



NEWS: Music returns to prime-time TV with a new **LOTTERY** show boasting an all-star line up of guests



NEWS: Big-name acts are lining up to work with **MEL C** as she puts the final touches to her debut solo album



NEWS: New acts are the key for **VITAL** as the independent distributor reveals its autumn product schedule

FOCUS ON LIVERPOOL STARTS pg 9

FOR EVERYONE IN THE BUSINESS OF MUSIC 11 SEPTEMBER 1999 £3.60



MusicWeek

Get set for new Millennium blast off

by Paul Williams

The music industry is shaping up for a spectacular start to the new millennium with potentially one of the strongest first quarter line-ups in years.

Oasis, U2, the Spice Girls and The Corrs are among the superstars earmarked to release new albums around the opening three months of 2000, instantly giving the industry another boost following the anticipated millennium sales lift.

Virgin Megastores' commercial director Steve Kircind, who welcomes the strong release schedule start to 2000, believes record companies are waiting to avoid being crushed in a pre-millennium rush.

"There's a risk of getting lost during that whole period so albums are definitely being held back," he says. "From our point of view, it's good news because it can only mean a strong first few months next year."

Although some record companies are hesitant about showing their hand too early, Universal-Island has been most forthcoming. First quarter releases from the company will include a new U2 album produced by Brian Eno and Daniel Lanois, new albums from Aqua, Erykah Badu and The Orb and a Stevie Wonder ballads retrospective.

Mercury Records' highlights include Bon Jovi, Hanson, Mark Knopfer, The Bluetones and



The Corrs: first quarter album

Alisha's Attic. Managing director Howard Berman agrees that the millennium factor has prompted some releases to be moved back to the "less intense environment"

of early next year. "A welcome spin-off of all of this is that we can get a market more spread out with album releases throughout the year," he says. "That can only be to the benefit of everyone."

The period could include follow-ups to the UK's biggest selling albums of both 1997 and 1998. A Creation spokesman indicates the successor to Oasis's Be Here Now could be released in "the first third of next year", while East West is lining up a successor to The Corrs' Talk On Corners in quarter one.

Creation also expects a Primal Scream album in the new year, while London Records' managing director Laurie Cokel says the second of All Saints album is now looking likely to appear at the end of

the first quarter, preceded by a new single in January.

Both Sony and Virgin Records are not revealing their line-ups, although Sony says there will be a Michael Jackson album sometime next year and possibly a Sade album.

From Virgin, retailers are expecting a Spice Girls album around March or April and possibly a George Michael album. WEA's first quarter releases so far include Joni Mitchell, Lou Reed and William Orbit. RCA has albums from Robyn and the Wannadies, Arista has Barry Manilow, EMI-Chrysalis offers Louise and Lynden David Hall, and Parlophone launches titles by Mansun, Islewld and Jamelia.

Kelce La Roc topped an excellent night for 1st Avenue at the Mobo nominations party at London's Knover Grand last Thursday (September 2) after being shortlisted in the best newcomer, single and R&B act categories. La Roc (pictured, fourth left), who is presently working on new material after parting company from Polydor, was joined in the nominations by 1st Avenue/Mercury's Honeyz who picked up two mentions. Parlophone/Rhythm Series' Beverley Knight was shortlisted in three categories.

LaFace/Arista's TLC and Columbia's Lauryn Hill head the list of overseas acts with four nominations each for the awards, which will take place on October 6 at London's Royal Albert Hall. The night will feature live performances from acts including Another Level, Des'ree, Destiny's Child, Jay-Z and Tina Turner.



Indie king Haentjes set for ITC

In The City's focus on the challenges facing the industry in the new millennium is reflected in its choice of Edel founder Michael Haentjes to deliver this year's keynote speech.

Haentjes, a leading light in the indie sector, is expected to outline the role of independents in 2000 and beyond and how they can adapt to the opportunities and changes presented by the emergence of technologies such as MP3.

ITC founder Tony Wilson says Haentjes, who has become the toast of the German financial community following his company's flotation last September on Frankfurt's Neuer Markt and rock-steady share price, is an ideal candidate to show how the sector can face these challenges. He will take the rostrum at 10am on Monday, September 20.

"He is a very powerful figure who will be addressing issues such as whether the indies can adapt faster than the majors to change," says Wilson. "It's also appropriate because the Association of Independent Music is very well represented at this year's event."

Drew Slight, founder of ideas and concepts consultancy Zound, will be addressing the interactive element of the Liverpool conference, which takes place from September 18-22.

● Liverpool In The City focus starts, pg 9

Stars line up at Sony conference

Travis, Charlotte Church and the Lightning Seeds were all lined up to play at Bournemouth's Royal Bath Hotel last weekend as part of Sony's end-of-summer conference.

The three acts were scheduled to appear on Saturday evening (September 4) at the event, which was due to feature performances earlier that day from Thunderbugs, Paddy Casey and Merz as part of the individual label presentations.

It is the only major staging conference over more than a day outside London this year. And the event opened last Friday with a multi-artist concert at the Opera House where B*Witched,



Travis: Sony conference stars
A1, Hepburn and Marvin & Tamara were all lined up to perform. Jeremy Healy was also expected to be appearing at the conference during the opening evening.
● Full details next week

Emap and Capital clinch key digital licence award

The momentum behind digital radio gained pace last Friday (September 3) after CE Digital - the Capital and Emap-backed consortium - won the first London digital multiplex licence.

In the first contest for one of the nine digital licences advertised, CE Digital beat off competition from Switchdigital, backed by Ginger Media, Talk Radio and Clear Channel International, and MXR London, a nine-programme service proposed by Chrysalis, Border Radio, DMG Radio and Soul Media.

It is the third digital success for the Capital and Emap team, which picked up digital licences



Olidham: behind new licence bid
in Birmingham in May and Manchester in June.
Capital managing director group radio Sally Olidham says the move will give manufacturers of digital sets the incentive to step up production. "I think

manufacturers have been waiting for this because London will be critical for the development of digital," she says, adding that CE Digital's commitment to roll out eight transmitters, giving 95% coverage, helped swing its victory.

CE Digital will offer a range of nine services, including existing stations Capital FM, Kiss 100, AM station Capital Gold - which will benefit from CD stereo sound for the first time - and Sunrise, Xfm, Magic, LBC and News Direct. There will also be a new adult contemporary service aimed at 25- to 40-year-olds.

CE Digital plans to begin broadcasting in May 2000.

1999 WILL BELONG TO WHITNEY WORLDWIDE!

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"Singing with a bite in her voice like never before. Did you think she'd crumble? Did you think she'd lay down and die? Then check out *My Love*, pal, and hear Houston prove beyond a doubt that she will survive." *Rolling Stone*

HER AMERICAN TOUR WAS AN ABSOLUTE TRIUMPH:

"Whitney Houston wasn't onstage 10 minutes before she had the crowd raising the roof. A pulsating and explosive party! ★★★★★" *USA Today*

"Ms. Houston's voice was impeccable. She is easily one of the best pop singers of her time. A voice that continues to raise the standard for female rhythm-and-blues vocals in the 80s and 90s." *New York Times*

"Houston gave a career-defining concert. She has become a singer's singer. Spine-chilling, goosebump raising!" *New York Post*

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100 SINGLES CHART JULY 10
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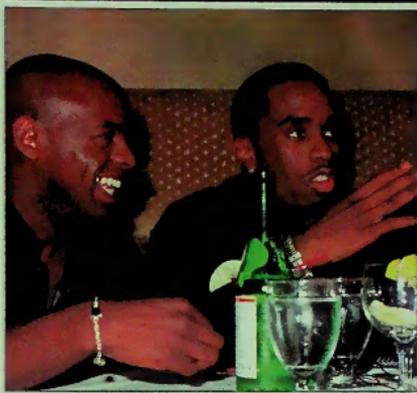
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ARISTA

Radio One DJ Trevor Nelson has set up a new television production company with former MTV head of programming and production Francis Ridley to develop music and entertainment programmes. The first project to come out of SoHo-based Money will be The Players Club, a 50-minute film exploring the background and lifestyle of Sean "Puffy" Combs to be screened by BBC2 on September 10 at 10pm. Money will work in association with the Scarlet Productions producer/director team Sharon Ali and Julia Knowles for some projects already under development. Ridley, who left MTV last year, expects to continue to executive produce various MTV projects. Nelson is pictured (left) with "Puffy" Combs in New York.



HMV launches free magazine focusing on specialist music

by Robert Ashton

HMV is launching what it claims will be the UK's biggest-circulation specialist music magazine, covering everything from classical to folk.

HMV Choice, which will not feature rock or pop, will be the retailer's first full-colour, glossy in-store publication when it launches on September 16 with a print run of 100,000. The first issue of the 48-page free title will be available from all 110 HMV stores and published six times a year by Bristol-based Origin Publishing.

Gary Rolfe, HMV head of specialties and classical, says jazz, country, easy listening, soundtracks, world, classical, folk and blues are genres that are all performing well at present.

"Obviously there are some specialist titles such as *Jazz*, *Gramophone* and *Folk*. Roots on the shelves, but we are aiming to be more crossover," says Rolfe.

He adds that the first issue will mix news, features and reviews with a cover story on Harry Connick Jr and pieces on Alison Krauss and classical diva Izzy. "Specialist product is a big part of what HMV is offering, and hopefully this will keep people informed and focused on these areas."

Rolfe and pop will not be covered by the publication because Rolfe, who will also edit the magazine, says the market for this is already saturated with titles. "Pop and rock are a lot better represented and



HMV Choice: print run of 100,000 covered by everything from Q to Mojo and the weeklies," he says. Origin is commissioning estab-

Dutch long-wave station reveals UK launch plans

An Amsterdam-based radio station is planning to launch a long-wave service targeted at listeners in the UK and Ireland. Delta Radio 271 plans to begin broadcasting its service before next autumn from a 400 m high, 1 mW transmitter it is erecting in the North Sea, just outside the Dutch 12-mile zone.

Delta will aim its antennas at the UK and Ireland, although it will be possible to pick up the station in some parts of the Netherlands.

Delta's wave mirrors Ireland-based Atlantic 252, which uses the long-wave frequency to reach the majority of the UK. It aims to poach medium- and long-wave listeners from Capital Gold, Virgin Radio and Atlantic.

Delta says its DJs will be based in the UK and their speech relayed via ISDN to blend in with music broadcast from Amsterdam.

RFI WINS PIRACY SETTLEMENT

The RFI has poured \$1m (£641,025) into funds set aside for piracy enforcement and litigation after winning a record settlement against a Swiss-based mastering facility. Muri Media Masters and Machinery (MM) agreed to pay the settlement after the RFI tracked the unauthorised manufacture of CDs made by Bulgarian and Ukrainian pressing plants between 1997 and 1998 to masters made by the Verdron-based 4M.

EDEL REPORTS PROFITS RISE

German independent Edel reported a 90.5% increase in its operating profit for the first half of the year ended June 31. Operating profit rose from DM1.5m (£537,451) to DM3.1m (£1.08m), as sales increased 30% to DM115.9m (£40.4m). CEO Michael Haentjes says the success has prompted Edel to raise its expectations for the full year.

BOWIE ALBUM TO DEBUT ON NET

Virgin Records is releasing David Bowie's new album, hours... on the internet two weeks before it goes on sale at retail. The album and an extra track will be available via retail websites from September 21 at a slightly lower price than the ultimate retail price when the title becomes available in-store on October 4.

SW SMITH PROMOTES JONES

Steve Jones, previously HW Smith's music, video and multimedia business unit director, has been appointed supply chain implementation director as part of a series of changes at the business.

UWP SNAPS UP ANXIOUS CATALOGUE

Universal Music Publishing last Friday (September 3) announced that it had acquired the catalogue of Eurythmics member Dave Stewart's Anxious Music. The catalogue includes The Bluebells' hit *Love Is at Hand* and No More I Love You, which was covered by Annie Lennox.

Zomba signs up Watson to power global growth

Former MCA UK managing director Stuart Watson has been tempted back to the UK by Zomba group chairman/CEO Cive Calder who has asked him to direct the group's global expansion.

Watson, who has lived and worked in South East Asia for the past five years running his own Singapore and London-based international licensing and marketing consultancy Swat Enterprises, is to replace Zomba's newly-created post of managing director international record group.

Watson's Swat has helped several independent labels, including Edel, Teitel and Zomba's Jive, to assess and market product in the Japanese and South East Asian, Australasia and Gulf States markets. Watson describes his move as natural. "I hadn't ever envisaged working for anyone else after setting up Swat," he says. "But I've known Cive for 20 years and it seems the right thing to do. Also it's a huge challenge and opportunity because it's all about representation."



Watson: returning to UK role — and Jive is one of the hottest labels at the moment."

The move means Zomba territories heads, including Benelux and Scandinavia's Bert Meyer and France's Christophe Lamignere, will feed into Watson when he takes up his new post this week.

Watson will retain his role as managing director of Swat, which will support Zomba's Asian Pacific operation and continue to work with third parties.

Zomba has taken a minority stake in Musicmaker.com and signed a five-year deal to license its beat catalogue to the US-based custom web compilation company.

UK acts help Universal top Mobo nominations

Homegrown talent has helped to power Universal to the best nominations showing by a corporate group at this year's Mobo Awards.

Half of the group's 12 entries in the shortlist announced last Thursday (September 2) are domestic artists, while 1st Avenue's Kele Roc — previously affiliated to Polydor — grabbed three nominations, including one in the best single category for the 1st Avenue/Wildcard-issued *Mr Love*. In contrast, just one of BMG's nominations — Another Level — is a UK signing. Fellow BMG act TLC are competing for four prizes, while Jay-Z, whose album *Volume 2...Hard Knock Life* was released in the UK by Northwestside, is nominated in three categories.

Three Laury Hill nominations and two apiece for Destiny's Child and Jamiroquai are among Sony's total of nine nominations, while Hill also appears in the best producer category.

Melanie G and Wyclef will jointly host the event, which will take place on October 6 at London's Royal Albert Hall.

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STAMP OUT THE CD CLONES

It was only a matter of time before someone senior in the UK music industry spoke out on the growing menace of CD copying. Step forward Universal chairman John Kennedy, who this Wednesday (September 8) will be pressing for a PR initiative aimed at combating the problem at the BPI council meeting.

For months retailers have been voicing concern about the volume of business they are losing to CD cloning. The temptation to copy is, undeniably, compelling for those who have access to the right equipment, because the quality of reproduction is so high. But, it is important to remember that the problem is not confined to CD-R piracy using machines such as those developed by Philips. More widespread are computer CD writers which not only clone audio CDs but also burn on to CD music downloaded from the web (invariably from pirate sites). It is no coincidence that Kennedy's comments came just days after German record company executives blamed a 9.8% half-year fall in sales on CD cloning. It is a frightening statistic and one which could all too easily be echoed here.

The German music industry's response to the problem has been to follow the example of the Dutch and embark on a pan-industry PR campaign targeted at school children. Now Kennedy wants the UK to follow suit.

While any attempt at clamping down on piracy is to be applauded, PR campaigns alone are not the answer. The industry should strive to develop anti-cloning systems, not in isolation, but on a global basis in conjunction with companies such as Philips. In theory, it need be no different from the way in which the industry is working on similar solutions for MP3 players with manufacturers such as Diamond Multimedia through the SDMI grouping. The best way forward is encouraging all industries to work together, not a PR campaign. *Tracey Snell*

WEBBO

RADIO — SOMETHING FOR ALL

What a joy it is to return to London from sunnier climes and turn on the radio.

In the mid-Eighties, before the freeing of radio licences and subsequent explosion, your choice was limited to Radio One, Capital and a few niche stations — some legal, some not. Now pretty much every genre is represented on the dial and in some genres there are competing stations. It may not be what the Radio Authority had envisaged when awarding its licences. But commercial reality has meant that the style of music being played since those licences were awarded has been fine-tuned and redefined to attract the larger audiences which advertisers require and stations need to survive.

The strange thing is that a station like Virgin, while hardly the "rock" station that its licence was awarded for, is servicing the male 28- to 44-year-old audience that it originally targeted but with a CHR (contemporary radio) format. In fact Richard Ashcroft could probably retire on the PRS Income that Virgin's incessant playing of Urban Hymns has generated.

The times that all the stations end up playing the same track can be somewhat worrying, but it is still pretty rare and when they do it is because some are great radio records that cross all boundaries. Lou Bega is the most recent example, along with Cher and The Corrs from the past year. Programmers just have to play these tunes.

The opposite, of course, is when they refuse to playlist records that are manifestly right for their target audience but are perceived as being wrong for the station. Can Radio One really justify playing Martine McCutcheon but not Shania Twain?

And where does that leave record companies? Well good and bad, but the truth is that it is none of their business any more. The radio business and the record business have different aims, different methods and different measures of success. However, record labels should be able to find at least one station in London to play the most eclectic of their output.

Jon Webster's column is a personal view



by Paul Williams
Jonathan King is stepping up his efforts to find the UK another Eurovision winner as BBC TV prepares to provide its biggest promotional support yet for the event.

King has decided to bring forward the search for next year's UK entrant to accommodate the BBC, which has indicated that it is ready to increase its coverage, providing it is given more time to put together programming.

"It does seem the BBC are generally keen to greatly increase the profile of it," says King, who adds that TV support this time could include an entire evening's worth of programming, documentaries on the six finalists and performances for all six on Top Of The Pops.

The result of the BBC's increased enthusiasm has been to advance the closing date of entries to British Academy of Composers and Songwriters (BACS) and MPA by another one month to October 22 for the contest, which has reverted

Sony releases first Super Audio CDs

Sony Music has released 15 albums in its new high-quality Super Audio CD format developed by its sister hardware company.

The titles include Miles Davis's Kind Of Blue and Mariah Carey's Number Ones. At the European launch of Super Audio CD in Berlin last month, Sony Music Entertainment Europe chairman Paul Russell said, "Super Audio CD has an incredible sound quality never achieved with 16-bit audio CD."

The new discs achieve their effect essentially by containing a lot more data than existing CD, therefore more accurately reproducing the original sound.

The SACD format is being spearheaded by Sony and Philips in opposition to the DVD-Audio format championed by other hardware makers. SACD machines are aimed initially at Hi-Fi enthusiasts with the first Sony machines costing around £3,000.

However, while pure SACD discs play only on the new machines, hybrid SACD discs will also play on existing ones.

McDonald returns to host Gramophone awards

Sheena McDonald is to make her first public appearance since nearly losing her life in a road accident by returning as host of the Gramophone Awards.

The broadcaster, who spent nearly three months in hospital after being hit by a police car answering an emergency call in February, will front the event on October 18 for a second year running at London's Royal Festival Hall.

James Jolly, editor of Gramophone magazine which organises the event with the BPI, says everyone is delighted McDonald is able to return and host this year's awards. "We look

BBC to back King's bid for Eurovision triumph



King: going for a winner

back to the name A Song For Europe from The Great British Song Contest. The entries will be reduced to 20 songs by early December with a final half-don't forget it out in February and March.

With this year's entry, the Precious-performed Say It Again, giving the UK its second worst result in Eurovision history by finishing joint 12th, King is keen to see established acts as well as new names participating and videos made for

the leading UK contenders. "We're going to insist the 20-odd quarter finalists produce a video as well as the sound recording, something I decided after watching Precious, whose performance gave an entire new meaning to the word wooden. We need somebody who can sell a song visually," he says.

The participation of experienced acts, he believes, will ensure a good performance and give record companies the chance to re-establish an act. "I'm encouraging seasoned performers who have been around a bit — like Katrina & The Waves — who have a bit of back catalogue but are not having hits and need exposure," says King. He expects the BBC to unveil details of its Eurovision commitment in the next few weeks.

Despite record companies' lack of enthusiasm for Eurovision, which is only appearing interested in signing the UK entry once chosen, King says the contest is even more than ever an ideal launch-pad for a career.

Emap restructures for consistency

Sony Music has created the new role of broadcast director as part of the biggest management restructuring at the company for two years.

The post has been created to oversee programming output at Emap's 18 stations and ensure brand consistency. It has been filled by Dave Lincoln, who was previously managing director of the group's Key 103 and Magic 1152 in Manchester. Chief executive Tina Schoonmaker says the role, which will also see Lincoln working alongside the sales operation Emap On Air, will strengthen the company in preparation for future growth.

One example of this is the new policy at Magic. "The jocks present the news. To ensure that happens across all the Magic stations it needs someone like Dave who everyone respects," says Schoonmaker.

The appointment coincides with a wider internal restructuring of Emap Radio's programming and sales operations, effective from today



Schoonmaker; preparing for growth (Monday). Replacing Lincoln at Magic and Key is Phil Roberts, who was previously managing director of Metro FM and Magic 1152 in Newcastle. He in turn has been replaced by Mel Booth, former managing director of Viking FM in Hull.

Elsewhere, Sue Timson moves from Radio City, where she headed the local sales team, to become managing director of Viking FM and Magic 1151 in Hull.

There are also changes at Magic 1548 and Radio City in Liverpool, as well as Rock FM and Magic 999 in Preston.

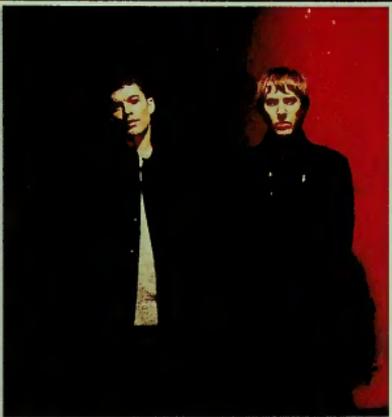


McDonald: back after injury forward to welcoming her back to the stage at the Festival Hall for this, the most important night in

the classical calendar," he says. Voting has now been completed for the event's 17 categories by Gramophone's panel of critics who have also selected the recipients for the artist of the year and record of the year and record of the year prizes. The English Chamber Orchestra are lined up as the resident orchestra for the evening.

As with last year, there will be no specific television coverage for the event, although Radio Three will be dedicating its Saturday morning programme CD Review to the awards on October 23. However, the organisers have not ruled out a return to TV in the future.

Death In Vegas frontman Richard Fearless is designing a pair of customised vintage Levi's as part of a sponsorship tie-up with the clothes company to support the release of the band's forthcoming album, *The Contino Sessions*. The jeans, which feature the Death In Vegas skull, form part of an art exhibition which features Fearless's work and is sponsored by Levi's. Staged in Paris in London later this year, the exhibition will also feature strips of denim designed by Fearless — a graduate of the London College of Printing — which will later be auctioned at Levi's flagship store in London's Regent Street. Promotion of *The Contino Sessions*, which is released on September 13 by Deconstruction, will also include playbacks in Levi's 365 stores across Europe and competitions. A spokesman for Levi's says, "This is a very niche and cutting-edge association for Levi's. The vintage range is sought by connoisseurs of jean culture."



Eagle ad campaign targets commuters for new Yes album

Eagle Records is targeting commuters in its campaign for the forthcoming Yes album, after research which revealed that the band's fans are office workers who travel up to 15 miles to work every day.

The company says the band's core 35- to 55-year-old male audience is difficult to reach with traditional advertising techniques.

Therefore, the group is planning the more unusual route of embolizing trains, the roofs of buses and a hot air balloon featuring the band's name and new album title — *The Ladder*.

Eagle managing director John Knowles says the research indicated fans commute into cities to offices primarily above street level and are often looking down and put of windows.

The Ladder is released on September 20.

news file

RARE BEATLES PICTURES PREVIEW
An exhibition of previously unseen Beatles pictures is being staged in November in aid of cancer research. The photographs were taken in 1968 by Tom Murray, who assisted Don McCullen on a famous shoot of the band around London. To arrange a preview, call Andy Phillips at Not Fade Away on 0171 240 2949. A venue has yet to be announced.

EMI STEPS UP WEBCASTS
The Pet Shop Boys have given Parlophone its biggest audience yet for a live webcast. An internet broadcast of the act's performance at last month's Creamfields event was watched by 17,000 people. The success of this and a webcast of EMI-Chrysalis artist Robbie Williams' Slane Castle gig during the Bank Holiday weekend, for which figures have still to be confirmed, has prompted EMI to plan several further events this year. The next will be a broadcast of Blur's secret gig in London today (Monday).

NEW WEBSITE FOR UNSIGNED ACTS
New internet music site www.vitaminc.co.uk was launched last Wednesday (September 4) and is being billed as a free platform for unsigned bands and DJs to promote themselves to both consumers and the music industry. The site offers thousands of legally-downloadable MP3 music files, including acts featuring at this month's *The City* event which the website is sponsoring.

DINGWALLS HOSTS SONG CONTEST
London venue Dingwalls will host the grand final of the London International Song Contest, a Band Register and British Academy Of Composers And Songwriters-backed event. The competition is offering a first prize of £2,000 and a place among the final 25 entries to find next year's UK Eurovision entry. The final will be held on November 25.

HMV IN ENAP VIDEO DEAL
HMV is offering a three-for-£20 deal on selected video titles as part of a £100,000 sponsorship deal with Enap Metro. The retailer is making the offer on titles featured in the "Top 100 Films Ever" readers' poll conducted by Enap's *Empire* magazine and published in its October edition.

NOW! GIVES TRIPLE PLATINUM
Now! 43 was certified 13x platinum by the BPI last week as Dean Martin's *The Very Best Of — Capitol/Reprise Years* won its first platinum award. Gold went to America's Bocelli's *Sogno* and the compilation *New Woman*.

HOW TV SHOWS RATINGS COMPARE
Programme 2005 week % change on 1998
Top of the Pops* 3,923 n/a
The Ozone 1,048 n/a
GD&J* 1,403 n/a
Planet Pop 379 n/a
Pop Chart Show 553 +1.6
Videochat 360 -26.5
*combined weekly figures
Source: MediaScan TMB, Bar & August 16

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Music returns to prime-time with all-star V lottery show

by Tracey Snell
Pluggers have given the thumbs up to BBC1's new Saturday National Lottery show format, which for the first time will be an entirely music-based programme.

The show marks music's return to the prime-time Saturday evening show after a seven-month absence. A BBC spokeswoman says, "The National Lottery Stars is an entirely music show. It is the first time that we have done that."

The first programme will feature Tom Jones performing songs from



Lottery winners: Geri Halliwell and

his new album of collaborations with The Cardigans and the James Taylor Quartet. Other artists scheduled to appear over the coming weeks include Stevie Wonder, Sting, Geri Halliwell, Tina Turner, Ricky Martin, The Corrs and Eurythmics.

Nicki Chapman, a partner at The



Tom Jones & The Cardigans

Brilliant Promotions Company, whose acts include Eurythmics, Charlotte Church and S Club 7, says the show is a welcome return. "It's a hugely important show, especially for mainstream and crossover acts. We understand the brief is to feature big American names but also

offer opportunities for UK artists as well," she says.

Stuart Emery, partner at promotions firm Absolute, says, "At last there is a chance for decent mainstream music to get an airing during prime-time Saturday night viewing. But I hope there will be opportunities for upcoming artists that are right for the audience to appear to balance out the big stars."

The Saturday Lottery is one of the highest-rated TV music shows, with a weekly audience of around 7m, according to Barb. The BBC was unable to confirm how long the new music-based programme will run, but adds that it will be superseded later this year by Red Alert, which will be hosted by Lulu and also feature music.

Ministry puts life into Hip Hop Connection

Hip Hop Connection is to increase its coverage of lifestyle activities as part of editorial changes being planned for the music title by new publisher Ministry Magazines. Ministry, which bought the monthly publication from Future Publishing last month, says it aims to make the title a serious player in the music magazine market. The title's circulation has fallen 17.7% during the past six months to around 7,000.

The decision to include more lifestyle features follows Ministry magazine's successful adoption of a similar strategy.

Associate publisher Richard Johnston says, "If the title reflects readers' lifestyle they will get more passionate about it. But it won't be a carbon copy of *Ministry*."

The title's December edition will be the first one published by Ministry. Editor Andy Cowan remains at the helm of the title and is relocating to Ministry Of Sound's London offices.

Our Price ad drive to focus on customer

Our Price is unveiling a new advertising strategy this week after briefing its three creative agencies to deliver a consistent look and message throughout all its advertising and in-store promotions to focus on the customer.

A new strapline, "What You Want To Hear, is designed to show that the music retailer is responsive to customer needs. All the creative treatments will draw together key elements designed to provide a better service.

These elements include a recent policy to open the doors at its 222 stores at 8am on Monday to allow customers to get new releases first. The initiative will also promote the store's recently-introduced No Risk Disk initiative, which is aimed at introducing customers to new areas of music by giving them the insurance of being able to exchange product or get their money back if they later decide they do not like it.

In addition, Our Price will emphasise availability of the full Top 75 albums in each store as part of the advertising campaign.

£2 OFF TOP 75 ALBUMS

NEW RELEASE MONDAY 06.09.03
Mattie McCallum
The 1st
only £12.99

Our Price: the new campaign kicks off

Head of marketing Brian Waring says the marketing will also be increasing its advertising spend "significantly" this year, with around £3.5m earmarked for the Christmas period.

He says, "For us to build the brand after the split with Virgin we thought 'what is special about Our Price?'. We decided we wanted to focus on the customer to develop loyalty." Waring adds that the retailer's old tag, Track It Down At Our

Great CDs at £7 each.
Hundreds of titles to choose from.

Price, was too generic.

"Our Price has worked with ad agency WGRS, graphic company CDT and interior designers Conran, to co-ordinate all the new creative work." The new creative is linked across all areas, which is something very few retailers manage to do," says Waring.

The new in-store look will be launched from today (Monday), with the first TV ad starting later this week.

56 bands get ready to impress at In The City Unsigned showcases

In The City has announced the 56 acts which will be playing its Unsigned sessions in Liverpool next week.

The line-up is comprised mostly of acts which are unfamiliar to the A&R community. Of those performing, The Vagas Tones, described as clever pop in a new Radical style, are understood to be the closest to signing a deal.

Some other more familiar acts featured in the line-up include the sometime Welsh-language act Big Leaves, "U2 meets Dubstar-sounding" Genic, Young, Gifted And Broke star Harwood (Erika), quirky Xfm-sponsored Leeds band Land-speed, Loungers, the National Band Register-supported Molotova, the Swedish Tambourine Studios' The Mopeds, Oxford-sounding Birmingham band The New Electrics and Lima, the new outfit formed by Audrey Gallagher and Neil Calderwood who were members of the 4AD-signed and now-defunct Scheer.

Several acts said to be already attracting interest on the back of their billing include Breast Stroke, Deadline, Honeytone Cio, Medium 21, The New Tellers, Panacea, Styfus Automatic and Wide Screen.

Familiar names with acts include former Cay manager Carol Hodge with Twenty Seven, former John Brinc with User, the Rob Sverdlow (Cast, Mansun) managed Laman, former Hit & Run publisher Dave Masser's Scary Monsters and former Wet Wet Wet assistant manager Dougie Souness with Yvonne Tipping.

The full In The City Unsigned line-up is available at http://www.vitaminc.co.uk/specials/in_the_city/index.shtml

Big names heap out with Mel C's debut

by Stephen Jones

Producer William Orbit, TLC's Lisa 'Lethal' Brix Pistols' guitarist Steve Jones and Beck & Musk's musicians among the surprise contributors to Mel C's debut solo album Northern Star.

Contrary to media speculation, the Spice Girls tell us: Mel C's debut, which is scheduled for release in New York this week for October 19 releases, will not be a rock album.

Melanie Chisholm — currently working on three Rodney Jerkins tracks for the Spice Girls' third album — says, "Spice Girls, I love it, but it's very pop which is one part of me. I'm a lot more rock influenced and that's the way I want to go. I wouldn't really want to force that upon the girls, so I'll go off myself and do it."

"It's not a rock album. There's R&B on [Northern Star], there's a dance track... I hope nobody is too disappointed."

The collaborations have come about more as a result of "social situations" and her relocation to Los Angeles near her A&R manager, Virgin America co-president Ashley Newton. He says, "Mel's been a revelation. She's open to ideas, got instinct, knows where to spend her time and when it's not working."

Orbit approached her on spec to work on opening track Go. She says, "I was blown away, but he'd read an interview where I'd said 'I listened to a lot of his work, so he called.'"

Lettey agreed to rap on Never Be The Same Again — one of the album's hottest tracks — at the instigation of producer Rhett Lawrence, an old friend of Newton's who admits that Lawrence was suspicious of her strengths until they met. Chisholm says, "He said he knew Lisa, and I thought 'don't even go



Mel C: "not a rock album"

because that's like that never come off. I just left it. But he made the calls."

While the album features contributions by Spice Girls writers such as Stannard & Rowe and Gallagher, it is the involvement of producers and writers including Rick Rubin, Rick Nowels and Marisa De Vito (the latter two on November single Northern Star) that give it the edge. Mixer Pat McCarthy's work on 11 of its 12 tracks (Chisholm co-wrote 30) adds continuity. Newton adds, "The challenge was always to make it sound like a convincing body of work, not a mad journey, which is down to Mel stepping her authority and Pat's sonics throughout."

As for the choice of 'Goin' Down as first single over many others' favourite, the Phil Thornalley co-penned Ga, Chisholm says it was entirely her decision. "It's an instinct thing. When we wrote Warzone it was one of those songs that we thought 'this is our first single'. With this single I feel it is the right one to launch myself. It seems to have created quite a stir."

● Hear the full Mel C interview at www.dtmusic.com

news file

FAITHFUL WORK ON MERCURY PRIZE DRIVE
Cheeky Records' Faithful Prize Drive is the only act preparing releases in a bid to capitalise on the Technics Mercury Music Prize nomination. The last single to be released from the Mercury nominated album Sunday 8pm will be Why Go?, released on September 27 and featuring Boy George. Meanwhile, the band are preparing new and old tracks for a mix-album, Saturday 3am, to accompany a mid-October re-promotion of the nominated release Sunday 8pm.

B-SIDES ALBUM LINEUP FOR GARBARO
Mushroom and Almo are in discussion with Garbara to release a B-sides and/or remix collection next spring. The band are currently working on the project, alongside their Bond film theme The World Is Not Enough, at an unnamed Toronto studio. The collection is understood to include tracks such as #1 Crush from the Romeo + Juliet OST, Girl Don't Come, Subhuman, Deadwood, Sleep and Can't See To Make You Mine.

BECK CLOSE TO FOLLOWING UP ODEALY
Beck is close to finalising a second follow-up to Odealy, interrupted by last year's Mutations album. Due for release on Interscope/Bong Load Records on November 16, the album features producers Mickey P, Tony Hoffer, Justin Meldal-Johnsen, and Roger Manning. Ex-Smiths guitarist Johnny Marr is also confirmed.

FIERCE PANDA SHIPS UP BELLATRIX
Mushroom's fledgling Fierce Panda label has signed Icelandic act Bellatrix, the subject of much A&R attention in The City. Signed in Manchester last year by SWSW in Austin, Texas, in the spring, First release will be Jedwannah in October. Meanwhile, Mushroom last week signed three-piece West Country band Elevator Suite, described as "Stereo Mica Meets Janisquique".

BATTLE OF THE MARLEY REMIXES CLOCK OFF
Universal-Island has decided not to release its remix version of Bob Marley's Sun Is Shining in competition with Funkstar De Luna's version on Global Tone. Edited on September 13, a former Cool Cat chart-topper, it is instead concentrated on the Marley duet with Lauryn Hill, Tum Your Lights Down Low, which will be the first single from his duets album Black Survivors — A Dream Fulfilled (released October 25).

FUN LOVIN' CRIMINALS GO LOUNGECORE
Fun Lovin' Criminals are currently finishing their third album, Mimosas — the Lounge Set, in Hawaii for EMI/Chrysalis. The album (released November 15) is described as a "loungecore" record compiled from B-sides, rarities and new tracks. Mimosas features a collaboration with Echo & The Bunnymen's Ian McCulloch on a cover of Sinatra's Summer Wind as well as the band's version of 100%'s I'm Not In Love.

NW PLAYLIST

Pet Shop Boys — New York City Boy (Parlophone) Choice Village People-sounding new album
forthcoming album NightLife (single, September 27); Ann Lee — 2 Times (London) The New Whifflet? (single, September 20); Jordan Knight — Give It To You (Polydor) Returns to the playlist from the start of the year — will be back (single, October 6); Kelly — Tum Back The Hands Of Time (Jive) stand-out Ben E King-sounding track from R. (single, September 27); Simply Red — Ain't That A Lot Of Love (East West) Starburst-influenced disco number (single, October 13); Therapy? — Subliminal (single, October 13); Ark 21 — Best album title of the year (album, October 18); Idlewild — Little Discouraged (Food) Top Dave Eringa-produced track (single, September 20); The High Llamas — Snowbug (Alpaca/V2) Sweet, sunny and deliriously Sitties (album, October 18)



New Tommy Lee project nears end of recording

Methods Of Mayhem, the band formed by ex-Motley Crue drummer Tommy Lee (right), are close to finishing recording their untitled debut album at the Los Angeles studio of producer Scott Humphrey (Rob Zombie).

Last weekend rapper Lil' Kim shot the video for the single Get Naked, which is due for release later this year. It features Kim alongside former Lene's co-rapper Californian Tilo. Limp Bizkit frontman Fred Durst, legendary funk producer George Clinton, and Beastie Boys' MxMstar Mike Scarsella. The album also features Snoop Dogg, Kid Rock and Nine Inch Nails guitarist Danny Lohner.

Vice-president A&R MCA Records Tom Sarig says, "Methods Of Mayhem is based around Tommy and Tilo. It's very different to Motley Crue, combining the best elements of hard rock, hip-hop and electronic. This is Limp Bizkit meets the Prodigy."

Universal bags S Club 7 publishing

Universal Music scooped rival publishers to sign chart-toppers S Club 7 for the world last week.

The deal is the first signing under the new Paul Connolly/Mike McCormack regime, coming just a day after McCormack joined as deputy managing director for A&R at 19 whose management arm handles the act. In a statement, 19 Management's Simon Fuller said, "S Club 7) are developing in lots of ways and one of these ways is as song-

writers. I signed them to Universal Music because Mike McCormack is one of my best friends and they made a great offer."

Although the act's total songwriting contribution on debut album S Club (released September 20) is expected to work out at about 10%, the deal is rumoured to focus on future albums' royalties with sources tipping their songwriting credit to rise to 20-40% over the next two records.

Gottlieb and Hitchman leave East West posts

A&R managers Jim Gottlieb and Paul Hitchman parted company with East West last Tuesday, just a fortnight after their first signing. They were named best newcomers at the Kerrang! Awards.

The pair, who also signed French act Mellow, are understood to be returning to Sugar Records, which they left after being poached for Warner by former East West managing director Marc Hole. Both declined to comment.

leaves East West posts

"It's no surprise Jim and Paul are going," says a source, adding that the pair, who specialise in alternative rock, do not fit into the label's likely pop focus under new Warner UK chairman Nick Phillips, who was unavailable for comment.

Their departures come just a month before Cheryl Robson is due to join East West from Virgin's Innocent label to set up an affiliated imprint.

New acts remain core to Vital

Dance has become a priority for indie distributor Vital, but, as ever, it is new acts which are key to its business. Karen Faux reports

Vital's strong performance in the singles market reflects an upbeat year in which dance music became a priority. While indie stalwarts such as Warp and 4AD still form the core of its roster, the acquisition of dance imprints including XL, Serious and Duty Free have helped the independent distributor cast its sales net wider.

XL has provided one of its biggest success stories, with Basement Jaxx delivering two top five singles and a 100,000-plus selling album, *Remedy*, which is still going strong.

After working with the band's own Atlantic Jaxx label for so long, the success of Basement Jaxx in the spring was incredibly satisfying, says marketing director Mark Mitchell. Sales of *Remedy* will get a new injection with the release of a third single in October.

Breaking new acts remains a priority for Vital as does sustaining the reputation of its Chain With No Name network as the place for new music. Mitchell says, "So it's through exclusive releases or back catalogue campaigns we try to maintain a balance that is beneficial to stores and labels as well as a support structure for new artists."

This year's breakthroughs have been diverse, spanning Breakbeat Era, Megaval and Bady Drawn Boy. Over the coming months Vital expects to reap the benefits of investment made in its expanding line-up of dance labels, with high expectations for Deviant, Creamy, Twisted, 3 Beat, Hoo!, Azuli and Infusion.

Vital also has high



Tom Jones: Vital anticipates a strong performance in the run up to Christmas

hopes for the launch of Source UK, an offshoot of the French label which is home to Air. "Its A&R is one of the most exciting we have come across recently," says Mitchell. The first project will be a single from multi-instrumentalist Morgan, with remixes from the Dust Brothers.

Meanwhile, an obvious challenge is how to develop album success for Mr Oizo and The Wisegays whose chart topping singles have been driven by TV commercials. Mitchell believes the next step is crucial. "Both artists have established a credibility beyond what might usually be associated with such activity and we intend to build on this," he says.

This summer Vital was behind a successful catalogue campaign driven by acts such as The Prodigy, Jurassic 5 and The Charlatans, with product delivered at £6.99. "The campaign was extremely well received throughout July and August and really enlivened sales during the quiet period," says Mitchell.

In the run up to Christmas, Vital is anticipating a strong performance from Tom Jones. The Divine Comedy and Yazoo, supported by Pavement, Breakbeat Era, Les Rythmes Digitales, Freddy Fresh, The Beta Band and The Aloof. There will also be campaign activity to support the tenth anniversary of labels Warp and Matador.

SINGLES CHART SCALES

	No 1s	Top 10s	Top 40s	Total hits
Vital	1	8	27	36

Figures cover highest chart positions in the 35 weeks to w/e 27/8/99. Vital's distribution market share for the half year was 6.5%, making it the fifth biggest distributor (Sony and Warner's share combined as Ten for the period).

ALBUMS CHART SCALES

	Top 10s	Top 20s	Top 40s	Total hits
Vital	1 (2)	2 (3)	6 (6)	9 (11)

(Brackets denote compilation chart hits). Figures cover releases highest chart positions in the 35 weeks to w/e 27.8.99. Vital's distribution market share for the half year was 3.8%, making it the joint sixth biggest distributor (Sony and Warner's share combined as Ten for the period).

Christmas should also deliver healthy sales for Vital's Simply Vinyl series which has gone from strength to strength during the year. The catalogue now contains more than 94 releases including 80 classic rock and pop albums and 13 film soundtracks on 180 gram vinyl. There are also plans to introduce soul, jazz, rap and R&B.

In the long term, Vital anticipates that new media will ultimately change the way it operates, although the question of when and how it will do this remains unclear. Moving beyond the traditional role of distributor while still remaining faithful to its core bricks and mortar sales outlets is a prospect Vital relishes.



TOM JONES: Reload - Out (September 27). A renewed blast of credibility for the Welsh singer whose popularity has spanned 40 years.

Jones collaborates with such diverse talents as the Stereoheatics, The Cardinals, James Dean Bradfield from the Manic Street Preachers, Natalie Imbruglia, Van Morrison and Robbie Williams. TV advertising and a wide-ranging press campaign will drive

VARIOUS: Reevaluate 15 - React (September 27). A strong contender in the series' long history which features cutting-edge artists, respected by those in the know. Pre-sales are already motoring.

VARIOUS: Bankers 7 - React (October 4). The happy hardcore series has sold more than 400,000 units to date and this will be another winner. A TV campaign promises to bolster bankability.

GORKY'S ZYGOTIC MYNCI: Spanish Dance Troupe - Manita (October 4). The band's first album since leaving Universal delivers a more accessible style that will be supported by coverage from titles such as NME and Select.

MR OIZO: Analog Wars Attack - PIAS Recordings/ F Communications (September 27). Prospects look good for this album follow-up to the number one single Flat Beat. The promotional emphasis will be on pushing Oizo rather than the Flat Eric creature and a second single, Flat 55, will come out just as the new Levi's commercial hits the small screen.



Gorky's Zygotic Myncci

Paraph Twin, Red Snapper, Sabres Of Paradise, Nightmares On Wax and LFO. While appealing to fans, the albums will also provide a springboard for Warp's back catalogue campaign with albums priced at £9.99.

WARP 10: Remixes, Classics And Influence (three albums) - Warp Records (October 11). Three compilations celebrate 10 years of the label and provide a showcase for acts such as

YALDO: Only You - The Best Of - Mute (September 8). Although Vince Clarke and Alison Moyet collaborated only briefly in the early Eighties, they scored a string of hit singles. This 15-track compilation features all the highlights along with three new remixes. TV advertising will support seasonal sales.

VARIOUS: Baseline - Wall Of Sound (September 13). A history of the W&S label on one compilation with highlights provided by the Propellerheads and Shirley Bassey, The Wisegays and Les Rythmes Digitales.

THE ALOOF: The Constant Toxic Of Thrills - Screaming Target (September 20). Pre-empted by a single titled Infatuated (September 13), this stylish album promises to appeal to both dance and indie camps. Specialist radio show exposure will assist sales.

ALM: Cold Water Aisle - Grand Central (September 24). A debut album from the rapper, songwriter and drummer who has worked with Freddy Fresh and Texas. Airplay on Kiss FM, Channel and Galaxy will alert the target market along with reviews in the specialist press.

SALES. CAMPUS VELOCET: Bon Chic Genre - PIAS Recordings (September 27). The buzz on this underground guitar band has so far been led by the shops who have reported strong reaction to recent promos.

STEREOFAB: Cobra And Phases Group Play - Duphonia (September 27). With a string of successful past albums, this is tipped to take them to the next level. A wide-ranging press campaign will help do the business.

VARIOUS: Twice As Nice In Ayla Napa - React (September 27). Ayla Napa could shortly be rivaling Ibiza in the popularity stakes and React is right behind it. London will provide the bedrock of sales for the label's second Ayla Napa outing.



StereoFab

e

Dance hic

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Badly Drawn Boy

TALOC: Only Verso - The Best Of - Mute (September 6). Although Vince Clarke and Alison Moyet collaborated only briefly in the early Eighties, they scored a string of hit singles. This 15-track compilation features all the highlights along with three new remakes. TV advertising will support seasonal sales.

VARIOUS: Bustle Loose - Wall Of Sound (September 13). A history of the WOS label on one compilation with highlights provided by the Propellerheads and Shirley Bassey. The Wasogys and Les Rythmes Digitales.

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Stereolab



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JOHN SPENCER BLUES EXPLOSION: Acme Plus - Mute (October 13). A companion to last year's Acme compilation, featuring 19 tracks from artists such as David Holmes, Mob, Dante Ross and Jack Danger. Limited-edition double CDs and vinyl will attract collectors.

NOGVAH: EP - Chemical Underground (October 18). A release for the band to take on tour which will provide a renewed push for their current album, Come On Die Young.

SEB FONTAINE: Prototype - Global Underground (October 18c). A double-CD providing a selection of upfront underground tracks that make this stand out from the average clubland compilation.

THE MERSEY BEAT GOES ON

by Kevin Sampson

Until the early Eighties there was a caff on Upper Parliament Street, called Duttie's, which had been popular with seamen and prostitutes since the Forties. They went there to dance to one of the first jukeboxes in the city. It was certainly the most eclectic jukebox, updated on an almost daily basis with imports brought in from New York, Philadelphia, Memphis and Jamaica by the sailors themselves.

The youthful John Lennon picked up on this melange

of styles, and those influences can be heard in the blues-infused early tapes of **The Quarrymen** and **The Beatles**. (BB King once said that his proudest moment, when he was still unknown outside of Beale Street, was hearing Lennon tell a nationwide TV audience that he wished he could play guitar like BB. "This guy, who was GOD, had heard of me!")

Cross-referencing (and later, cross-dressing) became a staple of the Liverpool scene. **The Real Thing**, who grew up a stone's throw from Eddie's in Stanhope Street, are rarely mentioned when Liverpool's Musical Greats are listed. Yet throughout the Seventies they consistently recorded some of the most progressive soul music of their generation, blending heartfelt Motown ballads with their own hard-edged, always inventive, inner-city style.

US audiences

Immediately assumed that the 4 from Liverpool 8 were native New Yorkers and took to them hugely. Their two biggest hits, **You To Me Are Everything** and **Mind Blowing Decisions**, still sound fantastic today.

Liverpool has spawned some of the greatest unknown talents never to truly make it. When Bob Dylan and Leonard Cohen were bringing introspective angst to a new audience, Liverpool had the gorgeous melancholy of **Mike Hart**, a maulin balladeer who was, briefly, championed by a then-nirute John Peel. It was a long time ago.

The punk scene continued this tradition of glorious anonymity. Bands like **Deaf School**, **Nightmares On Wax** and **The Pink**

Military Stand Alone

provided popular music with some of the most gifted precursors of the late 20th

Century - **Ian Broudie**, **Clive Langer** and **Pete Burns** take a bow - but their seminal outbursts are consigned to quiet corner. As for **The Crucial Three**, that's just cut fiction.

From that tenderloin sprang **Elvis Costello**, **Teardrop Explodes**, **Echo And The Bunnymen** and **Walhite**. But for every **Orchestral Manoeuvres** dancing in a bizarre manner on TOP, there was a **Modern Eon** or **These Naughty Lumps** wearing a sparse Eric's crown on Thursday 50p nights. For every **Frankie Goes To Hollywood** camping it up in the Eighties, there was an **Ex Post Facto** who would've done it better.

The legacy of the past two decades alone is too rich to even scratch the surface of what this city is all about: **Shack**; **China Crisis**; **K:Klass**; **Jennifer John**; **It's Immaterial**; **The La's**; **The Christians**; **New Atlantic**; **Iceberg Works**; **The Pom Kings**; **Space**; **Bassheads**; **The Lotus Eaters**; **Marina Van Roy**; **Half Man**; **Half Biscuit**; **The Pale Fountains**; **The Farm**.

Liverpool music was always about diversity. One of our finest reggae bands was called **Cross Section**. We should use in The City to think beyond the restrictions of rock music and to remember where that music came from. Enjoy it all, and pray at the altar of The Real Thing before you go. ■

Kevin Sampson is a Liverpool-based author and journalist who was formerly manager of The Farm. He will be reading from his new book, **Powder**, at Manchester Waterstone's on September 20.



THE TIDE RISES FOR LIVERPOOL

The heritage and talent was always there, but Liverpool's problem is how to turn that into a professional industry. By Adam Woods

Liverpool's coup in hauling the In The City conference up the North-west corridor from Manchester has set a public seal on a year of determined growth in the city's music-related businesses.

Since the birth of the UK record industry, and certainly since The Beatles scored their first hit more than 35 years ago, Liverpool has stood alone, both in terms of its sheer creativity and its singular failure to reap the financial rewards.

"The city has haemorrhaged talent consistently over the past 30 years," says music industry lawyer David Leather of Mersey Copyrights. "For years Liverpool

failed to build the professional infrastructure that would enable it to benefit from the creative achievements of its artists."

Needless to say, these achievements include some of the most influential music of the second half of this century, from skiffle, through Merseybeat, to the bands that sprang from Eric's club in the late Seventies, and on to current acts such as Space and Cast.

"The professional side of things never quite kicked in in Liverpool," says Cream head of communications Jayne Casey, an "Eric's kid" who began her career as the

6 **HOLLY JOHNSON** *what Liverpool means to me*
Former **Frankie Goes To Hollywood** singer, now an artist and solo performer
What is the key Liverpool music venue/landmark (past or present)? Sixties - The Cavern and The Liverpool Empire. Seventies - The Stadium, The Empire then Eric's club. Eighties - The De Montford Hall and The Royal Court. Nineties - The Royal Court and The Philharmonic Hall.
What is the definitive Liverpool song? You'll Never Walk Alone/Ferry Across The Mersey.

Who has been the most influential figure in Liverpool's music scene over the past 20 years? John Lennon. He died just less than 20 years ago but his sole work and the work of The Beatles is the most important popular music in the history of the genre. What makes Liverpool such a breeding ground for musical talent? Liverpool is the place it is because of its Irish heritage and the strong tradition of singing and dancing in that culture. They say that the definition of a Scouser is: A paddy who could swim. There is also the fact that Liverpool is a port and therefore is influenced by the comings and goings of sailors, ships, and different nationalities.

THE NEW FORCE IN UK DISTRIBUTION

APEX

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what Liverpool means to me

6 TOMMY SCOTT
Singer with Space

What is the key Liverpool music venue/landmark (past or present)? Eric's
What is the definitive Liverpool song? There She Goes by The La's.

Who has been the most influential figure in Liverpool's music scene over the past 20 years? Yorke (Space bassist)

What makes Liverpool such a breeding ground for musical talent? Being brought up poor.

> singer in Big In Japan, alongside Liverpool scene-setters Holly Johnson, Ian Brown and Bill Drummond. "We didn't have that big label that Manchester had; we didn't have a Factory Records."

Some put Liverpool's lack of economic growth down to a lack of the kind of ambition which can be found in Manchester, while others identify its very location as a factor.

"Manchester is much more fully realised than Liverpool," says Rob Swerdlow of Rock n Roll Management, whose clients include Cast and Mansun. "I have this theory that Liverpool is a *cul-de-sac*, whereas Manchester is a thoroughfare so it has accumulated a lot more trade."

In The City founded Tony Wilson is, predictably, rather less circumspect in his criticism.

"Liverpool became third world in the Seventies," he says. "Every five years since then, there has been a little blip and people think there may be a recovery coming, and just as quickly it disappears. About two years ago the last blip started and it hasn't stopped."

In the late Nineties, a host of developments suggest that a new attitude prevails. Merseyside as a whole is certainly entering a period of economic growth, having secured £500m of European investment as part of the EC's Objective One structural funding programme. The music industry's share is £410,000,

and is administered by the Merseyside Music Development Agency (MMDA), an economic development body founded in October last year by a number of local music industry figures keen to see the city lose its underachieving reputation.

The money has to be distributed among deserving local projects — whose backers must be able to contribute £30 for every £100 granted by the MMDA — by the end of the year, when a bid will be submitted to Brussels for further funds for 2001 and beyond.

While some may argue that the public sector and popular culture make incompatible bedfellows, MMDA chief executive David Taylor maintains that the objective of the organisation is to promote entrepreneurial rather than artistic achievement.

"We have tried to make sure the MMDA is correctly perceived as an economic agency, not an arts organisation," says Taylor. "I want to see Merseyside recognised

6 MICHAEL HEAD

Former Pale Fountains singer, now the leader of Shack

What is the key Liverpool music venue/landmark (past or present)? Eric's

What is the definitive Liverpool song? In My Liverpool Home by The Spinners

Who has been the most influential figure in Liverpool's music scene over the past 20 years? John Lennon.

What makes Liverpool such a breeding ground for musical talent? Absolutely no idea.

as a centre of excellence in music industry training and education, and in digital technology and e-commerce, with the necessary network of business support."



Taylor: promoting entrepreneurial rather than artistic achievement

Among the companies which have qualified for the maximum £30,000 grant is Hug Management, which was set up 10 years ago to handle Space, and which is now presiding over a £3m expansion plan in

Liverpool's Pall Mall area. The group includes a publishing arm, Hug Music, which is administered by Precious, and a new record label, Hug Records, while

future plans include a regional television station and a number of internet projects.

"We are based in Liverpool because there is a lot of talent here and because we live

here," says Hug managing director Mark Cowley. "There is plenty of scope on Merseyside for expansion, and the infrastructure has never been as strong as it is now."

The Liverpool Institute of Performing Arts (Lipa) has provided a training base since it launched four years ago. Many of the first two streams of graduates have found work in the local music industry and significant numbers of Liverpool musicians and local people have taken advantage of the institute's short courses.

Much of this pioneering spirit derives from the recent achievements of the Cream superclub brand in putting Liverpool on the commercial map for the first time. Today, the organisation turns over around £6m, 60% of which derives from its touring >

what Liverpool means to me

Studios fight for business

Parr Street studio manager Paul Lewis is resigned to the fact that many Liverpool acts do not return to the city's commercial recording studios once they become successful.

"As soon as artists make any money, the first thing they do is build their own studio, however good a relationship you have built with them," he says.

True to form, Space, who recorded Spiders and Tin Planet at Parr Street, are currently recording their third album at The Space Station, the band's own studio and a key part of the Hug organisation's £3m development programme.

Nonetheless, Parr Street, for seven years the premier studio in the North-west, reports brisk business this year, with clients including Gomez, Headswim and Cradle Of Filth.

Similarly The Motor Museum, owned by Andy McCuskey of OMD fame, is building its profile, having been refitted and rechristened since its days as The Pink Museum.

Coming up behind is Elevator Studios, which has developed from a demo studio less than two years ago to a 24-track recording facility. Shack, The Christians and Fountains Of Wayne number among recent

Elevator: recent clients include Shack bands to have used Elevator, whose sister rehearsal studio, The Ministry, houses long-term tenants such as Oberman and Rock n Roll Management.

Owner Tim Speed says that the economy end of the studio market has suffered in recent years, for reasons that sound distinctly familiar.

"The recording gear is getting better and cheaper all the time and a lot of the demo business is disappearing," says Speed. "But I think there is always going to be a market for studios with the space to allow bands to set everything up."

Crash Rehearsal Studios in Davies Street is run by Jon White and Mark Davies, who have welcomed clients from Lou Reed to Wet Wet Wet during the past 12 years. However, most of its business derives from small bands renting rehearsal space in four-hour chunks. Crash operates nine practice rooms with a further four planned for the start of next year. Crash will offer the new studios for longer-term hire, according to White, as a means of increasing revenue without jacking up prices.

"If we raised our hourly rates, we wouldn't be able to keep the rooms filled up because people up here just don't have the money," he says.

Parr Street: once home to Space

MCP PROMOTIONS BY ARRANGEMENT WITH ITC

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CONTINUES ON P22

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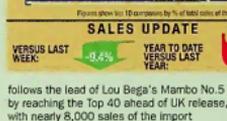
CHART COMMENTARY

by ALAN JONES



Lou Bega continues at number one, with his smash Mambo No.5 (A Little Bit Of...) selling a further 175,000 copies last week. To take its cumulative total past the 400,000 mark in just a fortnight. Not for the first time this year, continental acts fill both of the top two positions, with the Netherlands' leading record/signer DJ Jean debuting at number two with The Launch, which sold more than 113,000 copies last week. The 28-year-old recently reached number two in his homeland with the track, which showed up in the UK Top 100 on two different imports recently.

This week another three imports join the Top 75 - Ann Lee's 2 Times enters at number 63, Vengaboys' We're Going To Ibiza at number 69 and Christina Aguilera's Genie In A Bottle at number 75, preventing Top 75 debuts for domestic releases by Ralissa and Rahzel and ending Tootes Les Filles' Top 75 residency after just one week. Meanwhile, Eiffel 65's Blue (Da Ba Dee)



His father Julio topped the chart with *Begin The Beguine* 18 years ago and went on to have nine hit singles, his brother Julio Jr was 97 sales and three places away from making his Top 75 debut with *One More Chance* last month, and now 24-year-old Enrique Iglesias becomes the latest latin artist to break into the chart, debuting at number four with *Bailamos*. Currently number one in America the song, penned by the UK

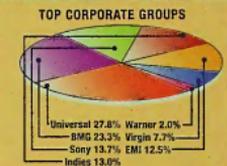
team of Paul Barry and Mark Taylor, is the second hit from the *Wild Wild West* soundtrack, following Will Smith's recording of the title track, a number two hit in July. *Bailamos* is also a big hit in the rest of Europe, currently standing at number two in Spain, number five in the Netherlands, number eight in Denmark, number 13 in France and Top 40 almost everywhere else. It sold 65,000 copies in the UK last week.

Europe. *Mambo No.5* is currently number one in six countries - Belgium, Finland, France, Ireland, Spain and the UK - but has been replaced by *Blue* at number one in seven territories - Austria, Denmark, Germany, the Netherlands, Norway, Sweden and Switzerland. The only European market where reliable singles charts are compiled at number one or other of these two discs is not the current number one is Italy, where *Bega* is at number two.

There is disappointment for *Martine McCutcheon* and *The Wiseguys*, whose follow-ups to number one and two hits perform rather less well. *McCutcheon's* 'I've Got You Sold' sold 58,000 copies to debut at number six, a far cry from the 200,000 sale that hoisted *This Perfect Moment* to number one at its debut in April. And *The Wiseguys'* number two hit with *Go! La La* in June must have given them hope for something more than the number 22 position that *Start* The Commotion occupied this week.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (distributor)
1	1	SING IT BACK	Meloko	Echo EDCS2 02 (P)
2	NEW	GAMEMASTER	Last Tribe	Hooj Choese H004 032Z (MVP)
3	1	I WOULDN'T BELIEVE YOUR RADIO	Stereographics	V2 VVR 50882Z (MVP)
4	NEW	COOL DREAM	Dove	ZTT ZTT 135Z (MVP)
5	4	RENDEZ-VOU	Basement Jaxx	XL Recordings XLS 118CD (V)
6	NEW	START THE COMMOTION	Wiseboys	Wall Of Sound WALLD 059 (V)
7	NEW	IF I SURVIVE	Hybrid feat. Juice Cruise	Distinctive DISCNO 55 (P)
8	7	SOMETIMES	Brinley Spears	Jive J5520Z (P)
9	3	ONLY YOU	Yazoo	Mute CDNAZ 5 (V)
10	19	LOVE'S GOT A HOLD ON MY HEART	Snap	Jive J5510Z (P)
11	9	STRAIGHT FROM THE HEART	Doclyly	Chocolate Bay/XL Recordings XLS 1125Z (V)
12	20	2 TIMES	Ann Lee	ZYX ZYX0818 (ZYX)
13	6	KING OF SNAKE	Underworld	JBO JBO 506838 (MVP)
14	5	ONCE AROUND THE BLOCK	Boddy Draven Boy	Twisted Nerve/XL Recordings TNXA 003Z (V)
15	8	GODDESS ON A HINAY	Mercury Rev	V2 VVR 506848 (MVP)
16	11	THE PIPER SINGS' FEAR OF THE POLLEN COUNT	The Divine Comedy	Selena SETCD8 079 (V)
17	13	AT THE RIVER	Groove Armada	Pepper 05300Z (P)
18	12	YESTERDAY WENT TOO SOON	Faidor	Echo EDCS2 79 (P)
19	NEW	BLADE RUNNER	Andra	Indulzia IZ 1960 004 (V)
20	16	MAKES ME LOVE YOU	Eclipse	Azul AZNYC02 100 (V)



pushing it up to 53.39. It is clearly another potential number one, and has already stolen *Bega's* thunder throughout much of



This Week	Last Week	Title/Artist	Label
1	1	MAMBO NO 5 (A LITTLE BIT OF...)	ACA
2	NEW	THE LAUNCH DJ Jean	AM FM
3	4	MUCHO MAMBO	Wonderboy
4	NEW	BAILAMOS Enrique Iglesias	Interscope/Polygram
5	NEW	SUMMERTIME OF OUR LIVES XL	Columbia
6	NEW	I'VE GOT YOU	Motown
7	NEW	MUCHO LATINO	EMI
8	NEW	BETTER OFF ALONE	Capitol
9	NEW	SING IT BACK	Echo
10	NEW	UNPRETTY	Capitol
11	NEW	SUMMER SON	Mercury
12	NEW	LIVIN' LA VIELA	Capitol
13	NEW	BRINKING IN L.A.	Capitol
14	NEW	WHEN YOU SAY NOTHING AT ALL	Capitol
15	NEW	BEAUTIFUL STRANGER	Capitol
16	NEW	IF I LET YOU GO	Capitol
17	NEW	WHY DOES IT ALWAYS RAIN IN ME?	Capitol
18	NEW	I WOULDN'T BELIEVE YOUR RADIO	Capitol
19	NEW	THAT DON'T IMPRESS ME MUCH	Capitol
20	NEW	MY LOVE IS YOUR LOVE	Capitol
21	NEW	IF YOU HAD MY LOVE	Capitol
22	NEW	WILD WILD WEST	Capitol
23	NEW	FEEL GOOD	Capitol
24	NEW	BLUE (DA BEE)	Capitol
25	NEW	SUMMERTIME	Capitol
26	NEW	ELEVEN TO FLY	Capitol
27	NEW	9PM (TILL I COME)	Capitol
28	NEW	THE KIDS AREN'T ALTHOUGH	Capitol
29	NEW	SUMMER GIRLS	Capitol
30	NEW	RENDEZ-VOU	Capitol
31	NEW	GET DOWN	Capitol
32	NEW	CANNED HEAT	Capitol
33	NEW	EVERY DAY	Capitol
34	NEW	SUN IS SHINING	Capitol
35	NEW	SECRET SMILE	Capitol
36	NEW	KISS ME	Capitol
37	NEW	STOP THE ROCK	Capitol
38	NEW	MAMMA MIA	Capitol

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11 SEPTEMBER 1999

CHART COMMENTARY

by ALAN JONES



Shania Twain's *Come On Over* leaps 3-1 this week, arriving at the chart summit on its 57th week in the Top 75 and is the third **fastest** album to reach number one in the chart's history. *Come On Over* made its chart debut on 21 March 1998, at number 15. It spent 26 weeks on the chart before dropping out, and then returned to the chart a further six times before commencing its current run on April 17 this year. It has logged a place in the top five for the past 16 weeks.

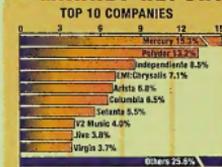
Despite its 2-4 slip, last week was a good one for *Boyzone's* *By Request* compilation, which **jumped** the magical 100 sales mark on Thursday. By far the biggest-selling album of the year, it is the second *Boyzone* album to achieve a seven-figure sale, with their most recent studio effort *Where We Belong* having sales to date of 1,522,000, a figure that is rising by around 1,000 a week. Expect *By Request* — which gained 24,000 sales last week — to be breathing down its neck by Christmas.

COMPILATIONS

Big Hits 99 maintains a very comfortable cushion at the top of the compilation chart, the 78,000 copies it sold last week being more than twice as many as the runner-up — *Ibiza Annual 99* — sold. Big Hits 99 has sold a total of 175,000 copies since its release a fortnight ago, and is comfortably outpacing last album's counterpart Big Hits 98, which had sold only 113,000 at the same stage of its life, taking 28 days to reach the figure achieved by the current release in 13 days.

Now *That's What I Call Music!* 43, which has similarly outpaced its 1998 equivalent *Now* 40, achieved something the earlier album never did as well — it went triple platinum, as sales to dealers topped the 900,000 mark. As is always the way, retail is lagging a little behind, though

MARKET REPORT



Figures show 100 sales increases by % of total sales, and corporate group shares by % of total sales, of the Top 10 last week.



The highest album chart debut of the week is by another Irish act, *The Divine Comedy*, whose *A Secret History* — *The Best*

ALBUM FACTFILE

Canadian country/pop superstar Shania Twain's *Come On Over* finally advances to the top of the album chart, one-and-a-half years after it was released. The album, which was released here on 9 March 1998, sold more than 57,000 copies last week, a massive 127% increase over the previous week, thanks to a combination of TV exposure, advertising and radio's fast take-up on the next single *I Feel Like A*

Woman!. *Come On Over* had spent four weeks stuck at number two followed by six weeks at number three immediately prior to its jump to the summit. With 700,000 copies sold to date, it is certain to sell far beyond the 1m sales mark, partly because of the new single and partly because Twain is to star in *Top Of The Pops* showcase in a few weeks, all of which should ensure mass sales in the lead-up to Christmas.

includes all eight hits to date, including the current single *The Pop Singer's Fear Of The Pollen Count* which reached number 17 three weeks ago.

With consecutive number six hit singles from No Scrubs and Untercy, TLC's *FanMail* album continues its impressive rise, and returns to the Top 10 this week, moving 15-9, and coming close to the number seven position it achieved when No Scrubs was at its peak. The album has been in the chart for six months now, with sales to date of 215,000 copies. Its sales have increased six weeks in a row, and by more than 20% in each of the past four.

Bob Marley's upcoming UK single *The Sun Is Shining* jumps 52-40 on the album chart, this odd state of affairs coming about because the import single which is selling here has too many tracks to be considered a UK single according to CMA chart regulations. This — combined with a dealer price of more than £2.70 — makes it an honorary album.

COMPILATIONS

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the 26,000 copies sold last week bring its over-the-counter figure to 574,000. Some of the remainder of the gap is, I suspect, explained by the comparatively large numbers of copies of the album which have gone for export or to record clubs.

The highest new entry this week is the latest in Telstar's extremely successful Euphoria series. *Ibiza Euphoria* debuts at number five, with sales of more than 20,000 copies. It is one of nine albums in the Top 50 with Ibiza in its name. The theatrical release of the South Park movie *Biigler, Longer & Uncut* stimulated sales of more than 10,000 for the album of the same name, which jumps 30-9 as a result. It is now the number one soundtrack on the chart, overtaking *Notting Hill*, which was the top soundtrack seller for each of the previous 14 weeks.

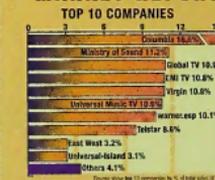
INDEPENDENT ALBUMS

This Last	Title	Artist	Label (distributor)
1	NEW	A SECRET HISTORY	The Divine Comedy
2	NEW	YESTERDAY WENT TOO SOON	Feeder
3	NEW	PERFORMANCE AND COCKTAILS	Stereophonics
4	NEW	ULTRA	Broadbeat Era
5	1	BABY ONE MORE TIME	Britney Spears
6	3	REACHING TO THE CONVERTED	Billy Bragg
7	2	VERSION 2.0	Garbage
8	1	STRACK EP	Elastica
9	7	REMEDY	Bossment Jaxx
10	12	GARBAGE	Garbage
11	9	VERTIGO	Groove Armada
12	6	GUERRILLA	Super Furry Animals
13	8	YOU'VE COME A LONG WAY, BABY	Ruby Slim
14	11	STEP ONE	Sage
15	13	MILLENNIUM	Backstreet Boys
16	10	WORD GETS AROUND	Stereophonics
17	14	THE MASTERPLAN	Oasis
18	20	SCREAMADELICA	Primal Scream
19	4	MELTING POT	The Charlatans
20	5	J-TULL DOT COM	Jedre Tull

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MARKET REPORT

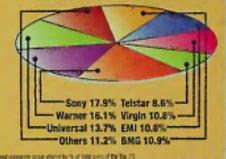


Figures show 100 sales increases by % of total sales, and corporate group shares by % of total sales, of the Top 10 last week.



The highest album chart debut of the week is by another Irish act, *The Divine Comedy*, whose *A Secret History* — *The Best*

TOP CORPORATE GROUPS



THE YEAR SO FAR... TOP 20 SINGLES

This Last	Title	Artist	Label (distributor)
1	1	BABY ONE MORE TIME	BRITNEY SPEARS
2	2	SPIN (TILL I COME)	ATB
3	3	THAT DON'T IMPRESS ME MUCH	SHANIA TWAIN
4	4	LIVIN' LA VIDA LOCA	RIOY MARTIN
5	5	SWEET LIKE CHOCOLATE	SHANKS & BIGFOOT
6	6	FLAT BEAT	MR. OZD
7	7	WHEN THE GOING GETS TOUGH	BOYZONE
8	8	BRING IT ALL BACK	S CLUB 7
9	9	PERFECT MOMENT	MARTINE MCCLUTCHEON
10	10	ROOM, ROOM, ROOM, ROOM!	VENGABOYS
11	11	NO SCRUBS	TLC
12	12	HEARTBEAT/TRAGEDY	STEPS
13	13	BETTER OFF ALONE	AUDIE DEAN
14	15	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON
15	15	IT'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON
16	14	TURN AROUND	PHATS & SMALL
17	16	WITCH DOCTOR	CARDIACS
18	18	BEAUTIFUL STRANGER	MADONNA
19	17	WE LIKE TO PARTY! (THE VENGABOYS)	VENGABOYS
20	20	WHEN YOU SAY NOTHING AT ALL	ROMAN KATUNG

© CN. Last figures represent the charting time for last published chart. See for singles chart.

11 september 1999

singles

music week

AS USED BY



97-99 FM



1 MAMBO NO 5 (A LITTLE BIT OF...) RCA
Lou Bega

- 2 THE LAUNCH DJ Jean AM/FR
- 3 (MUCHO MAMBO) SWAY Shaft Wonderboy
- 4 BAILAMOS Enrique Iglesias Interscope/Polydor
- 5 SUMMERTIME OF OUR LIVES A1 Columbia
- 6 I'VE GOT YOU MARTINE McCutcheon Innocent
- 7 MI CHICO LATINO Geri Halliwell EMI
- 8 BETTER OFF ALONE DJ Jurgien presents Alica Deejay Positiva
- 9 SING IT BACK Maloko Echo
- 10 UNPRETTY TLC LaFace/Arista



- 11 THE KIDS AREN'T ALRIGHT The Offspring Columbia
- 12 IF I LET YOU GO Westlife RCA
- 13 LIVIN' LA VIDA LOCA Ricky Martin Columbia
- 14 DRINKING IN LA BRAN VAN 3000 Capitol
- 15 SUMMERTIME Another Level feat. TO Northwestside/Arista
- 16 WHEN YOU SAY NOTHING AT ALL Roman Keating Polydor
- 17 EVERYDAY Agnelli & Nelson Xtravaganza
- 18 RHYTHM & BLUES ALIBI Gomez Hust/Virgin
- 19 WILD WILD WEST Will Smith feat. Dr. Hill Columbia

THE OFFICIAL CHARTS

11 september 1999

albums



1 COME ON OVER Shania Twain

- 2 THE MAN WHO TRAVIS Mercury
- 3 A SECRET HISTORY The Divine Comedy Independent
- 4 BY REQUEST Boyzone Polydor
- 5 THE HUSH Texas Mercury
- 6 PERFORMANCE AND COCKTAILS Stereophonics V2
- 7 SOGNO Andrea Bocelli Sugar/Polydor
- 8 YESTERDAY WENT TOO SOON Feeder Echo
- 9 FANMAIL TLC LaFace/Arista
- 10 THE PARTY ALBUM! Vengaboys Positiva



- 11 GOLD - GREATEST HITS Abba Polygram
- 12 RICKY MARTIN Ricky Martin Columbia
- 13 THE VERY BEST OF ELVIS Costello Universal TV
- 14 SCHIZOPHONIC Geri Halliwell EMI
- 15 MY LOVE IS YOUR LOVE Whitney Houston Arista
- 16 THE VERY BEST OF - CAPTIVE REPRISE YEARS Dean Martin EMI
- 17 BABY ONE MORE TIME Britney Spears Jive
- 18 FOREVER Puff Daddy Arista
- 19 SUPREMACY The Chemical Brothers Virgin



FRIENDS FOREVER

The debut single released September 6, 2000, and Cassette CD1 includes First Time and Friends Forever video. CD2 features Friends Forever remixes by K-Less and Pump Fiction & Precious Paul.

Become a Friend Forever, join the Thunderbugs mailing list at www.thunderbugs.com. Check out the new video on the Box no. 161!



15 20 SUMMER SON Texas Mercury

12 21 MIAMIMA MIA A Teens Stockholm/Polydor

13 22 PROFT IN PEACE Ocean Colour Scene Island/Universal-Island

11 23 I WOULDN'T BELIEVE YOUR RADIO Stereophonics V2

12 24 GAMEMASTER Lost Tribe Hojo/Chionis

19 25 1999 Binary Finery Positiva

12 26 ELEVEN TO FLY Tim Tim Out feat. Wendy Page VC Recordings

18 27 STOP THE ROCK Apollo Four Forty Epic

20 28 IF YA GETTIN' DOWN Five RCA

21 29 GUILTY CONSCIENCE Eminem feat. Dr. Dre Interscope

12 30 SWEET CHILD O' MINE Sheryl Crow Columbia

32 31 THAT DON'T IMPRESS ME MUCH Shania Twain Mercury

16 32 AISY WAISSY Cartoons Flex/EMI

28 33 SOMETIMES Britney Spears Jive

26 34 RENDEZ-VOU Basement Jaxx XL Recordings

12 35 SATURDAY NITE The Brand New Heavies firr

25 36 WHY DOES IT ALWAYS RAIN ON ME? Travis Independence

12 37 DON'T DREAM DOVE ZTT

31 38 9PM (TILL I COME) ATB Sound Of Ministry

51 39 BLUE (DA BA DE EIEI) 65 Logic

33 40 BEAUTIFUL STRANGER Madonna Maverick/Warner Bros

compilations

1 BIG HITS 99 www.esg.com (Sublet TV/Sony TV) **12 11 VIVAL LATINO** Columbia

2 IBIZA ANNUAL 99 Ministry Of Sound **10 12 JUSTIN POWERS - THE SPY WHO SWAGGED ME** Warner Brothers

3 NOW THAT'S WHAT I CALL MUSIC 43 www.esg.com (Universal TV) **13 SPEED GARAGE ANTHEMS 99** Global TV

4 CLUB ANTHEMS 99 Virgin/EMI **9 14 SISTERS OF SWING 99** Universal TV

5 IBIZA EUPHORIA www.esg.com (Polar TV) **11 15 NATIONAL ANTHEMS 99 - VOLUME 2** Island

6 THE BEST IBIZA ANTHEMS...EVER! www.esg.com (Virgin/EMI) **13 16 DANCE MIX UK V1** Virgin/EMI

7 CLUB MIX 99 www.esg.com (Universal TV) **14 17 NEW WOMAN** Virgin/EMI

8 MUSIC TO WATCH GIRLS BY www.esg.com (Columbia) **15 18 BEST DANCE ALBUM IN THE WORLD...EVER!** 9

9 SOUTH PARK: BIGGER, LONGER & UNCUT Atlantic **19 19 GATECRASHER WET** Nonesuch

10 NOTTING HILL (OST) www.esg.com (Island/Universal-Island) **16 20 MTV IBIZA 99** Columbia

16 21 MARY Mary J Blige MCA/Universal-Island

22 CALYFORNICATION Red Hot Chili Peppers Warner Bros

25 23 I'VE BEEN EXPECTING YOU Robbie Williams Chrysalis

20 24 STEP ONE Steps EMI/Universal

21 25 SYNCHRONIZED Jamiroquai Sony SZ

22 26 TALK ON CORNERS The Corrs Atlantic

24 27 THE MIS EDUCATION OF LAURYN HILL Lauryn Hill Columbia

28 HEPBURN Heppburn Columbia

46 29 AMERICANA The Offspring Columbia

26 30 RAY OF LIGHT Madonna Maverick/Warner Bros

31 ULTRA OBSCENE Breakbeat Era XL Recordings

27 32 REMEDY Basement Jaxx XL Recordings

30 33 THE WRITING'S ON THE WALL Destiny's Child Columbia

35 34 LIFE THRU A LENS Robbie Williams Chrysalis

42 35 BLUE LINES Massive Attack Wild Bunch

39 36 MILLENNIUM Backstreet Boys Jive

31 37 YOU'VE COME A LONG WAY BABY Fatboy Slim Skint

38 FV Dixie Chicks Epic

32 39 MORE ABBA GOLD Abba Polydor

56 40 SUN IS SHINING Bob Marley vs Funkstar De Luxe Club Tools

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CLASSICAL SPECIALIST

This	Last	Title	Artist	Label (distributor)
1	1	VOICE OF AN ANGEL	Charlotte Church	Sony Classical SK 61816 (TEN)
2	3	OFF: THE BEST OF VIAGGIO ITALIANO	Various	RCA Victor 750551372 (BMG)
3	2	DEEP BREAD BLUE	Anuna	Philips 4621962 (U)
4	4	THE ART OF ARIA - THE OPERA ALBUM	Wolfgang A. Bach	Gmell 4265222 (UMI)
5	5	SIBELIUS: FINLANDIA	Various	Decca 466422 (U)
6	7	BIBERTUS: WONDERFUL TOWN	Various	Philips 4623332 (U)
7	8	ELGAR/BRUCH/VIOLIN CONCERTOS	Various	Naxos 8554265 (S)
8	11	SAINTE-SIMONE: CARMINAL OF ANIMALS	Birmingham CMO/Rattle	EMI Classics CD 565732 (E)
9	9	BRIEN YOUNG CONCERTO & CELLS SYMPHONY	Morris	Naxos Historical H110962 (S)
10	12	WORLD'S BEST	Various	Naxos AudioBooks 8554463 (U)
11	13	THE 3 TENORS IN PARIS	Medvedev/Barbes	Naxos 8550822 (S)
12	14	MOZART/REQUIEM	Various	Venture CD 9401 (E)
13	15	ADAGIOS	Various	Decca 466252 (U)
14	16	FAURE: REQUIEM	Various	Naxos 855225 (S)
15	17	MIMICRY	Various	Deutsche Grammophon 4632912 (U)
16	18	BEST OF MOZART	Various	Naxos 8550780 (S)
17	19	VIVALDI/FOUR SEASONS	Various	Ecm New Series 4693222 (U)
18	20	HOLST: THE PLANETS	Various	Naxos 8556653 (S)
19	21	WOLFGANG AMADEUS MOZART: THE GREAT MISSION	Various	EMI Classics CD 565252 (E)
20	22	WOLFGANG AMADEUS MOZART: THE GREAT MISSION	Various	Naxos 8556653 (S)

CLASSICAL CROSSOVER

This	Last	Title	Artist	Label (distributor)
1	1	STAR WARS - THE PHANTOM MENACE (OST)	John Williams	Sony Classical SK 61816 (TEN)
2	4	TITANIC (OST)	James Horner	Sony Classical SK 62312 (TEN)
3	2	THE MUSIC OF BARBER	Various	Decca 466402 (U)
4	3	LOVE SONGS	Luciano Pavarotti	Decca 466402 (U)
5	7	MOST RELAXING CLASSICAL ALBUM...EVER II	Various	Virgin/EMI VTD02 207 (E)
6	5	THE ONLY CLASSICAL ALBUM YOU'VE EVER II	Various	Conifer Classics 750551372 (BMG)
7	6	MIDSUMMER CLASSICS	Various	Global Television RADCO 123 (BMG)
8	10	AMARIS - ESSENTIAL MCDART COLLECTION	Various	Virgin/EMI VTD004 X (E)
9	8	MOST RELAXING CLASSICAL - VOLUMES I & II	Various	Virgin/EMI VTD005 (E)
10	9	MOST RELAXING CLASSICAL ALBUM...EVER	Various	Virgin/EMI VTD00 195 (E)
11	11	101 RELAXING CLASSIC	Various	Puhls PC05255 (P)
12	12	BACK TO TITANIC	James Horner	Sony Classical SK 60601 (TEN)
13	15	SIMPLY THE BEST CLASSICAL ANTHEMS	Various	warners.csp 39945242 (W)
14	10	THE LEGENDARY	Janet Baker	Philips 465252 (U)
15	16	THE PHANTOM	Michael Hyman	Decca 466292 (U)
16	16	BRUNSWART (OST)	LSO/Home	Naxos 855225 (S)
17	14	DRIVING CLASSICS	Various Artists	Decca 466292 (U)
18	17	ADVERTS HILL OF FAME	Various	Classic FM CFMCD 28 (BMG)
19	13	THE BEYONDNESS OF THINGS	English Chamber Orchestra/Bany	London 460092 (TEN)
20	20	BBC PROMOS	Various	Telefon 9548079 (TEN)

JAZZ & BLUES

This	Last	Title	Artist	Label (distributor)
1	1	SALSA FEVER!	Various	Global Television RADCO 123 (BMG)
2	3	CLASSICS IN THE KEY OF G	Kenny G	Arista 076213092 (BMG)
3	2	KIND OF BLUE	Miles Davis	Columbia UK 5425 (TEN)
4	3	THE VERY BEST OF LATIN JAZZ - 2	Various	Global Television RADCO 119 (BMG)
5	6	THE BEST OF LATIN JAZZ - 1	Various	Global Television RADCO 95 (BMG)
6	8	THE VERY BEST OF JAZZ FUNK	Various	Global Television RADCO 120 (BMG)
7	4	BBC SESSIONS	Rory Gallagher	Capp 742316542 (BMG)
8	10	SKETCHES OF SPAIN	Miles Davis	Legacy CMB942 (TEN)
9	5	BLUE FOR YOU - THE VERY BEST OF DESTINY ROAD	Nina Simone	Global Television RADCO 123 (BMG)
10	7	DESTINY ROAD	Peter Green Splinter Group	Arista SMOAC 817 (P)

ROCK

This	Last	Title	Artist	Label (distributor)
1	2	AMERICANA	The Offspring	Columbia 461652 (TEN)
2	5	EVERETT HENDRIX - THE BEST OF	Jim Hendrix	Meridian TV CD 2450 (TEN)
3	1	SLIPKNOT	Garbage	Meridian D 31160 (JMPVI)
4	8	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GED 2146 (BMG)
5	7	ODDIE	Green Day	Reprise 83265792 (TEN)
6	4	THE BURNING RED	Machine Head	Roadrunner RR 6652 (U)
7	10	POST OBGAMMIC CHILL	Skunk Anansie	Virgin CDNR 280 (E)
8	9	THE MATRIX (OST)	Various	Maverick/Warner Bros 83412 (TEN)
9	2	FLY	Filoz	Reprise 83627382 (TEN)
10	11	MISS YOU LOVE	Silverchair	Columbia 667762 (TEN)

R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	2	UNPUNTY	Alicia	LaFace/Arista 742316592 (BMG)
2	3	SUMMERTIME	Another Level feat. TD	Northwestside/Arista 742316462 (BMG)
3	4	WILD WILD WEST	Wim Smith feat. Du:hi	Columbia 667895 (TEN)
4	5	GUILTY CONSCIENCE	Emi feat. DJ Ore	Interscope 4271202 (U)
5	6	SATURDAY NITE	The Brand New Heavies	ffrr (BMG) (E)
6	7	JAMBOREE	Naughty By Nature feat. Zhane	Arista 742319282 (BMG)
7	8	IF YOU HAD MY LOVE	Jennifer Lopez	Columbia (TEN)
8	9	BEST FRIEND	Mark Morrison & Comor Reeves	WEA WEA 211201 (TEN)
9	6	MY LOVE IS YOUR LOVE	Whitney Houston	Arista 742316782 (BMG)
10	9	BILLS, BILLS, BILLS...	Destiny's Child	Columbia 667892 (TEN)
11	7	PE 200	Puff Daddy feat. Hurricane G	Puff Daddy/Arista 742316482 (BMG)
12	8	ALL I KNOW	Rahzel	MCA/Universal-Island MCST0 40213 (U)
13	10	ANGEL OF MINE	Monica	Arista 742316592 (BMG)
14	12	ALL THAT I CAN SAY	Mary J Blige	MCA/Universal-Island MCST0 40213 (U)
15	13	WHERE MY GIRLS AT	702	Motown/Universal-Island TMG02 15030 (U)
16	15	STREET LIKE CHOCOLATE	Sharks & Bigfoot	Pippin 083023 (U)
17	14	BETTER DAYS	Eric	Cap 8677355 (TEN)
18	11	SO LONG	Fierce	Wildstar COMW 127 (TEN)
19	18	NO PIGONES	Sporty Thinz	Columbia 667822 (TEN)
20	13	ALWAYS FIND A WAY	New Years	Virgin VST 1746 (E)
21	17	GROOVE MACHINE	Mavis And Tamara	Blacklist Ent/Cap 675592 (E)
22	15	DID YOU EVER THINK	Rukey	Cap 022361 (P)
23	21	EVERYTHING IS EVERYTHING	Janina Hiji	Columbia 667545 (TEN)
24	23	GET READY	Mase	Puff Daddy/Arista 742316282 (BMG)
25	22	MOTHERSHIP RECONNECTION	Scott Grooves	Virgin DMSD 185 (E)
26	24	GREATEST DAY	Various Knight	Parlophone Rhythm Series COMHYTHS 22 (E)
27	20	LOVIN' YOU	Sparkle	Cap 022340 (E)
28	29	HATE ME NOW	Nas feat. Puff Daddy	Columbia 667545 (TEN)
29	28	TABOO	Glaesma Kid feat. Shola Ama	WEA WEA 20302 (TEN)
30	29	ITLL BE MISSING YOU	Puff Daddy & Faith Evans	Puff Daddy/Arista (Import)

DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	2	THE LAUNCH	DJ Jean	AMPM 12AMPM 123 (U)
2	1	EVERYDAY	Agnetta & Nelson	Xtravaganza XTRAV 12 (MVM/TEN)
3	3	GAMEMASTER	Last Tribe	Hooj Choons H003 819 (P)
4	1	SING IT BACK	Maloko	Echo ECS39 (E)
5	5	ATLA	Positiva 1271 117 (E)	
6	4	1999	Binary Finny	Positiva 1271 118 (E)
7	7	START THE COMMOTION	Wiegues	Wal Of Sound WALLT 05 (V)
8	2	JYORIDER	Colour Girl	4 Liberty/Deconstruction LIBT 1024 (P)
9	8	ELEVEN TO FLY	Tin Out feat. Wendy Page	VIC Recordings VICR 52 (E)
10	7	BETTER OFF ALONE	DJ Jagger presents Alice Devery	Positiva 1271 113 (E)
11	6	UNDER YOUR SKIN	Underloves	Island BIZ 114 (E)
12	10	BLADE RUNNER	Andra	Infusion 12NF04 (V)
13	11	IF I SURVIVE	Hybrid feat. Juliee Crane	Distinctive DISNT 85 (P)
14	9	JAMBOREE	Naughty By Nature feat. Zhane	Arista 742316282 (BMG)
15	12	SYNTH & STRINGS	Yoninda	Manifesto/Mercury FF3X 28 (U)
16	10	BITE SIZE	Omni Trio	Moving Shadow SHADOWN 279 (SRG)
17	16	ALL I KNOW	Peta Wardman/Mark NRG	Tropix TR TRO 021 (M, P, BMG)
18	17	ALL I KNOW	Rahzel	MCA/Universal-Island MCST02143 (E)
19	18	COMING ON STRONG	Signum feat. Scott Mac	Tidy Trax TIDY 1212 (ADD)
20	20	9PM (TILL I COME)	ATB	Sound Of Ministry MOS 132 (3MV/TEN)

DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	DIS IS SHINING	Bob Marley vs Furbus feat. De Laan	Club Tech 108702 (CLUB)
2	2	ULTRA DISCENE	Breakbeat E	XL Recordings XLLP 130 (LCLM 130 (V))
3	3	95.1	Various	Moving Shadow V7 (SRG)
4	4	SPEED RAGGAE ANTHEMS 99	Various	Global TV -RADMC142 (BMG)
5	1	FOREVER	Puff Daddy	Puff Daddy/Arista 742316505 (E)
6	6	MARY	Mary J Blige	MCA/Universal-Island MCA 11926 (M, P, BMG)
7	4	IBIZA ANNUAL 99	Various	Ministry Of Sound -MOS043 (E)
8	5	LET THE RHYTHM HIT 'EM	The Chemical Brothers	The Chemicals 4X021 (M, P, BMG)
9	8	IBIZA EUPHORIA	Various	Telstar TV -TTVMC03978 (TEN)
10	9	HIP HOP DON'T STOP - THE GREATEST	Various	Virgin/EMI - (E)

MUSIC VIDEO

TW	Last	Title	Label Cat. No.	This	Last	Title	Label Cat. No.
1	1	STEPS: The Video	Cap 015175	11	3	METALLICA: Cansing State	PolyGram Video 054343
2	2	CRADLE OF FILTH: Pandemonium	Puff For Nations VFN70	12	5	ROBBIE WILLIAMS: Live In Your Living Room	Dynasty 051940
3	3	BOYZONE: By Request Their Greatest Hits	WLS 57513	13	11	THE VERVE: The Videos 99-08	Virgin/HITVID 0140
4	4	ABBA: Forever Gold	PolyGram Video 57663	14	19	MARAH CAGNEY: About This World	SMV Columbia 501342
5	5	ORIGINAL CAST RECORDING: Cass	Puff For Nations VFN70	15	17	LEW CAST RECORDING: Les Misérables In Concert	Video Collection 12638
6	7	THE CORRS: Live At The Royal Albert Hall	Warner Music Video 75070103	16	10	GEORGE MICHAEL: Ladies & Gentlemen - Best Of	SMV 051952
7	6	MICHAEL RATLEY: Feet Of Flames	WLS 57513	17	18	BOYZONE: Live At Wembley	WLS 57513
8	8	STEAK 'N' SPICES: Live At Cardiff	WLS 57513	18	14	MICHAEL FLATLEY: Lord Of The Dance	WLS 57513
9	9	FOSTER AND ALLAN: Live Times	WLS 57513	19	20	DAVID BOWIE: The Video Collection	Video Collection M2753
10	10	BACKSTREET BOYS: A Night Out With	WLS 57513	20	12	MICHAEL JACKSON: History On Film - Volume II	SMV 051932

CHART COMMENTARY

by ALAN JONES

In our Lifetime spent five weeks at number one for Texas earlier this year, but the chart-topping run of their current single Summer Son is restricted to just two weeks, as it cycles pole position this week to sales chart champ Lou Bega's Mambo No. 5 (A Little Bit Of...), Texas still have the most-played record in the country - 2,333 compared with Bega's 2,179 - and have only a slightly diminished audience of a little more than 73m, but Bega's sensational sales success has brought on board many stations who were fighting shy of adding Mambo No. 5 until absolutely necessary, earning the record a bumper audience of nearly 83m. Among the stations whose support for Mambo No. 5 was stepped up is Radio One, where it was played 28 times last week - just two fewer than the record tally of four songs that shared most-played

● The hottest new records of the week are from two old timers, both of whom should be well into the Top 50 by now this week. The Eurythmics' reunion single I Saved The World again and David Bowie's Thursday's Child are poised at numbers 58 and 62 respectively. The Eurythmics disc was the hottest new add to Virgin 1215, while Bowie's single is the highest

AIRPLAY FACTSHEET

honours on the station, these being Althea's Better Off Alone, Shanté & Mico's Mambo Sway, Molo's Sing It Back and Bob Marley's Sun Is Shining, the latter being one of the few tracks ever to top the list prior to commercial release. Though this is the 35th week of 1999, the airplay and sales number one have previously coincided just three times this year - a week at the top of both charts simultaneously being achieved by the Spice Girls' Goodbye, Brity Spears' Baby One More Time and Ricky Martin's Livin' La Vida Loca. The record which debuts at number two behind Bega on the sales chart - DJ Dean's The Launch - is primarily a club hit, and has been conspicuously less successful in attracting airplay. It moves 41-33 this week, with the 25 plays the record received from Radio One providing more than 60% of its

new entry to the Radio Two list. ● A1 followed their number six debut C'm On Be The First To Believe by going one better, entering at number five with their new single Summertime Of Our Lives. But, like many other boy bands, they find airplay harder to come by. Summertime Of Our Lives charted this week with 277 plays detected by Music Control,

total audience. The record it replaces at number two, Shanté's (Mambo Mambó) Sway, was belatedly added by many IRL stations, which, together with 30 Radio One plays, drive it 20-9 on this week's chart.

Things just kept getting better for Shania Twain. The only climber on the Top 40 with her 17-week-old chart resident that Don't Impress Me Much improving 32-31, Twain is top of the album chart for the first time, and her new single Man! I Feel Like A Woman! is the highest new entry on the Top 50 of the airplay chart, jumping 64-37, with 736 plays detected last week. Radio Two, which was very late on that Don't Impress Me Much but eventually made it its most-played track, is quicker on the uptake with Twain's new single, giving it eight spins and providing it with 30% of its audience last week. The rap disc of Man! I Feel Like A Woman! is

AT A GLANCE WEEKLY MARKET SHARES



Figure shows Market Shares by full-time advertiser for the 32 top corporate groups for the 28th week of 1999. Source: Nielsen.

not having much impact on that Don't Impress Me Much's airplay yet - it sits 23-26 with a still sturdy 1,186 plays, having topped the 1,000 plays mark in each of the past 18 weeks.

A slip in support for Geri Halliwell's Mi Chico Latino, which jumped 19-2 last week, is enough for it to sit on the number three. Even if it does not reach pole position it will have considerably better than the first Halliwell solo single Look At Me, which peaked at number 12 on the airplay chart. And Mi Chico Latino is certainly doing better than former colleague Melanie C's Goin' Down, which slips 73-76 this week. Melanie C appeared on CD UK to sing the song on Saturday and admitted in an interview that she didn't like Geri's voice, bringing a negative reaction from the young crowd, who clearly enjoyed Halliwell's singing.

MTV

Rank	Title/Artist	Label
1	4 SUMMER SON Texas	Mercury
2	1 BEAUTIFUL STRANGER Madonna	Maverick/Warner Bros
3	2 PROFIT IN PEACE Ocean Colour Scene	Island/UK-Island
4	5 UNPRETTY TLC	LaFace/Arista
5	3 WHY DOES IT ALWAYS RAIN ON ME? Travis	Independent
6	10 SING IT BACK Molo	Echo
7	10 MAMBO NO. 5 Lou Bega	RCA
8	5 LIVIN' LA VIDA LOCA Ricky Martin	Columbia
9	1 I WOULDN'T BELIEVE YOUR RADIO Stereophonics	V2
10	6 RENDEZ-VOU Basement Jaxx	XL Recordings

Most played singles on MTV UK. Radio Research Ltd w/e 9/9-99. Source: MTV UK

THE BOX

Rank	Title/Artist	Label
1	4 BLUE (O A B O E) Errol Six	Eternal
2	1 HEY MICKY Louie	Polydor
3	3 MAMBO NO. 5 Lou Bega	RCA
4	10 TURN BACK THE HANDS OF TIME R Kelly	Jive
5	10 BALLROOMS BRITZA Vengaboons	Interscope/Polygram
6	7 WE'RE GOING TO Ibiza Vengaboons	Polygram/EMI
7	10 YOU DRIVE ME CRAZY Britney Spears	Jive
8	10 BEST FRIEND Mel B	Evel
9	10 IF I LET YOU GO Westlife	RCA
10	10 SUMMERTIME OF OUR LIVES A1	Columbia

Most played singles on the Box, w/e 29/8-99. Source: The Box

BOX BREAKERS

Rank	Title/Artist	Label
1	1 GIMME ALL YOUR LOVIN' Marcy Healy ZZ Top	Riverhouse
2	1 HEY MICKY Louie	Interscope/Polydor
3	10 RUN FOR YOUR LIFE Northern Line	Global Talent
4	10 ZODIAC DANCE LCD	Virgin
5	10 MAN I FEEL LIKE A WOMAN Shania Twain	Mercury
6	10 THE KIDS AREN'T ALRIGHT The Offspring	Polygram
7	10 I CUB PARTY S Club	Virgin
8	10 S'VE GOT YOUR Mame McCutcheon	Innocent/Virgin
9	10 GET GET DOWN Paul Johnson	Deleted
10	10 DO WE ROCK Point Break	WEA

Highest charting videos on the Box in instance of single release w/e 29/8-99. Source: The Box

TOP OF THE POPS

Rank	Title/Artist	Label
1	1 GIMME ALL YOUR LOVIN' Marcy Healy ZZ Top	Riverhouse
2	1 HEY MICKY Louie	Interscope/Polydor
3	10 RUN FOR YOUR LIFE Northern Line	Global Talent
4	10 ZODIAC DANCE LCD	Virgin
5	10 MAN I FEEL LIKE A WOMAN Shania Twain	Mercury
6	10 THE KIDS AREN'T ALRIGHT The Offspring	Polygram
7	10 I CUB PARTY S Club	Virgin
8	10 S'VE GOT YOUR Mame McCutcheon	Innocent/Virgin
9	10 GET GET DOWN Paul Johnson	Deleted
10	10 DO WE ROCK Point Break	WEA

Most played singles on Top of the Pops, w/e 29/8-99. Source: The Box

RADIO ONE PLAYLISTS

Rank	Title/Artist	Label
1	1 GIMME ALL YOUR LOVIN' Marcy Healy ZZ Top	Riverhouse
2	1 HEY MICKY Louie	Interscope/Polydor
3	10 RUN FOR YOUR LIFE Northern Line	Global Talent
4	10 ZODIAC DANCE LCD	Virgin
5	10 MAN I FEEL LIKE A WOMAN Shania Twain	Mercury
6	10 THE KIDS AREN'T ALRIGHT The Offspring	Polygram
7	10 I CUB PARTY S Club	Virgin
8	10 S'VE GOT YOUR Mame McCutcheon	Innocent/Virgin
9	10 GET GET DOWN Paul Johnson	Deleted
10	10 DO WE ROCK Point Break	WEA

Most played singles on Radio One, w/e 29/8-99. Source: The Box

MTV UK PLAYLISTS

Rank	Title/Artist	Label
1	1 GIMME ALL YOUR LOVIN' Marcy Healy ZZ Top	Riverhouse
2	1 HEY MICKY Louie	Interscope/Polydor
3	10 RUN FOR YOUR LIFE Northern Line	Global Talent
4	10 ZODIAC DANCE LCD	Virgin
5	10 MAN I FEEL LIKE A WOMAN Shania Twain	Mercury
6	10 THE KIDS AREN'T ALRIGHT The Offspring	Polygram
7	10 I CUB PARTY S Club	Virgin
8	10 S'VE GOT YOUR Mame McCutcheon	Innocent/Virgin
9	10 GET GET DOWN Paul Johnson	Deleted
10	10 DO WE ROCK Point Break	WEA

Most played singles on MTV UK, w/e 29/8-99. Source: The Box

CD:UK

Rank	Title/Artist	Label
1	1 GIMME ALL YOUR LOVIN' Marcy Healy ZZ Top	Riverhouse
2	1 HEY MICKY Louie	Interscope/Polydor
3	10 RUN FOR YOUR LIFE Northern Line	Global Talent
4	10 ZODIAC DANCE LCD	Virgin
5	10 MAN I FEEL LIKE A WOMAN Shania Twain	Mercury
6	10 THE KIDS AREN'T ALRIGHT The Offspring	Polygram
7	10 I CUB PARTY S Club	Virgin
8	10 S'VE GOT YOUR Mame McCutcheon	Innocent/Virgin
9	10 GET GET DOWN Paul Johnson	Deleted
10	10 DO WE ROCK Point Break	WEA

Most played singles on CD:UK, w/e 29/8-99. Source: The Box

NEW DAY TWO PLAYLISTS

Rank	Title/Artist	Label
1	1 GIMME ALL YOUR LOVIN' Marcy Healy ZZ Top	Riverhouse
2	1 HEY MICKY Louie	Interscope/Polydor
3	10 RUN FOR YOUR LIFE Northern Line	Global Talent
4	10 ZODIAC DANCE LCD	Virgin
5	10 MAN I FEEL LIKE A WOMAN Shania Twain	Mercury
6	10 THE KIDS AREN'T ALRIGHT The Offspring	Polygram
7	10 I CUB PARTY S Club	Virgin
8	10 S'VE GOT YOUR Mame McCutcheon	Innocent/Virgin
9	10 GET GET DOWN Paul Johnson	Deleted
10	10 DO WE ROCK Point Break	WEA

Most played singles on New Day Two, w/e 29/8-99. Source: The Box

WEEKEND PLAYLISTS

Rank	Title/Artist	Label
1	1 GIMME ALL YOUR LOVIN' Marcy Healy ZZ Top	Riverhouse
2	1 HEY MICKY Louie	Interscope/Polydor
3	10 RUN FOR YOUR LIFE Northern Line	Global Talent
4	10 ZODIAC DANCE LCD	Virgin
5	10 MAN I FEEL LIKE A WOMAN Shania Twain	Mercury
6	10 THE KIDS AREN'T ALRIGHT The Offspring	Polygram
7	10 I CUB PARTY S Club	Virgin
8	10 S'VE GOT YOUR Mame McCutcheon	Innocent/Virgin
9	10 GET GET DOWN Paul Johnson	Deleted
10	10 DO WE ROCK Point Break	WEA

Most played singles on Weekend Playlists, w/e 29/8-99. Source: The Box

THE PEPSI CHART

Rank	Title/Artist	Label
1	1 GIMME ALL YOUR LOVIN' Marcy Healy ZZ Top	Riverhouse
2	1 HEY MICKY Louie	Interscope/Polydor
3	10 RUN FOR YOUR LIFE Northern Line	Global Talent
4	10 ZODIAC DANCE LCD	Virgin
5	10 MAN I FEEL LIKE A WOMAN Shania Twain	Mercury
6	10 THE KIDS AREN'T ALRIGHT The Offspring	Polygram
7	10 I CUB PARTY S Club	Virgin
8	10 S'VE GOT YOUR Mame McCutcheon	Innocent/Virgin
9	10 GET GET DOWN Paul Johnson	Deleted
10	10 DO WE ROCK Point Break	WEA

Most played singles on The Pepsi Chart, w/e 29/8-99. Source: The Box

Liverpool: keeping it live

In Liverpool is the development of strong links with London, Swerdlow and Nicoll plan to co-ordinate their new label venture from both centres, while Hug Management is also contemplating opening a London office.

But possibly the most important development of the Nineties has been Liverpool's reconciliation with aspects of its illustrious past.

Eric's and the artists it helped to produce are now mentioned in the same breath as The Beatles, but the common belief of all of Liverpool's new pioneers is that heritage should not be permitted to interfere with progress.

Plans are currently afoot to commemorate the Eric's era in its true spirit, with a tribute to founder Roger Eagle, who died in May. Casey and Bill Drummond plan to encase Eagle's famously huge record collection in an obelisk of Welsh slate. This will be housed in a redeveloped warehouse in the city's Fleet Street, which, it is hoped, will then provide a focal point for a new creative and social centre.

"There is a massive difference between referring to the history of Liverpool and getting caught up in the heritage culture," says Casey.

"What we have managed to do over the past few years is to force the city to accept your youth culture in its moment, as it exists with all its flaws — and now we are definitely moving in the right direction."

After a fallow period which stretched from the demise of Eric's in the late Seventies to the simultaneous emergence of Cream and Indie venues such as the L2 and the Lomax in the early Nineties, the live sector is one section of the Liverpool music scene which can claim to have played a key role in its resurgence. "I think the live scene is better than it's ever been," says Richard Maldes, theatre manager at the Royal Court, the 1,800-capacity venue which this autumn plays host to acts ranging from the Super Furry Animals to Marlene McCutcheon. "Venues like the Picket and the Lomax have been important for giving people regular places to play and they have meant that the city has got bands like Cast and Space who come and play here now."

The Picket opened in 1984 as a recording studio-cum-music venue, bankrolled by donations from such luminaries as Pete Townshend, Joe Strummer and Elvis Costello. Since emerging from the gloom of the Eighties, and having long since focused entirely on live bookings, the venue has, along with the Lomax, provided a valuable resource for young local bands and low-key tours.

Mike Hindley set up the Lomax six years ago in a converted warehouse, in an attempt to bring in some of the tours which



Creamfields: outdoor event at Speke Road

were routinely bypassing the city and also as a reaction to the many local venues which would only stage new bands on a pay-to-play basis.

After a couple of years, Hindley noted that growing bands who played the Lomax would soon drop Liverpool from their tour itineraries because of its lack of a mid-sized venue. He promptly converted another warehouse to create the 1,000-capacity L2, plugging a significant gap in the city's venue base.

Hindley claims that the Lomax and the L2 are able to attract larger bands than their capacities strictly merit, on account of the enthusiastic welcome which artists receive from staff and crowds.

"People know the Lomax is basically on the toilet circuit, but they also know we are a nice toilet," he says.

More important than Liverpool's ability

to offer a range of different sized venues in a range of sizes is the fact that the Royal Court, the Lomax, the L2 and the Picket are thriving, as are a handful of other sites including rock club K2, jazz/soul specialist Hebblebees and jazz/funk club the Zanzibar Club.

Picket venue manager Philip Hayes acknowledges the importance of Liverpool's student population in keeping the sector buoyant. He also gives credit to Cream for making the city a more attractive option for young people on the verge of further education.

"There are 40,000 to 50,000 students here and that adds a lot of disposable income to the local economy," says Hayes.

But even today, by common consent, there is work to be done. The city still lacks a 10,000-12,000 capacity venue which, in combination with the Liverpool, Everton and Tranmere Rovers football stadiums, would potentially enable it to house the largest of tours.

Nonetheless, the weekend before last, Cream staged Creamfields, its first significant outdoor event, on a piece of land at Speke Road, to an emphatically positive reception. The company has also been handed responsibility for the city's waterfront Millennium celebrations at Mann Island.

what Liverpool means to me

DAVE BALFE
Former Big In Japan and The Teardrop Explodes keyboard player, now Columbia Records general manager and head of A&R

What is the key Liverpool music venue/landmark (past or present)? Ever? Obviously The Cavern. For me? Obviously Eric's. Today? Obviously Cream.

What is the definitive Liverpool song? Ferry Cross The Mersey. You'll Never Walk Alone, Penny Lane or Strawberry Fields Forever. Penny Lane gets my vote.

Who has been the most influential figure in Liverpool's music scene over the past 20 years? Roger Eagle

What makes Liverpool such a breeding ground for musical talent? The heritage and the Scouse character.

what Liverpool means to me

IAN McCULLOCH
Echo & The Bunnymen frontman

What is the key Liverpool music venue/landmark (past or present)? The Cavern/Eric's

What is the definitive Liverpool song? You'll Never Walk Alone/Strawberry Fields Forever

Who has been the most influential figure in Liverpool's music scene over the past 20 years? Me

What makes Liverpool such a breeding ground for musical talent? Scousers not being afraid of a little hard shirk.

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SINGLE of the week

DAPHNE & CELESTE: Ooh Stick You... (Universal-Island MCSTD 40209). This addictive pop nugget by the US teenage girl duo is like a Kiddies' Take on

Enimem's My Name Is... in its vocal quirkiness and downright offensive lyrics. UK signed and developed, the campaign has been led somewhat more by TV (Big Breakfast, SMTV: Live, Fully Booked) and press (The Face, teen mags across the board) than radio. It could be the New Age, Whig/Fish, Joe Dolce... And check out the Mint Royale mix.



ALBUM of the week

SUPERGRASS: Supergrass (Parlophone 5220562). Supergrass' third album marks a strengthening of their hold on the psychedelic

crowd. With the Top 20 hit Pumping On Your Stereo on board as well as current single Moving — additive for its tempo changes alone — this album makes all the right moves, showing once more that Gaz Coombes' crew really can live up to expectations. While Supergrass are yet to see the UK light as they did in 1995, another platinum album is not out of the question. **GRADE: B**



SINGLE reviews



BRITNEY SPEARS: (You Drive Me) Crazy (Jive JD-12060-2). For the follow-up to the ballad Sometimes, Britney returns with an uptempo, hip crunching slice of pop. Taken from the soundtrack to the movie Drive Me Crazy, it is reminiscent of her debut hit Baby One More Time. Blasted at Radio One, it is another certain hit. **GRADE: B**

LAPTOP: I'm So Happy You Failed (Universal-Island CD1754). This cool, contemporary track by the UK-signed New Yorker has a killer chorus and the playground hook sticks like glue. It deserves to be Laptop's Top 10 breakthrough. **GRADE: B**

BROTHER BROWN: FRANK'EE: Under The Water (FFR CDK367). This excellent Danish house track stands out thanks to its shuffling groove, dark beats and Björk-style vocal by Marie Frank. Heavyweight club remixes come from Deep Dish, Starcase and Breeder. The track is currently on Radio One's Blast. **POINT BREAK:** Do We Rock (Eternal/WEA WE216C0). Firmly in the five school of muscular pop, Point Break — featuring Byker Grove's Brett and Ollie — debuts with this big-beat guitar tune. Produced by Metro, the team behind Cher's comeback, it has hooks galore. The act has already staged a school tour and supported Westlife.

THE SPACE BROTHERS: Heaven Will Come (Manifesto LC00268). This former MIV Club Chart-topper is an uplifting trance anthem with vocals by Kate Cameron and features the duo's trademark organ hooks, searching strings and blissful breakdowns. It paves the way for October album Shine.

SHAWN MULLINS: What Is Life (Columbia 6678212). This cover of the US Top 10 George Harrison song stays faithful to the original, even down to mirroring his trademark guitar licks. Coming on the back of the Top 10 hit Lullaby and taken from the Big Daddy soundtrack, it suggests Mullins is more than a one-hit wonder. **GRADE: B**

DAVID BOWIE: Thursday's Child (Virgin VSCDX1753). A welcome return for Bowie on this well-crafted, laid-back song, which features some crackling vocals (including Hugy Palmer on backing). Radio support is limited to a Radio Two listing. **GRADE: B**

IDLEWILD: Little Discourage (Food CDD005124). With a touch of early REM, this sounds like Idlewild's best of

choice of a big breakthrough to date (although they have already gone Top 20). Showing a marked development in their songwriting, it is produced by Dave Eringa. Radio One has backed it with a Blast. **GORKY'S ZYGOTE MYNCS:** Spanish Dance Tragic (Mantra MNT47CD). The Welsh act continue to plough their own furrow on this title track to their forthcoming album for their new label Mantra. Emphatically not part of the latin explosion, this lilting campfire song could nonetheless be their best chance for a genuine hit. **GRADE: B**

BLINK 182: What's My Age Again? (MCA MCD11950). This radio-friendly number comes out of the better US rock guitar acts has elements of the Pixies and Weezer, and has been Blasted by Radio One. The San Diego trio are a Billboard Top 10 act and play in the UK later this month.

ADAM RICKITT: (Polydor CD14614392). While the Euro-dance route appeals in certain quarters, it is questionable whether this is the standout hit track Rickitt needs to follow up his previous Top Five success.

RHYTHM MASTERS: PRESENT DISCO DUBBERS: Ibiza in My Soul (New/Essential ESCDB). Based around a thumping speed garage bassline, this Ibiza-themed dancefloor hit throws a piano line, gunshots and female vocals into the mix. Remixes by Todd Terry and Phats & Small should give it wide appeal.

VELVET BELLY: Easy (Boilerhouse 7432167082). Already successful in their native Norway, Velvet Belly break into the UK market with this pleasant, radio-friendly song, which while not breaking any musical moulds, is quietly appealing. **GRADE: B**

ANN LEE: Two Times (Systematic/Live USYCD331). Co-written by Larry Pignagnoli which took Wigfield's Saturday Night, this Euro-dance track has become one of mainland Europe's biggest summer hits. Exactly five years on from Saturday Night, history looks set to repeat itself as this was last week knocking on the Top 75's door on import sales alone. **CHRIS ISAK:** Baby Did A Bad Bad Thing (Reprise/WEA WS032C). Taken from Isak's 1995 album, the new single track is featured on the soundtrack of Stanley Kubrick's Eyes Wide Shut. It is built around the classic John Lee Hooker blues riff and has been remixed by David Kahane for a more radio-friendly sound. **GRADE: B**

LCB: Zorba's Dance (Virgin VSCD17157). This Stars On 45 update of the Mink's Theodorakis classic will already have had Club 19-30 holidaymakers all over the Med showing off their cool Greek dance steps to admiring onlookers throughout the summer. Undoubtedly a dubious hit.

ALBUM reviews



LOLLY: My First Album (Polydor CD5479622). Produced by the Duffelbag Boys, every track on this album is a potential single, and probably a hit. Aimed at the under-eighties, it is backed by one of the best TV4ed campaigns of the year so far. Having scored already with Viva La Radio and on course for a hit with Mickey this Autumn, Lolly has it ticked.

A*TEENS: The Abba Generation (Stockholm/Polydor 547666-2). The post-Steps Abba revival continues in earnest with this Swedish four-piece, covering 11 songs from the obvious Mamma Mia to the lesser-known Our Last Summer. This is a faithful, yet updated take on the Abba songbook, but their versions of some of the greatest pop ever recorded can only ever be at best a pale imitation.

LEFTFIELD: Rhythm And Stealth (Hard Hands/Higher Ground HANDCD4). Since their Mercury Music Prize-nominated Letism album in 1995, Leftfield's follow-up has been delayed, remixed and delayed again, resulting in feverish expectation. The result updates their platinum-awarded debut, with relentless techno, breakbeat funk and dub rhythms thrown into the pot. It has a variety and depth that will ensure the duo's credibility — if not commercial clout — remain intact. **GRADE: B**

IGGY POP: Avenue B (Virgin DDOSE163). This largely acoustic album's loose concept is a meditation on the star's arrival in middle age, although this somehow takes in a cover of Johnny Kid and the Pirates' Shakin' All Over, a breakneck Spanish language number and a languid spoken word piece about a psychopath. It's not Gimme Danger, but these more sober clothes suit him well.

This week's reviewers: Dugald Baird, Brad Beatnik, Michael Byrne, Hugo Fluendy, Stephen Jones, Sophie Moss, Nick Tesco, Simon Ward, Paul Williams, Adam Woods and Martin Worster.

RAE & CHRISTIAN: Blazing The Crops (Mikemag Live MMLD030). The Manchester duo come up trumps with this eclectic mix album. Mixing up funky beats, soul and hip hop, it includes several of the pair's own tracks, plus choice cuts from Mr Scruff, Swollen Members and DJ Spina.

HARPER: Burn To Shine (Virgin CDVUS1460). Yet to cross over to a mainstream audience, Harper continues to deliver great songs with a remarkable voice. Burn To Shine, his fourth album, moves deftly through folk and rock moods, from the stunning piano-led Beloved One and the beautiful The Woman in You to the Stone-isle-style blues of Show Me a Little Shame. **CLINTON:** Disco And The Halfway To Discontent (Mecico/Hut HUTCD50). Clinton — aka Tjinder Singh and Benedict Ayres — is more than just Cornershop with disco lights attached. This debut album pulsates with a compelling rhythm from start to finish, taking in all kinds of styles from big beat to Seventies disco. **GRADE: B**

THE BATHERS: Pandemonia (Wrasse WRAS0515). With delicate tunes and a firm grip on the songwriting art, The Bathers' latest album is a genteel and beautiful release. With guest appearances from Belle & Sebastian's Isobel Campbell and Richard Coombes, it should widen the band's appeal.

WATERSON-CARBY: Broken Ground (Topic TSD0509). English folk music's most celebrated family has reached new heights in recent years following both Norma Waterston and Eliza Carthy's Mercury Music Prize nominations. This is a timely return for the collective who are joined for the first time by melodeon player and singer Saul Rose as a full-time member. Produced by Oliver Knight, the album is a traditional mix of waltzes and more, but possesses a freshness that gives it a wide appeal.

Here new releases

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CLUB 7: 5 Club Party (Polydor 5614172). Perhaps telling echoing the spirit of the Spice Girls' second single Say You'll Be There, this latest outing from the seven also borrows the enthusiastic cry of Zeger and Evans' Let's All Chant to turn out an irresistibly uplifting pop gem. It is currently Clipped by Radio One, and is a probable number one.



THE ALL SEEING I: Picked Eggs & Sherbet (Reffr 3984292412). This debut set from the Sheffield act steers a course through a pleasantly bewildering number of musical fields, from the frenzy beats of Sweet Music and I Walk to the sinky struffle of the two Tony Christie tracks, Walk Like A Panther and Stars On Sunday, via the downright acid electro-rockability of Drive Safely Darlin', sung by Jarvis Cocker. Elsewhere, Phil Oakley and Babbidly's Stephen Jones feature. If it is not the future of pop, it is certainly a damn good who's who of Sheffield music. Most importantly, it is the diversity that most intrigues and appeals.

DAPHNE & CEI
(Universal-Island)
addictive pop
girl duo is like



SINGL



follow-up to the ballad
Sometimes. Britney
returns with an uptempo,
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Taken from the soundtrack to the movie
Drive Me Crazy, it is reminiscent of her debut
Hi Baby One More Time. B-listed at Radio
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BROTHER BROWN FEAT.
FRANKIE: Under the Water (ffr
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POINT BREAK: Do We Rock (Eternal/
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GORXY'S ZYGOTIC MYNC: Spanish
Dance Troupe (Mantra MNT47CD). The
Welsh act continue to plough their own
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Emphatically not part of the latin explosion,
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repeat itself as this last week knocking on
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CHRIS ISAAC: Baby Did A Bad Bad Thing
(Reprise/WEA W503CD). Taken from
Isaac's 1995 album *Forever Blue*, this track
is featured on the soundtrack of Stanley
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the classic John Lee Hooker blues riff and
has been remixed by David Kahane for a
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ALBUM reviews



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pair's own tracks, plus choice cuts from Mr
Scruff, Swollen Members and DJ Spinn.
BEN HARPER: Burn To Shine (Virgin
CDVUS 160). Yet to cross over to Mr
Scruff, Swollen Members and DJ Spinn.
mainstream audience, Harper continues to
deliver great songs with a remarkable voice.
Burn To Shine, his fourth album, moves
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the stunning piano-led *Beloved One* and the
beautiful *The Woman In A Little Shrine*-
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CLINTON: Disco And The Halfway To
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Clinton - aka Tjinder Singh and Benedict
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THE BATHERS:
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New releases

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RECOMMEND **S CLUB 7: 5**
Club Party (Polydor
56141172). Perhaps
tellingly echoing the
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Sweet Music and I Walk to
the sinky shuffle of the two
Tony Christie tracks, *Walk*
Like A Panther and *Sars On*
Sunday, via the downright
old electro-rock of *Clash*
and *Future*. It is a
suburban Stephen
Jones feature. If it is not
the Jarvis Cocker, it is
certainly a damn good who's
who of Sheffield music.
Most importantly, it is the
diversity that most intrigues
and appeals.

ALBUM of the week

BEST OF KIRI TE KANAWA: Arias and songs by Mozart, Wagner, Puccini, Schumann, LeGränd. Kiri Te Kanawa (Erato 3984 265392). Compilation album drawn from Dame Kiri's

extensive Erato catalogue, backed by a heavyweight ad campaign on *Classic FM* and display advertising in November's edition of *Classic FM Magazine*. A selection of high-quality tracks is crowned by the Kiwi soprano's moving Puccini interpretations.



REVIEWS

For records released up to 20 September, 1999

BBC PROMS IN THE PARK: Popular classics by Mozart, Tchaikovsky, Gershwin, Elgar, etc. **BBC Concert Orchestra** (BBC Music BBCP 2006-2/4). More than 35,000 people are expected at Hyde Park to hear Dame Kiri, percussionist Evelyn Glennie, the BBC Concert Orchestra and conductor Robin Stapleton at work on September 11, performing popular classics as a prelude to the big-screen presentation of the Last Night of the Proms finale from the nearby Royal Albert Hall. This companion disc from BBC Music is tailored to the tastes of annual park prommers and fans of light classical works.

GA PANDOLFI: Sonatas for violin and clavichord. **Andrew Manze, Richard Eggar** (Harmonia Mundi CD HMU 907243). Stylish, often impassioned playing from Gramophone Award-winning early music violinist Andrew Manze and refined keyboard accompaniments from Richard Eggar breathe life into Pandolfi's violin sonatas which were first published in

1860. Manze has written about the composer for an article in the autumn issue of *Early Music Quarterly*, while the Pandolfi disc is advertised in October's *Gramophone*.



Includes works by Brahms, Chopin, Liszt, Mendelssohn (Philips Classics 456 733-2). The third Brendel volume in *Philips' Great Masters Of*

The 20th Century series focuses on the Austrian musician's searching readings of works by Liszt. It opens with a storming performance of the Brahms First Piano Concerto and is supported by ads in November's *Gramophone* and *Classic CD*. **BUSONI:** Die Brautwahl. Soloists, Staatskapelle Berlin/Daniel Barenboim (Teldec 3984 25250-2). This performance of Busoni's "musical fantastic comedy" was recorded live at the Berlin State Opera in November 1993 and makes the strongest possible case for a work that has many merits, not least its orchestral writing. Excellent sound and programme notes add to the value of the set, which is supported by ads in *Gramophone* and *BBC Music Magazine*.

CLASSICAL news

CHANDOS UNVEILS CORELLI CD

Chandos Records stands to benefit from an enterprising compilation album devoted to musical pieces mentioned in the highly popular works of Louis de Bernières.

Music From The Novels Of Louis de Bernières: Captain Corelli's Mandolin and the Latin Trilogy (CHAN 9780) – set for release on October 21 – was conceived and performed by guitarist Craig Ogden, a fan of the eponymous million-selling Corelli novel and De Bernières' earlier books, which include The War of Don Emmanuel's Nether Parts and Senor Vivo And The Coca Lord.

"Craig approached Louis with the idea," explains Chandos marketing manager Jeff Coventry. "He was very keen and they subsequently worked on the project together. They devised a track-listing of works mentioned in the four novels. Alison Stephens plays the mandolin pieces on the disc."

The album includes music by Vivaldi, Villa-Lobos, Turina, Hummel, Romero and Palumbo, backed by programme notes from De Bernières and artwork designed in-house in the style of Jeff Fisher's original cover illustration for Captain Corelli's Mandolin.

Ads in the classical press will be supported by in-store promotions, including a month's window display in MVC. Chandos is also linking with Random House to produce a boxed set of the disc and the Latin Trilogy texts, which will be exclusive to one high street retailer.

BOSTRIDGE PLANS NEW ALBUM

Gramophone Award-winning tenor Ian Bostridge, widely considered to be one of the finest of young British classical artists adds to his EMI Classics discography with a recital of English art songs aimed at connoisseurs of good singing and destined to attract critical superlatives.

The English Songbooks (CDC 5 56830 2) is released on October 4 and includes such items as Stanford's setting of La Belle



Maye Sans Merc, Vaughan Williams' Linden Lea and Dunhill's exquisite The Cloths Of Heaven.

Bostridge (pictured), a former history don at Corpus Christi College, Oxford, began his full-time professional

singing career in 1995, since which time he has forged an impressive international profile supported by an exclusive contract with EMI Classics.

Bostridge says "This is a purely English Songbook only in the sense that all the words are in English. We have featured Irish traditional tunes, Irish poets, even an Anglican composer."

A two-week Classic FM ad campaign runs from the album's release date, with further support from press ads in November's *Gramophone* and *Classic CD* magazines.

ERATO CLINCHES MATTILA DEAL

Warner Classics company Erato Disques has signed Finnish lyrical-dramatic soprano Karita Mattila to an exclusive recording contract.

Mattila's work on the opera stage in recent years has embraced many of the most demanding roles in the business.

Future studio plans include a disc of arias and orchestral songs by Grieg and Sibelius, to be recorded next May at the City of Birmingham's Symphony Hall with a recital of English art songs aimed at connoisseurs of good singing and destined to attract critical superlatives.

An album is also scheduled to be recorded in November next year, featuring show-stoppers from Mattila's repertoire with the Philharmonia Orchestra.

Andrew Stewart can be contacted by e-mail at Andrew.Stewart1@compuserve.com

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RETAIL FOCUS: CD WAREHOUSE

by Karen Faux

Wimbleton store manager Darren Heath was one of the original team who helped to launch the CD Warehouse chain back in 1995 and has obvious satisfaction in explaining how the business has blossomed beyond the original second-hand trading concept. Today the south London shop offers 18,000 CDs with 40% comprising brand new stock and it is just getting ready to introduce an additional 2,000 back-catalogue titles in preparation for what it hopes will be its busiest Christmas yet.

Investment in a major refit last year is still paying dividends. The floorpace was expanded to 305 sq m and we upgraded our top 40 section," says Heath. "Introducing illuminated window displays was one of the most effective things we did. All our displays are now extremely eye-catching."

Window dressing has certainly driven traffic for the store's "Hot CDs At Cool Prices" promotion, which is just nearing its end. The offer features a range of 60 titles priced between £2.99 and £8.99. "There haven't been many new albums out that have



CD Warehouse: mixing new and second-hand stock

been really successful so back catalogue has been very important," says Heath, who lists his biggest sellers as Flaming Lips, Richard Thompson, Kenny G, The Beta Band, Oasis and Boyz II Men. "There were also plenty of takers for last

SCORING SECOND-HAND SUCCESS

Second-hand trading is still at the heart of the CD Warehouse operation and enables it to offer a viable alternative to the major stores. It aims to be professional and friendly in the way that it trades stock and only takes CDs which are in good condition and which it knows will definitely sell. "We are proactive in sourcing second-hand product and spend a lot of time getting hold of overstocks and deletions which we know are in demand," says Darren Heath. Second-hand and new back catalogue are mixed together on the racks. "New product is clearly marked on the spines so there can be no misunderstandings," he says.

month's Bob Marley campaign which offered CDs for £6.99 each or five for £30. The store prides itself on having one of Wimbleton's biggest ranges of reggae and jazz, which it achieves by creating a balance of new and second-hand product. Its autumn stock

expansion will see it bringing in more product around rock, pop, jazz and blues.

At the same time, chart product is a priority. "Throughout the year we have gone with one big release and sold it for £3.99 in its first week," says Heath. "We alert people to this fact with signs in the window and have seen very good sales on new albums from Texas, Jamiroquai and Suede. Other acts which have done exceptionally well for us include Gomez and Ocean Colour Scene."

In the run-up to Christmas, CD Warehouse is introducing DVD which it feels fits perfectly with its customer profile. "Existing customers are already asking for the format and I know we will attract new ones by flagging it up in the windows," says Heath.

Despite the move into DVD, the chain will continue to resist other product areas. "Computer games and T-shirts are not for us," said Heath. "We are focused firmly on music and will continue to offer a comprehensive range with interesting and hard-to-find titles that appeal to our wide range of customers."

IN-STORE NEXT WEEK (from 13/9/99)



Windows - Brand New Heavies, Ocean Colour Scene, two Universal CDs for £20; **In-store** - Ocean Colour Scene, Fragma, Charlotte, Another Level, Sibelius, Nocturne 2, Ben & Jason, Feeder, Fleetwood Mac, Hawkwind, Cool Chamber, Feeder; **Press ads** - Nocturne 2, Charlotte, Another Level, Sibelius, Walton Villa Concerto, Cool Chamber, Fleetwood Mac, Hawkwind



Albums - Another Level, Brand New Heavies, Ocean Colour Scene, Gomez, The Beatles, Top Of The Pops, This Year In Ibiza, Trance Mix '99, Crazy Little Thing Called Love, Ibiza The Closing Party; **Video** - three movies for £15



In-store - sale, Now Millennium promotion with two CDs for £22, selected videos for £7.99, BBC Comedy Greats for £10.99, A Bug's Life



Album Of The Month - Breakbeat Era; **In-store display boards** - All Back To Mine, Echobay, Leila Sukatch, Bustin' Loose, Phone, Probe Orchestra



Singles - Everything But The Girl, Paul Johnson, Bob Marley, Sting, Jamiroquai, Tom Jones, Andrea Bocelli, Windows - Lit, Gomez, The

Beatles; **In-store** - Martine McCutcheon; **Press ads** - Sting, Public Enemy, Shania Twain, Gorky's Zygotic Myncel, The Alcor



In-store - Travis, Now! 43, Shania Twain, Hope And Glory, Ricky Martin



Albums - Gomez, The Beatles; **Windows** - The Beatles; **In-store** - Ocean Colour Scene, The Only Jazz Album You'll Ever Need, buy a video and get one free; **Listening posts** - Electro Lounge, Eyes Wide Shut, Ravenous, Talking Heads, Izzy, Death In Vegas, Nitin Sawhney, Paul Brady



Singles - James, Everything But The Girl, Bob Marley, Tom Jones & The Cardigans, Jamiroquai, Eiffel 65; **Albums** - Ocean Colour Scene, Another Level, Charlotte, This Year In Ibiza, Top Of The Pops 2, Gomez; **Video** - Buffy The Vampire Slayer, Michael Owen Soccer Skills, Shania Twain Live



Albums - Gomez, Martine McCutcheon, The Divine Comedy, Dancemix UK Vol. 1, Mary J Blige, Elvis Costello; **Windows** - Another Level, The Beatles, Brand New Heavies; **In-store** - Jamiroquai, Lit, Sting, Gomez, Ocean Colour Scene, All Seeing I, Another Level, Brand New Heavies, Martine McCutcheon



Selects - Listening posts - Feeder, Hangnail, Moloko, Dove, Astrid; **Mojo recommended retailers** - Harold Budd, Pretty Things promotion with three CDs for £20, Beulah, Bobby Womack, Pineapple Thief, Monnus; **CD of the Month** - Jethro Tull



Singles - Tom Jones, Jamiroquai, Everything But The Girl, Fragma; **Windows** - The Beatles, Gomez, Whitney Houston, Supergroup, In-store - Ocean Colour Scene, Lion King, Brand New Heavies, sale; **In-store** - The Beatles, Supergroup, Gomez, sale; **Press ads** - Nitin Sawhney, Martine McCutcheon, Millennium teaser



Singles - Eiffel 65, Fifth Amendment, Fragma, Genelab, Idelwhite, Jamiroquai, Lit, New Radicals, Sting; **Windows** - Gatecasher Closing Party, Gomez, Ocean Colour Scene, Brand New Heavies



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Singles - Eiffel 65, Bob Marley; **Album** - Brand New Heavies; **In-store** - Ocean Colour Scene, Kiss In Ibiza '99, Top Of The Pops 2, Martine McCutcheon, S Club 7, The Beatles; **Press** - Everything But The Girl, Ocean Colour Scene, Another Level

ON THE SHELF

MATT LYNCH,
buyer, One Up,
Aberdeen

The One Up chain has been trading for 21 years and we are one of the biggest independents in Scotland. We've been in this site for four years and are now thinking about getting the decorators in and giving it a bit of a facelift. It's a big store, centrally located with a wide cross section of customers. The college students are starting to return so business will take a leap in the next few weeks.

Recently there have been some strong album releases for us. Travis have been our biggest seller and we've also done well with Richard Thompson, The Chemical Brothers and Tricky. On the singles front, our fastest movers this week have been DJ Jean, Apollo Four Forty, Mercury Rev, Reef, The Offspring and Gomez. We're just getting ready for an in-store playback. Virgin have provided a load of refreshments and we have advertised it locally, so there should be a good turnout. In-store events are a priority

and we've recently had appearances from Freddy Fresh, The Wannadies and Stereophonics.

We get quite a few artists coming into the shop who have just played live in Aberdeen. Recently Noel Gallagher came in and bought Cornershop's album on vinyl and CD.

My job has been made a lot easier by having Ranger Computer's Oscar system installed. It has an extensive database linked up to Millward Brown and is always bang up to date. We decided to invest in it because our old system looked likely to crash in 2000.

A lot of people are asking about new albums from Death In Vegas and Leftfield. The Charlatans' new album is also looking promising and they are playing here in October. We like to pick up on new things and point our customers in their direction and this recently worked well for Gary Gray's album. It all comes down to knowing your target market."



Singles usually hit a peak at this time of year when the school kids are on holiday and we have been extremely busy with strong product that has been out at just the right time. The Lou Bega single has been massive, selling more than 200,000 copies in its first week, while Whitney Houston, Westlife, TLC and Another Level have all been in the Top 10.

I'm working hard on a lot of our singles acts who have albums coming up. At the moment, I'm looking forward to seeing the mid-weeks on Lou Bega's album which was released on Monday. Next week Another Level release their album Nexus and there is a single planned for November to set it up for Christmas.

I'm getting a good response from stores on Westlife's upcoming single and album and I'm also selling in new product from Five and Gary Barlow. A priority is to keep the momentum going on successful albums from

ON THE ROAD

STEVE MOSS,
BMG territory manager
for the North West

Puff Daddy and Beth Orton and both of these will get a pre-Christmas shot in the arm with carefully-timed singles. On the Global TV front we have got two albums, Rock The World and Fat Pop Hits.

It is good to see interest building around Eurythmics' comeback album, with a single and album lined up for next month. There are a lot of diehard fans out there and we always do extremely well with their best of album. An autumn tour will help to build profile and we are anticipating healthy sales.

We are very excited about prospects for Christina Aguilera, who has been at number one for seven weeks in the US. Her single, due out in October, is already getting heavy rotation on the Box and Radio One plays.

It is certainly going to be a busy Christmas. We have a very diverse range of acts and all of them have a good marketing plot behind them to ensure that seasonal sales are maximised."

Once In A Lifetime, Burning Down The House, Psycho Killer...everyone was humming the tunes at a media and retail gala screening of *Stop Making Sense*, hosted by EMI CATALOGUE last week – even the Talking Head himself. The event, held at the Odeon Camden Town in North London, was attended by DAVID BYRNE and marked the 25th anniversary of the film and re-release of his band's album with bonus tracks. After the screening, it was on to Beijing in Camden for beer and chips. Pictured with BYRNE are, left to right, EMI Catalogue marketing assistant ROB OWEN, head of marketing STEVE DAVIS, MD PAUL HOLLAND, Virgin Retail's GARY LATTICE, HMV's MARK STEADMAN, EMI Catalogue national accounts manager ROY TAYLOR, Virgin Retail's ROB MCLENNON, EMI Catalogue national accounts manager DAVID O'REILLY and head of national accounts MATTHEW CROSTHWAITA.

Remember where you hear it: It wasn't quite a yellow submarine, but EMI deployed a taxi painted in suitable Beatles artwork last Friday (September 3) to deliver copies of the newly-compiled, remixed album to radio stations...Many people have been calling him a count for years, but it turns out Gary Farrow can now officially bill himself as a lord. This incredible turnaround in status for the Sony soundbite – frankly already well-versed in the art of lording it – came about at his 44th birthday party in St Tropez just over a week ago, when someone generously bought him the title as a present...Virgin Records' international department really does have its work cut out in mapping out the global promotional plot for Culture Club's forthcoming album. With Boy George being a very strict follower of feng shui, record company execs have been told the singer can only travel in



certain directions on certain days, depending what feng shui tells him...There's nothing better than a snappy title to get the punters rolling in. And that great salesman Anthony H Wilson is a master of the art of penning some real hardcore panel titles for this year's *In The City*. Few will want to miss the promise of How Artists F*** Themselves and "Homosexuality Is No Longer A Debate In Pop" – Madonna 1998: Discuss. It's only a pity that his muse ran dry when it came to giving titles to the interactive section, which include the more wholesome Distributors: How Will They Survive In The New Climate?

...Producers Brian Rawling and Mark Taylor yesterday (Sunday) looked set to be celebrating two top five records in the singles chart by different acts – Enrique Iglesias and A1...It has literally been mucho mambo for Nigel Elderton and his Permusic team, who parted the night away at the Havana last week to celebrate their number one and two successes with Lou Bega and Shaft's hits...Dooley isn't expecting queues around the block to see 911 at Wembley. One particular website (www.lastminute.com) is giving away a

BMI LONDON kick started what it hopes will become a long series of bashes to celebrate UK-based songwriters who land a number one in the land of pleny. PAM SHEYNE, who recently hit the top of the US charts with the Christina Aguilera-performed *Genie In A Bottle*, was the first to benefit from the BMI's largesse at its Marylebone HQ. She was joined by around 40 of her closest friends and colleagues who toasted her success with glasses of bubbly. From left to right, Pam's manager NIGEL RUSH, BMI's CHRISTIAN ULF-HANSEN, Apple Tree/Warner Chappell scribe PAM, Warner Chappell MD RICHARD MANNERS, the PR's MALCOLM BUCKLAND, Warner Chappell's ANNETTE BARRETT and BMI's PHIL GRAHAM.



free ticket for every £18 one bought for their September 9 show... Congratulations to *MBI's* managing editor Hamish Champ and partner Angela on the arrival of son Samuel Thomas, and to the Miller Freeman music group's international sales manager Matthew Tyrrell and wife Becky on the birth of daughter Francesca Grace...Christina Aguilera will release the original version of *Genie In A Bottle* in the UK. The US chart-topper was forced to change some of the lyrics in the US because they were considered too racy for Radio Disney. The offending lyric? "You're licking your lips and blowing kisses at me/ But that don't mean I'm gonna give it away".....



Ever been to the track with your mum? "Yeah, that's the one," she'll say dropping a monkey on a nag with the same name as her favourite distant cousin.

Obviously those BMG boys follow a similar method of spotting losers at dog races after dispensing with the form book and backing the number six dog in the second race just because their MD is called Curran. But, despite CURRANSACKAGING still chasing the hare long after everyone had gone home, the BMG team remained up on the night at the Wimbledon meet, which was staged to celebrate the publishing deal of London-based four-piece Coldplay. Ripping the tickets art are, from left, PAUL CURRAN, Coldplay's CHRIS MARTIN and Parlophone's head of A&R MILES LEONARD.

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If you have any comments or queries arising from this issue of Music Week, please contact Sophie Moss at e-mail - smoss@unfm.com or fax 044 (0)171 407 7094; or write to - Music Week Feedback, Fourth Floor, 8 Montague Close, London SE1 9UR.

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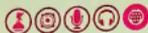
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BUSINESS

affairs **report**

Led Zeppelin win battle for ownership of historic film

by Paul Gorman

The three original members of Led Zeppelin are understood to have won ownership of film footage shot of a performance at the Royal Albert Hall in 1971, in an out of court settlement reached this summer.

The three remaining band members – bassist John Paul Jones, guitarist Jimmy Page and vocalist Robert Plant – and the estate of deceased drummer John Bonham took out proceedings earlier this year against a UK-based company called Mousepad, which had acquired the historic footage of the band, showing them as they broke through to superstardom, from director Peter Whitehead.

Whitehead was very active as a music film-maker in the Sixties and



Led Zeppelin: out of court settlement

worked with such acts as Pink Floyd – who appeared in his cult movie *Tonite Let's All Make Love in London* – as well as the Rolling Stones, for whom he shot a still-

unreleased documentary about a 1965 tour of Ireland entitled *Charlie Is My Darling*.

Whitehead went on to shoot such pioneering promos for the

Stones as the film which accompanied the controversial single *We Love You*.

Represented by Magrath & Co, Led Zeppelin sued Mousepad for the return of the film, although it is not known whether the company intended to release it commercially. Such a course would have been difficult given the necessity of obtaining rights from the performers and songwriters.

"There is a whole lot of confusion about who owns rights to what material from the Sixties and Seventies, particularly when it comes to film footage," says one insider. "This is just the latest in a long line of cases which we can expect to continue for years."

The exact terms of the settlement are confidential.

Jamiroquai win fight with Sony over website rights

Soul-funk act Jamiroquai have resolved their dispute with record company Sony Music over rights to their website (www.jamiroquai.co.uk).

Recently Sony indicated it has been endeavouring to ensure ownership of websites operated on behalf of its acts, but Jamiroquai – represented by Searles – have argued that their site will not solely be used for the sale of records.

Jamiroquai's case was taken up by the International Managers

Forum, and Searles is understood to have confirmed last week that the proprietary rights to the site belong to the act.

"The website has been operating for two years but there are now plans to make it a virtual superstore for Jamiroquai fans," says an insider. "We want to make sure they can buy anything here associated with the band, so we had to protect our rights."

Sony Music declined to comment.

Court date set for DJ's wrangle with Bush

Techno DJ Dave Clark is suing dance label Bush Management for breach of contract and non-accounting of royalties after he announced he was ending his deal with the company.

Bush, which is distributed via RCA's Deconstruction imprint, is defending the lawsuit and a hearing in the High Court has been set for October 12.

The Farm label poised to settle row with BMG

After two-and-a-half years of wrangling, Produce – the independent label set up in the early Nineties by baggy pioneers The Farm – has settled its dispute with BMG over usage of a section of The Farm's track *Higher And Higher* in Los Del Rio's 1996 hit *Macarena*.

The two parties agreed to settle the dispute in July.

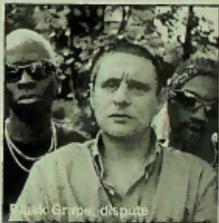
Ryder to appeal against decision in Nicholls case

Happy Mondays and Black Grape frontman Shaun Ryder is taking his fight against former managers Nick and Gloria Nicholls to the Court of Appeal.

The singer, who reformed the Happy Mondays this summer for a series of festival dates, was sued for breach of contract by the husband-and-wife management team in 1997 after he sacked them.

They had been instrumental in reviving his post-Mondays career and signed both himself and Black Grape to Radioactive, the BMG-distributed imprint run by US manager Gary Kurfirst whose other clients have included former Clash/ BAD member Mick Jones and Blondie.

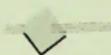
This summer the High Court found that although his contract



Black Grape: dispute

with the Nicholls represented a restraint of trade, Ryder should have raised it as an issue when he signed with them in the mid-Nineties.

Represented by Harbottle & Lewis, Ryder will argue that the contract is nevertheless unenforceable at a Court of Appeal hearing set for December 3.



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INVESTING IN THE FUTURE

More and more small music industry ventures are finding funds to get off the ground. By Paul Gorman

From family and friends, government schemes and the Prince's Youth Trust to business angels, venture capitalists, High Street banks, securitisation and even public flotations, there now exists a wide range of funding sources for both developing and established artists and music business ventures.

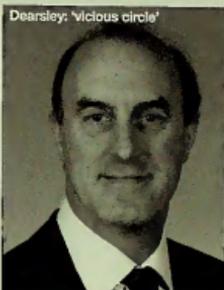
Even the suits in the City are becoming more aware of the opportunities for success in the music business, particularly since similar left-field creative endeavours in new media and the internet have become the latest investment trend.

While the £8m public float by the Sanctuary Group last year is a rarity in the music industry, business angels, or venture capitalists, are prepared to loan sums upward of £100,000-£250,000 in return for substantial equity (usually between 20% and 50%) and a 30% overall return at the end of a fixed period, usually between three and five years. Many of these loans are emanating from the US, which views the UK as a solid music market and repertoire source.

For artists wanting to record their first album or for fledgling labels attempting to raise their profile in the industry, government grants can be very attractive, although the sums are often low. The Business 2000 scheme, for example, offers up to £5,000 as an interest free loan, while the Prince's Youth Business Trust has a number of programmes including bursaries of between £1,500 and £3,000 and loans of £5,000 to help a start-up business get under way. The London Grant Fund offers a maximum of £10,000 and the Department of Trade & Industry's small firms schemes provide between £5,000 and £100,000 for new firms and up to £250,000 for businesses more than two years old.

"Some of these loans are interest-free or just above the base lending rate," says Martin Bercott of Bercott Music Consultancy, which advises on a range of industry financing options. "Of course the cheapest form of finance can be from family and friends, and it is certainly more attractive than a standard loan from a bank. But if you are forced to go outside of your personal circle for funds, then you will be required to put together a business plan."

This is the most valuable asset of any nascent business venture, according to financial advisers.



Dearsley: 'vicious circle'

"It asks all the crucial questions of your business," says Bercott. "If you don't take time to plan for setbacks then your business will not be viewed as viable."

"At the stage of putting together a business plan, investment is hardest to attract," says Ken Dearsley, senior partner in media and technology at lawyers Denton Hall. "This is because new labels or artists have so little to pledge in return for the seed money. A vicious circle is created whereby you can't attract money because you don't have tangible evidence to prove that you can pay it back."

Dearsley says a key lesson to be learned by would-be entrepreneurs is the difference between an investment and a loan.

"In the former case, investors put up money on a risk basis; they take a chance that the money may not be repaid," he points out. "A

loan is very different: the money is being lent, say by a bank or financial institution, on the expectation of repayment within set terms. For record companies, this can be a particular problem, because there is no evidence that repayment terms can be met until records start to sell. And, as everyone knows, the chances of success are very slim in today's crowded and competitive market."

Dearsley also points out that music business start-ups are at a disadvantage to those in similar entertainment sectors such as the film industry. But he and other advisers point out that production, label and distribution deals with bigger entities are always an option.

"It can happen that a production company will invest in an album in return for a share of the royalties," says Martin Bercott. "This avenue should be explored particularly if you can bring to the table complementary skills, for example in marketing and promotion."

"A production company [may] invest in an album in return for a share of the royalties"
- Martin Bercott

For existing labels which wish to develop their business, licensing deals can help cashflow, or they can securitise their assets by selling all or part of the cash-flow on a three- to five-year basis from, for example, a library of recordings or publishing catalogue. This helps satisfy the City that there is evidence of a certain level of market acceptance for the product.

And financial circles are increasingly persuaded that fanbase num-

bers, merchandising sales or even a diary of appointments and meetings with leading industry players provide an indication of assets.

"There has been a huge change of heart in City circles," says KPMG global media practice chairman David Murrell. "Music is perceived as much more of a consistent earner since future streams of revenue from records and publishing are more quantifiable."

It is still too early to tell whether there will be long-term benefits from the now fashionable securitisation - essentially the granting of funding against a percentage of the value of a company's assets for a specific term. Manoeuvres such as the issuing of bonds against future royalty streams for artists such as David Bowie, Rod Stewart and Iron Maiden have created a lot of attendant publicity and also helped to increase awareness that the music industry is a major earner and run by professionals.

"I always tell new music ventures that they should view it as a small business," says Paul Graznak of Giles & Associates.

"Too often people become too wrapped up in the creative end of things and forget that the same principles apply to new labels or production companies or small publishers as they do to your local corner shop or cafe."

"The biggest cause of failure in the small business sector is the lack of adequate funding, swiftly followed by lack of long-term planning."

"If these two areas are addressed at the start then any business has an extremely good chance of survival and success." ■

CASE STUDY: HOW PALEN INVESTS ITS FUNDS

When catalogue pioneers Dougie Dudgeon and Jon Beecher left Castle Music in 1996 to set up their own operation Snapper Music, it was bankrolled by Palen Music, the investment group run by former Tring executive Mark Lewisohn.

He provided a sum understood to run to six figures as seed money in return for a large equity stake, which was subsequently sold back to Dudgeon and Beecher in a management buyout-style manoeuvre earlier this year.

"What we do is provide

capital for companies in return for rights," says Palen spokesman Tim Bullen. "We also directly buy into companies as well as purchase catalogues."

Last year Palen acquired the catalogue of Seventies sitcom music written by Ronnie Hazlehurst and also took worldwide rights to the music from TV show Baywatch. In a complex exercise it also bought a 25% stake in promoter Harvey Goldsmith Entertainment. In a joint venture with industry executive Russell Emmanuel,

Palen also owns production company Extreme Music, which has recorded library albums by established writers such as Eurythmics' Dave Stewart, Bernie Marsden and Aswad's Brinsley Forde.

"Rather than go for soundalikes, we wanted library tracks written by the originals," says Bullen. He points out that the company was behind the recording of Dave Stewart's anthem for the Cricket World Cup earlier this year. "Now we're looking at providing funding for the recording of new acts as well," he adds.

As demonstrated by this year's High Court disputes between members of Spandau Ballet and those of The Smiths, oral agreements between band members and the lack of formal partnerships among developing artists have become the two most contentious issues in music business legal circles these days (see also p6).

"The entertainment industry has long relied on a handshake, often with staggeringly high stakes and resulting in acrimonious disputes," says Paul Graznak of Giles & Associates, who has given expert testimony on oral agreements in a number of music industry cases.

"Courts have struggled with the enforceability of these promises. Each time another high-profile case hits the media, the legal and entertainment communities watch for confirmation that oral agreements and unsigned deal memos are binding contracts. Business people outside the industry are often amazed at the informality of this custom."

Graznak stresses that, without documentation, partnerships are subject to very old statutes. "I don't think band members realise at the beginning of their careers that if they don't make some kind of formal arrangement – either by partnership agreement or by forming a limited company – they are still liable under the Partnership Act which dates back to 1890," he adds.

"The law assumes that once a band has begun creating original compositions with a view to recording and marketing them, a partnership is formed unless another business form has been expressly chosen. It is also assumed that a partnership has come into existence during rehearsals in preparation for live performance or certainly once the set membership of the band has played for pay."

Graznak attended both the Spandau and Smiths cases, and has written on the legal implications of these in the *Entertainment Law Review*. "The basic claim in the Spandau case was that there was an oral agreement that they would share the publishing income from songwriting in perpetuity," points out Graznak. He adds that the dispute between Smiths leader Morrissey and drummer Mike Joyce also has far reaching implications for the entertainment industry.

"Bands often believe that their third-party agreements with managers and others sufficiently clarify these relationships. Unfortunately, they do not," Graznak says.

In the Smiths case, Joyce claimed that, as a performing member of the group, he was entitled to an equal share or 25% of all net profits from recordings or live performances. Morrissey coun-



tered that he and co-songwriter Johnny Marr had made "superior contributions" by controlling the management and organisation of the band and that these contributions were, by oral agreement of the band, reflected in a 40/40/10/10 division of profits in the defendant's favour.

But the Court of Appeal ruled that, without a written agreement, the Partnership Act presumes that all parties are making an equal contribution and awarded Joyce around £1m.

"Commercial law has long valued the background, skills and connections of less active partners," explains Graznak. "But the

elusive magic that makes a band successful is difficult to express in purely financial terms. So, whatever statutory provisions or model agreements attempt to address this balance, they can never provide for the value of early legal advice and the documentation of parties' intentions in writing."

Morrissey is now considering taking the case to the House of Lords, but there are direct comparisons with the Spandau case, according to Graznak.

In this instance, three former members claimed a share of royalties from guitarist Gary Kemp, the group's sole music publishing copyright holder, who decided in

"Business people outside the industry are often amazed at the informality of [oral agreements]" –

Paul Graznak

Paul Graznak of Giles & Associates sets out the options for internal organisation of a band's affairs:

Band members can conduct their relationship in one of two ways. They can either become shareholders in a limited liability company contracting themselves to provide their musical services; or else they can be parties to a partnership agreement which clearly defines as many relevant rights and responsibilities as possible.

Band advisers suggesting which business entity should be created must consider various factors including limited liability, tax consequences, cost, formalities of formation and maintenance, duration, and the separation of ownership and control.

Such advisers must also be aware of developments in com-

pany and commercial law, including the significant impending reforms to partnership law which will have an effect on the options.

The decision whether to form a limited liability company or partnership must take into account the following factors: *Significant Longevity of the Group*

If a band has been together for a number of years such longevity may indicate the stability of membership for which the limited company may allow greater long-term security. Arbitrary dismissal of a group member is less likely within this context.

Commercial Awareness of Group Members

Musical artists today have more commercial acumen and

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High-profile court cases have
career can end in t

the early Eighties to give half his music publishing profits to the other band members. Shortly after the band formed, Gary Kemp was advised that, because he was the only songwriter for the band, his potential royalty income could create a source of friction within the group. Early on, the band had been advised to form a limited company with each member as a director. Gary Kemp also formed a limited company to handle his publishing interests and arranged for the payment of his publishing income as "band support" to the band's principal trading company to benefit the other band members.

Kemp stopped making these payments in 1987 and three of the other four members – singer Tony Hadley, drummer John Keeble and saxophonist Steve Norman – claimed he had breached an oral agreement which meant that

HOW BAND M



interest in business affairs than ever before. Many artists demand an active and highly participatory role in the business decisions which affect their careers. A limited company takes more time and maintenance than a partnership but affords band members/shareholders a more sophisticated commercial vehicle than may be possible through a partnership agreement.

GOOD, THE BAD THE UGLY SIDE OF PARTNERSHIP AND DEALS

have shown that oral agreements at the start of a band's career can tear many years later. Paul Gorman reports

the royalty split was supposed to continue in perpetuity.

"Perhaps one of the most striking features of the case was the disproportion of third-party witnesses between the plaintiffs and the defendant," says Graznak.

Hadley, Keeble and Norman primarily relied on their own witness testimony to establish their burden in the case.

The defendant called the band's manager Steve Dagger, their erstwhile lawyer Brian Carr, as well as their book-keeper, accountant and a studio musician to counter the plaintiff's description of events.

The judge, Mr Justice Park, also seemed impressed by this: "Mr. Dagger was a party to the same meetings and conversations and he tells me that they did not result in any such agreement," he said. "That is the evidence of a witness whom I regard as independent,

and I am strongly influenced by it."

Even though the band members claimed they wrote many of the instrumental parts and contributed to arrangements of the band's songs, they eventually lost their action.

Graznak says when parties rely entirely on the spoken word in their business arrangements, there is a strong probability that one of three things will happen:

● **The Good** — the agreement may work as planned.

● **The Bad** — the parties may have intended to form a binding agreement but later disagree on the terms of their commitment.

● **The Ugly** — one or both of the parties may not have intended to be contractually bound but later one wrongfully asserts a binding agreement.

"If everything goes as planned, questions of contract formality



The Smiths: dispute has far-reaching implications for the entertainment industry

become moot," says Graznak. "If the deal goes bad, however, even many years later, when the parties turn to litigation such questions are inescapable. In addition, oral agreements are commonplace in the music industry because contracting parties are often young and unsophisticated with minimal or non-existent professional representation.

"No matter what industry standards or delicate interpersonal relationships dictate, it is unwise to leave business arrangements to the fallibility of human memory and self-serving interpretations of past events."

The general rule of English law is that contracts can be made quite

informally and that no writing or other form is necessary. All formal requirements in the law of contract are contained in statutes that deal with specific contracts but no such statute exists in relation to entertainment industry agreements.

"Although these cases — particularly the Spandau one — add to a body of literature which clearly indicates that parties to agreements in the entertainment industry should document their relationships in

writing wherever possible, it is equally clear that many will continue to avoid doing so," says Graznak. "While the potential problems generated by oral agreements are vast, there appears to be a strong human tendency to want to rely on the spoken word. These days entertainment contracts regularly require review by independent legal counsel but many internal issues within a musical group are often left to oral agreements, which, as we've seen time and again, can be very problematic."

One of the most poignant quotes from the Spandau case came from drummer John Keeble, who expressed the feelings of many artists in fledgling bands who later end up in court.

He said: "I felt very safe and happy. These were my friends. There was no agreement between myself and the rest of the band when I bought a synthesiser. There was no agreement everyone would pay an equal share of the rehearsal costs. We had been together three-and-a-half, four years by then. There was a fantastic team spirit and trust between us."

"It is unwise to leave business arrangements to the fallibility of human memory" — Paul Graznak

MEMBERS CAN AVOID BITTER COURT CASES

Significant External Personal Assets of Group Members

Individual band members may need to carefully consider whether they are willing to put their personal assets at risk in a band partnership. Each partner is individually as well as collectively responsible for group liabilities. While a partnership agreement may state that all members share in the risks equally, in reality an individual with significant assets may shoulder the entire burden.

Necessity to raise capital

Like most small business ventures, musical groups invariably need capital to launch their careers. Sometimes these funds are self-generated or in the form of record company advances. However, many groups may seek outside investment capital.

Forming a limited company may lend credibility to the venture for individuals reticent to invest in such speculative and unorthodox business, much less become partners in a music project.

Group and Individual Member Tax Considerations

An analysis of global tax issues that may necessitate forming one or more limited companies.

Group Members Have Unequal Status

Invariably some band members contribute more in creative terms than others. Perhaps one or two members gather others around a concept or extraordinary writing or performing ability. In such cases, a profit-sharing agreement should be drawn up documenting a ratio which accurately reflects the contributions of individual members.

While an appropriate partnership agreement may create this arrangement, it is difficult to encapsulate the subtleties addressed by the body of company law. The longer this issue goes without being formally addressed, the greater the chance for disaster. As a group becomes more successful, each member may develop an entourage and fan base that constantly reinforce the opinion that their contribution to the whole is significant, unique and indispensable. Both the Smiths and the Spandau Ballet cases demonstrate that any disproportionate equity must be ready to stand a full-frontal assault, perhaps even years after the fact. Arguably, the corporate form of a limited company is better suited to do so.

The legal processes and the language of making claims have been simplified to avoid lengthy court cases.

Paul Gorman reports on how music industry lawyers are coming to terms with the shake-up

CLAIMS SHAKE-UP WHO STARTED SOMETHING TH

Where there's a hit there's a claim form. It doesn't have the ring of the old rhyming "hit/writ" music biz maxim, does it?

But since April this year, when the Woolf Reforms introduced new "access to justice" rules, procedures have been streamlined and legalese is on the wane. So "claim form" is now the strictly accurate term for what is actually still being described as a writ in lawyers' circles, while other traditional phrases such as plaintiff and statement of claim have also been excised as part of a greater overhaul designed to improve the prospects for settlement.

Legal professionals welcome the changes because they believe that they will render protracted and onerous cases such as George Michael's lengthy dispute with Sony and the long-winded battle between members of The Smiths a thing of the past.

"The aim is to cut down on the huge expense of litigation and batteries of lawyers, which is what big companies have used in the past to drag out the process," says Alexis Crowder of Magrath & Co. "That's got to be good news for individual artists who may not have the financial muscle to launch substantial cases."

At the earliest stage in the litigation procedure, as soon as a claim



Long: now people will have to think twice before they issue a writ

is made, the courts will now assess whether individual disputes are worth progressing with. And, if an action is deemed worthy of a hearing, judges are likely to advise against the use of expert witnesses by both sides, appointing one independent expert witness themselves. "All this is in line with the European legal system, whereby judges 'case manage' and the court imposes its will to reduce waste of time and money," adds Crowder.

As a result, the Woolf Report changes are shaking up the approach to disputes in the music industry, where arguments about contractual clauses and copyright infringements such as the recent dispute between Produce Records and BMG (see news, p1) are commonplace.

"The principle is that the timetable is in the hands of the court rather than the participants," explains Simon Long of the Simkins Partnership. "Up until now, lawyers have been able to grind out the process and a lot of music business litigation has been about negotiating to get into a better position.

"Now people will have to think twice before they issue a writ because the courts will be disinclined to handle those actions which are merely being used as bargaining tools. On the other hand, this is a boon for those who have genuine grievances."

Now a fast-track method has even been introduced for claims less than £15,000. And the old "informal" approach for very small claims such as unpaid session fees – which meant that procedure was reduced to the minimum – has been retained, but its ceiling has been raised from £3,000 to £5,000.

"For certain artists, this allows the job of making claims to be that much easier and more efficient," says Laurence Abramson of Harbottle & Lewis, who points out that, because lawyers are required to prepare cases as thoroughly as possible before they go to court, costs are now front-loaded.

"The new system is also designed to stop the massive amount of point-scoring which went

on. But I'm not entirely convinced that the reforms are having an effect yet; we're all still feeling our way and learning the new ropes."

The legal process could be further streamlined by Legal Aid reforms contained in a current Government discussion document, which intends to restrict it to family and criminal matters, according to Nick

"This will have a big impact on those artists operating on the breadline. We will see more solicitors agreeing 'no win, no fee' deals"
– Nick Pedgrift

Pedgrift of Steven Fisher & Co.

"The idea has been to stop speculative cases and, along with Woolf, it will certainly help unclutter the list," he says. "However, it will also have a big impact on those artists who are operating on the breadline and rely on Legal Aid to pursue a claim. We will start seeing more solicitors agreeing 'no win, no fee' deals."

Such reforms are unlikely to

WHAT GOING TO COURT WILL ENTAIL & AND HOW TO UNTANGLE THE LEGALESE

Although every case differs, and the time frame and costs vary wildly, claimants prepared to last the course of the entire litigation procedure must dedicate several months of their lives as well as sums of cash which will run into at least five figures.

George Michael, for example, interrupted his recording career for nearly five years to free himself from his Sony contract. Michael is estimated to have spent £2.5m on the case. On a more moderate scale, Shaun Ryder's battle with his former management – Nick and Gloria Nicholls – has been running since 1997, since when Ryder

has probably spent something in the region of £150,000. This is the kind of figure both parties would expect to spend on a typical music business legal dispute between artist and record company or between labels arguing over rights and copyright infringement.

Barristers, who charge around £1,500 a day for their services when representing clients in the High Court, are not called upon to specialise in music, although there are two who have made names for themselves in this area:

Stephen Bate – who is regularly asked by the BPI and its members to represent them in



Smith: estimated to have spent nearly £2.5m on the case

cases regarding copyright infringement and anti-piracy – and David Waxman – who represented Robbie Williams during his long wrangle with former Take That manager Nigel Martin-Smith.

As experts in points of law, barristers are more likely to be

picked for their expertise in certain areas. For example, when a band operating as a partnership breaks up acrimoniously, a barrister specialising in partnership disputes will be called in to represent the claimants.

The basic steps on the way to court are as follows:

1. A letter of claim

This sets out the detail of why the claimant (previously known as the plaintiff) believes he or she has a grievance.

2. Claim form (the new name for a writ)

This is issued if there is no satisfactory response and is served with a particular of claim

UP SET TO AID THOSE THEY COULDN'T FINISH

reduce the overall volume of music business disputes, the majority of which continue to centre on money and personality conflict as creativity clashes with commerce, according to leading entertainment lawyers. "Whether they are between band members, or artist versus management, publisher or label, a lot of actions stem from loss of trust," says Abramson.

And, despite the Woolf changes, Simon Long at Simkins says that there is a lesson to be learnt from this year's highly-publicised dispute between members of Spandau Ballet over songwriting royalties and the protracted saga of disagreement between members of The Smiths over income.

"These cases help drum home the message that band members have to reach a legally sound agreement at the very start of their careers to avoid disputes happening further down the line," he says.

Long says that for an average cost of £1,000, a lawyer can advise on a group agreement which establishes rights to a number of potentially contentious areas, including who owns the band name if somebody leaves and how songwriting income is split.

"Some record companies are already writing into their contracts that their decision should prevail on the band name over the band's own agreement," he adds. "That is clear-



Pedgritt: says business savvy of artists is on the increase

ly nonsense, but demonstrates the awareness of the potential for dispute."

He also points out that a delicate balance has to be struck regarding publishing. "Out of necessity, some bands split publishing income equally, particularly in the early days, to keep things going and ensure that, for example, the bassist and drummer are happy and willing to go out and promote the songs which are written by, say, the vocalist and guitarist," says Long.

"This doesn't mean that they have a share of the copyright. Lawyers sometimes have to create artificial devices to satisfy all band members but protect the rights of the writers."

Last month's exit of bassist Paul "Guigsy" McGuigan and guitarist Paul "Bonehead" Arthurs from

Oasis has also highlighted leaving members' rights to future income. Although they are no longer band members, both McGuigan and Arthurs are expected to receive their due from the band's fourth album to be released next March.

This is in line with the advice extended by lawyers such as Nick Pedgritt of Steven Fisher. "If the drummer plays all the toilets around the country for five years with a band and leaves after the first album, he should receive a continuing interest in the name in which he has invested and which he has helped build," says Pedgritt.

"I advise that, in such cases, the leaving member should receive income from the subsequent album, even if he/she hasn't played on it, albeit at a reduced rate."

Pedgritt says that the business savvy of artists is improving, and many emerging artists and band members these days are prepared to stump up the necessary £1,000 to ensure that rights are protected when the inevitable happens.

This can only be beneficial in the new age when the judiciary is taking an increasingly jaundiced view of legal posturing within the music business and the resultant readiness to call in the lawyers at the drop of a hat.

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(formerly a statement of claim).

3. Defence

This has to be entered by the defendant within 28 days.

4. Reply

Served by the claimant, usually within 14 days.

5. Disclosure (previously known as discovery)

The parties then exchange relevant documents. This can run into a matter of months and the timetable depends on the scale of the case and is usually agreed between the two sides or imposed by the court.

6. Exchange of witness statements

Full evidence is presented

by both sides. Expert witnesses are presented at the same time, but the courts discourage use of too many experts these days, preferring one to act independently.

7. Court hearing

If there is still no settlement then the case proceeds, usually in the High Court. The average cost of barristers is around £1,500 a day and the total court cost can run to £10,000 a day, although some lawyers say this figure can be reduced to £5,000 by increased efficiency and reduction of time wasting.

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