cher	WEA
17	Look At Part That's New	Stereophonics	V2
18	Hey Hey Hey	The Chemical Brothers	Virgin
19	Secretly	Skunk Anansie	Virgin
20	Blame It On The Weatherman	B*Witched	Glow Worm/EMI

Chart shows the 20 most played UK-sourced tracks on radio's top 100 radio set of 300 stations in 10 main countries. No. indicates UK chart. See www.bpi.co.uk for more details.

AMERICAN CHARTWATCH

by ALAN JONES

America has succumbed to Millennium fever — not the one every thousand years event, but two records of that name, one the Backstreet Boys (pictured) album, the other the Robbie Williams single. The Backstreet Boys' album sold an astonishing 1,133,505 units last week, including 520,000 units on its first day in the shops. That's enough to beat the 1,085,373 debut of Garth Brooks' *Double Live* album last November, which previously held the one-week sales record since *Billboard* adopted research company SoundScan's computerised sales tracking in 1991. Millennium accounted for nearly one in every 10 albums sold in America last week, but dealers have not been caught out by its popularity, with some 3.2m shipped ahead of release. It still has a long way to go to beat the group's self-titled US debut album — a hybrid comprising the best cuts from their first two European releases — which has sold 10m units since its release 93 weeks ago, even though it never climbed higher than number four. It climbs 32 24 this week, as many who previously resisted the group opted to buy both albums at the same time.



Meanwhile, Williams' own Millennium single enters the Hot 100 on number 80 after loitering for four weeks in the Bubbling Under chart. It also helps his *The Echo Has Landed* to improve 68-63 on the albums chart. Despite its singles chart debut, Millennium has been ignored by many radio stations, which have jumped straight on to the next single Angels, despite EMI's pleas. If Angels continues to grow, it could supplant Millennium and prematurely peak itself. Capitol/EMI is currently considering making Millennium available as a commercial single, while Angels is expected to be granted a proper release. Even though *Billboard* tilts the playing field in favour of radio and against retail, it is very hard for singles to top 10 if they have not been commercially released. In the current chart, the highest placed radio-only hit is the Backstreet Boys' *I Want It That Way*, at number 13. American record companies are convinced of the growing influence of "twagers" — people, especially girls, in their late teens and early twenties, and the success of the Backstreet Boys and Robbie Williams has been attributed to them. Ditto the Latino line-up at the top of the singles chart, where vibrant young Puerto Rican stars hold both of the top two places, with Ricky Martin's *Livin' la Vida Loca* still holding sway on its fifth week at the top, while Jennifer Lopez leaps 8-2 with *If You Had My Love*.

ADVERTISING

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Question No. 11

Who's his include, True Faith & World Is Inside?

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newsfile

SEAMUS HAJI MOVES OVER TO DEJECTED
 Defected Records, the Ministry of Sound-backed label founded by Simon Dunmore, has appointed Slipe 'er' Slipe's garage veteran Seamus Haji as promotions and A&R manager. Haji, who has worked in a number of key dance retail outlets as well as writing as a music journalist, has also won recognition as a producer.

DIVINE COMEDY COMPLETE SET OF SET
 The Divine Comedy's Neil Hannon last week finished recording two new tracks for a forthcoming best of, A Secret History, due on Setanta later this summer. Hannon, who has also re-recorded some of his earlier material, has taken a break from recording. Besides to duet with Tom Jones, the Welshman's Gut Album, *Gin Soaked Boy* will be released as a single in August from the Divine Comedy album, which will bring their Setanta deal to a close ahead of recording their first material for Parlophone.

SEAFOOD SIGNS FIERCE PANDA ALBUM DEAL
 Fierce Panda has picked up Seafood as its first long-term album signing since striking its deal with Mushroom Records last month. The unpublished London-based rock band are currently recording at Forest Heat Studio in Northampton with Ian McCutcheon and have a single, *Easy Path*, released on June 24. The band, who support *Lama Farm* on tour next month, have previously released two singles and a mini-album with Fierce Panda.

DON WALS FINISHES NEW IQGY POP ALBUM
 Iggy Pop last week finished recording a new album with producer Don Was at studios in New York. Avenue B is understood to be mostly acoustic-based and includes spoken word tracks plus a cover of Johnny Kidd & The Pirates' 1960 hit *Shakin' All Over*.

Ange leaves Island after decade of A&R

by Stephen Jones

Nick Ange, A&R director at Island Records throughout the Nineties, last week severed ties with the new Universal-Island label after failing to agree terms over his A&R consultancy role.

His departure follows the merger of the Universal and Island labels in February, when PolyGram/Island Music's Nigel Coxon was drafted in effectively to replace him in the new Universal-Island set up. Ange, who has never acted as diverse as U2, Stereo MOCs, Lewis Taylor and PJ Harvey since joining in 1990, was made a consultant and was widely expected to continue handling several key acts until at least the end of the year. In addition to looking after U2, he recently oversaw the Notting Hill Project soundtrack, Elbow and Lopto's albums and had just secured the deal on the Randall & Hopkirk Deceased 50.

Ange, who admits he had expected to remain as consultant at least until 2000, says, "It's not the case that the consultancy wasn't working. I just couldn't seem to get my own situation running the way it was sold to me that it would work. All the bands and [Universal-Island managing director] Marc Marot have been brilliant, but it is Universal now and someone else's time."

In a statement Marot says, "Nick Ange has been my friend and colleague for the past 10 years and we have enjoyed a lot of success together. Nick is a music man, an artist man and an inspirational motivator. Although I'm sad to see him go, I know he has a big future in front of him."

Universal-Island sources suggest that



Ange (left) and McGuinness: long history Marot has been under pressure to cut consultancy costs following the merger of the two labels.

"Marc is under pressure since the point of the merger was to cut costs and not contract everything out," says one senior staffer. "Nick's taken heavy responsibility for running things, and over the past few years things haven't perhaps gone as well as they should."

Marot will now A&R U2, who are understood to have been frustrated when Ange's role changed, but were more content when he was retained as a consultant. Band manager Paul McGuinness declines to comment. During Ange's time at the label Island enjoyed more Mercury Music Prize nominations than any other label.

Universal-Island's A&R department is now made up of Coxon, senior A&R manager Marcus Beese, senior A&R manager Alfie Hollingsworth, A&R manager John Chapman, who was formerly at PolyGram/Island Music, Dave Lambert (AM-PM), Ross Allen (Island Blue) and A&R scout Nathan Thompson.



Shanks & Bigfoot: working with Woolf

Shanks & Bigfoot vocalist Woolf generates interest

Sharon Woolf, the session, vocalist on Shanks & Bigfoot's smash UK number one *Sweet Like Chocolate*, is attracting record and publishing A&R interest.

The duo have written and produced a track, *R U Ready for Love*, "as a thank you" which is currently being promoted on a 12-inch by SI Records. It includes mixes both from Shanks & Bigfoot and Crieco Castelli.

Woolf also sang on the duo's Top 20 *Douglas* track *1st December Straight From The Heart*. XL is re-releasing the track in July on the back of the success of *Sweet Like Chocolate*.

Woolf, who manages herself and has her own website (www.sharonwoolf.com), has just finished recording backing vocals for Mike And The Mechanics and is currently writing with Bixey from Incognito. She has also just co-written and co-produced a track, *Out Of My Cold Dead Fingers*, for the new untitled Goldie Hawn movie for HBO.

Varney teams with Dana International

Paul Varney, the writer of Precious's Eurovision entry and Top 10 hit *Say It Again*, has written a new song for last year's Eurovision winner Dana International.

But its release date is unclear since the Israeli winner is no longer signed to Sony after her winning entry, *Divna*, failed to impress charts worldwide. A Sony spokesman says that, despite the original media circus surrounding the signing, the deal struck personally by Sony UK chairman Paul Burger was originally a licensing deal with only options for an album. A source says that the artist "missed the boat" in getting an album out on the back of publicity.

Meanwhile, Varney, who is signed to Universal Music Publishing and who enjoyed a Top 190 hit with *Instant Replay* by Yell! in 1990 — has been working with other artists. As well as a further two tracks for Precious, he has written for Polydor's Adam Rickitt, Logic's FAB and Universal Music's heavy-tipped development artist Leann Healdley.



Dana International: teaming with Varney

Universal Music senior creative manager Dominic Walker says, "The best thing is that we're getting guarantees of definite cuts as singles."

Five single sees move from 'Swedish sound'

RCA's Five are set to move on from the current "Swedish sound" for their new single *If You're Getting Down*, which is scheduled for release in July.

Produced by Richard "Biff" Stannard, who has been working with the band at Windmill Lane Studios in Dublin and London's Strong Room, the track sounds more like Will Smith. Sampling Last Night A DJ Saved My Life, it also has more humour in its lyrics than previous Five material.

Stannard, who came in relatively late on Five's spontaneous debut album, is now building a close bond with the band comparable with that of the late Swedish producer Denniz Popp. Meanwhile, the band are continuing to work in Stockholm's prolific Chiron Studios with Max Martin.

BMG A&R consultant Cowell says, "You

get quite good records from Sweden and brilliant ones. I never generalise, but I'll say that unless you're B*Witched, it's hard to get played in the States without [a Swedish connection]. Not having it is a risk you're taking."

Meanwhile, Steps guru Pete Waterman is working on tracks for Cowell's other chart-topping band Westlife, which are understood to include an unusual idea for a Christmas single. Waterman remains tight-lipped, but he is known to have placed a bet on himself writing or producing the Christmas/Millennium number ones — rather than on Steps reaching the top as artists.

Waterman says, "I thought nothing would top Steps' single, but this could just. I don't understand the odds — I'm 10:1, but Steps are 6:1."

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Educating for professional life

BUILDING THE VIRTUAL STORE

Jargon buster

Labels and retailers are increasingly using websites as a sales as well as a marketing tool, says Gerard Grech

In the US, selling CDs over the internet is no longer big news — it is big business. Market leader CDNow/N2K last year reported a turnover of \$98.5m and claimed a customer base in excess of 1.7m people. In comparison, UK consumers are being slower to make online purchases. However, that is about to change.

Internet research company, Jupiter, predicts CD sales over the internet in the UK will rise to nearly £8m in 1999 from £3.5m in 1998, and increase to more than £70m by 2002. Already a wide range of UK music companies are "going transactional", ready to compete for this burgeoning business. All are aware of the need to have their sales, marketing and customer service strategies in place before established multinationals such as Amazon and CDNow set up their own UK music retail operations during the third quarter of this year.

As well as the big high street retailers, a number of record labels are taking advantage of this new medium. "The internet is becoming just as important a sales channel as HMV and Woolworths," says John Holborow, marketing manager at Beggars Banquet. During the course of February and March, Beggars' website (www.beggars.com), which features XL Recordings and A&D artists, handed more than £90,000 worth of sales. Last week, the Association of



Boxman: targeting non-internet users

Independent Music (AIM) announced plans for a joint internet sales venture to exploit CD sales and digital downloading over the internet, with labels including Beggars and Telstar reportedly on board.

Such an initiative is meant to help independents — and independent retailers — compete with other main online retailers. And others are looking to achieve the same result in different ways. "We completely respect the labels' concern and try to work alongside them wherever possible," says Chris Codrington, managing and marketing director at internet retailer IMVS (www.beggars.com). IMVS's online strategy is one of partnership rather than branding. Typically partners are allowed to design their own templates and integrate their

system using the IMVS e-commerce engine. Its affiliate programme includes 340 partners in the UK, including Yahoo, AOL, Virgin Net, The Sun, domestic and record labels including Island, Sony, Polydor and Nuda. "The current climate is right for us to introduce IMVS to potential new customers," says Codrington. "We will be implementing a number of promotional campaigns with our partners in various ways — from placing the TR1 and Virgin Radio sites with merchandise to running a promotional campaign through The Daily Telegraph in partnership with the newspaper's web version, electronic Telegraph."

Partnerships are seen as the key to generating traffic and brand awareness. HMV teamed up with number one UK portal yahoo.co.uk to offer its customers free internet access, promotional offers and free e-mail addresses. "Our deal with Yahoo is a clear indicator of how serious we are about increasing our customer base online," says Stuart Rowe, HMV Direct e-commerce general manager. "Strategically, it made sense for us to join forces because both our brands are ones that people can trust."

Other UK retailers have still to commit wholeheartedly to the e-tude. Our Price does not even have a website, while Virgin Megastores' recently-launched US site is based in the UK. Only Tower Records runs a site on this side of the Atlantic, through a deal with Global Fulfillment, the internet retail service run in the UK by former Polydor and Roadrunner Records MD Jimmy Deane.

Meanwhile, Swedish-based Boxman, which claims to have captured 5% of the Scandinavian market in the past 15 months, launched its UK online retail operation last April. Its non-sensate approach to becoming a big UK internet retail player has been demonstrated by its offer of chart titles at £10 each, as well as an aggressive £2m marketing campaign, which included posters, radio jingles and TV advertising.

"Our prices are to help us gain market share and our marketing campaign is targeted at people who are not online yet," says Joe Wilson, managing director of Boxman's UK operation. "We want to let them know that this is a music store open 24 hours a day." Wilson refers to these 25- to 45-year-old potential consumers as "the sleeping giant." "They will be the ones who will drive the internet music market, buying mainly catalogue product," he says.

Buwan predicts that 70% of its own UK sales will come from catalogue titles and 20% from chart titles, since it believes most chart releases, especially singles, are bought on

e-commerce for the e generation

With its natural link to computer-based technology and shared appeal to a predominantly 16- to 30-year-old demographic, club culture is not only naturally aligned with new media, but club websites are well positioned to reap the rewards of e-commerce.

Currently leading this field is London's Ministry of Sound (www.ministryofsound.co.uk) whose on-line product range include releases on the club's Sound of Ministry label. This includes a recording-finding service, as well as a selection of CDs on other labels and Meo-branded club merchandise. While sales are mostly within the UK, orders have been received from the US, South Africa, Australia and northern Europe, and during the past 18 months, the Ministry has seen an 11% growth in e-commerce sales.

"Our Internet presence grows in importance as the marketplace grows," says the Ministry's head of internet Will Lovogrove (pictured).

"Strategically it is important as it takes the club brand to a wider audience, a global audience. We don't use the internet to market the club, the magazine or the label as such. We concentrate on the brand, since we believe the sum is greater than the parts. Within that, e-commerce is a critical, fundamental element."

Other successful UK clubs are also



highly conscious of the potential that e-commerce has to offer. Andy Cale, technical manager at the leading Liverpool club Cream, sees on-line sales as an integral element of the club's Internet presence.

"Our www.cream.co.uk website is very important to the marketing of the club brand," says Cale. "We can reach a worldwide market very quickly and simply, so developing e-commerce makes good sense to us. We have just moved our ISP to one where we can have secure transactions. We are going to start off by putting merchandise online and then move on to selling tickets. At the moment, the main offer for tickets is via Ticketmaster, so for clubs it makes good sense to sell tickets direct to the customer online."

Online ticket sales is an area which also interests Ricky Chopra, IT manager at Sheffield's Gatecrasher club, who adds a note of caution concerning online security. "If you want to sell online you have to be certain you can offer a fail-safe system," says Chopra. "Since they are not cheap we are being very careful about which one we choose to invest in."

Once secure, however, the Gatecrasher website plans to offer tickets, mix CDs and various products from Sony, with which Gatecrasher has a licensing agreement.

"The internet is completely where this generation is at and it is also a very strong direct marketing tool," says Chopra. "It is basically the cheapest form of branding there is." *Clare Morgan Jones*

- **E-commerce** (electronic commerce): the complete shopping system, incorporating catalogue marketing, database tracking, product ordering, payment transaction, delivery of product and customer service.
- **Server**: a computer or program that services another program or computer (the client).
- **Firewall**: network security system used to restrict external and internal traffic of data.
- **ISP**: internet service provider.
- **Browser**: a program that lets the user navigate the World Wide Web and read HTML documents.
- **Encryption**: modification of data so that unauthorised recipients cannot use or understand it.
- **Plug-in**: program that fits in with the user's browser to allow access to particular file types.
- **Domain name**: the name given to a host server on the Internet.
- **URL** (universal resource locator): website address.
- **Shopping trolley/cart**: a program that enables a website's visitors to browse through its catalogue, place orders and purchase products.
- **PSF** (payment service provider): a bureau service whose job is to authorise and ensure the security of e-commerce transactions.
- **Card acquirer**: the company which processes the card payments.
- **Merchant**: the owner of the website who is able to sell products online and can accept credit card payments. *GG*

impulse, while albums are a more planned purchase.

In contrast, label and artist sites and those such as capitalfm.com and content provider dotmusic expect to benefit from singles sales. Dotmusic, which attracts more than 250,000 users a month, has found that singles sales increase markedly when the review of a song is accompanied by an audio clip. "People like to read the review and hear the track themselves," says commercial manager Chris Sice. "Then if they like it, it is simple for them to buy it there and then."

'The internet is becoming just as important a sales channel as HMV and Woolworths' — John Holborow, Beggars Banquet

Capitol Interactive does well from accumulating pre-orders on singles and albums and promises delivery on the day of release. "This sort of promotion is very popular with our customers," says Beverly Breen, Capital Interactive general manager.

"Promoting singles prior to their street release date via the net can help support your marketing plan, as long as it is implemented properly," says Clara Geynor, V2 international marketing manager for new media. V2 promoted Underworld's new album by allowing the track Kittens to be downloadable for a day from the act's site and that of its record label V2 using MP3 software.

"It worked very well for us," says Geynor. "We had 5,700 downloads in one day. As a result we now have a database of hardcore Underworld fans from around the world." In this respect, record companies are in a good position to be creative with the internet. Beggars' John Holborow believes that value-added tracks and merchandise will be crucial for artist or label sites' success. "We are planning to install a radio station on our site so that we can introduce our customers to new Beggars material," he says.

It is this sort of approach which will mark out the successful sites from the ones that finally hit the e-high street. At present there are many online music merchants vying for grid position, each with a sophisticated retail tool in its hands. The next priority will be to win first the confidence of the mass market and then its custom. Only then will the research companies' impressive three-year growth predictions begin to fulfill themselves. ■



IMVS: building online partnerships

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SETTING UP SHOP

E-commerce is giving smaller labels and independent retailers the opportunity to compete head-on with the majors, says Gerard Grech

A more music fans and buyers log on to the internet with the intention of making purchases, the door is open for small to medium-sized record labels, not to mention independent retailers, to compete with larger labels and create a new sales channel. "E-commerce enables labels to make their product available to the consumer in a much easier way and at a more competitive and profitable price," says John Holbrow, marketing manager at Beggars Banquet Group.

A number of strategies are available to companies which seek to embrace the medium. When HMV planned its website, it called in Gerrards Cross-based e-commerce consultancy Triptych to carry out a full feasibility study before assigning XL to build the site itself. "A proper assessment of the company's products and effective management of its resources prior to setting up is crucial," says Triptych technical director James Sorby. "It is also important to think about what you can offer that is different to the next e-shop, which is only a few clicks away. If the company already has an information website, then it will already have some of the required components necessary for the creation of an e-

commerce solution."

There are basically four options for setting up an e-commerce platform. Depending on the scale of the operation, a company may choose to hire the services of consultants experienced in designing and installing online shops. Others may prefer the long-term security of writing the software in-house and hiring staff to run the shop. Those on tighter budgets may opt to buy an off-the-shelf e-commerce package such as Active Catalog 3, which allows users to create their own shop for a one-off fee of £349 and shows how to divert credit card transactions through a payment service provider. Another cheap alternative is to pay a hosting facility such as I-shop (www.i-shop.co.uk), 1Cot (www.1cot.co.uk) or Yahoo Store (www.yahoo.com). For a monthly charge and transaction fee, e-commerce hosts will take care of the headache of administering orders and payments, while the site appears to be running its own shop.

Although hiring an agency can be expensive, the benefits of a tailor-made solution can outweigh the costs relatively quickly. "Every company has different cultures and objectives and needs a specific

capitalising on radio branding

Radio stations are emerging as leading competitors in the online music retail sector. Among the key sites is www.capitalfm.com, for which the Telstar group provides fulfillment and back-end operations.

Beverley Blain, general manager of Capital Interactive, is confident of its ability to become a key player in the retail of music online. "There are two important factors weighing in our favour," she says. "Firstly, we are a brand that the public can identify with and secondly, we already have radio stations in place to promote our online brand."

To the concern of some traditional retailers, the site is already demonstrating its ability to convert listeners into customers. A particular success story has been capitalfm.com's advance order facility, which gives browsers the option to pre-order singles and albums for delivery on the day of release.

Capital's quick thinking also enabled it to take the initiative when Baz Luhrmann's (pictured) *Everybody's Free (To Wear Sunscreen)* became a surprise UK radio hit in April on the back of its success in the US.

solution to online commerce," says Jonathan Burney, head of the music new media division at e-commerce specialists Foresight. "Off-the-shelf packages can be limited. We write computer programs for companies' websites from scratch in order to avoid future problems and also allow the client to take control."

Among Foresight's customers is video, book and budget music group VCI. Its www.vci.co.uk site was built by Foresight



"The song was taking the country by storm with both Capital Radio and Radio One's breakfast show championing it," says Blain. "The album it is taken from was not due to be released domestically until mid-June but we knew it was out in the US and were able to offer an import version on the site."

The offer was promoted by the radio DJs throughout the weekend, and the end result, according to Blain, was "a significant volume" of sales (significant enough that EMI is understood to have contacted the station, worried about its possible impact on sales of the UK-issued release).

Capital Interactive is planning to re-launch the album to coincide with its official release and will be conducting a trial to take orders over the phone for customers without internet access.

"This is the kind of thing you have to do to stay competitive in a fast-moving business," says Blain, who stresses that the Luhrmann offer was strictly a one-off. However, Capital's future e-plans include an Xfm site to sell vinyl and import albums, as well as a classical music venture and tie-ins with other sites. Gerard Grech

from scratch but is now administered by VCI website manager Luke Keen. "There are always technical issues that need to be dealt with, which would not be answered through off-the-shelf packages," says Keen. "We find it much easier and less time-consuming to hand over all our problems to Foresight."

The companies who will benefit the most from entering the e-commerce market will be those who use the dynamics of the

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101 turns to e-commerce

After 25 years of selling records from its shop in Croydon, South London, 101 Records decided to jump on board the e-commerce bandwagon and join the small group of independent retailers which now offers CDs, books, DVDs and games for sale over the Internet.

"We have been keeping a close eye on the US and feel that e-commerce is the future of retailing," says Duncan Barnes (pictured), 101 General manager. Other small standalone record shops selling music online include Dorset's Bridport Records, whose site has been in operation for more than four years.

To develop and run its e-commerce website (www.101cd.com) Barnes hired an in-house web developer and programmer.

"My partner and I have found it very effective to work closely alongside our technical person," says Barnes. "Not only were we able to web-enable our system cheaply but we were able to able to deal with any difficulties quickly."

The site, which came online in January this year, offers 400,000 CD titles and 100,000 book titles. Already, says Barnes, sales are well ahead of expectation. "We are now receiving more orders per hour than in our first week alone," he says. "But

internet to build up one-to-one customer relationships. Selling music products online is much the same as running a mail order business. The site becomes the catalogue, with soundbites, artwork and track listings, and while the system may use a dynamic database to create pages according to the user's requests, fulfilling the orders requires the same sort of back-end procedures as a mail order operation.

Typically, an e-commerce site will need one server running internet platform software, shopping trolley software and payment transaction software, plus a second server, secured and firewalled, to run a database, such as SQL Server 7.0, which allows the merchant to track inventory, tax, product information, customer information, release dates and tour dates.

Processing payment is the other headache facing would-be e-retailers. The most convenient solution is to register as a credit card merchant, as it is recognised that more than 80% of all online transactions are made via credit cards. There are a number of ways of taking payment online. The merchant can either arrange for online payment processing or collect credit card details through e-mail



we realise that we must keep the site fresh to ensure return visits from users."

To date 101's marketing strategy has been to seek online partnerships with third parties in order to maintain a competitive price policy which allows it to sell chart CDs at £10 (including postage and packing) as well as implementing regular mid-price campaigns on the site. So far, 101 has successfully offered three-CD bundles from the EMI catalogue (including titles by The Beatles, Blur and The Beach Boys) for £20, as well as a five-for-£20 package from the EMI Gold label. Similar arrangements with other labels are currently under negotiation. Gerard Grech

and process them offline as done with any mail, fax or telephone order. The former is more expensive but a lot more secure. Some of the companies, known as payment service providers, which offer this service include Worldpay

(www.worldpay.com), netbank (www.netbank.com) and Datacash (www.datacash.com). The amount and method of payment for these companies' services vary according to the scale of the operation, but the retailer can expect to pay a fixed annual rate of somewhere between £100 and £3,000, as well as a fee of 3% to 10% for each transaction.

Although it is getting easier to set up a small business with an e-commerce platform, the successful companies will be those that have a clear picture of their objectives, strategy and budget. Even though security is still an issue, banks have become more supportive of e-commerce initiatives since the success of Amazon and CDNow. Meanwhile, the competition between the payment service providers, shop hosting sites, DIY e-commerce packages and e-commerce consultants means you no longer have to spend a fortune to start making money online. ■

they're playing our song

Fans keen to learn the guitar and keyboard chords of their favourite bands' tracks can now log on to an internet-based music tutorial system (www.songplayer.com). The site, founded by John Doyle and Dan Harrison (pictured) and managed by Peter Wilkinson, former managing director of internet service provider Planet Online, was launched earlier this year.

Using a PC with a CD-Rom drive, the user first downloads the music player from the site and is then allocated a songbook which records all purchases. These are paid for via the Worldpay system, underwritten by NatWest. Lyrics and notes of the song are downloaded onto the user's hard drive and appear on screen when the original CD containing the track in question is played on the PC. The songfile is encrypted and protected and is non-transferable from that PC's hard drive.

Songplayer's tuition software



automatically synchronises with the music and prompts a series of graphics, showing the score note by note, along with the correct fingering technique. "This system makes contemporary music easily accessible to the amateur enthusiast who has no prior knowledge of music theory," says

EMI Music Publishing new media manager Steve Hills. Songplayer's library is growing at a rate of 250 tracks per month and should feature 3,000 by the end of the year.

Songplayer has already struck deals with Freeserve, Dixons' free internet access portal, and is keen for artists' sites to link into its site. Robbie Williams, The Verve and Nirvana are among the acts featured, while BMG, Universal and Carlin are among the publishers supporting the experience. "It is an authentic learning system with universal appeal and it will add value to any site that features it," says John Doyle. Gerard Grech

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Pos	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	Pos	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)
1	SWEET LIKE CHOCOLATE	Chocolate Boy/Pepper (3)50352/30354 (P)	Virgin	38	PRIVATE NUMBER	911 (London) Rondor (Lions/Buff)	Virgin VSCDT 1730VCV 1230 (P)
2	OH LA LA	Wally of Sound WALLD 03KX/WALLS 03KX (P)	WALLD	39	(NOT THE) GREATEST RAPPER	Elektra E 3759/DCD 3759C (P)	Elektra E 3759/DCD 3759C (P)
3	THAT DON'T IMPRESS ME MOUND	Mercury 370032/370024 (X)	Mercury	40	BIG LOVE	Essential Recordings ESDS 4E35M 4 (P)	Essential Recordings ESDS 4E35M 4 (P)
4	CANNED HEAT	Sony S2 667302/667304 (TEN)	Sony	41	IN OUR LIFETIME	Mercury MERCID 3117/MERCID 317 (U)	Mercury MERCID 3117/MERCID 317 (U)
5	KISS ME	Elektra E 3759/DCD 3759C (TEN)	Elektra	42	DAYZ LIKE THAT	Wildstar COWILD 19/COWILD 19 (TEN)	Wildstar COWILD 19/COWILD 19 (TEN)
6	SALTWATER	Xtreme/Grav XTRAV 1CDS/XTRAV 1CDS/XTRAV 112 (M/MTN)	DCMS Int'l	43	SECRETLY	Virgin VSCDT 1733XVCV 1733 (P)	Virgin VSCDT 1733XVCV 1733 (P)
7	YOU NEED ME	Polydor 663326/663324 (U)	Polydor	44	HOLD ON	Sound Of Ministry MDCSDS 1301-/31M/VTN	Sound Of Ministry MDCSDS 1301-/31M/VTN
8	SAY IT AGAIN	EMI CDEM 5447/CEM 544 (E)	EMI	45	SOMEONE SHOULD TELL HER	MCA Nashville MCA20 55561/MCSC 5555 (U)	MCA Nashville MCA20 55561/MCSC 5555 (U)
9	I WANT IT THAT WAY	Jive 0523326/052324 (P)	Jive	46	SWEET	Sony S2 667320/667374 (TEN)	Sony S2 667320/667374 (TEN)
10	LOOK AT ME	EMI CDEM 5427/CEM 542 (E)	EMI	47	BETTER BEST FORGOTTEN	Ebu/Jive 0519242/051924 (P)	Ebu/Jive 0519242/051924 (P)
11	PUMPING ON YOUR STEREO	Parlophone COR 815/RTD 815B (E)	Parlophone	48	REMOTE CONTROL/3 MCS & 1D JARD	Capitol CDS 8129-/E 3759/DCD 3759C (P)	Capitol CDS 8129-/E 3759/DCD 3759C (P)
12	NO SCRIBS	LaFace/Arista 74321/80522/74321/66894 (BMG)	LaFace/Arista	49	MY NAME IS	InterScope/Polydor/INC 95383/INC 9538 (U)	InterScope/Polydor/INC 95383/INC 9538 (U)
13	DISCO DOWN	Polydor 6638152/663814 (U)	Polydor	50	WHAT'S IT GONNA BE	Elektra E302 021/E302 01-/ (TEN)	Elektra E302 021/E302 01-/ (TEN)
14	NONMANSLAND (DAVID'S SON)	Positive 021411/0217/CT 112 (U)	Positive	51	FLAT BEAT	F Communications/PIAS Records F 1000C/F 1000C (U)	F Communications/PIAS Records F 1000C/F 1000C (U)
15	QUIT	Columbia 667401/667401A (TEN)	Columbia	52	ANYTHING YOU WANT (I'VE GOT IT)	Mercury MCA 510/MERCID 310 (U)	Mercury MCA 510/MERCID 310 (U)
16	LIFT IT HIGH (ABOUT BELIEF)	MCA Music/Manico 4M4M3/MC 4 (DSD)	MCA Music/Manico	53	IF EVER	Y&Y Y&Y/EMI E 3752/DCD 3752C (TEN)	Y&Y Y&Y/EMI E 3752/DCD 3752C (TEN)
17	TURN AROUND	Multiply CDMU/49/CAMU/49 (TEN)	Multiply	54	OLD FOLKS	Tycoon TYCD 31 (U)	Tycoon TYCD 31 (U)
18	EVERY MORNING	London/Arista 400552/CD 0056C (TEN)	London/Arista	55	ON MY WAY	Multiply CDMU/49/CAMU/49 (TEN)	Multiply CDMU/49/CAMU/49 (TEN)
19	YOU LOOK SO FINE	Mushroom Music 49CDS/MUS 49CDS (M/VP)	Mushroom Music	56	NORTHERN LIES	Creation CRE3 314/CRE3 314 (M/VP)	Creation CRE3 314/CRE3 314 (M/VP)
20	YOU GET WHAT YOU GIVE	MCA MCSTD 4811/MCSC 4811 (U)	MCA	57	WHEN THE GOING GETS TOUGH	Polydor 50291/50291A (U)	Polydor 50291/50291A (U)
21	JUMBO	J&B J&B 5007/TEB (M/VP)	J&B	58	IT'S NOT RIGHT BUT IT'S OKAY	Arista 742105/0420/7420624 (BMG)	Arista 742105/0420/7420624 (BMG)
22	JEWEL	London/LOPE 426/LONDS 428 (U)	London	59	WE LIKE TO PARTY! (THE VENGABOS)	Positive CDTV 168/CTV 168 (E)	Positive CDTV 168/CTV 168 (E)
23	RED ALERT	RCA Records XLS 1000C (U)	RCA Records	60	BYE BYE BABE	Epic 66222/66222/274 (TEN)	Epic 66222/66222/274 (TEN)
24	SWEAR IT AGAIN	RCA 742102/62/742106/624 (BMG)	RCA	61	WE'RE GOING OUT	VWR 50068/43-/ (M/VP)	VWR 50068/43-/ (M/VP)
25	HATE ME NOW	Mercury 667565/667564 (M)	Mercury	62	WE ARE DA CLICK	HR FDR 363/43 363-/FX 363 (U)	HR FDR 363/43 363-/FX 363 (U)
26	PICK A PART THAT'S NEW	VWR 500678/VWR 500675 (M/VP)	VWR	63	TABOO	WEA WEA 203C/MCA 203C (TEN)	WEA WEA 203C/MCA 203C (TEN)
27	BABY ONE MORE TIME	Jive 0311802/031269 (P)	Jive	64	THIS IS MY LIFE	Creation CRE3CD 313/CRE3 313 (M/VP)	Creation CRE3CD 313/CRE3 313 (M/VP)
28	CLOUD NUMBER 9	ABM/Mercury 5038482/503846A (U)	ABM/Mercury	65	HEARTBEAT/TRAGEDY	Ebu/Jive 0519242/05194 (P)	Ebu/Jive 0519242/05194 (P)
29	PERFECT MOMENT	Immocore 5210/5210C 7 (E)	Immocore	66	SHOWER YOUR LOVE	Columbia KULA 235C/KULA 23MC (TEN)	Columbia KULA 235C/KULA 23MC (TEN)
30	WITCH DOCTOR	Flexi/EMI TONCD 17/OTC 11 (E)	Flexi/EMI	67	LOVE OF A LIFETIME	First Avenue/Mercury HX2CD 314/MX2MC 3 (U)	First Avenue/Mercury HX2CD 314/MX2MC 3 (U)
31	DRIFTWOOD	Independence ISDM 253M/ISDM 253 (TEN)	Independence	68	CARTE BLANCHE	Positive CDTV 110/CTV 110 (E)	Positive CDTV 110/CTV 110 (E)
32	THANK ABBA FOR THE MUSIC	Epic ABCD 1/ABC 1 (TEN)	Epic	69	FEELING FOR YOU	Virgin DINSO 181/DINSO 181 (E)	Virgin DINSO 181/DINSO 181 (E)
33	HAPPINESS HAPPENING	Mercury MDCSDS 129-/DM/VTN	Mercury	70	HURT ME SO BAD	Mercury 5726152/5724 (U)	Mercury 5726152/5724 (U)
34	WHY DON'T YOU GET A JOB?	Columbia 6673545/667354 (TEN)	Columbia	71	HEAR YOU CALLING	Addictive 1 (U)	Addictive 1 (U)
35	NOW THAT YOU'VE GONE	Virgin MDCD 1722/VSCD 1722 (E)	Virgin	72	(S)PILL I WILL COME	Club Tapes CLU18068 - (Imp)ATB	Club Tapes CLU18068 - (Imp)ATB
36	WHAT YOU GIVE	DEFECT 305/DEFECT 305 (U)	DEFECT	73	BE A ONE OF THE BEST (REMIX)	Northern/Dee 74321/66642/74321/6664 (BMG)	Northern/Dee 74321/66642/74321/6664 (BMG)
37	RIGHT HERE RIGHT NOW	Siskat SKINT 48C/SKINT 48C (M/VP)	Siskat	74	BEAT MAMA	Mercury MCA 510/MERCID 310 (U)	Mercury MCA 510/MERCID 310 (U)

Pos	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	Pos	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)
38	PRIVATE NUMBER	911 (London) Rondor (Lions/Buff)	Virgin	75	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
39	(NOT THE) GREATEST RAPPER	Elektra E 3759/DCD 3759C (P)	Elektra	76	BEAT MAMA	Mercury MCA 510/MERCID 310 (U)	Mercury MCA 510/MERCID 310 (U)
40	BIG LOVE	Essential Recordings ESDS 4E35M 4 (P)	Essential Recordings	77	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
41	IN OUR LIFETIME	Mercury MERCID 3117/MERCID 317 (U)	Mercury	78	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
42	DAYZ LIKE THAT	Wildstar COWILD 19/COWILD 19 (TEN)	Wildstar	79	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
43	SECRETLY	Virgin VSCDT 1733XVCV 1733 (P)	Virgin	80	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
44	HOLD ON	Sound Of Ministry MDCSDS 1301-/31M/VTN	Sound Of Ministry	81	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
45	SOMEONE SHOULD TELL HER	MCA Nashville MCA20 55561/MCSC 5555 (U)	MCA Nashville	82	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
46	SWEET	Sony S2 667320/667374 (TEN)	Sony	83	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
47	BETTER BEST FORGOTTEN	Ebu/Jive 0519242/051924 (P)	Ebu/Jive	84	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
48	REMOTE CONTROL/3 MCS & 1D JARD	Capitol CDS 8129-/E 3759/DCD 3759C (P)	Capitol	85	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
49	MY NAME IS	InterScope/Polydor/INC 95383/INC 9538 (U)	InterScope	86	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
50	WHAT'S IT GONNA BE	Elektra E302 021/E302 01-/ (TEN)	Elektra	87	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
51	FLAT BEAT	F Communications/PIAS Records F 1000C/F 1000C (U)	F Communications	88	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
52	ANYTHING YOU WANT (I'VE GOT IT)	Mercury MCA 510/MERCID 310 (U)	Mercury	89	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
53	IF EVER	Y&Y Y&Y/EMI E 3752/DCD 3752C (TEN)	Y&Y	90	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
54	OLD FOLKS	Tycoon TYCD 31 (U)	Tycoon	91	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
55	ON MY WAY	Multiply CDMU/49/CAMU/49 (TEN)	Multiply	92	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
56	NORTHERN LIES	Creation CRE3 314/CRE3 314 (M/VP)	Creation	93	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
57	WHEN THE GOING GETS TOUGH	Polydor 50291/50291A (U)	Polydor	94	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
58	IT'S NOT RIGHT BUT IT'S OKAY	Arista 742105/0420/7420624 (BMG)	Arista	95	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
59	WE LIKE TO PARTY! (THE VENGABOS)	Positive CDTV 168/CTV 168 (E)	Positive	96	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
60	BYE BYE BABE	Epic 66222/66222/274 (TEN)	Epic	97	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
61	WE'RE GOING OUT	VWR 50068/43-/ (M/VP)	VWR	98	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
62	WE ARE DA CLICK	HR FDR 363/43 363-/FX 363 (U)	HR FDR	99	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
63	TABOO	WEA WEA 203C/MCA 203C (TEN)	WEA	100	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
64	THIS IS MY LIFE	Creation CRE3CD 313/CRE3 313 (M/VP)	Creation	101	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
65	HEARTBEAT/TRAGEDY	Ebu/Jive 0519242/05194 (P)	Ebu/Jive	102	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
66	SHOWER YOUR LOVE	Columbia KULA 235C/KULA 23MC (TEN)	Columbia	103	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
67	LOVE OF A LIFETIME	First Avenue/Mercury HX2CD 314/MX2MC 3 (U)	First Avenue	104	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
68	CARTE BLANCHE	Positive CDTV 110/CTV 110 (E)	Positive	105	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
69	FEELING FOR YOU	Virgin DINSO 181/DINSO 181 (E)	Virgin	106	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
70	HURT ME SO BAD	Mercury 5726152/5724 (U)	Mercury	107	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
71	HEAR YOU CALLING	Addictive 1 (U)	Addictive	108	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
72	(S)PILL I WILL COME	Club Tapes CLU18068 - (Imp)ATB	Club Tapes	109	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
73	BE A ONE OF THE BEST (REMIX)	Northern/Dee 74321/66642/74321/6664 (BMG)	Northern/Dee	110	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
74	BEAT MAMA	Mercury MCA 510/MERCID 310 (U)	Mercury	111	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)
75	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick	112	NOTHING REAL (MATTERS)	Maverick W 471C/W 471C (TEN)	Maverick W 471C/W 471C (TEN)

As used by Top of the Pops and Radio One

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14 MUSIC WEEK 5, JUNE 1999

5 JUNE 1999

CHART COMMENTARY

by ALAN JONES

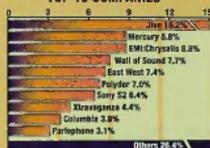


Shanks & Bigfoot enjoy a comfortable second week at number one. Though sales of Sweet Like Chocolate tumbled from more than 251,000 to just short of 142,000 last week, the record outsold the Wiseguys' Ooh La La, which debuts at number two, by a margin of nearly 50%. Sweet Like Chocolate last week became the first record ever to top the Independent, R&B, dance and main C1N charts simultaneously, but slips to number three on the dance chart this week, with the Wiseguys' single debuting at number two and Saltwater by Chicane new at one.

The Chicane single makes its sales chart debut at number six, becoming Chicane's first Top 10 hit and successfully launching the Xtravaganza label's new distribution deal with Sony. The *France* hit of the year to date, *Saltwater* spent three weeks at the top of Music Week's Club Chart, and features Maire Brennan from Clannad reconstructing some of her famous Theme From Harry's

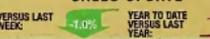
MARKET REPORT

TOP 10 COMPANIES

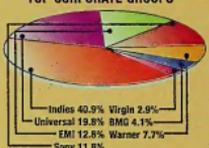


Percent share top 10 companies by % of total sales of the Top 75, and corporate group sales by % of total sales of the Top 75

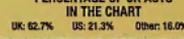
SALES UPDATE



TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART



game vocals. The original Theme From Harry's Theme went one place higher in the chart in 1982, while British R&B act Etate

reached number 38 a couple of years ago with Somebody Like You, which featured samples from the original.

Reef reached number 15 with I've Got Something To Say, the introductory single from their new album *Rides*, in April but fell well short of that mark with the second, *Sweety*, which debuts at number 46 this week. That is 22 places lower than any of their previous eight singles releases. *Gay Dad* are also having problems. Their debut single *To Earth With Love* reached number 10 in January, while the follow-up, *Joy!*, struggles to number 21 this week.

For eight of the 10 weeks TLC's single *No Scrubs* has spent in the chart so far it has been in the Top 10, but it slips 9-12 this week. However, it simultaneously moves 11-10 on the year-to-date chart, with the 33,000-plus copies sold last week bringing its overall tally to a highly respectable 455,000. It is likely to fall out of that year-to-date Top 10 again next week, however, as Shanks & Bigfoot's *Sweet Like Chocolate* looks certain to join *Jive* stalwarts *Erntay Spears* and *Steps* in the upper echelon.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (distributor)
1	1	SWEET LIKE CHOCOLATE	Shanks & Bigfoot	Pepper (SWSR2) (P)
2	NEW	OOH LA LA	Wiseguys	Wall of Sound WALLD (GBX) (P)
3	2	I WANT IT THAT WAY	Backstreet Boys	WIP (023382) (P)
4	NEW	YOU LOOK SO FINE	Garbage	Mushroom MUSH (MCMV) (P)
5	NEW	JUMBO	Underwood	JBB JBB 500783 (3MVV) (P)
6	4	RED ALERT	Basement Jaxx	XL Recordings XLS (00232) (P)
7	3	LIFT IT HIGH (ALL ABOUT BELIEF)	1999 Manchester United Squad	Music Collector MANUCO (JUSO) (P)
8	5	PICK A PART THAT'S NEW	Stereoponica	V2 VVR 506778 (3MVV) (P)
9	7	BABY ONE MORE TIME	Foetus Spears	Jive (022752) (P)
10	8	RIGHT HERE RIGHT NOW	Foetus Slic	Skinet SKINT (66CD) (3MVV) (P)
11	NEW	WE'RE GOING OUT	Younger Younger 2B's	V2 VVR 506863 (3MVV) (P)
12	9	NORTHERN LITES	Sugar Furry Animals	Creation CRESDO 214 (3MVV) (P)
13	6	THIS IS MY TIME	3 Colours Red	Creation CRESDO 213X (3MVV) (P)
14	NEW	HEAR YOU CALLING	Aerica	Additions 12AD (04) (P)
15	14	FLAT BEAT	Mr Oizo	F Communications/PIAS Recordings F (10000) (P)
16	10	BE THERE	Tal Paul	Duty Free DF (090CD) (P)
17	NEW	TWO AND A HALF DAYS IN LOVE WITH YOU	Six By Seven	Mercury/Beggans Banquet MNT (69CD) (P)
18	NEW	SEA EP	Doves	Cadence CNP (02CD) (P)
19	15	PEARL RIVER	Johnny Shaker	Low Sense SENSCD 24 (P)
20	16	HEARTS/A TRAGEDY	Sepia	Ethel (Live) 0519142 (P)

All charts © CML

PEPSI Chart

This Week	Last Week	Title	Artist	Label	This Week	Last Week	Title	Artist	Label
1	1	SWEET LIKE CHOCOLATE	Shanks & Bigfoot	Chocolate/Buffpower	22	NEW	DISCO DOWN	3rd Street	Polydor
2	NEW	OOH LA LA	The Wiseguys	WIP (023382)	23	NEW	AS SINGS MICHAEL/MARY J. BLIGE	Atlantic	EMI
3	2	I WANT IT THAT WAY	Backstreet Boys	WIP (023382)	24	NEW	PICK A PART THAT'S NEW	Stereoponica	V2
4	NEW	YOU LOOK SO FINE	Garbage	Mushroom	25	NEW	BABY ONE MORE TIME	From Soles	Jive
5	NEW	JUMBO	Underwood	JBB JBB 500783	26	NEW	RIGHT HERE, RIGHT NOW	Foetus Slic	Skinet
6	NEW	RED ALERT	Basement Jaxx	XL Recordings	27	NEW	SWEAR IT AGAIN	Mercury	EMI
7	NEW	LIFT IT HIGH (ALL ABOUT BELIEF)	1999 Manchester United Squad	Music Collector	28	NEW	BEAUTIFUL STRANGER	Mercury	EMI
8	NEW	PICK A PART THAT'S NEW	Stereoponica	V2 VVR 506778	29	NEW	EVERYBODY'S FREE...	Reel Life/Atlantic	EMI
9	NEW	BABY ONE MORE TIME	Foetus Spears	Jive (022752)	30	NEW	NOMANLAND	3rd Street/Atlantic	Polydor/EMI
10	NEW	RIGHT HERE RIGHT NOW	Foetus Slic	Skinet (66CD)	31	NEW	IT'S NOT RIGHT	Wendy Beckett	Arise
11	NEW	WE'RE GOING OUT	Younger Younger 2B's	V2 VVR 506863	32	NEW	RUNAWAY	The Curren	13XL/Atlantic
12	NEW	NORTHERN LITES	Sugar Furry Animals	Creation	33	NEW	WHAT YOU NEED	Powerhouse/In-Dance/Kelco	Definitive
13	NEW	THIS IS MY TIME	3 Colours Red	Creation	34	NEW	PERFECT MOMENT	Martina McBride/Universal	Universal
14	NEW	HEAR YOU CALLING	Aerica	Additions	35	NEW	FROM THE HEART	Andrew Love	Northstar/EMI
15	NEW	FLAT BEAT	Mr Oizo	F Communications/PIAS	36	NEW	GAZT LIKE THAT	Force	Walters
16	NEW	BE THERE	Tal Paul	Duty Free	37	NEW	YOU LOOK SO FINE	Garbage	Mushroom
17	NEW	TWO AND A HALF DAYS IN LOVE WITH YOU	Six By Seven	Mercury/Beggans	38	NEW	DRIFTWOOD	Travis	Independent
18	NEW	SEA EP	Doves	Cadence	39	NEW	WILD WILD WEST	Stash	Columbia
19	NEW	PEARL RIVER	Johnny Shaker	Low Sense	40	NEW	JYFI	See-Dee	London
20	NEW	HEARTS/A TRAGEDY	Sepia	Ethel (Live)			MUSIC SOUNDS BETTER WITH YOU	See-Dee	Virgin

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5 JUNE 1999

CHART COMMENTARY

by ALAN JONES

Alba's Gold - Greatest Hits continues its residency at the top of the albums chart after selling a further 59,000 copies last week. The album, first released in October 1992, has sold a massive 463,000 copies thus far in 1999, a tally bettered by only three albums. It has spent a total of six weeks at number one - five of them this year. With Texas at two and Shania Twain at three, it is an all-Universal top three for the first time ever - albeit with records by artists from the former PolyGram stable.

The Omnibus programme about Dean Martin provided the impetus for EMI to re-promote the late crooner's posthumous compilation *The Very Best Of - Capitol/Reprise* Years with stunning results. The album, originally released last year, had previously sold about 18,000 copies without charting but sold a further 16,000 copies last week to make a belated chart debut at number seven. It is Martin's first album to chart since 1976's *Original Dean Martin Hits*



MARKET REPORT

TOP 10 COMPANIES



SALES UPDATE



and now edges with it the honour of being the highest charting album of his career. Dean's old sparring pal Frank Sinatra, of

Canadian country singer Shania Twain's *Come On Over* album - now reissued with the single mix of *That Don't Impress Me Much* added - explodes 29.3 this week, finally beating its debut position of 15 on the chart of January 24, 1998. The album has spawned four hit singles so far, *You're Still The One* (number 10), *When (I'm) In The Mood* (number 10) and the current hit *That Don't Impress Me Much*, which has

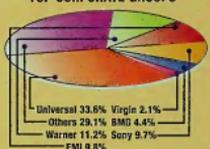
ALBUM FACTFILE

sold more than 240,000 copies since debuting at number three three weeks ago. *Come On Over* has sold nearly 270,000 copies including more than 83,000 last week alone, and has far surpassed Twain's 1995 debut album *The Woman In Me*, which produced no hit singles and failed to make the Top 75. In America, *Come On Over* has topped 10M sales, but is still lagging behind *The American* (11m-plus copies sold).

birthday when Duets II appeared. This week sees a new runner-up to Frank in the veteran stakes, as 72-year-old Cuban Ibrahim Ferrer enters at number 42 with his certified album. The vocalist, who came to fame as a member of Ry Cooder's Buena Vista Social Club, is widely regarded as the premier vocalist in Cuban music, and has recently concluded a short UK tour. Fellow Buena Vista Social Club member Compay Segundo is in his nineties and recently released a solo album on Coalition, though it fell short of the chart.

It is only nine months since Mike Oldfield released his last album, *Tubular Bells III*, which peaked at number four. That is significantly higher than his new album *Guitars*, which debuts this week at number 40. His only albums of new material which have reached the Top 10 in the last 15 years have been *Tubular Bells* releases - *Tubular Bells II*, which topped the chart in 1992, and *Tubular Bells III*.

TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART

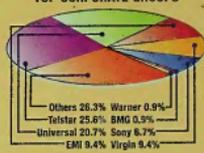
UK: 52.0% US: 40.0% Other: 8.0%

MARKET REPORT

TOP 10 COMPANIES



TOP CORPORATE GROUPS



COMPANIES' SHARE OF TOTAL SALES
 Artist accounts: 71.9%
 Compilations: 28.1%

THE YEAR SO FAR... TOP 20 COMPILATIONS

Pos	Title	Label	Artist
1	NOW THAT'S WHAT I CALL MUSIC! 42	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
2	EUPHORIA	VARIOUS ARTISTS	TELSTAR TV
3	NEW HITS 99	VARIOUS ARTISTS	WARNER/EMI/SONY/TV
4	LOVE SONGS	VARIOUS ARTISTS	WARNER/EMI/SONY/TV
5	THE BEST OF CLASH ANTHEMS 98...EVERY	VARIOUS ARTISTS	VIRGIN/EMI
6	NOW THAT'S WHAT I CALL MUSIC! 41	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
7	KISS HOUSE NATION	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
8	CLUBBER'S GUIDE TO... NINETY NINE	VARIOUS ARTISTS	MINISTRY OF SOUND
9	DANCE NATION SIX... TALL PAULB BROTHERS	VARIOUS ARTISTS	MINISTRY OF SOUND
10	KISS CLUBBING	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
11	HITS 98	VARIOUS ARTISTS	WARNER/EMI/SONY/TV
12	LOCK, STOCK & TWO SMOKING BARRELS	ORIGINAL SOUNDTRACK	ISLAND
13	QUEER AS FOLK	VARIOUS ARTISTS	ALMIGHTY
14	TRANCE ANTHUS	VARIOUS ARTISTS	MINISTRY OF SOUND
15	KISS SMOOTH GROOVERS 98	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
16	ESSENTIAL SOUNDTRACKS	VARIOUS ARTISTS	TELSTAR TV
17	DANCE OF THE NIGHT	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
18	THE CHILLOUT ALBUM	VARIOUS ARTISTS	TELSTAR TV
19	THE BEST SIXTIES LOVE ALBUM...EVERY	VARIOUS ARTISTS	VIRGIN/EMI
20	THE 1998 HIT ANTHUS	VARIOUS ARTISTS	COLUMBIA

© DJ: Last figures represent the chart placing from the last published year for the compilation chart.

COMPILATIONS

Trance sets still have a stranglehold over the compilations chart, with *Trance Nation* and *Deeper - Euphoria* continuing to hold the top two places. *Trance Nation* had a particularly good week, selling just short of 50,000 copies - a 25% increase over the previous week - while *Deeper - Euphoria* experienced a slight decline, selling just fewer than 29,000 copies. *Trance Nation* is the fourth Ministry Of Sound album to top the chart in the last year, following *Ibiza Annual* (last November), *The Anthem IV* (November) and *Dance Nation 6* (March). Though *Deeper - Euphoria* seems unlikely to match the chart topping exploits of its predecessor *Euphoria* (which was number one for two weeks in February) it is joined in the top three by the week's highest debut, *National*

Anthems 99, and gives *Telstar* two albums in the top three for the first time in more than five years. *Lock, Stock & Two Smoking Barrels* entered the albums chart nine months ago, and has been the top soundtrack album in the compilations chart almost every week since. It loses that honour this week to the *Notting Hill* soundtrack, which debuts at number nine with just more than 8,000 copies sold, while *Lock, Stock & Two Smoking Barrels* sold nearly 5,000 copies and holds 16th place. Meanwhile, the contemporary pop/dance domination of the chart is slightly dented by the arrival at number six of *Music To Watch Girls By*, a new Sony MOR compilation including the Williams title track and other hits by Doris Day, Tony Bennett, Perry Como et al.

INDEPENDENT ALBUMS

This Week	Last	Title	Artist	Label	(id:label)
1	2	PERFORMANCE AND COCKTAILS	Strophophonics	V2	VVR 100492 (DMV/P)
2	1	MILLENNIUM	Beckstrater Boys	Jive	952222 (P)
3	4	YOU'VE COME A LONG WAY, BABY	Fatboy Slim	Skin	BRASSIC 11CD (DMV/P)
4	3	REMEDY	Basement Jaxx	XL	Recordings XLCD 129 (V)
5	8	BIG CALM	Morchéba	Indochine	ZEN 01703X (P)
6	5	HEAD MUSIC	Suneo	Nulu	NULU AC2 (DMV/P)
7	7	WORD GETS AROUND	Strophophonics	V2	VVR 100490 (DMV/P)
8	11	GARBAGE	Garbage	Mushroom	2 1450 (DMV/P)
9	9	EASY ONE MORE TIME	Brinsley Spire	Jive	952272 (P)
10	NEW	BUENA VISTA SOCIAL CLUB	Ibrahim Ferrer	World Circuit	WCD 955 (P)
11	NEW	STEP ONE	Steps	East/Jive	951911 (P)
12	12	DEFINITELY MAYBE	Oasis	Creation	CRECD 169 (DMV/N)
13	NEW	DARKINFINITY	Les Rythmes Digitalis	Wall Of Sound	WALLCD 0210 (V)
14	6	PLAY	Moby	Muz	CO517 (MM 12) (V)
15	NEW	KILLING POSITION	Symposium	Symposium	SYMP 902CD (DMV/P)
16	NEW	VERTIGO	Groove Armada	Pepper	053332 (P)
17	19	BEACHCUP FISH	Undermind	JBO	JBO 100542 (DMV/P)
18	13	VERSION 2.0	Caribbe	Mushroom	MUSH 2XCD (DMV/P)
19	14	FIN DE SIECLE	The Divine Comedy	Sexteta	SEFCDL 057 (V)
20	17	IWANTMISTHESTORYMORNINGGLORY?	Oasis	Creation	CRECD 180 (DMV/N)

© DJ: Last figures represent the chart placing from the last published year for the compilation chart.

Singles



- 1 **SWEET LIKE CHOCOLATE**
Shanice & Brigitte
Chocolate Boy/Pepper
Walt Of Sound
- 2 OOH LA LA
Wiseguys
Mercury
- 3 THAT DON'T IMPRESS ME MUCH
Shania Twain
Mercury
- 4 CANNED HEAT
Janet Jack
Sony/SZ
- 5 KISS ME
Sixpence None The Richer
Elektra
- 6 SALTWATER
Chicane feat. Mäke Brennan of Diamand
Xiravaganza
- 7 YOU NEEDED ME
Boyzone
Polydor
- 8 SAY IT AGAIN
Precious
EMI
- 9 I WANT IT THAT WAY
Backstreet Boys
Jive
- 10 LOOK AT ME
Geri Halliwell
EMI



- 11 PUMPING ON YOUR STEREO
Supergrass
Parlophone
- 12 NO SCRUBS TLC
LaFace/Arista
- 13 DISCO DOWN
Shed Seven
Polydor
- 14 NOMANSLAND (DAVID'S SONG)
DJ Salkin & Friends
Positiva
- 15 I OUI! Heppurn
Columbia
- 16 UFTI HIGH (ALL ABOUT BELIEB)
The 1999 Maccheteer United Squad
Mass. Oceanic
- 17 TURR AROUND
Phats & Small
Multiply
- 18 EVERY MORNING
Sugar Ray
Lava/Atlantic
- 19 YOU LOOK SO FINE
Garbage
Mushroom

THE OFFICIAL CHARTS

music week
AS USED BY



Albums



- 1 **GOLD - GREATEST HITS**
Abba
Polygram
- 2 THE HUSH
Texas
Mercury
- 3 COME ON OVER
Shania Twain
Mercury
- 4 PERFORMANCE AND COCKTAILS
Stereophonics
V2
- 5 THE MAN WHO TRAVIS
Travis
Independent
- 6 MILLENNIUM
Backstreet Boys
Jive
- 7 THE VERY BEST OF - CAPITOL/REPRISE YEARS
Dean Martin
EMI
- 8 YOU'VE COME A LONG WAY, BABY
Fatboy Slim
Skint
- 9 TALK ON CORNERS
The Corrs
Atlantic
- 10 MY LOVE IS YOUR LOVE
Whitney Houston
Arista



- 11 GREATEST HITS
Happy Mondays
London
- 12 I'VE BEEN EXPECTING YOU
Robbie Williams
Chrysalis
- 13 FANMAIL
TLC
LaFace/Arista
- 14 THE MISEDUCATION OF LAURYN HILL
Lauryn Hill
Columbia
- 15 EQUALLY CURSED AND BLESSED
Catatonia
Blanco Y Negro
- 16 BABY ONE MORE TIME
Britney Spears
Jive
- 17 FORGIVEN, NOT FORGOTTEN
The Corrs
Atlantic
- 18 STEP ONE
Steps
Jive/EMI
- 19 ALL THE HITS & ALL NEW LOVE SONGS
Kenny Rogers FM

19 **YOU GET WHAT YOU GIVE** New Radicals



20 **JUMBO Underworld**

21 **JOY!** Gay Dad

22 **RED ALERT** Basement Jaxx

23 **SWEAR IT AGAIN** Westlife

24 **HATE ME NOW** NAS featuring Puff Daddy

25 **PICK A PART THAT'S NEW** Stereophonics

26 **BABY ONE MORE TIME** Britney Spears

27 **CLOUD NUMBER 9** Bryan Adams

28 **PERFECT MOMENT** Martine McCutcheon

29 **WITCH DOCTOR** Cartoons

30 **DRIEFTWOOD** Travis



31 **THANK ABBA FOR THE MUSIC** Various Artists

32 **HAPPINESS HAPPENING** Lost Witness

33 **WHY DON'T YOU GET A JOB?** The Offspring

34 **NOW THAT YOU'VE GONE** Mike & The Mechanics

35 **WHAT YOU NEED** Powerhouse feat. Duane Harden

36 **RIGHT HERE RIGHT NOW** Fatboy Slim

37 **PRIVATE NUMBER** 911

38 **(NOT THE) GREATEST RAPPER** 1000 Clowns

39 **BIG LOVE** Pete Heller

40 **Essential Recordings**



XL Recordings



20 **LADIES & GENTLEMEN** - THE BEST OF GEORGE MICHAEL

21 **GRAN TURISMO** The Cardigans

22 **ON A DAY LIKE TODAY** Bryan Adams

23 **WHERE WE BELONG** Boyzone

24 **LIFE THRU A LENS** Robbie Williams

25 **MAGIC HOUR** Cast

26 **HEAD MUSIC** Suede

27 **MAYBE YOU'VE BEEN BRAINWASHED** 100 New Radicals

28 **STAR WARS** - THE PHANTOM MENACE (OST) John Williams

29 **RAY OF LIGHT** Madonna

30 **AMERICANA** The Offspring

31 **THE PARTY ALBUM!** Vengaboys

32 **Barrenaked Ladies**

33 **THIS IS MY TRUTH** Tell Me Yours

34 **Believe** Cher

35 **RIDES** Reef

36 **BACK ON TOP** Van Morrison

37 **WORD GETS AROUND** Stereophonics

38 **TOONAGE** Cartoons

39 **GUITARS** Mike Oldfield

40 **RECORDINGS**

compilations

- 1 **TRANCE NATION** 6 11 **TRANCEFORMER**
Memory Of Sound Virgin EMI
- 2 **DEEPER - EUPHORIA** 8 12 **QUEER AS FOLK**
Virgin TV Arisley
- 3 **NATIONAL ANTHEMS 99** 9 13 **21ST CENTURY ROCK**
Virgin TV Virgin EMI
- 4 **SMASH HITS - SUMMER 99** 11 14 **ESSENTIAL SOUNDTRACKS**
Virgin EMI Virgin TV
- 5 **NOW THAT'S WHAT I CALL MUSIC: 42** 10 15 **THE CHILLOUT ALBUM**
Virgin TV Virgin TV
- 6 **TOP OF THE POPS 99 - VOLUME ONE** 14 16 **LOOK, STICK & TWO SMOKING BARRELS (OST)**
EMI/Universal Island
- 7 **MUSIC TO WATCH GIRLS BY** 17 17 **THIS IS ... IBIZA 2000**
Columbia Beechwood
- 8 **KISS CLUBLIFE** 15 18 **DANCE NATION SIX - TULL PAUL & BLOCK**
Universal TV Ministry Of Sound
- 9 **NOTTING HILL (OST)** 13 19 **DANCING IN THE STREET**
Island Universal TV
- 10 **NEW HITS 99** 12 20 **GALAXY WEEKEND**
vampirepp/Globe TV/Sony Music Ministry Of Sound

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20 **REMEDY** Basement Jaxx



21 **LADIES & GENTLEMEN** - THE BEST OF GEORGE MICHAEL

22 **GRAN TURISMO** The Cardigans

23 **ON A DAY LIKE TODAY** Bryan Adams

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37 **BACK ON TOP** Van Morrison

38 **WORD GETS AROUND** Stereophonics

39 **TOONAGE** Cartoons

40 **GUITARS** Mike Oldfield

40 **RECORDINGS**

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CLASSICAL SPECIALIST

This	Last	Title	Artist	Label (Distributor)
1	1	VOICE OF AN ANGEL	Chariote Church	Sony Classical SK 6007 (TEN)
2	2	THE ART OF	Vladimir Ashkenazy	Decca 496822 (U)
3	3	MNEMONISME	Jan Garbarek/Hilfard Ensemble	Ecm New Series 493222 (P)
4	4	VIAGGIO ITALIANO	Andrea Bocelli	Philips 462196 (U)
5	6	HERMES	Andreas Scholl	Decca 496196 (U)
6	10	BAX SYMPHONY NO 2	RSNO/Lloyd-Jones	Naxos 859460 (S)
7	5	CELLO MOODS	Jan Lloyd Webber	Philips 462582 (U)
8	7	THE SWEET SOUND OF	Erna Kisby	Decca 496222 (U)
9	7	WALTON: SINFONIA CONCERTANTE	Donalough/FHP/Daniel	Naxos 853386 (S)
10	14	THE ORIGINAL FOUR SEASONS	Vanessa-Mae	EMI 430822 (E)
11	11	GIULIANI: GUITAR CONCERTO	John Williams	Sony Classical SK 6336 (TEN)
12	12	SANT SAENS: CARNAVAL OF ANIMALS	Morris	Naxos Audiobooks 859463 (S)
13	15	DIFFICULT	Jan Garbarek/Hilfard Ensemble	Ecm Music 493222 (P)
14	19	BACHMAN/AND VESPERS	Choir Of King's College/Lesbury	EMI Classics CDC 556732 (E)
15	13	ELGAR: CELLO CONCERTO/SEA PICTURES	Baker/Du Prez/SO/Barbacci	EMI Classics CDC 556292 (E)
16	13	TAVENER: STEREA'S SUNRISE	Rozzino/AM/Goodwin	Harmonia Mundi HMU 00221 (HM)
17	15	BEZ OF MOZART	Cappella Istropolitana	Naxos 856603 (S)
18	18	HOLST: THE PLANETS	CSRS/O'Leaper	Naxos 859193 (U)
19	17	ALFVEN: SYMPHONY NO 3	RSNO/Wilfius	Naxos 859278 (S)
20	17	CHOPIN: PIANO FAVORITES	(S) Breit	Naxos 853170 (S)

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CLASSICAL CROSSOVER

This	Last	Title	Artist	Label (Distributor)
1	1	STAR WARS - THE PHANTOM MENACE (OST)	John Williams	Sony Classical SK 61616 (TEN)
2	2	TITANIC (OST)	James Horner	Sony Classical SK 62211 (TEN)
3	4	THE MOST RELAXING CLASSICAL ALBUM... EVER 8	Various	Virgin/EMI VTDCD 195 (E)
4	3	THE BEYONDING OF THINGS	English CDBarny	London 496095 (P)
5	5	ADVERTS HALL OF FAME	Various	Classic FM CDMD 26 (BMG)
6	7	THE ONLY CLASSICAL ALBUM YOU'VE EVER NEED	Various	Conifer Classics FV05513322 (BMG)
7	6	BEST CHORAL ALBUM IN THE WORLD... EVER 7	Various	Virgin/EMI VTDCD 194 (E)
8	8	RAVEL: BOLERO	Various	Telarc Jazz CDJ6946 (BMG)
9	10	10 RAVEL: CLASSIC	Various	Pulse PRXCX2057 (P)
10	11	STAR WARS - A NEW HOPE (OST)	LSO/John Williams	RCA Victor 0925687722 (BMG)
11	8	BACK TO TITANIC	James Horner	Sony Classical SK 60051 (TEN)
12	13	BRAVEHEART (OST)	LSO/Horner	Decca 496292 (U)
13	12	BEST OF SMOOTH CLASSICS	Various	Virgin/EMI VTDCD 195 (E)
14	10	MOST RELAXING CLASSICAL ALBUM... EVER 10	Various	Virgin/EMI VTDCD 195 (E)
15	14	THE EMPIRE STRIKES BACK (OST)	LSO/John Williams	RCA Victor 0925687722 (BMG)
16	17	RETURN OF THE JEDI (OST)	LSO/John Williams	RCA Victor 0925687722 (BMG)
17	18	DESERT ISLAND DISCO/OPERA FOR COSTARANS	Various	Classic Music WMPE00272 (P)
18	17	WITH A DISC IN MY HEART	Mano Lanza	BBC Worldwide Music WMF6 496522 (P)
19	19	DESERT ISLAND DISCS	Various	BBC Worldwide Music WMF6 496522 (P)
20	20	SCORES - OPERA TO DIE FOR	Various	Philips 462872 (U)

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JAZZ & BLUES

This	Last	Title	Artist	Label (Distributor)
1	1	THE VERY BEST OF LATIN JAZZ - 2	Various	Global Television RACD 118 (BMG)
2	1	15 HIS DEFINITIVE GREATEST HITS	BB King	Universal TV 547902 (U)
3	5	KIND OF BLUE	Miles Davis	Columbia CX 6435 (TEN)
4	3	THE SOUL OF SMOOTH JAZZ	Jazz FM JAZZFMCD 21 (BMG/ARM)	
5	4	BEST BLUES ALBUM IN THE WORLD... EVER 5	Blues News 500702 (E)	
6	7	THE BEST OF LATIN JAZZ	Various	Global Television RACD 98 (BMG)
7	6	TAKE YOUR SHOES OFF	Robert Cray	RycoDisc RCD 10429 (V)
8	8	WE HAVE ALL THE TIME IN THE WORLD	Louis Armstrong	CDMETV 89 (U)
9	10	SKETCHES OF SPAIN	Miles Davis	Legacy C09514 (TEN)
10	16	BLUE FOR YOU - THE VERY BEST OF	Nina Simone	Global Television RACD 94 (BMG)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	SWEET LIKE CHOCOLATE	Shanice & Bigfunt	Wagner 0530350 (P)
2	2	NO CRUBS	TLC	LaFace 7422186992 (BMG)
3	3	HATE ME NOW	NAS/feat. Puff Daddy	Columbia 667565 (TEN)
4	4	IFEVER	3rd Store	Elektra 637952 (TEN)
5	4	DATZ LIKE THAT	Fierce	Wilderstar CDW119 (E)
6	5	WHAT'S IT GONNA BE!	Busta Rhymes/feat. Janet	Elektra 6379021 (TEN)
7	7	MY NAME IS	Crunk	Interscope/Polygram IND 95308 (S)
8	8	TABOO	Elzama Kid/feat. Shola Ama	WEA 567222 (TEN)
9	6	EYE EYE BABY	TQ	Epic 657222 (TEN)
10	10	IT'S NOT RIGHT BUT IT'S OKAY	Whitney Houston	Arista 742136246 (BMG)
11	8	BREAK UPS 2 MAKE UPS	Method Man/feat. D'Angelo	Def Jam 879271 (U)
12	11	LOVE OF A LIFETIME	Honeyz	1st Avenue/Mercury HNCD3 310 (S)
13	12	SLIPPIN'	DMX	Def Jam 879261 (S)
14	14	CHANGES	2 Pac	Jive 0520823 (P)
15	15	AS	George Michael & Mary J. Blige	Epic 870122 (TEN)
16	23	BE ALONE NO MORE (REMIX)	Another Level/feat. Jay Z	Northwestside 742185482 (BMG)
17	15	GEORGY PORGY	Eric Benet/feat. Faith Evans	Warner Bros W 47 (S)
18	20	SECRET LOVE	Kelly Price	Island Black Music CD1 739 (U)
19	13	GIRL/BOY/BOYFRIEND	Blackstreet/with Janet	Interscope/Polygram IND 95640 (U)
20	17	YOU GOTTA BE	Dee Dee	Dusted Sound/Sony S2 066885 (TEN)
21	21	GET ON IT	Phylicia Rashad	Mexico Recordings MEXC 1023 (P)
22	22	ALL NIGHT LONG	Faith Evans/feat. Puff Daddy	Puff Daddy/Arista 742185992 (BMG)
23	23	EX-FACTOR	Laurny Hill	Mercury/Columbia 869818 (U)
24	24	IT'S OVER	Rinôçér/feat. Shalva Prospero	Universal MCA 2001 (S)
25	24	FUNK ON A ROLL	James Brown	Interscope/Epic 64113 (S/M/UM/P)
26	21	SUPER BOWL SUNDAY	Qzomati	Almo Sounds DMM 03 (S/M/UM/P)
27	26	I STILL BELIEVE	Mariah Carey	Columbia 667026 (TEN)
28	27	MY LOVE	Kele Le Roc	1st Avenue/Wide World/Polygram 5636112 (U)
29	31	ENJOY YOURSELF	A*	Universal UMD 8620 (BMG)
30	28	MADE IT BACK	Veronique Knight	Parlophone Rhino CDNYH18 (E)

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

ROCK

This	Last	Title	Artist	Label (Distributor)
1	2	GARBAGE	Garbage	Mushroom D 3149 (UM/VP)
2	3	RIDES	Refel	Sony S2 428282 (TEN)
3	1	AMERICANA	The Cliffring	Columbia 491616 (TEN)
4	4	POST ORGASMIC DISORDER	Slunk Anarsie	Virgin CDXV 2081 (E)
5	5	NEW WORLD CHERILL	Biohazard	Mercury 546022 (U)
6	6	APPETITE FOR DESTRUCTION	Janis Ian/Roses	Geffen GED 2456 (BMG)
7	7	STOOHS	Slunk Anarsie	One Little Indian TPLP 8502 (P)
8	8	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	BBC Worldwide Music WMF6 496522 (P)
9	9	INCESTICIDE	Nirvana	Geffen GED 2456 (BMG)
10	10	BLEACH	Nirvana	Geffen GED 2453 (BMG)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	SALTWATER	Chicane/feat. Mairé Breznan	Xtremaginta XTRAV 112 (S/M/VP)
2	2	OH LA LA	Wizetop	Wall Of Sound/WALL 0385 (V)
3	3	SWEET LIKE CHOCOLATE	Shanice & Bigfunt	Chocolate Boy/Parlophone 0530350 (P)
4	4	JUMBO	Underworld	JBO JBO 5007155 (S/M/VP)
5	5	HOLD ON	Jesse Nunez/feat. Octavia	Sound Of Ministry MOS 100 (S/M/VP)
6	6	HEAR YOU CALLING	Aurora	Addive 12AD 040 (V)
7	7	NOMNANDAN (DAVID'S SONG)	DJ Saink & Friends	Positive 127H 112 (E)
8	8	WHAT'S HAPPENING	Lily Wisness	Ministry Of Sound MOS 126 (S/M/VP)
9	9	RAISE	Jonny L	Piranha 1914 (S)
10	4	WE ARE DA CLICK	Da Click	It's Fly 363 (U)
11	8	TABOO	Gianna Kid/feat. Shola Ama	WEA WEA 2001 (TEN)
12	14	CARTE BLANCHE	Venocoche	Positive 127H 110 (E)
13	10	ON MY WAY	Mikiyoko/feat. Beatrice	Multiply TMLU17 51 (TEN)
14	12	RED ALERT	Basement Jaxx	XL Recordings XL1 100 (U)
15	9	I KNOW	New Atlantic	3 Beat 187741 (S)
16	7	BIG LOVE	Peta Heller	Essential Recordings ESX 14 (E)
17	3	REMOTE CONTROLZ MCS & 1DJ	Beastie Boys	Grand Royal/Capitol 12C 1812 (E)
18	20	THE FINAL	Phil Fulmer	Logic 742185381 (R/W/B/M)
19	18	RIGHT HERE RIGHT NOW	Fatboy Slim	Skinet SKINT 46 (S/M/VP)
20	20	FUNK ON A ROLL	James Brown	Inferno/Epic EA012 073 (S/M/B/M/G)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	REMEDY	Basement Jaxx	XL Recordings XL1P 120X/MC 129 (V)
2	2	TRANSCINATION	Ministry Of Sound - JTNM 1 (S/M/VP)	
3	4	THE ART OF STORYTELLING	Slack Rick	Def Jam 598301 (V)
4	4	PEPPER - EUPIORIA	Various	Telstar TV - JTYMVC 3084 (TEN)
5	5	PURE SILK - THE ALBUM	Various	Pure Silk PURESD 1 (S/M/VP)
6	6	NATIONAL ANTHEMS 99	Various	Telstar TV - JTYMVC 305 (U)
7	7	DARKDANCING	Les Rythmes Digitales	Wall Of Sound/WALLP 021/WALLC 021 (U)
8	8	BAANKUS PRESENTS SOUNDBOMBING II	Various	Ranxus - RP 450069 (P)
9	9	FANMAIL	TLC	Verave/Arista 730262651/7300226054 (S)
10	10	UNTIDY GIRLS EP	Various	Tidy Trax TID19236 (ADD)

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MUSIC VIDEO

TW	Last	Title	Artist	Label Cat. No.
1	1	ABBA: Forever Gold	Various	PolyGram Video 43560 (P)
2	2	STEPS: The Video	Various	Jive 0519176 (E)
3	2	BACKSTREET BOYS: A Night Out With	Various	Jive 0519182 (E)
4	4	VARIOUS ARTISTS: Family Values - Age Out '98	Various	SMV Columbia 505982 (U)
5	4	THE MARVELOUS LIFE At The Royal Albert Hall	Various	EMI 494330 (U)
6	6	ORIGINAL CAST RECORDING: Cats	Various	PolyGram Video 47943 (S)
7	5	THE ROLLING STONES: Bridges To Babylon Live	Various	ILC Video 196105 (S)
8	7	MARAH CARAY: Around The World	Various	SMV Columbia 505982 (U)
9	10	GEORGE MICHAEL: Lesley & Greenlee-Best Of	Various	SWV Epic 700002 (U)
10	8	U2: The Best Of - 1980-1990	Various	WVLS 013930 (S)

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5 JUNE 1999

COOL CUTS CHART

as featured on **Pop! Tony's Essential Selection** **BBC RADIO 1**

- 2 **PHAT PLANET** Letticed Hard Hands
(A spectacular and long overdue return from Letticed)
- 3 **SYNTH A STRINGS** Yolanda Maniastato
(Simple hard-core-meltdisco groove that's set to bustle)
- 4 **GOURYELLA** Gouryella Code Blue
(Another epic Ferry Corcos and DJ Tiesto production)
- 7 **SWEET SENSATION** Shaaboom WEA
(Summery garage groove featuring Taka Boom on vocals)
- 8 **XPANDED** Sasha Deconstruction
(Back after a long hiatus in his own distinctive style)
- 6 **CANNED HEAT** Jamotique Sony S2
(The MAM and Future Shock mixes finally get the thumbs up from JM)
- 7 **WITH U Junior Sanchez** De. Dajae R Senal
(De. Sanchez's back-to-back is a smooth, stylish garage production)
- 9 **NOTHING LEFT** Orbital Itrr
(With mixes from Jay Out West and Tsunami One)
- 9 **WITHOUT LOVE** Dina Carroll Maniastato
(With mixes from Mood II Swing and Tall Paul)
- 14 **Lusee Jean-Philippe Avance** Subversive
(Cover of the Jean-Michel Côté hit with vocals from Dajae and Barbara Kizer)
- 11 **ALIVE** Holterbeats Multiply
(Epic 8th-invoice with mixes from Matt Garvey and Faded)
- 11 **NO ONE CAN LOVE YOU MORE** Juliet Roberts Delirious
(A classy Danny D version)
- 10 **SPIRITUALISED** Olmec Heads Neo
(Big and boogie pumping trance)
- 8 **HAKES** ME LOVE YOU Edigjane Azuli
(Reworking of Sister Sledge's 'Thinking Of You')
- 15 **THE CHILD** Alex Gopher Solid
(Deep French house with mixes from RonanHogan, Dossan and Saenz Diez)
- 16 **BULLET PROOF** Breakbeat Era XL
(Mixes of the three EPs from Road Star currently doing the rounds)
- 17 **AFRICA 2000** Eshamatz white label
(Epic trance with mix from Mike Kogin)
- 10 **YOU DREAM** Senses Fernandez Fresh
(Sampling Carters's vocals over a busy speed garage groove)
- 19 **FINER** Nightmares On Wax Warp
(With new mixes from Alex Gopher and Paul Kice)
- 10 **THE EXTRANGANZA** Basement Mr Wax
(First chart-topper from the DJ, Shadow, J-Lynx, Bena and Blackalicious collective)

Compiled by DJ Hoolihan and co. and checked into the following store: City Savant/Hybrid
Paris Green/Black Market/Big Time/Pacific Paradise (London, Eastern Beach/Underground
Blackmarket, Zild Records/Big Shoguns, Purely Electronic, Global Beat (Barnet), Hoozon
(Dulwich), Animo (Highbury), Styles Synthesis (Cambridge), Music Super (Waltham).

URBAN TOP 20

- 1 **EVERYTHING IS EVERYTHING** Lauryn Hill Ruffhouse/Columbia
- 1 **GET INVOLVED** Raphael Saadiq & Q-Tip Hollywood
- 2 **STRICTLY 7 VIBES** Ill Street Soul Dime
- 4 **WHAT'S TO YOU COME HERE** Fort Tuna & Tamara Epic
- 7 **GET READY** Meade Tate, Blackstreet Bad Boy
- 4 **808** Blaque Trackmasters/Columbia
- 8 **OHETTO HYMNS (LP)** Dave Hollister Dreamwork's
- 8 **EVERYTIME** Talvin Singh M.U.G. Inc.
- 9 **ALMOST DOESN'T COUNT** Brandy Atlantic
- 10 **SHE'S A BITCH** Missy Elliott Gold Mind Inc.
- 16 **LOEBSTER & SCRIMP** Timbaland feat. Jay-Z Virgin
- 10 **GO THE BUS** a BUSBOY IT LINE... Busa Rhythms Elektra
- 13 **GRASS Ain't GREENER** De-Ryus Boiler House
- 12 **NO PIGONES** P-Model white label
- 11 **IF EVER** 3rd Storez Yab Yum/Elektra
- 10 **DEAR MAMA/DAD FOR LOVE... 2pac** Jive
- 11 **DID YOU EVER THINK R** Kelly's City
- 10 **NEED YOU** Norcia Feelmeow Music Ent.
- 19 **BILLS, BILLS, BILLS** Billie Holliday Columbia
- 6 **GEORGY PORGY** Eric Benet feat. Faith Evans Warner Bros

CLUB CHART TOP 40

- 1 **LEGACY (SHOW ME LOVE)** The Space Brothers Maniastato
- 1 **COME MARHA WASH** Logic
- 1 **IT'S ALL GOOD** Da Mob feat. Jocelyn Brown H&C/Drehaus
- 2 **DIMENSIONAL SALT TANK** Hoi! Cheons
- 2 **VOID (I NEED YOU)** Catatiga 3 Beat Music
- 2 **THE JOURNEY** Donatella Distinctive
- 4 **AND IT HURTS** Daylene Pukka
- 4 **OUT THERE** Friends Of Matthew Serious
- 2 **BOOM, BOOM, BOOM, BOOM!** Vengaboys Positiva
- 10 **GROVELINE** Blockster Sound Of Ministry
- 21 **THROW YOUR HANDS UP** Sugar Holic Total Rhythim
- 11 **NOTHING LEFT** Orbital Itrr
- 14 **SAMSARA** Dave Holmes Itrr
- 14 **DANCE TO IT** Star Raiders White label
- 13 **FUTURE LOVE** Presence Pagan
- 37 **AGHARTA - THE CITY OF SHANBALLA** Afrika Bambaata & Westbam Mute
- 17 **COURTNEY** ME Lyanne Moseley More
- 11 **FRIDAY (GOING OUT)** Skinyr WEA
- 11 **SWEET SENSATION** Shaaboom WEA
- 2 **GRASS** Ain't GREENER De-Ryus Boiler House
- 1 **I BELIEVE** Liane Addictive
- 3 **CELEBRATION** Azam InDirect/Wonderboy
- 3 **GOTTA KEEP ON Latin Jazz Co** Boogieman
- 14 **FLOWER DUT** Laminair Pelican
- 25 **SAY IT AGAIN** Precious EMI
- 10 **YOU DREAM** Serious Danger Fresh
- 6 **CREAM** Blank & Jones Deviant
- 21 **PLEASURE** Love De Funk feat. F45 white label
- 3 **MY WORLD** David Fernandez Volume
- 2 **YOU LOOK SO FINE** Garbage Mushroom
- 3 **CANNED HEAT** UNDERGROUND Jamiroquai Polydar
- 11 **BE YOURSELF** Celeda Twisted
- 14 **GIVE ME THE NIGHT** J.D. Brailwhite Caus-IV/Hi-Ci
- 35 **MY LOVE IS REAL** Kings Of Tomorrow Intermix
- 10 **GET IT UP** R.M. Project Siliet
- 19 **I (NEED THE) DISKO** DOKTOR Space Raiders Code Blue
- 38 **GOURYELLA** Gouryella Itrr
- 38 **WONDERLAND** Interference Itrr
- 40 **ONLY YOU** Ca\$ino Pow!l

CLUB CHART BREAKERS

- 1 **JUST FOR YOU** Free Spirits Twisted City
- 1 **LIFT ME UP** Water Chamber Swing UK
- 3 **ICE 754** HR presents I.C.E. Additive
- 3 **YOU** What-8 Southeast
- 5 **DISCONNECTED/PRETTEST** The Creatures Hydrogen Juicebox
- 6 **INSANE IN THE BRAIN** Jason Nevins vs Cypress Hill Incredible
- 7 **COLLAGE** Alex Kid F Communications
- 8 **STRENGTH/CATCHUS** Proll feat. Chameleone Gracious Live/Crossraz
- 10 **NOT EVERYTHING** Rima Lett. Tracey Anne Layton Heart Recordings
- 10 **BUSH TUCKERMAN** Bush Tuckerman Casa Nostra

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 10 (excluding mixes), Urban, Pop and Code Cuts charts can be obtained from AM's website at www.donmusic.com.
To receive the Club, Urban and Pop charts in full by fax call Colin Booth on 01753 63030.

CHART COMMENTARY

by ALAN JONES

The Space Brothers' trance monster *Legacy* (Show Me Love) duly takes its place at the top of the Pop Chart this week, defeating the former incumbent Martha Wash by a slender (3%) margin. It is the Space Brothers' belated follow-up to their 1997 single *Forgive In I Feel Your Love*, which was also a number one, and remains a popular club hit to this day. They were rather lucky to defeat Wash and may not be so lucky next week in defeating another of the heavyweight duds, the formidable Jocelyn Brown, whose it's All Good collaboration with Da Mob streaks into the chart at number three. It's one of 17 new entries to the Top 40 this week, as the club promotion industry moves into its busiest phase of the year to date. This much is also evident from the Pop Chart - where there are nine new entries to the Top 20 - and the Urban Chart, which has jiggled along with a handful of new entries per week recently but explodes this week with half of the Top 20 making their first appearance, and another 12 records making their debut between 21 and 50 in the unpublished region of the chart... On the Pop Chart, our sympathies are with former Coronation Street star Adam Rickitt, whose I Breathe Again is edged out by a 2% margin by the Vengaboys' Boom Boom Boom. It's the Dutch act's third consecutive number one hit on the Pop Chart, following the introductory *Up And Down*, a one-week topper last November, and *We Like To Party*, which endured for three weeks in February. The last act to make such an impact on the Pop Chart with its first three releases was Sash!... Meanwhile, a very rare event takes place on the Urban Chart - a number one debut: Lauryn Hill's *Everything Is Everything* is the latest and most eagerly-awaited single from her platinum solo album *The Miseducation Of...*, and rockets to the chart summit at the first opportunity. It is the third number one urban hit off the album, following *Do Wop* (That Thing), which spent three weeks on top last September/October. *Everything Is Everything* is presented in one of the most stylish and sought-after promo packages of the year, being pressed on 180gm vinyl in a numbered limited edition of 1,500 with an etched image of Hill - a la album cover - on one side, and the music on the other.

POP TOP 20

- 1 **BOOM BOOM BOOM BOOM!** Vengaboys Positiva
- 2 **I BREATHE AGAIN** Adam Rickitt InDirect/Wonderboy
- 3 **LEGACY (SHOW ME LOVE)** The Space Brothers Maniastato
- 4 **NEVER KNEW LOVE** Nightcrawlers Riverside
- 5 **BE THE FIRST TO BELIEVE** A1 Byrne/Bud/Columbia
- 6 **COME MARHA WASH** Logic Legie
- 7 **AND IT HURTS** Daylene Pukka
- 8 **IT'S ALL GOOD** Da Mob feat. Jocelyn Brown H&C/Drehaus
- 9 **SOMETIMES** Brinley Sparks Jive
- 10 **EVERYTHING IS EVERYTHING** Lauryn Hill A&R/Atlantic
- 11 **CANNED HEAT/UNDERGROUND** Jamiroquai S2
- 12 **4 U** DJ Hooters Columbia
- 14 **BRING IT ALL BACK** S Club 7 Polydar
- 15 **DANCE TO IT** Star Raiders white label
- 16 **ALL ABOUT** Notwing Cher Epic
- 17 **LOOK AT ME** Geri Halliwell EMI
- 18 **SAY IT AGAIN** Precious EMI
- 19 **GROVELINE** Blockster Sound Of Ministry
- 20 **SWEET LIKE CHOCOLATE** Shanks & Bigfoot Thornley Bay

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music control

RADIO ONE
100% RADIO 1
97-99%

Rank	Artist	Title	Label	Weeks on Chart	Peak	Current	Change
1	KISS ME	Sixpence None The Richer	Elektra	2000	+26	79.48	+18
2	IN OUR LIFETIME	Texas	Mercury	2117	-4	73.79	-14
3	EVERY MORNING	Sugar Ray	Lava/Atlantic	1160	+11	70.79	+22
4	CANNED HEAT	Jamiroquai	Sony S2	1718	+14	63.13	+13
5	THAT DON'T IMPRESS ME MUCH	Shania Twain	Mercury	2033	+17	61.74	+13
6	NO SCRUBS	TLC	LaFace/Arista	1697	-4	58.83	n/c
7	TURN AROUND	Phats & Small	Multiply	1521	-19	57.86	-7
8	YOU GET WHAT YOU GIVE	New Radicals	MCA	1551	-9	57.31	-4
9	SWEET LIPS CHOCOLATE	Shanks & Bigfoot	Chocolate Bay/Pepper	1168	+20	49.40	+15
10	RED ALERT	Bamboo Jaxx	XL Recordings	1195	n/c	45.05	-3
11	CLOUD #9	Bryan Adams	A&M/Mercury	1425	-18	38.01	-81
12	STRONG	Robbie Williams	Chrysalis	1213	-3	37.54	+12
13	PICK A PART THAT'S NEW	Stareophonica	V2	753	-9	37.27	-12
14	I OUIT	Hepburn	Columbia	969	-33	36.94	-46
15	BEAUTIFUL STRANGER	Madonna	Maverick	827	+109	36.79	+69
16	YOU NEEDED ME	Boyzone	Polydor	1424	+13	32.96	-38
17	I WANT IT THAT WAY	Backstreet Boys	Jive	1367	-11	32.76	-21
18	PUMPING ON YOUR STEREO	Supergas	Parlophone	555	+42	30.89	+44
19	AS	George Michael & Mary J. Blige	Epic	1191	-22	29.80	-20

BIGGEST INCREASE IN PLAYS
BIGGEST INCREASE IN AUDIENCE

20	SAY IT AGAIN	Precious	EMI	652	+123	29.03	+146
21	RIGHT HERE, RIGHT NOW	Fatboy Slim	Skint	822	-8	27.83	-10
22	LOOK AT ME	Geri Halliwell	EMI	1007	-29	27.32	-61
23	BABY ONE MORE TIME	Britney Spears	Jive	915	-20	27.28	-22
24	OO LA LA	The Wiggles	Wall of Sound	712	+19	26.95	+38
25	EVERYBODY'S FREE...	Baz Luhrmann	EMI	986	+3	25.76	-9

MOST ADDED

26	WILD WILD WEST	Will Smith	Columbia	489	+80	25.59	+36
27	DRIFTWOOD	Travis	Independiente	317	+28	25.17	+48
28	FROM THE HEART	Another Level	Northwestside/Arista	960	+33	24.18	+42
29	IT'S NOT RIGHT BUT IT'S OKAY	Whitney Houston	Arista	750	-15	23.64	-12
30	HEY BOY HEY GIRL	Chemical Brothers	Virgin	215	-4	21.64	-6
31	SALTWATER	Chicago feat. Mairé Brennan	Xtravaganza	424	+30	21.33	+30
32	NOW THAT YOU'VE GONE	Mike & The Mechanics	Virgin	381	-2	20.83	+86
33	MY LOVE IS YOUR LOVE	Whitney Houston	Arista	327	+53	18.86	+18
34	RUNAWAY	The Corrs	Atlantic	780	-46	18.93	-59

HIGHEST CLIMBER

35	JOY!	Gay Dad	London	174	+22	17.91	+29
36	MY FAVOURITE GAME	The Cardigans	Stockholm/Polydor	387	-44	16.63	-39
37	DISCO DOWNS	Sheep Seven	Polydor	345	+15	16.23	-8
38	MUSIC SOUNDS BETTER WITH YOU	Stardust	Virgin	554	+11	15.91	-29
39	WHAT YOU NEED	Powerhouse feat. Duane Harden	Defected	610	-21	14.66	-79
40	ALL OR NOTHING	Cher	WEA	358	+22	14.48	+12
41	EVERYTHING IS EVERYTHING	Lauryn Hill	Columbia	277	+56	14.48	+103
42	THE ANIMAL SONG	Savage Garden	Columbia	680	+22	14.27	+29
43	SAD EYES	Bruce Springsteen	Columbia	141	+17	14.14	-20
44	TRY	Johnson	Highrider Group	74	+72	14.05	+87
45	MILLENNIUM	Robbie Williams	Chrysalis	464	-3	13.70	-4
46	FLY AWAY	Leony Kravitz	Virgin	346	-19	13.59	-17
47	I KNOW MY LOVE	The Chieftains feat. The Corrs	RCA Victor	131	-11	13.52	-17
48	TORN	Natalie Imbruglia	RCA	379	+5	13.24	+39
49	SOMETIMES	Britney Spears	Jive	485	+100	13.04	+40
50	DAY LIKE THAT	Fierce	Wildstar	367	-30	12.68	-40

© Music Control UK. Chart shows tracks based on greatest increase in plays
 Music Control UK members three stations 24 hours a day, seven days a week: 2 Ten FM, 3 Ten FM, 4 Classic FM, 5 Classic FM, 6 Classic FM, 7 Classic FM, 8 Classic FM, 9 Classic FM, 10 Classic FM, 11 Classic FM, 12 Classic FM, 13 Classic FM, 14 Classic FM, 15 Classic FM, 16 Classic FM, 17 Classic FM, 18 Classic FM, 19 Classic FM, 20 Classic FM, 21 Classic FM, 22 Classic FM, 23 Classic FM, 24 Classic FM, 25 Classic FM, 26 Classic FM, 27 Classic FM, 28 Classic FM, 29 Classic FM, 30 Classic FM, 31 Classic FM, 32 Classic FM, 33 Classic FM, 34 Classic FM, 35 Classic FM, 36 Classic FM, 37 Classic FM, 38 Classic FM, 39 Classic FM, 40 Classic FM, 41 Classic FM, 42 Classic FM, 43 Classic FM, 44 Classic FM, 45 Classic FM, 46 Classic FM, 47 Classic FM, 48 Classic FM, 49 Classic FM, 50 Classic FM, 51 Classic FM, 52 Classic FM, 53 Classic FM, 54 Classic FM, 55 Classic FM, 56 Classic FM, 57 Classic FM, 58 Classic FM, 59 Classic FM, 60 Classic FM, 61 Classic FM, 62 Classic FM, 63 Classic FM, 64 Classic 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1004 Classic FM, 1005 Classic FM, 1006 Classic FM, 1007 Classic FM, 1008 Classic FM, 1009 Classic FM, 1010 Classic FM, 1011 Classic FM, 1012 Classic FM, 1013 Classic FM, 1014 Classic FM, 1015 Classic FM, 1016 Classic FM, 1017 Classic FM, 1018 Classic FM, 1019 Classic FM, 1020 Classic FM, 1021 Classic FM, 1022 Classic FM, 1023 Classic FM, 1024 Classic FM, 1025 Classic FM, 1026 Classic FM, 1027 Classic FM, 1028 Classic FM, 1029 Classic FM, 1030 Classic FM, 1031 Classic FM, 1032 Classic FM, 1033 Classic FM, 1034 Classic FM, 1035 Classic FM, 1036 Classic FM, 1037 Classic FM, 1038 Classic FM, 1039 Classic FM, 1040 Classic FM, 1041 Classic FM, 1042 Classic FM, 1043 Classic FM, 1044 Classic FM, 1045 Classic FM, 1046 Classic FM, 1047 Classic FM, 1048 Classic FM, 1049 Classic FM, 1050 Classic FM, 1051 Classic FM, 1052 Classic FM, 1053 Classic FM, 1054 Classic FM, 1055 Classic FM, 1056 Classic FM, 1057 Classic FM, 1058 Classic FM, 1059 Classic FM, 1060 Classic FM, 1061 Classic FM, 1062 Classic 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WORTH ITS WEIGHT IN GOLD

The potential for publishers to improve their top line is greater than ever as new revenue streams open up. By Sam Howard-Spink

Winning an Ivor Novello award may be the ultimate accolade for a UK songwriter. But for Warner/Chappell's Brian Higgins, Stuart McLarnan, Matt Gray and Tim Powell and Rive Droite Music's Paul Barry and Steve Torch, the six co-writers of Cher's Believe, named as the best-selling UK single at last Thursday's ceremony at London's Grosvenor House Hotel, that bronze statuette is worth more than its weight in gold.

When the final receipts are in, the song's 7m sales mean the six winners will share an estimated £400,000 in MCPS payments for the UK alone, with up to £1m in mechanical royalties due in from abroad, plus a further £400,000 in worldwide performance payments.

In 1999, publishing can be more lucrative than ever, with new and wider revenue

streams to be exploited. Film, TV and advertising synchronisation in particular has exploded in recent years (see breakout) to add to the steady mechanical and performance income of successful writers.

Precisely how lucrative is something which is expected to be revealed in June, when the National Music Council publishes the results of its definitive economic survey of the music industry.

The NMC, a lobbying and research organisation for the music business and its representative bodies, has promised that the forthcoming report, carried out in co-operation with KPMG, will provide the first thorough financial account of the music business. The initiative picks up from the less ambitious The Value of Music survey, which was also carried out by the NMC in 1996.

'Radio stations are playing songs for longer as a matter of course and publishers are, of course, happy about this' — Ed Heine



Winners Steve Torch (front, centre) and Paul Barry (front, right), co-writers of Cher's Believe, celebrate their Ivor Novello Awards success with members of the Rive Droite team

Although publishing has consistently been a highly profitable sector of the music business, hard facts and figures have always been difficult to come by, since the factors controlling the amounts of money earned by hit songs and subsequently shared out between writers and publishers are many and varied.

The alliance of the MCPS and the PRS at

the beginning of last year has helped simplify examination of this area of the music market. According to figures released by the two societies in March, mechanical income in 1998 was worth £198m, while performance income totalled £186m.

Of the PRS distributions, roughly half went to composer members directly, and a significant proportion of the MCPS

Pure Genius as Leftfield opt for Guinness ad

Although tracks from Leftfield's long-awaited follow up to Leftism will not be released to radio for several months, fans have been granted a sneak preview thanks to advertising and film synchronisation deals, writes Adam Woods.

As well as Guinness's high-profile use of their "Surfers" ad, another track, Swords, has already appeared on the OST for Go, the new film from Swingers director Doug Liman. The dance duo's publisher, Chrysalis Music, has built a reputation for actively searching out sync opportunities, particularly in the world of advertising. At the last count, the publisher's works featured in 21 current campaigns.

"We work hard at building up relationships with ad agencies," says Chrysalis managing director Jeremy Lascelles. "In this case, Abbott Mead Vickers phoned us up and said, 'We've got a great ad but the music doesn't fit. What have you got?'. And as luck would have it, the mixes of the new Leftfield album had just been delivered that morning. We pitched it to them and they loved it."

These days the instant flash of recognition provided by a popular contemporary song or act is inevitably too much for advertisers to resist, and few songwriters can resist seeing their work appropriated if the price and the product are right.

"At one point there used to be a terrible stigma attached to the practice of releasing your songs for use in adverts," says Barbara Zamojska, head of licensing at Universal Music Publishing. "Youngsters today have a different perception of advertising than the older generation had, and it is no longer seen as an automatic sell-out." Among the acts Universal has recently licensed is



Guinness's Surfers ad which features new Leftfield material

Fatboy Slim, whose Right Here, Right Now was the soundtrack to an Adidas ad before it was a single, and John Williams' ET theme, which had never been used in an ad until BT paid handsomely to use it in its current campaign.

"The value of a hit song is higher, and the industry more song-based, than in years," says Andy Heath, managing director of Momentum. "Synchronisation for film, TV and advertising is one of the fastest-growing revenue streams."

Dance and electronic hits are currently finding particular favour in this field. For example, Propellerheads' Alex Gifford, published by Chrysalis Music, gets a much

larger percentage of his income from licensing deals and synchronisation deals than many writers thanks to History Repeating and Bang On! featuring in Jaguar and Compaq advertising campaigns and other Propellerheads tracks appearing on the soundtracks of films such as There's Something About Mary and the current US hit Matrix.

An advertiser can expect to pay upwards of £40,000 for the rights to use a recent chart hit for a 12-month period. But for the very biggest acts and the most prized songs, the sky is the limit — for example Microsoft's use of The Rolling Stones track Start Me Up for its Windows 95 launch campaign was

worth a reported \$12m.

"You have got to sell a lot of records to make the kind of money you can make on an advert," says Notting Hill Music managing director David Lorch, who reports that every other licensing request he currently receives is for Republica's Ready to Go.

But although publishers have become far more alive to the possibilities of synchronisations in the past five years, most admit that there is no surefire way to strike a deal.

"It is very difficult to do a hard sell because of the nature of the people you are dealing with," says Zamojska. "Often the agency's creative team wants to take full credit for the finished product, so they like to find their own piece of music. Our job is to make sure that our music gets to the relevant people."

The degree of competition varies depending on the piece of music in question. Chrysalis' Leftfield track won out against a reported 2,000 other songs, while Bass Brewers and agency WCRS went straight for EMI Music Publishing and Fat Les' Vindaloo when they needed a track for the recent medieval-themed "Carling Football" football campaign.

"Sometimes we are asked to pitch songs that have a common theme or a key word, and sometimes they will say they want a specific song, as they did with Vindaloo," says Dave Read, EMI general manager, licensing, film, TV and media, who adds that a month's use of the song brought its writers "a hell of a lot of money".

And with executions such as the Leftfield-endorsed Guinness ad standing as proof that the final ad can be every bit as creative as the music which soundtracks it, acts are finding it harder than ever to say no to the right offer.

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ROD STEWART



Best Song Commissioned for a Film or Broadcast
MARTI FREDERIKSEN

The Flame Still Burns



Best Song Commissioned for a Film or Broadcast
CHRIS DIFFORD

The Flame Still Burns



PRS Most Performed Work
ROBBIE WILLIAMS

Angels



1995
THE QUEEN'S AWARD FOR
EXPORT ACHIEVEMENT



Publishers: speculating to accumulate

When Windswept Pacific signed the Spice Girls publishing for £250,000 in late 1995, nine months before their first single hit the shops, the company was taking a significant gamble, writes Nick Tesco.

"No one had a clue how big they were going to be," says creative director Peter McCamley. "In the event we recouped the entire advance with their first single, Wannabe, which was a worldwide number one."

More recently All Saints are believed to have received more than £1m for their publishing from Universal Music. However, the deal was struck after the band had already broken, when future income could be calculated against proven sales. Meanwhile, other acts are receiving large advances before even releasing any product. Made in London (Warner/Chappell) are understood to have signed for around £400,000 (including writers associated with the project), while the much touted Gay Dad (EMI Music Publishing) struck an even bigger deal before their first single had been released.

Clearly, publishers are still prepared to pay six-figure advances for the songwriting talent behind the latest hot shot bands. When debut singles sell straight out of the box and the album follows suit, it is clearly money well spent.

But in cases where success comes more slowly — or maybe not at all — big deals can be seen to put a brake on writer creativity and restrict publisher flexibility.

"The problem with large advances is that they create too much polarity," says Ian Ramage, director of A&R at BMG Publishing, whose signings include Guy Chambers and Natalia Imbruglia. "You have to be in there bidding for them, but the danger is that they can command too much of your budget and leave no room for smaller



Gay Dad: reported to have picked up a £400,000 publishing advance

development deals."

However, David Gentle, senior partner at Gentle Jayses, who, over the past 20 years, has negotiated publishing deals for a host of major acts and writers, sees the question of advances as simply one of investment.

"Publishers need to speculate to accumulate," he says. "Advances represent their investment, and as long as they make commercial sense then returns will be excellent. Especially since the overall majority of very big deals recoup reasonably quickly."

The factors which dictate the size of an advance remain constant. The publisher needs to see that the artist has strong management and is a major record label priority. The music also needs to be exciting and commercial. But perhaps the most

important element is the act's perceived potential to sell records abroad, and particularly in the US.

"Most of the big signings of the past three years will not work unless they sell abroad," says Ramage. "But even then international release schedules being the way they are, it can be 12 months before an act recoups."

But if the initial promise and hype surrounding an act is not fulfilled, alarm bells may start to ring, and when the first option arrives publishers may well decide that they cannot afford to exercise it. So, at a time when they need all the professional support they can get, the artists are back on the market, counting the cost of a deal which proved just too good to be true.

Nick Tesco

'Radio is definitely adding more longevity to the top tunes. There are definitely songs being released now which will still get played in 20 years' — Nigel Elderton

► money was collected in the UK, but paid overseas.

The publishing industry is a net exporter of music, earning roughly twice as much abroad as it does domestically. Also taking synchronisation income into account, the UK publishing industry is likely to have a current value in the region of £450m.

Following the 1992 Copyright Tribunal battle between MGRS and the BPI, 8.5% of the published dealer price of a single or album is payable to the publishers of all songs included on the release. Thus, the sale of a standard full-price album earns around 70p in mechanical income and, despite the strategic discounting that still sees many single releases offered to the public for as little as £1.99, the M20 expects to receive a minimum of 15p for every CD single sold, given the minimum published dealer price of £1.79.

How this income is shared, in the case of The Verve's Urban Hymns album represents more than £1.5m paid to EMI Music Publishing from UK sales alone, is then passed through to the songwriters themselves depends entirely on the finer print of their contracts. A brand new act can expect a split in the region of 70:30 in its favour, while more established acts might receive 80% and the publisher 20%.

In the first year of a hit single's career, it is generally expected that mechanical income will represent some 70% of its

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INTERNATIONAL HIT OF THE YEAR



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While most band managers gauge the value of a publishing deal by the number of rounds on the cheque, professional songwriters frequently look to the levels of creative support which a publisher can offer.

The secret of Zomba Music Publishing's success has been its ability to marry signed writers to recording projects within the rest of the studio-to-record label group. Jive's Britney Spears is a perfect recent example of this process. While the artist was signed in the US, the bulk of her material was written by the team at Cheron. Zomba's Sweden-based production joint venture which has also worked extensively with Ace Of Bass and Jive labelmates Backstreet Boys.

"Writers recognise our creative abilities and what we can offer them in terms of outlets," says Zomba Music managing director Steven Howard.

"All our various divisions are intertwined, with executives working in publishing, recording and management. We have no more than 10 writers in the UK so we can put them together with a project immediately."

Building up close, personal relationships with their signed writers is a common characteristic of the smaller, independent publishers. At Windswept Pacific, for example, four creative managers handle a short roster of writers which includes

► earnings. The remaining 30% comes from radio play and live performance. The PRS reports that income from broadcasters was up 13% to £79m in 1998, largely due to the growth in satellite TV and commercial radio sectors. From July to December 1998, the value-per-minute of a play on BBC Radio One was £16.40 (the highest figure for radio in this country, compared with £5.25 for Capital



Projects such as Lolly (left) and Another Level

Gordon Chambers (Another Level, Shola Ama, Kele Le Roc), John McLaughlin (911) and, of course, the Spice Girls.

"Nearly all our writers have had hit singles," says Windswept creative director Peter McCamley. "There are a lot of non-writing pop acts who need songs and we are very aggressive in promoting our writers. If you have the right song, you can usually find the right artist. Failing that, you can always put together an act to

PM and £3.70 for Virgin 1215). Television rates are much higher, at £46.55 per minute on BBC1, and £98.90 on ITV. The PRS also collects 3% of gate receipts at live events to pass on to copyright holders, minus its own administration costs.

Most publishers agree that there is no trend that cannot be bucked if a song is popular enough, regardless of its musical



benefit from a dedicated writing team

record it."

This is a method that has proved highly successful for former Spice Girls manager Simon Fuller at 19 Management.

"We create our own projects and involve our writers," says Mike McCormack, head of publishing and A&R at 19, who has worked closely with Fuller on the S Club 7 multimedia project. "Though we haven't been the only publisher supplying material for S Club 7, it is primarily our writers who

orientation. According to Zomba Music Publishing managing director Steven Howard, pop music does well the world over from performances, whereas metal, rock and rap tend to fare better on mechanicals, especially through album sales. Income from dance tracks, meanwhile, is split fairly

equally between mechanical and performance royalties. Warner/Chappell director of international communications and marketing Debbie Williams says accessible, radio-friendly material such as The Cardigans and Van Morrison can earn performance income as high as two thirds of their mechanical income. In some cases, records such as this year's Ivor Novello nominee for PRS most performed work, The Lighthouse Family's High, which sold in excess of 200,000 in the UK, prove to be bigger favourites with local radio than chart positions might suggest, and earn more performance income as a result.

Publishers are largely positive about the work of collection societies, especially since the alliance of the MCPS and PRS in the UK. "Collection societies are becoming more commercial and responsive to publishers' needs," says Zomba's Howard. "They are being run as proper businesses, which has not always been the case."

The size of the publisher will also influence the relationship. Nigel Elderton, managing director of permusic, believes tracking the uses of his company's copyrights can be done in-house with a 200,000-strong catalogue such as peer's, but points out that the publishing arm of a peer, which could hold several million copyrights, might need more help. Warner/Chappell, for instance, has its own international royalty review team, collating worldwide record releases, information and analysing worldwide charts.

Andy Heath, managing director of Momentum, the publishing arm of Beggar's Banquet Records, takes his responsibility for monitoring uses of copyrights very seriously. "Publishers shouldn't rely entirely on the collection societies," he says. "How do you know they are right? If a publisher doesn't track its own artists, then it is not doing its job properly."

Returns from overseas sales and performances are vital to UK publishers but

are involved."

As well as developing writers like Mike Rose and Nick Foster (Lolly and S Club 7) 19 looks after established names like Ray Hedges (B*Witched) and the Absolute team (Spice Girls, Geri Halliwell, Kavanna).

Jeff Gilbert, managing director of publishing and management at Stanley House, is another firm believer in writer development. His West London company is based in the multi-studio complex set up by former Lisa Stansfield writer/producer Andy Morris and routinely offers its writers the studio time they need to develop projects. "Although we can't compete with the majors in terms of hard cash, we can, being smaller, move quicker," says Gilbert, one-time A&R director at Arista.

"With the recording facilities and management expertise available to us, we can offer writers ways to exploit their music which majors might not be able to provide."

Among acts which have been formed by Stanley House writers and subsequently signed to major labels are the large independent ensembles Birth (Virgin) and Karen McClewen (Edele).

"The whole process is comparable to schools and class sizes. A major may have three or four creatives dealing with anything up to 200 acts. Here we have two creatives dealing with 10 acts," says Gilbert. Nick Tesco

they are mixed in a host of variables, from sub-publishing deals in certain territories to the timing of payments from overseas collect societies.

Tracking international publishing royalties accurately along financial calendars is an inexact science, and one which publishers are reluctant to talk

about. The PRS reports that international performance income for UK copyrights reached £62m in 1998, although where some countries are concerned, delays in

payment of up to 18 months are commonplace.

What is more clear out is that there has been a lengthening of the hit song's typical life span — a fact which can only be good news for publishers.

"Writers are crafting songs to stay on the radio and in the charts longer, and quality pop is written these days with longevity in mind," says Zomba's Howard.

The trend in radio continues playing a recent hit station after it has dropped from the Top 40. Stations such as Radio One and Radio Two, Heart and Virgin are all happy to play a song like Robbie Williams' Angels more than a year after the single last saw the sales charts.

Consequently, Williams and co-writer Guy Chambers picked up the PRS most performed work and songwriters of the year awards at this year's Novellos, to add to last year's shortlisting in the category of best song, musically and lyrically.

"A number of radio stations are making a programming policy decision to go over to a recent hits format," says Ed Heine, Warner/Chappell senior vice president of European affairs. "They are playing songs for longer as a matter of course and publishers are, of course, happy about this."

All of which gives publishers reason to be optimistic that the hits of today will still be earning money well into the next century. "Radio is definitely adding more longevity to the top tunes," says permusic's Elderton. "There are definitely songs being released now which will still get played in 20 years."

In a buoyant industry, the abiding feeling is that hit repertoire will always resurface: if you've got a hit, it's a hit for life.

STANLEY HOUSE PUBLISHING



LISTEN

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SINGLE

of the week

SUEDE: She's In Fashion (Nude NUD44CD). This is classic Suede – of their best songs since Animal Nitrate, though little like their previous material – and has the potential to be an IR smash. It's a string-swept, breezy, car-roof-down-driving-around-the-French-Riviera number. So far it's been Blistered at Radio One and played on Virgin and Xfm. Certainly it deserves to boost sales of the slow-burning album *Head Music*, which is on the verge of slipping out of the Top 30 after four weeks.



SINGLE reviews



BRITNEY SPEARS: *Sometimes* (Jive 052 3322). Spears demonstrates versatility with this ballad from her gold-selling album. Musically it is too formulaic to stand out as strongly as its predecessor *Baby One More Time*, and also missing on the *Boys' Top Five* and *Radio Two's* *Blitz*. Spears' appeal has inflated and a second number one is a possibility.

ART OF NOISE: *Metazone* (ZTT T21129CD). Now reunited with original members Trevor Horn and Paul Morley, and with the inclusion of former 1000 member Lou Creme, the Art of Noise unleash this rapid-river beauty (featuring Rakim) from their Seduction Of Claude Debussy album.

CAVAY: *Princes And Princesses* (East-West EW202CD). This is high velocity pop from last year's *In The City* favourites, who appear to have inherited the righteous fury Courtney Love appeared to have put behind her in the last Hole album.

MARILYN MANSON: *Rock Is Dead* (Warner W486). This rather dated piece of rock/pop from the erstwhile to Alice Cooper's chart throne sounds rather like Bowie's 1973 classic *Lane* Jeanie updated for the Nineties. The track features on the soundtrack to the sci-fi movie *The Matrix*, also released on June 14.

SARA EVANS: *Cryin' Game* (RCA 7432167602). Reworked for Europe by BMG's Nick Stewart, Cryin' Game is the launchpad for Nashville artist Sara Evans who is already a chart-topping country star back in the States. Stewart has turned to the same horn section employed on *The Mavericks'* *Dance The Night Away*, creating a pop single with crossover potential.

TODD TERRY: *Let It Ride* (Arista/Innocent SINCD10 LC3098). The first commercial release from Terry's new album *Resolutions* will surprise those only familiar with his work with Everything But The Girl and The Corrs. This is drum & bass with melody and a great vocoded vocal hook that could well work.

JUNGLIE BROTHERS: *VIP* (Go! Street GEE008486). The JB's return with this new single produced by the Propellerheads. Old school purists might be upset that they have departed from their hip hop roots – VIP is pure tumbling beats with party-style samples. However, less fussy fans will enjoy the song's energy and light-hearted tone.

STROKE: *Internal Cut* (XL XL5102). The buzz on Stroke continues to burn slowly with their first proper release after two limited-edition 12-inch singles. Internally, this is an early Primal Scream-style number which grows the more Radio One's Steve Lamacq and Mary Ann Hobbs play it. Ones to watch.

BLANK & JONES: *Cream* (Deviant DVM313CD). This former MW Club Chart-topper is an effective enough dance track in its original version. However, it is the Paul Van Dyk remix that has snatched the limelight, his rollercoaster sound sure to take the track into the *GIN* chart.



'N SYNC: *Tearing Up My Heart* (Northwestside 74321 675 832). Second only to the Backstreet Boys in the worldwide boy band stakes, 'N Sync have now broken down initial resistance among UK pop fans. UK radio programmers, with the exception of Radio One, apparently still need convincing, despite a six-month residency in the Top 50 US airplay chart.

BACHELOR GIRL: *Buses And Trains* (RCA 74321 63575 2). This was the biggest airplay hit of 1998 in the duo's native Australia, a fact which has not been overlooked by Radio Two (which has given it a *Blistering*). The combination of Tana Doko's throaty vocals, a well-written song and glossy production could appeal to those who appreciate polished, mature pop.

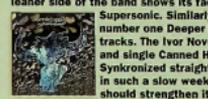
MUSE: *Uno* (Mushroom Mush00CD). This hotly-tipped young guitar band's first single for Mushroom starts off as a distinctive Latin shuffle before working up to a crescendo evocative of Radiohead. It is not quite the song to build Muse's profile beyond specialist radio, but it certainly marks them out as ones to watch.

KRISTEN HERSH: *Echo* (A4D BAD9007CD). The former Throwing Muses is

ALBUM

of the week

JAMIROQUAI: *Synkronized* (52 4945172). Jamiroquai's previous album, 1996's *Travelling Without Moving*, has shifted 7 million units to date worldwide. Little wonder, then, that the band stick to a similar formula.



FUNK WORKSHOPS: *Pop-Pop-Pop!* soul are the order of the day. However, a harder, leaner side of the band shows its face on the atmospheric digerido-flavoured

Supersonic. Similarly, the heavy bass first aired on previous number one *Deeper Underground* is reprised on a handful of tracks. The Ivor Novello Award-winners' impending UK arena tour and single *Canned Heat* in the Top Five should help springboard *Synkronized* straight to the top of album chart – especially in such a slow week for albums – and subsequent singles should strengthen its staying power.



opera projects. It's all very strange, and not as likely to do as well on the back of the single as it could have, had both been released three weeks ago.

SCOTT T: *Work Project LP* (V2 VV1008012). Gothic triphop rubs shoulders with early Eighties electro-pop, soulful blues and close-eyed folk on this second album from the London three-piece. Highlights include the single *Catophrase*, and the orchestral closer, *Ancient & Modern*.

VARIOUS: *Cream Ibiza – Arrivals* (Virgin TVCD249). The Liverpool superlunatic kicks off the summer season with this double mix CD. Tracks range from big beat by Fatboy Slim and The Wiseguys to house hits by Phats & Small and Armand Van Helden to trance from DJ Sakin and Veracruz, making for a somewhat uneven ride, but the Ibiza tag should increase its sell well.

DEF LEPPARD: *Euphoria* (Mercury 546244/2). Euphoria is a return to what the Sheffield rockers do best after 1996's disappointing *Slang* album: no-nonsense heavy-duty rock music. Lots of intricate guitar solos, throbbing bass and drums and the Leppard's trademark rock harmonies. Great stuff.

VARIOUS: *Greenleafs Reggae Sampler 19* (Greenleafs GRECD 13). The latest instalment in Greenleafs' reggae series brings together the usual choice selection of ragga and dancehall favourites alongside unreleased material. With cuts from artists like Beenie Man, Buju Banton, Shabba Ranks and Zebra, this should easily match the performance of the previous volume, the biggest seller in the series to date.

SARAH McLACHLAN: *Mirrorball* (Arista 07822190492). With 6M US sales of her last studio album *Surfacing*, McLachlan is very much a superstar in the States. However, *Aria* aside, she has not yet made much of a chart impression in the UK and that is unlikely to change with this first live album, despite its polished performances.

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CHART CONTEST OF THE WEEK



A1: Be The First To Believe (Columbia 6674222) vs **ADAM RICKETT: I Breathe Again** (Polygram 5611862). The Box's Most Requested List is firmly established as a barometer for debut acts' future success. Judging by the former Coronation Street idol's performance on the channel, Nigel Martin-Smith's Adam Rickett has the edge over the quartet being launched by the Steps management team: his raucy video is top page though their fun-in-the-sun promo is Top 20. The somewhat dated hi-energy production on Rickett's track is also ahead of the A1 production, from part of the team behind Cher's *Believe*, on the *MV Pop* Chart. Both artists are struggling to attract airplay (although Capital has played A1), but heavyweight TV exposure will compensate. A1 supported Steps on tour while Rickett has missed no opportunities for promotion. Both should make the Top 10 and Rickett could go Top Five – though 'N Sync offer more established competition to both.

back with this first single from her new *Six* Motel album. Echo starts off all slick and slinky until the guitar comes crashing in with loads of hooks and loops.

STRYKER: *Can't Stop* (Papercordings 34). There should be much DJ and A&R interest in this floor-filling deep house release which, if given sufficient airplay, could well cross over.

ALBUM reviews



THE OSMONDS: *The Very Best Of* (Polydor 5270722). One of The Osmonds' best-known tracks, *Crazy Horses*, being used in the current Virgin Atlantic TV ad

excuses the timing of this collection which includes solo/duet work by siblings Marie, Donny and Jimmy. A 24-track package that will sell very well initially, and will continue to tick over nicely on catalogue.

VARIOUS: *No Boundaries* (Epic 4948612). Featuring rare, live and unreleased gems by acts such as Manic Street Preachers, Suede, Oasis and Tori Amos, this is a worthy – although hastily thrown together – 18-track collection to benefit the refugees of Kosovo, Myanmar, War Child's "proper" follow-up to what is regarded as the biggest charity album of all time, 1995's *Help*, is in the pipeline.

SIXPENCE NONE THE RICHER: *Sixpence None The Richer* (Elektra/Squint Entertainment 7559/62420/2). This fluid, gentle and uplifting offering from the Texan quintet is actually the band's third, album following two earlier efforts on local independent labels. Nothing beats their Top Five single *Rise Me*, but tracks such as *Sister Mother* and *I Can't Catch You* match up. The next single, a cover of *The Legs' There She Goes*, stands out.

BAZ LUHRMANN PRESENTS: Something For Everybody (Capitol 8576362). This whimsical collection by the Australian director of *Burns & Judd* includes the airplay hit *Everybody's Free* (To Watch Sunscreen). All 17 tracks are reworkings of songs featured in his own film, theatre and

This week's reviews: **Duagal Baird**, **Brad Baskin**, **James Brown**, **Michael Byrne**, **Tom FitzGerald**, **Hugo Fluenady**, **Simon Harper**, **Stephen Jones**, **Sophie Moss**, **Simon Ward**, **Paul Williams**, **Adam Woods** and **Martin Worth**.



MARIANNE FAITHFULL: *Vagabond Ways* (It Records ITCD1). The singer who, who extravagantly fell from grace throughout the Seventies, is enjoying a renaissance on the strength of her recent brace of Brecht & Weill albums and revived memories about her former boss, Mick Jagger.

Vagabond Ways is her first album of original material since 1987, and showcases her sea-tell tones on a previously unrecorded Roger Waters composition from 1968 as well as new songs from Daniel Lanois, Elton John & Bernie Taupin and Faithfull herself. Back on form.

RECOMMENDED CATALOGUE NEW RELEASES

TEDDY PENDERGRASS: *Teddy This One's For You* (Westside WESM 506)

Westside's ongoing restoration of the Philadelphia International catalogue brings together two excellent albums from the gruff, grumpy former leader of Harold Melvin's Blue Notes. Teddy dates from 1979 and is marginally the better album, though *This One's For You* (1982) has some excellent moments including title track and his, tragically, the last album. Pendergrass recorded before the 1984 car crash that left him a paraplegic. Smooth superior soul.

MCFADDEN & WHITEHEAD: *Polish: Up Our Act* (Westside WESM 548)

Writers of numerous tracks by their fellow Philadelphia International acts, McFadden & Whitehead's career as artists was kickstarted by the anthem *I Heard It in a Love Song* - also here - was a formula but commercially successful attempt to recreate the same form but there are other worthwhile tracks here like the atmospheric *Don't Feel Bad and Love Song No.6930*.

ST. GERMAIN: *Boulevard (F Communications F02ZDDA)* A timely

reissue of the first indicator of French dance pop, St. Germain's *Boulevard* - actually a compilation of three EPs - was very much a critical plaudits when first released in 1995, and thoroughly deserves its latest, mid-priced reissue. Extremely eclectic dance music, with deep house beats punctuated by rolling hip hop grooves, jazz piano fills, bluesy harmonica, honking sax and much more, all impeccably played.

VARIOUS: *All You Need Is Covers - The Songs Of The Beatles (Sequel)*

CD - NECD 3009 The good, the bad and the ugly are all represented on this 18-disc collection of Beatles covers. Beautifully packaged, well annotated and containing no fewer than 50 of the Fab Four's finest, it includes the version of *Michelle* by the Overlanders and *Girl by the Truhs* as well as some genuinely creative and well-executed but fairly obscure covers and some embarrassingly inept performances, including actress Nina Baden-Sampson (from *Love Thy Neighbour*) slaughtering Stevie Nicks and Max Bygraves' hammy *A Hard Day's Night*. Great fun.

FRONTLINE RELEASES

- 11 **ADRIANO PANICHI** (Italy) *Radio Lullaby* CD - BLS2 1008 07 29
- 12 **ALDO, DANIELA & MARCO** (Italy) *Alto* CD - GUSTO 003 10
- 13 **ALDO, DANIELA & MARCO** (Italy) *Alto* CD - GUSTO 003 10
- 14 **ALDO, DANIELA & MARCO** (Italy) *Alto* CD - GUSTO 003 10
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RELEASES THIS WEEK: 283 YEAR TO DATE: 5,951

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RETAIL FOCUS: **CRASH**

by Karen Faux

I t has been almost a year since Leeds indie store Crash was taken over by former Sony rep Ian DeWittell and in that time business has undoubtedly benefited from his experience on the other side of the fence. "We have become a lot more proactive since I took over," says store manager Rick Hume, who has worked on the shop floor for more than a decade.

Hume points to the recent example of the Basement Jaxx playback where invites were carefully targeted at clothes stores, cafes and bars in the city centre: "We were very specific about who we invited. We knew exactly the kind of people who would respond and as a result we sold a lot of CDs. It means that now you can't go shopping or drinking in Leeds without hearing the album being played somewhere."

Crash believes that a store in a city centre is ideally placed to act as a link between labels, promotions companies and the local live scene. "We must be doing something



Crash: carefully targeting promotions

right because we have seen a lot of local competition move out in recent years," says Hume. "We've even acquired a valuable member of staff from one store closure and he has brought a lot of additional drum & bass sales our way."

CRASH'S PUNK TOP 10

1. Are A Drag Me First and the Gimme Gimmes (Fat Wreck)
2. Call To Arms Sick Of It All (Fat Wreck)
3. Orange Rhythmic Dictionary Jets To Brazil (Jaco Tree)
4. Operation Phoenix Good Riddance (Fat Wreck)
5. Every Last Time Game Face (Revelation)
6. Four Years Dropkick Murphys (Goidwales)
7. Melancholy Collection Milencovic (Burning Heart)
8. How To Make A Monster Electric (Frankenstein (Victory))
9. Pezore Less Than Jake (Asian Man)
10. Spitt LP Leatherface/Hotwater Music (Byo)

The Basement dance department continues to go from strength to strength and Crash now does a lot of business with distributors such as Vinyl Distribution, SRD and Ideal. The new R&B 12-inch from Jennifer Lopez, If You Had My Love, has been

streaming out along with the Wiseguy's 'Ooh La La and Les Rythmes Digitales' Dark Dancer. Its biggest hi-top seller is currently the Rawkus compilation Soundbombing 2.

Meanwhile the ground floor chart and indie department has recently been expanded to include separate punk, swing and skate music sections. "It was important to provide dedicated browsers for these CDs," says Hume. "Fans held straight for these sections and often pick up two or three titles at a time."

In the past couple of weeks the store's best album performers have been The Flaming Lips' The Soft Bulletin and Suede's Head Music. It also reports strong sales for Carboot Soul from Leeds-based band Nightmares On Wax. "We sold 80 units in a very short space of time which is good going for this time of year," says Hume. "The Flaming Lips have also been going really well and have helped to compensate for disappointing sales for us from the likes of Kula Shaker and Texas."

IN-STORE NEXT WEEK (from 7/6/99)



Radio single - Tatyana Ali, **Windows** - Gay Dad, Jamiroquai, The Greatest Albums... at two for £20 or £11.99 each; **In-store** - Pavement, Dr Robert, Cartoons, Procul

Harum, Robbie Macintosh; **Press ads** - Arnold B, Morfats, Procul Harum, Precious, Dr John, Paradise Lost, Blondie



In-store - Garbage, Ministry Of Sound: Clubbers' Guide to Ibiza, Geri Halliwell, Human Traffic, Gay Dad, Kiss Smooth Grooves, Nil Sedaka, Sixties Summer Love, Red Hot Chili Peppers, Music For Life, music video, video sale



In-store - save £5 on two chart CDs, Father's Day promotion including BBC Comedy Greats, Sliding Doors, Boyzone, two for 10 on £5.99 CDs, three for two on £5.99 videos



Album of the month - Les Rythmes Digitales; **In-store display boards** - Pavement, Mr Scruff, The Wiseguy's, Heavenly Jukebox, Mama Farmers, Bogdan Rodanski, Flyers Corporation, Soul Ascendants



Windows - Brandy, Witness, Madonna, Lita, Tatyana Ali, S Club 7, Cher, Next Of Kin, Cartoons, Geri Halliwell, Cartoons; **In-store** - Simpsons, Miss Moneypenny, BBC Comedy Greats, Dancing Street, Notting Hill, Nick Warren, Cream In Ibiza, The Art Of Askknozy, City Of Angels; **Press ads** - Brandy, Missy Elliott,



Timbaland, Marc Dorsey, Reba McEntire, Cartoons, Vonda Sheppard, Groovierider, Raphael Saadiq, Art Of Trance, Lange



Albums - Geri Halliwell, Gay Dad, Mike & The Mechanics; **Listening posts** - Shed Seven, Shania Twain, Geri Halliwell, Simply The Best Night At The Opera



Album - Geri Halliwell; **Windows** - Gay Dad, Sliding Doors, The Simpsons; **In-store** - Vonda Shepard, Beverly Craven, The Rolling Stones, REM, Arist (The Millennium promotion); **Listening posts** - Diana Krall, Sugar Ray, Garbage, Paradise Lost, Jazz Funk, Pavement



Singles - S Club 7, Handy Andy, Tatyana Ali, Cher, Cartoons, Chef; Albums - Midsummer Classical, Dave Chicks, Sarah McLaughlin, Gay Dad, Jazz Funk; Videos - Sploz Girls, Only Fools And Horses, Apostle, Red Corner, Sliding Doors



Singles - 21st Century Girls, Another Level, Chemical Brothers, Blondie, Lapiro; Albums - Snug, Pulp, Remyzero;

Windows - 21st Century Girls, Boyzone, Another Level, buy one and get one free offer on selected videos and games, CDs for £6.99; **Press ads** - Miss Moneypenny, Boyzone, Geri Halliwell



Selects **listening posts** - Lukan, H2SO4, DJ Funk/Roc, Jake Andrews, QFX; **Mojo recommended stores** - Bukka White, Arthur

Lonnie Johnson, Big Bill Broonzy, Blind Boy Fuller, Arthur Cruprup, Pete Whastar



Singles - Tatyana Ali, Vonda Sheppard, Timbaland, Cartoons; **Windows** - Geri Halliwell, The Simpsons, Pavement, Sugar Ray, Nigel Kennedy; **In-store** - Nigel Kennedy PA (Piccadilly), buy two CDs and get one free, Geri Halliwell compilation; **Press ads** - Pavement, Geri Halliwell, The Simpsons, Pavement, Sugar Ray, Nigel Kennedy



Singles - Madonna, S Club 7, Cher, Belatrix; **Windows** - Jamiroquai, Red Hot Chili Peppers, Sugar Ray; **Albums** - Jamiroquai, Gay Dad, Clubbers Guide To Ibiza, Nick Warren; **In-store** - Boyzone, Pavement, Human Traffic, Red Hot Chili Peppers



Albums - Geri Halliwell, Gay Dad, Magic; **Windows** - Geri Halliwell, Gay Dad, Mike & The Mechanics; **Listening posts** - Simply The Best Night At The Opera, Shed Seven, Shania Twain, Geri Halliwell



Singles - Madonna, S Club 7; Albums - Clubbers' Guide To Ibiza; **Windows** - Boyzone; **In-store** - S Club 7, Jamiroquai, Geri Halliwell, Music For Life; **Press ads** - Shed Seven, Mike & The Mechanics

ON THE SHELF

JASON LOVITT,
assistant manager, HMV,
Bluewater, Kent

This week Travis and The Happy Mondays have been our best-selling new albums and the Dean Martin album has done extremely well on the back of the television documentary. However, the Abba collection is still giving new titles a run for their money. The marketing and promotion have been very well sustained on the back of the West End show and the recent TV documentary.

Singles sales are healthy and we are expecting big things next week when the children are off for half term. Our June campaign is just about to kick off, offering three CDs for £22 and three videos for £12. There are some very strong audio titles including The Corrs' Forgiven Not Forgotten, Prudgy's Fat Of The Land and the first three Main Street Preachers' albums. This week's Boyzone's Best of promises to deliver one of the year's biggest sellers and being released during half term, sales should go through the roof.



ON THE ROAD

SHAY DARE,
BMG territory manager for the South
West & Southern Home Counties

"We have a new distribution system rolling out from the beginning of June and we have all been busy helping the centre prepare for the changes. We are expecting distribution to be much smoother and more paper-friendly, with our packaging notes being reduced to an A4 format.

On the whole it is pretty quiet at the moment although I've got a lot to talk to my stores about. The past couple of weeks have been particularly strong for singles and they have bucked the trend by having a long lifespan in the charts. TLC and Westlife, for example, have been stayers in the Top 20. We are looking at a good week for singles next week as it is the half-term holiday.

New singles on my schedule include Another Level's From The Heart, which features on the Notting Hill soundtrack. It has had a lot of radio play so far and it looks as if it is building to be a corker. Other singles due out on May 31 include Blondie's

Nothing Is Real But The Girl and The Chiefains' I Know My Life, which features The Corrs. The latter is shaping up to be a big Radio Two record and my stores are receiving a lot of requests for all these releases.

Another big project for us at the moment is US guitar band Lit. They are picking up a following with the help of video exposure on MTV. Their single, My Own Worst Enemy, will be followed by an album which arrives later in June. We are hoping to do some upfront in-store play to build interest among the student and indie fanbase.

We've also got the new Gary Barlow single, Stronger, coming out on July 5 which has a nice summery feel to it. New boy duo Mero look set to do some upfront in-store and their single It Must Be Love, which will have support from the teen press and children's TV. We have high hopes for 'N Sync's self-titled album, released on June 14, which has done big business in the US."



Rod, Rob and Robbie. Yes, we was both Robbed and Rodded at last Thursday's IVOR NOVELLO AWARDS thanks to the triumphs of Messrs Stewart, Dickens and Williams. Elsewhere, it was a case of three times a lady meeting up with three times a Wet (1) as LIONEL RICHIE got chatting with MARTI PELLOW. Very soon Richie (2) had moved on to ROD STEWART, who had flown in from exile in LA not only to attend the Ivors but to watch his beloved Celtic at the weekend.

"Congratulations and celebrations" (3). Veteran Cliff Richard songwriter BILL MARTIN (left) dug into his own songbook to mark HAL DAVID's Ivors success. One of these men (4) wrote two of Gerry Marsden's UK number ones, but despite their age these doesn't seem to be a pacemaker present anywhere. PETER CALLENDER (left) and MITCH MURRAY show off their haul.

Remember where you heard it: It's all well and good for those publishers to be counting their wads of royalties, but life really is **tough going** for the songwriters generating all that dosh. That became very clear, anyway, at last Thursday's Ivor Novello Awards, when Guy Chambers revealed the work he and Robbie Williams had to put in to create their greatest song. "We wrote **Angels** on January 9 1997 in **half an hour**," he let on...At least Guy and Robbie were in the same room writing, unlike Chris Difford who revealed just how close he and his collaborators were on the Ivor-winning **The Flame Still Burns**. "I've not actually met the other two people who wrote the song," he told the Grosvenor gathering...And, on a similar note, Believe co-writer Brian

Higgins revealed he's never met Cher... Matters didn't go too smoothly for another winner, Christopher Gunning, who, supposedly accompanied by his winning work to the stage, politely informed the organisers, "The piece of music you've been playing I didn't write". (What he later said of the Antipodean who presented him with the award - and who looks set to be spending more time in West London, but not where you think - is unprintable)... Seasoned tunesmith Mitch Murray was seen in his, er, splendid glory when a rather revealing photo of himself was put up on screen. "If I'd known I would never have given Kara Noble the negatives," he quipped...Surreal moments at the EMU Music Publishing party at

London's Kabaret Club following the shindig. Arriving after most EMI staff had gone home were the likes of **Baby Spice** and **Noel Gallagher**, who took to the stage to karaoke to a **Frank Sinatra** number...Come on down, the price is definitely right for one HMV staffer. **Brad Coffman**, who works at the retailer's distribution centre in Birmingham, won **£37,000** worth of prizes (strangely, including a motorised wheelbarrow) when he appeared on the show. It will be screened in October...**Maurice Kinn**, who bought **NME** in 1953 on the verge of closure and sold it 10 years later with its circulation having risen from 18,000 to 350,000, celebrates **60** years in the business this week...**Tony Prince** looked pleased as punch roaming around London's China Whites swigging from two bottles of champagne celebrating the launch of his new magazine **Seven**...Dooley won't name the two guys thrown out of the party only to be readmitted when they explained they were shy to be spotted kissing in public and, therefore, had escaped to a toilet cubicle...

Entertainment Law Associates was inadvertently omitted from the Legal Section of the 1999 **Music Week** Directory. To contact ELA, which in addition to its management company activities continues to offer business affairs services to the music industry, see its ad opposite this page.....

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(1) Anybody would think that these two chaps have got something to smile about. After last Wednesday's European Champions League final in which Man U beat Bayern Munich 2-1 during the final moments of the game, who could blame them. Both are directors of MCI, which has released the 1999 Manchester United Squad single. They are MCI marketing director **DANNY KEENE** (left) and group managing director of parent company **VICI RICARD GREEN**. Sticking with the football theme, Skint has struck a deal to sponsor third division **Brighton And Hove Albion** football club next season. Label boss **DAMIANE** "He's come a long way (Baby?) **HARRIS** (pictured) says, "We are his head. Not to mention the fact that Skint's five-a-side team is going to have the smartest kit in the music industry."



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MW CREATIVE AND DESIGN AWARDS 1999

contents & introduction

Introduction

1998 may have been a turbulent year for much of the music industry, but creativity was never far from the fore – and indeed, in some areas such as the internet, it was helping to drive change.

The judges for this year's CADs found it harder than ever to choose the winners for some of the categories, such as the high quality of entries. Moreover, they found that the winning entries in individual categories were often part of wider campaigns that were particularly cohesive and well-executed. Perhaps most encouraging of all was the fact that the winners included some new names as well as those of more established stars in the fields of design, video and the internet.

Once again it was a strong year for videos, with some striking clips for artists such as UNKLE, Portishead and Massive Attack. But it was in the area of new media that the biggest advances were made. In recognition of this fact, this year we added a number of new categories including those for enhanced CD and best promotional campaign on the web.

Overall, however, the winners emphasised how all sectors of the creative industry are rising to the challenges presented to them. As you will see from the entries contained in this brochure, there is much to celebrate.

The presenters

This year's CADs presenters are Radio One DJs Mark Radcliffe (right) and Marc Riley. Best known for their mixture of mordant Mancunian wit and bawdy banter, this Sony Radio Award-winning pair also share a deep appreciation of rock and pop music – and the culture which goes with it. So on a night when *Music Week* seeks to ignore the mechanics of the record industry and instead honour its oily rags, who better to make sure a good job is well done than Mark and the boy Lard?



music week

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- 05 Best Art Direction & Production Design in a Video
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BEST CINEMATOGRAPHY IN A VIDEO



📍 John Mathieson for *UNKLE's Rabbit In Your Headlights*
Production: Academy Films; Record company: Mo Wax

NOMINATIONS



- 📍 Joe Zizzo for *Pulp's This Is Hardcore* - Production: Partizan Midi Minuti; Record company: Island Records
- 📍 Dan Landin for *Massive Attack's Teardrop* - Production: Academy Films; Record company: Virgin Records
- 📍 Billy Malone for *Sprea's Ballad of Tom Jones* - Production: The Moving Picture Company; Record company: Got Records
- 📍 John Lynch for *Robbie Williams' Millennium* - Production: Godman Films; Record company: Chrysalis
- 📍 Simon Chaudoin for *Piecebe's Pure Morning* - Production: Freedom Music Videos; Record company: Hut Recordings/Virgin Records

John Mathieson's pop promo outings have been increasingly scarce in recent years. He established his reputation in the genre during the Eighties but has since graduated to feature films, and so it was only a short break between movie projects that allowed Mathieson the time to shoot the Jonathan Glazer-directed promo for UNKLE's *Rabbit In Your Headlights*.

The video depicts a strange misfit who is repeatedly hit by vehicles inside a road underpass, and who becomes mysteriously stronger with each impact. "In many ways it was an extremely simple piece of work, and we needed to bring out its cinematic quality," says Glazer. "John is very rare among cameramen in that he takes a very cerebral approach. He understood the sensibility of this piece very clearly."

Mathieson put the action in a bleak, believable and totally cinematic context which complemented the strong supernatural element of the piece. "We weren't in a situation where we could light every shot, but John controlled it very well," says Glazer. "He created the quality - such as the depth of field and the light flare - which made the location come alive."

BEST ART DIRECTION AND PRODUCTION DESIGN IN A VIDEO



📍 Mark Tanner for *Pulp's This Is Hardcore*
Production: Partizan Midi Minuti; Record company: Island Records

NOMINATIONS



- 📍 Robin Brown for *Robbie Williams' Millennium* - Production: Godman Films; Record company: Chrysalis
- 📍 Function Design for *All Saints' Under The Bridge/Lady Marmalade* - Production: Freedom Music Videos; Record company: London Records
- 📍 Jenny Seldon & Julia Jason for *Ian Brown's My Star* - Production: Oil Factory; Record company: Polydor
- 📍 Annie Gregson for *Manic Street Preachers' (If You Tolerate This) All Saints' War of Nerves* - Production: Oil Factory; Record company: Epic/London Records
- 📍 Chris Oddy for *Djork's Alarm Call* - Production: Status Record company: One Little Indian

Mark Tanner wins in this category for his work on Doug Nichol's epic video for *Pulp's This Is Hardcore*, which so successfully evokes the world of Fifties cinema by drawing on a wide variety of period influences ranging from melodrama and musicals to classic film shockers such as *Peeping Tom*.

Each scene reveals Tanner's fine eye for detail. "Besides the films themselves, our main points of reference were the magazines and stills which came out of Hollywood at the time," recalls the art director who, during the past 20 years, has worked on countless promos, commercials and, most recently, feature films such as *Saving Private Ryan* and *Waking Ned*.

Tanner is quick to credit director Nichol and cinematographer Joe Zizzo for the technicolor look of the video, which was boosted by the use of strong primary colours. "But the best thing about making *This Is Hardcore* was the way that it was all edited in camera," says Tanner. "As an art director you are always under threat nowadays from the special effects department!"

BEST CINEMATOGRAPHY & ART DIRECTION



AFM Lighting has been actively involved with music video production for more than a decade and has seen the medium grow into an area of massive importance, where skills in front of and behind the camera and pre- and post-production are developed, mastered and perfected.

AFM Lighting's ongoing commitment to the industry is once again highlighted by its sponsorship at the CAD Awards. AFM Lighting recognises fully the importance of the promo as an art form in itself and is proud to be associated with this genre of film making.



BEST EDITING IN A VIDEO



📍 **Dawn Shadforth** for *All Seeing I's The Beat Goes On*
Production: Image Dynamic; Record company: London Records

NOMINATIONS



📍 **Ming for Placebo's Pure Morning** - Production: Freedom Music Videos; Record company: Hut Recordings/Virgin Records

📍 **Gary Knight** for *Madonna's Frozen* - Production: Black Dog; Record company: Warner Bros

📍 **Richard Orrick** for *Gomez's Get Myself Arrested* - Production: Godman Films; Record company: Hut Recordings/Virgin Records

📍 **Jerry Chater** for *Fatboy Slim's Gangsta Trippin'* - Production: Serious Pictures; Record company: Skint

📍 **Richard Lawley** for *UNKLE's Rabbit In Your Headlights* - Production: Academy Films; Record company: Mo Wax

Once in a while, a music video appears which captures the imagination of the entire promo industry. In 1998, that video was definitely All Seeing I's The Beat Goes On, directed and edited by then-unknown Dawn Shadforth.

The Beat Goes On was a low budget video shot in almost documentary style. But the combination of the basic premise - that an "all-seeing eye" could venture anywhere during a party - and inventive editing, slow motion and split-screen techniques turned it into something which was not only compelling but also fitted the track perfectly.

However, what made The Beat Goes On particularly memorable was its use of jump cuts and single frame edits, which turned the action into a form of animation, where the partygoers became almost like toys at the mercy of the music.

Shadforth originally met All Seeing I through the Sheffield dance scene, which itself had an influence on the promo. "I wanted to make something that related to the club scene in some way," she explains. In fact, it proved a remarkable showcase for her own directing and editing talents.

BEST SPECIAL EFFECTS IN A VIDEO



📍 **Jonathan 'Wes' Westley** for *Eels' Last Stop: This Town*
Production: Uground; Record company: DreamWorks

NOMINATIONS



📍 **Creature Effects & Sean Broughton** for *Massive Attack's Teardrop* - Production: Academy Films; Record company: Virgin Records

📍 **Paul Simpson & Stuart Gordon (at Realise) and Sean Broughton** for *Garbage's Special* - Production: Black Dog; Record company: Infectious

📍 **Steve Murgatroyd, Dan Williams, Steve Hiam, Anthony Walsham** for *Madonna's Frozen* - Production: Black Dog; Record company: Warner Bros

📍 **Acne International** for *Whale's Four Big Speakers* - Production: Acne International; Record company: Hut Recordings/Virgin Records

📍 **Paul Marangos** for *Manic Street Preachers' If You Tolerate This* - Production: Oil Factory; Record company: Epic

Jonathan 'Wes' Westley takes this award in recognition of his highly memorable work on Eels' Last Stop: This Town. The video features a carrot injected with DNA which progressively assumes the facial characteristics of lead singer E.

Westley is an Inferno artist at London facility VTR and so Last Stop called upon all his compositing skills. Morphing, warping and "clever reveals" were among the techniques which were used to combine the plastic and prosthetic carrots effectively. "The trick was to ensure the plastic carrot looked as lifelike as possible," he said.

"What makes Wes different from everyone else is that he understands you have to mess things up a bit to make them believable," said Dom Leung of Hammer & Tong's. "Giving the camera a bit of a wobble can make all the difference."

MUSIC VIDEO



The Judges
Back row, left to right: David Knight, Promo, Mike O'Keefe, Sony Music Entertainment; Simon Harper, Promo
Middle row, left to right: James Hyman, MTV; Green Bondano, Carole Barton; Fairbrother, Virgin Records; Adam Dunlop, Oil Factory; Pats Chambers, Bullat; Tom Latta, Promo
Front row, left to right: Françoise Lumy, Palm Pictures; Diana Smith, Videotech; James Whitehorn

BEST POP VIDEO



📍 **Robbie Williams** *Millennium*
Directed by Vaughan Arnell; Production: Godman Films; Commissioned by Carrie Sutton (Chrysalis)

NOMINATIONS

📍 **All Saints** *Under The Bridge* – Directed by Philippe Andre; Production: Freedom Music Video; Commissioned by Alan Parks (London Records) 📍 **All Saints** *Wor Of Nerves* – Directed by Wiz; Production: Oil Factory; Commissioned by Alan Parks (London Records) 📍 **Five** *Everybody Get Up* – Directed by Max & Denis; Production: Ballet; Commissioned by Fraser Kent (BMG) 📍 **Robbie Williams** *Let Me Entertain You* – Directed by Vaughan Arnell; Production: Godman Films; Commissioned by Carrie Sutton (Chrysalis)

The winner of the CAD for best pop video goes to the triumphant third collaboration between Robbie Williams and director Vaughan Arnell. Following the clips for Robbie's breakthrough single Angels and the career-defining Let Me Entertain You, Millennium proved to be Williams' most extravagant statement to date as the lavish James Bond tribute perfectly captured his larger-than-life persona.

"Robbie was very keen to make something that felt more like a film than a video," said Carrie Sutton, who commissioned the production for Chrysalis. "Vaughan is very good at listening to artists and taking their suggestions on board, while bringing his own ideas and inimitable style to a project."

BEST ROCK/ALTERNATIVE VIDEO



📍 **Squarepusher** *Come On My Selector*
Directed by Chris Cunningham; Production: Black Dog; Commissioned by Steve Beckett/Rob Mitchell (Warp Records)

NOMINATIONS

📍 **Pulp** *This Is Hardcore* – Directed by Doug Nichol; Production: Parizien Midi Minimal; Commissioned by Emma Davis (Island Records) 📍 **Radiohead** *No Surprises* – Directed by Grant Gee; Production: Kudos; Commissioned by Dilly Gent (Parlophone) 📍 **UNKLE** *Rabbit In Your Headlights* – Directed by Jonathan Glazer; Production: Academy Films; Commissioned by Robin Dean (Mo Wax) 📍 **Whale Four** *Big Speakers* – Directed by Acne International; Production: Acne International; Commissioned by Carole Burton-Fairbrother (Hut Recordings/Virgin Records)

Chris Cunningham claims the best alternative/rock video CAD for the second year running with a video for a Warp Records act. Just like last year's winning clip for Aphex Twin's Come To Daddy, Cunningham's video for Squarepusher's Come On My Selector is as much a short film as a promo, and features a lengthy prologue which is cinematic, atmospheric and very funny.

Come On My Selector also marked Cunningham's debut as an editor. "It was easy to shoot because I spent months planning it all out," he says. "I broke the entire track down into component parts on a huge chart so I knew exactly what was going to happen and where long before we started."

BEST DANCE VIDEO



📍 **Portishead** *Only You*
Directed by Chris Cunningham; Production: Black Dog; Commissioned by Cynthia Lole (Go! Beat/Polydor)

NOMINATIONS



📍 **All Seeing I** *The Beel Goes On* – Directed by Dawn Shafroth; Production: Image Dynamic; Commissioned by Alan Parks (London Records) 📍 **Laureyn Hill** *Doo Wop (That Thing)* – Directed by Big TV; Production: Academy Films; Commissioned by Camille Yorick (Columbia Records) 📍 **Madonna** *Frozen* – Directed by Chris Cunningham; Production: Black Dog; Commissioned by Randy Skinner (Warner Bros) 📍 **Massive Attack** *Mezzanotte* – Directed by Walter Stern; Production: Academy; Commissioned by Carole Burton-Fairbrother (Hut Recordings/Virgin Records)

Portishead's Only You was Chris Cunningham's first promo since his groundbreaking Come To Daddy clip for Aphex Twin. The characteristically cinematic nature of the Portishead sound provided the key to what Cunningham describes as a dream project. "I saw the video as soon as I heard the track," he says. "It sounded like it came from underwater, and one of the samples gave me the distinct impression that I was being watched."

As a result, Cunningham created a scenario in which Portishead singer Beth Gibbons and a teenage boy float just above the ground in a dark alley while mysterious men view them from high above. The artists spent days in large water tanks during the shoot, while Gibbons was required to sing underwater. The resulting sense of suspended animation and the subtly floating forms not only reflect the nuances of the track but also support repeated viewing.

"The idea of shooting underwater was to create a feeling. You're not really supposed to figure it out," says Cunningham, who worked hard in post production to remove all tell-tale signs such as air bubbles.

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Iron Maiden (www.ironmaiden.com) – Designed by Anthony Webster, James Whitmarsh, Phil Bignell & Glyn Lewis (AMX Studios); Commissioned by Sarah Polgisse (Iron Maiden Holdings)
Manic Street Preachers (www.manicsox.co.uk) – Designed by Kiebor Design & Farrow Design; Commissioned by Angie Somerside (Epic)
Des'ree (www.desree.co.uk) – Designed by Kiebor Design; Produced by Russell Newell; Commissioned by Neil Cartwright & Kathryn Craddock (S2)

B*Witched's vibrant site immediately captured the judges' imagination and was variously described as enticing, cute and highly original.

Launched in April 1998, www.b-witched.com features voice clips, a noticeboard on which fans can post questions for the group, a song exclusively written for the website, and a Fact Cat which regularly spouts out new information about the band. The sections which most impressed the panel were a handwriting analysis page and the 'Submit A Story' section, which encourages fans to tell others about the day they met B*Witched. The site also scored highly for its intimacy, navigability and design.

BEST MUSIC BUSINESS WEBSITE



Drum & Bass Arena (www.breakbeat.co.uk)
 Designed by Art Empire Industries & Designers Republic; Commissioned by Drum & Bass Arena

NOMINATIONS

The Knowledge (www.theknowledge.com) – Designed by Michael Dale (Firebrand Interactive Media); Commissioned by Max Kenny (BMV)
Top Of The Pops (www.topofthepops.com) – Designed by Jenni Lloyd (beeb.com); Commissioned by beeb.com

Drum & Bass Arena emerged as the clear winner of this new category, which recognises the most successful promotion of products and services on a music company website.

Now in its third year, the internet publication has become a recognised brand with dance fans from around the world. Although the site is currently revamping its transactional facilities, the panel was still hugely impressed by its other functions, such as regular DJ web casts, live chat rooms, a comprehensive Real Audio archive and news and reviews sections which are updated daily. The readers' top 10 chart, news group and record mart notice boards were also seen as helping build a real online community.

"Drum & Bass Arena fills this niche perfectly and has the potential to become a worldwide portal for fans of this particular genre of music," says Will Lovegrove, Ministry of Sound's new media manager.

BEST LABEL WEBSITE



c3 (c3.vmg.co.uk)
 Designed by Danny Van Emden (Virgin Records) & Paul Sanders & Phillio Crewdon (State 51); Commissioned by Virgin Records

NOMINATIONS

The Raft (the-raft.com) – Designed by Danny Van Emden (Virgin Records) & Paul Sanders & Phillio Crewdon (State 51); Commissioned by Danny Van Emden (Virgin Records)
Creation (www.creation.co.uk) – Project Supervisor: Andrew Ravord (Musco); Designed by Musq/Kiebor, Art Direction by Draught; Illustrations by Joe Berger; Commissioned by Creation Records
Warpnet (www.warprecords.com) – Designed by The Designers Republic & Built by Kiebor Design; Commissioned by Warp Records
Dorado.net (www.dorado.net) – Designed by Fabian Saxson & Tom Kingston; Commissioned by Otis Buckwell (Dorado Records)

Virgin Records' continued belief in the internet as a means of reaching younger pop fans pays off as its teen channel c3 finally emerges as the winner in this category.

Designed as a glossy teen e-magazine, presenting up-to-date pop gossip and access to other websites dedicated to younger Virgin artists such as Billie, 911, Kavana, Justin and Spice Girls, c3's fun feel scored highly with the judges. They were particularly impressed with extra features such as regular live web chats with artists on location and a co-branded *Smash Hits* column.

DOTMUSIC READERS' CHOICE AWARD



B*Witched (www.b-witched.com)
 Designed by Music Online; Commissioned by Neil Cartwright & Ailsa Robertson

B*Witched's official site polled more than twice the votes of its nearest rival in this year's dotmusic Reader's Choice Award. The site's popularity not only reflects the group's sustained international success but also stems from a perfect understanding of its target audience and the simplicity of its design.

The addition of an official B*Witched club link includes many new strands which emphasise the freshness of the site and its "must visit" quality. It also provides fans with a series of interactive possibilities and the chance to tell their own stories online, which encourages a real sense of community.

As one fan says, "B*Witched are the best group in the whole world and nowhere else gives up-to-date news like this."

DOTMUSIC READERS' CHOICE

Sponsored by:



As a leader in online music and video retailing, IMVS knows the importance of maintaining a website that is exciting to use, easy to navigate and an excellence in customer support and fulfillment. IMVS is proud to sponsor the dotmusic Readers' Choice Award for the best website and wishes the winner the best of luck.

NEW MEDIA



The Judges (Artist, Label & Business websites)
 Back row, left to right: Patrick Daniels, Lycos; Clara Gaynor, V2 Music; Ross Slight, Zhong
 Front row, left to right: Andy Hall, KLP Euro RSCG; Justina Casper, Capital Interactive; Chris Sice, dotmusic; Will Lovegrove, Ministry of Sound

BEST ENHANCED CD



Header #2

Designed by Luke Penderell, Harry Hewat & Martin Aberdeen (Header)

NOMINATIONS

Portishead **E-CD** - Designed by Steve Lowes & Richard Chamberlain (Polydor); Commissioned by Polydor
Skunk Anansie **Post Organic** **Chill album** - Designed by Anthony Webster, James Whitmarsh & Glyn Lewis (AMX Studios); Commissioned by Danny Van Emden (Virgin Records)
Spice Girls **Viva Forever** **single** - Designed by Maxine Gregson, Malcolm Garrett, Barrie Stojan-Jones & Glyn Lewis (AMX Studios); Commissioned by Danny Van Emden (Virgin Records)
Iron Maiden **enhanced CD box set** - Designed by Maxine Gregson, Anthony Webster, James Whitmarsh, Barrie Stojan-Jones, Phil Bignell & Glyn Lewis (AMX Studios); Commissioned by Poly Polygram (EMI Records)

Header #2 was the clear winner in this new category which has been established to reflect the increasing popularity of enhanced CDs as a means of building artist or product awareness.

Header #2, a compilation of music from various artists on the Header label, grabbed the judges' attention through its innovative content, high-tech design and interactive features.

The panel was particularly impressed by the enhanced CD's playful environment. This consisted of a jigsaw made up of moving images which users can manipulate, a game involving putting hands through hoops and a colourful mash-up of background sounds.

MOST CREATIVE USE OF NEW MEDIA



Sly Fi Network website

(www.davestewart.com)

Designed by Malcolm Garrett, Matthew Brewer, Simon O'Regan (AMX Studios); Commissioned by Nick Turner (N2K)

NOMINATIONS

Dance **F-Jay 2 CD-Rom** - Designed by PXD Music Soft; Commissioned by Fastrak Software Publishing
Ministryofsound.net - Designed & commissioned by Ministry of Sound

Former Eurythmic Dave Stewart has always been a keen advocate of new media and the imaginative way in which he harnessed the potential of the internet within his winning Sly Fi Network set standards which other artists will find hard to beat.

Stewart launched his own website in September last year with an exclusive preview of his then unreleased album Sly Fi on the N2K record label, owned by online retailer Music Boulevard, which recently merged with CDnow. Using four cameras set up in his Crouch End studio, Stewart mounted a live web cast which also included the writing, in real time, of a new song based on lyric ideas posted by the audience on a bulletin board. This was subsequently made available to download later that evening. Since then the Sly Fi Network has continually updated its content.

"Dave Stewart treats visitors more as partners than customers," says judge Rosie Butler, TOTP's website producer.

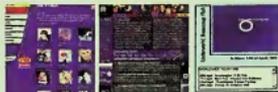
BEST PROMOTIONAL CAMPAIGN ON THE WEB



Massive Attack for the launch of Mezzanine

Designed by Adam Townley (Virgin Records); Commissioned by Danny Van Emden (Virgin Records)

NOMINATIONS



V8 - Designed & commissioned by Virgin Net

Ministryofsound.net - Designed by Ministry of Sound & Online Magic; Commissioned by Ministry of Sound

Launch of Underworld's **Beaucoup Fish** - Designed by V2 Music, Adtools & Scott Warner; Commissioned by Clara Geynor (V2 Music)

The internet launch of Massive Attack's third album did more to change the music and new media landscape than any other single event last year.

The campaign started with a series of teasers. During the month prior to release, odd crops of the front cover beetle artwork were unveiled until users finally became aware of the full image. Then, at a time when the music industry as a whole was still coming to terms with the threat the internet poses to existing distribution patterns, Virgin Records had the audacity to offer 45 seconds of each track from the album in Real Audio, plus the Tear Drops single in its entirety. The launch has since ended up in the *Guinness Book Of Records* as the first campaign to promote an album online in its entirety, so the judges were unanimous in picking it as the winner in this category.

"The project was very well executed and clearly demonstrated the effective use of new media in a promotional campaign," says Marek Rymaszewski, business development manager (music) at BT Internet and Multimedia.

MOST CREATIVE USE OF NEW MEDIA

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Eyeteoye.com

Recent research, conducted by scientist and film maker John Tchalenko from leading US bio-medical laboratories confirms what creatives have long suspected: that we think differently.

What Tchalenko concluded was that non-creatives were merely looking at a subject but a creative was "thinking" it. Although the research was based on drawing a human face created by the painter Humphrey Ocean, it could apply equally well to any creative visual activity. It suggests that when a designer starts to formulate an idea there is a far more sophisticated process taking place in his brain than if a client were doing it.

From an article in the May '99 issue of Creative Review. Web: www.eyeteoye.com E-mail: info@eyeteoye.com Tel: 0171-235 2555

NEW MEDIA



The Judges (Promotional Campaign, Enhanced CD, Most Creative Use)

Back row, left to right: Jack Home, Warner Music; Christopher Codrington, N2K

Middle row, left to right: Jan Beines, Latera; Marek Rymaszewski, BT Internet; Jack Schofield, The Guardian
Front row, left to right: Brian Fitzgerald, Medicom TMB; Chris Sica, dotmusic; Rosie Butler, Top Of The Pops website

BEST SINGLE DESIGN



Ⓞ **Primal Scream** *If They Move Kill 'Em*
Designed by Julian House (Intro) & Paul Harte; Photography by Paul Kelly; Commissioned by Creation Records

NOMINATIONS

Ⓞ **Talvin Singh** *Traveller* – Designed by Intro; Commissioned by Simon Quince (Island Records) Ⓞ **Spiritualized** *Abbey Road EP* – Designed by Farrow Design; Commissioned by Geoff Muncey (Deconstruction) Ⓞ **Gomez** *Get Myself Arrested* – Designed by Jonathan Cooke (Blue Source); Commissioned by Paul Collins (Hat Recordings) Ⓞ **Placebo** *Pure Morning* – Designed by Simon Goffan & Simon Earith (Blue Source); Commissioned by Paul Collins (Hat Recordings)

The judges agreed that Julian House's winning sleeve looked like nothing else at retail last year.

Inspired by a Paul Harte idea, House used punk lettering and a bold red image to distort a Paul Kelly photo of a Stuka aeroplane over a brash yellow background. Not only did it provide Primal Scream with a strikingly irresistible image, but it broke the mould of the band's previous designs while still reflecting their music and appeal. "It looks just like Primal Scream sound," says chairman of the judges Cally Calloman from Antar.

BEST ALBUM DESIGN (NON-ARTIST)



Ⓞ **Chemical Brothers** *Brothers Gonna Work It Out*
Designed by Mark Tappin (Blue Source); Commissioned by Steve Brown (Virgin Records)

NOMINATIONS

Ⓞ **Island Records** *sampler* – Designed by Tony J Hung (Stylorouge); Commissioned by Jason Guy (Island Records) Ⓞ **Funk Electric** – Designed by Yacht Associates; Commissioned by O Hart (Hydrogen Dukelox Records)

Mark Tappin's invigorating work on the Chemical Brothers' mix album stood head-and-shoulders above the competition, which consisted largely of samplers, compilations, other dance mixes and classical collections.

The bold selection of colours and typography turned Brothers Gonna Work It Out into an instant eye-catcher which immediately fulfilled the main objective of any album sleeve – to make browsers want to take a closer look. Photographer Valerie Phillips was particularly impressed by the appealing use of bright colours to convey the freshness and energy of the product. "It's the sort of album I would like to wallpaper my bedroom with," she says.

BEST ALBUM DESIGN (ARTIST)



Ⓞ **Depeche Mode** *The Singles 86-98*
Designed by Mat Cook (Intro); Commissioned by PA Taylor (Mute)

NOMINATIONS



Ⓞ **Massive Attack** *Mezzanine* – Designed by Tom Hingston & Robert Dai Naja; Commissioned by Virgin Records
Ⓞ **Spiritualized** *Live At The Royal Albert Hall* – Designed by Farrow Design; Commissioned by Geoff Muncey (Deconstruction)
Ⓞ **Money Mark** *Push The Button* – Designed by Ben Drury (MoWax); Commissioned by Heavy Lovelle (Moto Productions), James Lovelle & Julia Morris (MoWax)
Ⓞ **The Beta Band** *The Three EPs* – Designed by The Beta Band & Microdot; Commissioned by Claire O'Brien (Regal Recordings)

In what proved to be a very close contest, Mat Cook's simple design for Depeche Mode's greatest hits package narrowly emerged as the eventual winner. The judges felt that the immaculate vinyl box set packaging for the electro-pop pioneers' singles catalogue was just too classic to resist.

Cook's concept of a digital clock mounted on a signpost, showing relevant dates against Rick Guest's shots of a freeway at night, not only presented a flawless image of the band's illustrious singles career but proved highly successful at retail.

"It feels like you are really being invited to enter the world of Depeche Mode," says judge Paul West from Form.

DESIGN & PACKAGING



The Judges (Design & Packaging)
Back row, left to right: Cally Calloman, Antar; Julian House, Intro; Chris Thomson, Yacht; Paul West, Form
Middle row, left to right: Valerie Phillips, Will Bankhead, Jo Mirowski, Mainariery; Alison Beat, East West; Emma Poole, Virgin Records
Front row, left to right: Andrew Ellis, Eye to Eye; Rob O'Connor, Stylorouge



BEST PRESS ADVERTISEMENT



📍 **Lauryn Hill "Coloured Pencils"**
Designed by Ollie Weait (Solar Creative);
Commissioned by Matthew Ross (Columbia)

NOMINATIONS



📍 **Virgin Records Trade ad in MW Asda supplement** – Designed by Virgin Records & Martin Root (root); Commissioned by Danny Van Emden (Virgin Records)

📍 **Lauryn Hill "Timetable"** – Designed by Ollie Weait (Solar Creative); Commissioned by Matthew Ross (Columbia)

📍 **Ministry of Sound August listings ad** – Designed by Scott Parker; Commissioned by Mark Rodol (Ministry of Sound)

Columbia's winning series of press ads set out to celebrate the unbridled enthusiasm with which Lauryn Hill's *Miseducation Of Lauryn Hill* had been greeted by the music press and so generate more sales for what was already a phenomenally successful album.

The brief called for a "strong visual idea that would continue to communicate the marketing message that this was and is a 'must have' album, incorporating the album's relative positions in the end of year polls". Weait's highly original solution was to place 10 coloured pencils on a wooden background, each one bearing a quote from a review, ranging from *Muzik* to *The Sunday Times*. "It is direct and punchy, appeals right across the range, pulls you in and works even if you don't read what is actually written on the pencils," says designer Morgan Penn of the judging panel.

BEST TV ADVERTISEMENT



📍 **Pete Tong Essential Selection Summer 98**
Designed by Grant Fulton, Peter Mauder & Jo Wiser (Malarkey);
Commissioned by Lisa Biofeld (London Records)

NOMINATIONS



📍 **Essential Selection 98** – Designed by Grant Fulton, Peter Mauder, Jo Wiser (Malarkey); Commissioned by Lisa Biofeld (London Records)

📍 **Robbie Williams Live** – Designed by Martin Delamere (Sky Television); Commissioned by Tony Lakin (Sky Television)

📍 **Cleopatra Conin "Alcha"** – Designed by Rupert Saunders (Tony Kaye Films); Commissioned by Richard Marshall (WEA Records)

📍 **U2 - Best of 1980-90 (20 seconds)** – Designed by KS (Intro); Commissioned by Andy Tribe (Island Records)

London Records knew it needed a startling and totally original campaign to establish its own TV-promoted dance range in what has clearly become a saturated market dominated by high profile clubs and radio stations such as Ministry of Sound, Cream and Kiss FM.

London called in the three-person Malarkey team (designer, TV producer, director), whose highly amusing parody of the QVC sales channel cost no more than £30,000 but helped the Pete Tong Summer 98 compilation rack up more than 200,000 sales – double the figures of the previous collection.

"There was such attention to detail," says judge Robert Hunt (*Smash Hits*). "From the way the camera zooms in on the presenters' teeth, to the set, which looks like it is going to fall over at any moment, to the track listing running alongside – it's brilliant."

DESIGN & PACKAGING



The Judges (Advertising)
Back row, left to right: Robert Hunt, *Smash Hits*; Rudi Blackett, *Music Week*; Stuart Williams, *Q*; Mojo; Kerrang;
Pippa Day, *Sony Computer Entertainment*
Front row, left to right: Morgan Penn, Morgan Penn Design; Nadia Rooney, Campaign; Kerry Lee, HMV UK; Stuart Crouch, Peacock



BEST DESIGN OF A SERIES OF SLEEVES



🕒 **Depeche Mode** *The Singles 86-98 album campaign*
Designed by Mat Cook (Intro);
Commissioned by PA Taylor (Mute)

NOMINATIONS



- 🕒 **Manic Street Preachers** *If You Tolerate This* campaign – Designed by Farrow Design; Commissioned by Angie Somerside (Epic)
- 🕒 **Massive Attack** *Mezzanine* campaign – Designed by Tom Hingston & Robert Del Naja; Commissioned by Circa / Virgin Records
- 🕒 **Placebo** *Without You I'm Nothing* campaign – Designed by Simon Gorton & Simon Earlich (Blue Source); Commissioned by Paul Collins (Hut Recordings)
- 🕒 **Gomez** *Bring It On* campaign – Designed by Jonathan Cooke (Blue Source); Commissioned by Paul Collins (Hut Recordings)

Not only do they win this year's award for the Best Artist Album Design, but Mat Cook and the team at Intro triumph in this category too. The judges were particularly impressed by the care and attention that was lavished on a series of beautiful designs – ranging from a standard album format to a limited edition boxed set – created for Depeche Mode's Singles retrospective while acknowledging that Cook's central digital clock image brought real continuity to every aspect of the campaign.

"You get the feeling that Intro wanted to create something really gorgeous here, and succeeded," says Judge Andrew Ellis from Eye to Eye.

The panel also applauded the way that Intro's work imbued each package with a sense of history but still managed to make Mute's pioneering electro pop band appear modern and chic.

"The whole series really pulls you in because it very cleverly presents tracks which are in some cases more than 15 years old in a highly contemporary way," says Stylourouge's Rob O'Connor.

BEST SPECIAL PACKAGING



🕒 **Massive Attack** *Mezzanine* box set
Designed by Tom Hingston & Robert Del Naja; Commissioned by Circa/Virgin Records

NOMINATIONS

- 🕒 **Straw The Short Straw** raffle set – Designed by Yacht Associates; Commissioned by Tony McGuinness (WEA Records)
- 🕒 **Natalie Imbruglia** *Smoke CD2* – Designed by Paul West & Paula Benson (Form); Commissioned by Caroline van der Luit (RCA)
- 🕒 **LINKLE** *Psyence Fiction* limited edition gatefold & promo bar – Designed by Ben Drury & assisted by Andy Holmes (Mo Wax); Commissioned by Henry Lavelle (Moto Productions), James Lavelle & Jullie Morrice (Mo Wax)
- 🕒 **Depeche Mode** *The Singles 86-98* special edition box set – Designed by Mat Cook (Intro); Commissioned by PA Taylor (Mute)

In a year in which the industry rediscovered its appetite for imaginative packaging, Tom Hingston and Robert Del Naja's Massive Attack Mezzanine box set was felt to be truly innovative. It harnessed heat-sensitive materials guaranteed to provide enduring appeal and novelty value which would inevitably translate into sales.

Manufactured in a limited edition of 1,000 copies, the Mezzanine box changes colour and pattern when touched. The judges felt this was more than just a clever gimmick but had real creative relevance too. "It is a perfect reflection of the music, which represents something creative coming out of the dark and sums up what Massive Attack are about," says judge Paul West from design agency Form.





BEST VIDEO OF 1998



📍 **Squarepusher Come On My Selector**
Directed by Chris Cunningham;
Production: Black Dog; Commissioned by
Steve Beckett & Rob Mitchell (Warp
Records)

NOMINATIONS



📍 **Massive Attack Teardrop** – Directed by Walker Stern; Production: Academy
Commissioned by Carole Burton-Fairbrother (Hit Recordings/Virgin Records)

📍 **Portishead Only You** – Directed by Chris Cunningham; Production: Black Dog;
Commissioned by Cynthia Lole (Gol Beat/Polydor)

📍 **Pulp This Is Hardcore** – Directed by Doug Nichol; Production: Partizan Midi Minut;
Commissioned by Emma Davis (Island Records)

📍 **UNKLE Rabbit In Your Headlights** – Directed by Jonathan Glazer; Production: Academy;
Commissioned by Robin Dean (Mo Wax)

Chris Cunningham's CAD Award for Best Video of 1998 marks the climax of a story which began when the director first heard Squarepusher's Come On My Selector and immediately phoned Steve Beckett at Warp Records.

"Chris said he just had to make a video for the track and that it should be like a live action strip cartoon," said Beckett. Although Cunningham's plan called for a bigger budget than Warp could afford, Beckett was so impressed with the idea that he approached Nine Inch Nails' Trent Reznor, owner of Squarepusher's American label Nothing Records, and succeeded in raising the extra finance.

Although Come On My Selector failed to make the *Music Week* charts, Beckett believes that Cunningham's video was worth every penny. "There was just as much interest in the video as the single, so the obvious move was to put it on a limited edition of the CD, which immediately sold out," he explained.

"Squarepusher is so enjoyable you can watch it again and again," said judge Francoise Lamy from *Island Life*. "With music videos it is so easy to put up cool images. But to synchronise the music and the visuals to this extent, while telling a story at the same time, takes a bit of genius."

BEST VIDEO COMMISSIONER



📍 **Carole Burton-Fairbrother**
(Virgin Records)

This is the second year in succession that Carole Burton-Fairbrother and the video commissioning department at Virgin Records have triumphed in this category. The award reflects not simply Virgin's commitment to video production but also the esteem in which Burton-Fairbrother and her team – Lisa Beattie and Andy Orrick – are held by the promo production community, who voted for the award.

Once again, Virgin commissioned more pop promos than any other record company in 1998, with around 100 productions for artists as diverse as the Spice Girls, Massive Attack, 911, Gomez, Billie, Placebo, The Verve, and Meat Loaf. Sheer volume aside, the label's reputation for creating highly professional and creative promos was unsurpassed. Burton-Fairbrother personally supervised every production with her customary zeal, while simultaneously revealing a passion for originality and a sensitivity to the needs of the artist. "She's very supportive of creativity. She likes to make the best videos and she's prepared to take risks," says Emily Caston, executive producer at The End.

Virgin's creative highs in 1998 included Massive Attack's Teardrop and Inertia Creeps, Whale's Four Big Speakers and Crying At Airports, and Placebo's Pure Morning.

BEST NEW DIRECTOR



📍 **Dawn Shadforth**

NOMINATIONS

📍 **Phil Griffin** 📍 **Mat Kirkby** 📍 **Ringan Ledwidge** 📍 **Oily Blackburn**

📍 **James & Alex**

Dawn Shadforth's accolade as Best New Director of 1998 comes after a year which began with a stunning breakthrough – All Seeing I's *The Beat Goes On* – and then followed an impressive learning curve through videos for Lodger, Beverley Knight and Garbage.

But like many overnight sensations, Shadforth was actually nothing of the sort. She graduated from documentary film-making in Sheffield to shooting low- or no-budget promos for local bands. After working with Mantronix, she moved to London in 1997 and began to refine the style for which she is renowned by directing clips for alternative dance acts such as Jimi Tenor and Goon.

From *The Beat Goes On*, she progressed to the big budget, CGI-generated sci-fi epic for Garbage's *Special* – a tour de force of image and action – before reuniting with All Seeing I for the Walk Like A Panther promo. "Dawn really knows her music, particularly dance music," says John Hassay at Skint Records.

BEST VIDEO

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Rushes is a world leader in the art of post-production and is best known for creativity and innovation. This is proven by the fact that it was the first company in the world to install a Quantel Hércules, the first company in the world to install a Discreet Logic Flame/Oryx and the first to install C-Reality telecine for commercials work. These products have had a huge impact upon the post-production industry and have helped Rushes maintain market leadership. It currently has Avid, Urss Diamonds, C-Reality, Inferno/Flame, Fire, Henry Infinity, 3D Animation using Soft Image and Maya, Illusion, Mac Graphics and a Digital Film Unit. For more information please contact Jace Cooper on 0171-437 8076.



BEST DIRECTOR



Chris Cunningham

NOMINATIONS

- Ⓞ Vaughan Arnell
- Ⓞ Wix
- Ⓞ Hammer & Tongs
- Ⓞ Walker Stern
- Ⓞ Roman Coppola

Few will be surprised by the promo industry's choice of Chris Cunningham as director of the year. After presenting his credentials so emphatically in 1997 with *Come To Daddy*, Aphex Twin's comic-horror masterpiece, Cunningham's work in 1998 suggests that a career in feature films is only just around the corner and that he may soon emerge as a household name in his own right.

Each new addition to Cunningham's portfolio has simply increased his reputation. From Portishead's *Only You* and Madonna's *Frozen* to the as-yet unreleased promo for *Leffield*, his videos have consistently demonstrated his characteristically dark and fantastic vision as well as his meticulous technique. He has repeatedly redefined perceptions of what can be achieved in a music video. "The videos he makes are not just promotional tools but works of art in their own right," says Steve Beckett at Warp.

BEST DESIGN TEAM



Tom Hingston Studios

NOMINATIONS

- Ⓞ Yacht Associates
- Ⓞ Form
- Ⓞ Intro
- Ⓞ Blue Source
- Ⓞ Farrow Design

"Bold", "daring", "startling", "different", "irresistible", "scary", "brilliant", "inspired" and "darkly beautiful" were only a few of the terms the judges used to describe Tom Hingston and Robert Del Naja's work on Massive Attack's chart-topping *Mezzanine* album.

Not only did Hingston and Del Naja scoop the Special Packaging CAD with their innovative, limited edition, heat-sensitive boxed set, but they came narrowly close to winning in the Best Album Sleeve and Best Series of Sleeves categories too. The panel were particularly impressed with the unnervingly hypnotic quality of the mesh of creepy crawlies and twisted steel on the black and white CD sleeve of the Mercury Music Prize-shortlisted *Mezzanine*.

"Tom and Robert certainly caught the way that creativity can come out of darkness," says Paul West of Form, while chairman Cally Calloman confesses to being quite disturbed by some of their work on this project. "But that was obviously the idea and was entirely in keeping with what Massive Attack and their music is all about," he says. "This was brilliant design executed with real purpose."

THE CREATIVE AWARD

Virgin Records



Records

The Creative Award is presented to the team or company which showed the greatest range of creativity across all the categories that make up the CADs.

The overall quality of entries this year led to stiff competition but, for the sheer breadth of its achievement, Virgin Records emerged as winner for the second time in a row. It was nominated in no fewer than 17 of the 27 categories for work as diverse as an ad in *Music Week's* Asda supplement, the web marketing campaign for Massive Attack, a string of sleeve designs and a whole host of video categories. As a result, it carried off five CADs.

Among the key executives steering Virgin to success were art and multimedia director Danny Van Emden and director of video Carole Burton-Fairbrother and their respective teams. While Massive Attack dominated its winning entries, a varied list of artists including Gomez, Placebo and Billie all benefited from the company's exceptional skill in developing themes and images across traditional and new media alike.

CLOSING DATE FOR ENTRIES
24th MAY 1999

RUSHES SOHO SHORTS FESTIVAL 1999

24 - 30th JULY 1999

FINAL CALL FOR ENTRIES

THE CLOCK IS TICKING FOR FILMMAKERS TO ENTER THEIR SHORT FILMS INTO THE FIRST RUSHES SOHO SHORTS FESTIVAL. FILMS SHOULD BE UP TO 10 MINUTES IN LENGTH AND HAVE BEEN MADE IN THE LAST TWELVE MONTHS. DURING THE FESTIVAL, SHORT LISTED FILMS WILL BE SCREENED THROUGHOUT LONDON'S SOHO, IN BARS, CINEMAS AND RESTAURANTS. AWARDS WILL BE PRESENTED TO THE BEST FILM IN EACH CATEGORY AT THE AWARDS PARTY HELD ON 28th JULY. ALL CATEGORIES WILL BE JUDGED BY INDEPENDENT INDUSTRY CREATIVES AND NOT BY RUSHES.

CATEGORIES

- THE DISCREET SHORT FILM AWARD
- THE AVID TECHNOLOGY ANIMATED SHORT AWARD
- THE BUMPER, STING, TITLE SEQUENCE AND IDENT'S AWARD
- THE SONY PRO MEDIA COMMERCIAL AWARD
- THE INNOVATION TK MUSIC AWARD
- THE DIRECTORS GUILD NEWCOMER AWARD

For more information call the RUSHES Soho Shorts Festival hotline on

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visit the festival website @ www.rushes-soho-shorts-festival.co.uk

Thinking with our eyes.

Photography: Steven D. Warren & Don Dubler



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