

FOR EVERYONE IN THE BUSINESS OF MUSIC 29 SEPTEMBER 1999 £3.60



music week

TOM JONES



ROBBIE WILLIAMS THE GARDIGANS CERYS FROM CATATOWA STEREOHONICS NATALIE IMBROGLIA
THE DIVINE COMEDY JAMES TAYLOR QUARTET HEATHER SMALL
JAMES DEAN BRAD PITT
FACE VAN MORRISON

RELOAD

MALL ZUCCHERO BARENAKED LADIES PORTISHEAD THE PRETENDERS MOUSSE T. SIMPLY RED



TOM JONES RELOAD

27 September 1999

The much anticipated album of collaborations with Tom Jones will be released on Gut Records on 27 September.

With unique interpretations of covers as well as original material, this project spans generations and genres

TELEVISION

- 'An Audience With Tom Jones' (ITV)
- The National Lottery, New Saturday Edition (BBC1)
- TFI Friday (Channel 4)
- Jerry Springer UK Special (ITV)
- Live & Kicking (Hot Seat) (BBC1)
- The O Zone (BBC2)
- MTV/ VH-1 specials
VH-1 Artist of the Month
- Later with Jools Holland (BBC2)
- The Big Breakfast (Channel 4)
- CD/UK People's Choice (ITV)
- The Jo Whaley Show (Channel 4)

RADIO

- Live on Zoë Ball's Breakfast Show (Radio 1)
- Co-host on the Lunchtime Show with Jo Whaley (Radio 1)
- Morning Show 'Record Of The Week' (Radio 1)
- Breakfast Show 'Record of The Week' (Virgin Radio)
- Special guest on Chris Tarrant's Breakfast Show (Capital Radio)
- 'Tom Jones Weekend' 9th-10th October (Capital Radio)
- Guest on the Pepsi Chart Show (ILR)
- Special guest on the Jonathan Ross Show (Radio 2)
- A two part Tom Jones documentary 'The Boy From Nowhere' broadcast during August (Radio 2)
- Breakfast Show Record of The Week (Atlantic 252)
- Extensive coverage from all ILR & BBC stations

PRESS

A major editorial campaign is underway which includes:

- Loaded – feature
- Q – feature
- Mojo – feature
- Observer Life – Cover feature
- Big Issue – Cover feature
- Times Metro – Cover feature
- NME – Feature
- The Source – Cover feature (The Sun)
- The Look – Cover feature
- Select – Think Tank feature
- Daily Mail – Night & Day Cover feature

NEW MEDIA

- e-mailable Reload games available to play & pass around on Gut Records website
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TOM JONES RELOAD

FEATURES

The Cardigans

Burning down the house

Stereophonics

Marna told me not to come

Robbie Williams

Are you gonna go my way

The Divine Comedy

All mine

Space

Sunny afternoon

James Dean Bradfield

I'm left, you're right, she's gone

Mousse T

Sexbomb

Heather Small

You need love like I do

James Taylor Quartet

Looking out my window

Van Morrison

Sometimes we cry

The Pretenders

Lust for life

Barenaked Ladies

Little green bag

Simply Red

Ain't that a lot of love

Zucchero

She drives me crazy

Natalie Imbruglia

Never tear us apart

Cerys from Catatonia

Baby, it's cold outside

Portishead

Motherless child

www.gutrecords.com



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NEWS: Marot draws up plan as the **UNIVERSAL-ISLAND** promotion team heads for East West



NEWS: The Artist returns as **PRINCE** to take the producer chair on his new release for Arista



ANALYSIS: Richard Griffiths was in upbeat mood as **BMG** unveiled its priorities for the autumn and beyond



PRO AUDIO AND STUDIOS STARTS P.26

FOR EVERYONE IN THE BUSINESS OF MUSIC 20 SEPTEMBER 1999 £3.60

Music Week

BP and Aim strike breakthrough deal

by Tracey Snel

The Association of Independent Music (Aim) and the BPI have struck a historic accord which seeks to create a single voice for tackling issues common to both major and independent record companies.

Both organisations say the agreement, announced last Friday, recognises their shared interest in protecting and promoting the UK music industry. It seeks to provide a balanced representation between independents and majors on the BPI council and formalises subscriptions payable by companies belonging to both groups.

Current BPI members seeking dual membership will pay a joining fee to Aim of £100 plus VAT. The BPI has also agreed to make payments to Aim using a formula believed to be based on a percentage of Aim members' BPI subscriptions. New Aim members not belonging to the BPI will pay the joining fee plus an annual sub-



Wehman: new co-operation

scription of 9% of their PPL income.

Concluding nine months of tough negotiation between the two trade bodies, the deal requires a change to the BPI council's constitution. BPI members are due to vote on the change at the group's agm in London on Wednesday (September 22).

Aim chief executive Alison Wehman says she is confident the change will be voted through. "We see this agreement as paving the way for a new industry co-operation

between the BPI and Aim. It is significant for us as we want to be recognised and endorsed by all industry bodies, including the BPI."

She adds, "We're relieved to have concluded the agreement. It shows to the outside world we're united on matters of common concern."

BPI chairman Rob Dickinson says, "It is necessary for the BPI to function as the industry body that represents everybody. If members felt there was a need for Aim then we had to recognise that."

Steve Mason, chairman of distributor Pinnacle and a BPI council and Aim board member, says the deal is a positive first step. "When Aim first formed the BPI was very nervous about its intentions. We have to be seen as one force."

Jarmin Music Group managing director Andrew Cleary, who is also an Aim board and BPI council member, says, "I feel relief that we've found a way of working together in the future."



Virgin Records was yesterday (Sunday) facing a head-to-head battle with Shania Twain for the second consecutive week as Gomez's *Liquid Skin* and the Mercury-issued *Come On Over* fought it out for the number one spot. The Gomez album lost its early lead over Twain going into the weekend, suffering a similar fate to another Virgin release - Martine McCutcheon's *You, Me & Us* - which initially outsold *Come On Over* the previous week. *Liquid Skin*'s success comfortably eclipses that of Gomez's debut *Bring It On*, which peaked at 11 last October following its Technics Mercury Music Prize win. Virgin Records A&R director and Hit managing director David Boyd says he is thrilled for the band. "Number two is quite sufficient," he says.

Crispian Mills quits Kula Shaker

Kula Shaker frontman Crispian Mills has left the band he has fronted for six years.

Mills, who informed his fellow band members of his decision to quit last Thursday, will still record for Columbia Records. It is unlikely that Kula Shaker will continue to exist.

Speaking exclusively to *MW* Mills says, "It just came to a point where I was very happy with what I had achieved and I wanted to try something different. I have been thinking about it for a couple of months. It's about moving on and

it felt pretty normal to me." He adds that he expects to have new material ready within six months.

His departure follows the disappointing performance of the band's second album *Peasants, Pigs And Astronauts* following its release in March.

Incoming Columbia managing director Blair McDonald says, "Kula Shaker have been Columbia's biggest domestic act in recent years. Crispian's music is my own favoured style of music and I'm just looking forward to working with him."

BBC finalises plans for NetAid coverage

Jamie Theakston and Gail Porter are being lined up to front BBC TV's *NetAid* coverage which will be spread across its two terrestrial channels and BBC Choice.

TOTP producer Chris Cowey, who has been given the role of executive producer for the TV broadcasts, says full details of the October 9 event have not yet been confirmed, although he adds much of its live broadcasts will be screened on BBC Choice.

There will also be a live web broadcast of the Wembley event. "There's not going to be massive live coverage right across the [terrestrial] network this time. Live Aid could do that because it was the first, but certainly this is going to be the second biggest event of its kind we're covering," he says.

Among the acts appearing at the event, which is due to take place at Wembley, New York's Giants Stadium and The Palais National in Geneva, are George Michael, Bono, Robbie Williams and David Bowie.

EMI in retail website first

EMI is claiming a retail first by launching a website exclusively offering stores up-to-the-minute information about its artists and releases.

The pulse365.com site, which goes live at noon today (Monday), will allow both independent and multiple retailers to access details on everything from advertising strategies for projects to artist TV appearances simply by typing in a password.

EMI president/CEO Tony Wadsworth, who came up with the idea for the website a few weeks ago, says the most common complaint from retailers has been not being told what was going on. This new development, he says, will give them as much information as the record company.

He adds the website, which will be further explained tomorrow (Tuesday) in his keynote address at EMI's retail presentation at the Imax Cinema in London's Waterloo, underlines how the internet can be of value to the music industry. "There's so much time spent talking about the protection of copyrights which is crucial, but it



Imax: scene of EMI conference

makes record companies sound extremely negative when it comes to the internet. In fact, nothing but good can come out of it," he says.

The launch comes at a time when the internet is complicating the traditional relationship between record companies and retailers. Two weeks ago leading Dutch retail chain Free Record Shop announced it was withdrawing all David Bowie's albums from sale because the singer's new album was made available online two weeks ahead of its retail release. Virgin Entertainment UK CEO Simon Wright says he does not rule out his chain taking such action on any future releases which follow the Bowie example.

WORDS OF WISDOM

"To do is to be" - Descartes

"To be is to do" - Voltaire

"Da ba dee da ba di" - Eiffel 65

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"fono is the best magazine of its kind that I've seen so far. It is very easy to read and so comprehensive" – **Christian Jepsen, music director, Radio 1, Norway**

"fono is my most important newspaper for reading. I really like it. It's really good to be able to check how songs are doing in different territories" – **Robert Sehlberg, music director, Radio Stockholm, Sweden**

"fono is very handy because you can see what's going on around Europe. The airplay charts are particularly good because we get customers coming in and asking for things they've heard on the radio" – **Tracey Watson, singles buyer, Andy's Records, UK**

"fono is very useful for the European charts. We constantly use it" – **Patrick Morgan, music programmer, Radio Salu, Saarbrucken, Germany**

"fono is very good for finding out what's happening all over Europe. You let your readers do the talking" – **Eric Hansen, director, The Voice, Copenhagen, Denmark**

"I think fono is really good. It contains lots of information. It's great for everyone in the music industry" – **Natalie Callay, head buyer, Virgin Mega, Antwerp, Belgium**

"I find fono very useful for all the European stuff" – **Vaughn Hobbs, head of music, GWR, Bristol, UK**

"fono has very good information in it. I always work with fono" – **Frizz Lauterbach, music director, Energy 97.1, Hamburg, Germany**

"I think Fono's great and the CD is really useful. I was following one record in the Swedish chart and when the CD with this song on it arrived with fono I was delighted and put it straight on our playlist" – **Jan Brodde, head of music, Radio Uptown, Copenhagen, Denmark**

"fono is really great. It's very useful for us to see what the trends are in other countries and see the kind of music other people are playing" – **Jari Aherma, asst head of music, Radio Sunshine, Rotakreuz, Switzerland**

Cher is challenging to be among the big album sellers this Christmas with Warner and Universal Music TV preparing a joint venture best of covering all the singer's entire three-decade recording career. A release date for the album has yet to be scheduled, though it is understood to be coming out around the end of October to tie in with Cher's *Do You Believe?* UK tour which starts at Birmingham's NEC on October 9 and concludes at the Sheffield Arena on December 11. *Dove L'Amore*, featured on the singer's *Believe* album, is likely to be released as a single to preview the album, which will also carry the track though it does not feature any new recordings. It will be distributed by Sony and Warner's Ten operation.



Christian to bring team from Universal-Island to East West

by Tracey Snel
After months of speculation Universal-Island's promotions department is expected to be reunited with former Universal managing director Nick Phillips at East West.

Universal-Island director of promotions Damian Christian quit last Thursday (September 14), seven months after he was confirmed as head of the department in managing director Marc Marot's new management team. At the end of last week five other members of the eight-strong promotions team – all former Universal staff – were expected to follow him. They are Suzanne Hague and Sarah Hawkes

in TV promotions, radio promotions Jasper Burnham, Carrie Curtis who handles regional, and Vanessa Taub in general administration.

Christian and his team are expected to re-emerge at East West after being poached by Warner chairman Nick Phillips. It is understood that the current East West promotions team will leave their jobs at the end of next month. Christian and Phillips declined to comment.

"Damian has resigned. The others haven't yet but I am expecting them too," says Marot, who adds that the departures have long been expected. "We've known about this since the day we merged. Damian



Marot: expecting departures
has a very special relationship with Nick Phillips, and Nick had shown his keenness to attract him before the merger.

"The only shame for me is that we didn't have a chance to bid in

Matthews steps up as Leosong's Ellis retires

Publisher Ray Ellis is retiring as managing director of Leosong after two decades with the company.

Ellis, a Basca gold badge recipient in 1992 for services to the industry, will continue to act as a consultant to the administration company.

John Matthews will assume operational control of Leosong when he takes up the role of general manager on October 1. Previously Matthews held the job of general manager of Independent Music Group, of which Leosong is a part. He says, "Ray will be a hard act to follow, but I'm thrilled to have this opportunity at such a crucial time of change within the industry."

Matthews adds that he is playing some new roles as part of a restructuring within Leosong in the next few weeks.

newsfile

LAZARUS TAKES WEA ROLE

Former Warner Music Central business affairs manager Steven Lazarus has been appointed business affairs director at WEA UK. In another move, Cliff Fluet has been promoted from Warner Music Central business affairs assistant to business affairs manager.

HHD AND POINT GROUP JOIN FORCES

The Henry Hadaway Organisation and Point Group have pooled their respective catalogues into a new licensing operation, HHD Licensing Ltd. Henry Hadaway has taken the role of chairman, based at the Point Group office at 25-26 Ivor Place, London NW1 6HR.

VIRGIN RADIO SIGNS DIGITAL DEAL

GWR Group's majority-owned Digital One has signed a deal to broadcast Virgin Radio on its new commercial national digital network, which starts broadcasting on November 15. As part of the agreement Virgin will promote Digital One and digital radio on air.

PRS RESCHEDULES AGM

The PRS has been forced to reschedule its AGM following a delay in sending out voting forms. The meeting, which was to have taken place last Friday, will now go ahead on October 22. The PRS says the date change will not affect AGM business.

PROFITS RISE AT BOOSEY & HAWKES

Boosey & Hawkes is pointing to rationalisation undertaken last year to explain the encouraging performance in its latest set of interim figures. The publisher and instrument maker last Tuesday reported a 13.2% rise in operating profit to £3.84m in the six months to June 30 this year, with pretax profits rising 8.7% to £2.34m.

DAVE STEWART

Dave Stewart was the producer but not the writer of a library album released by Palan Music's production company, Extreme Music. Dave Stewart is published by BMG Music.

CIN reigs classical charts to reflect retailers' racking

Two new classical charts are set to debut on October 2 with the aim of reflecting more clearly the best-selling classical albums and to mirror better retailers' approach to racking.

The new classical artist albums chart and the classical soundtracks and compilations chart will replace the existing specialist chart and crossover chart, which was introduced to sweep up more commercial packages such as soundtrack albums and compilations.

The classical artist chart will include all recordings of artist albums previously classified as either specialist or crossover. The classical soundtrack and compilation albums chart, which allows for the increased presence of composers writing for film, will combine soundtracks performed by either a single artist or various artists with compilations.

Warner Classics' Matthew Cosgrove, who is vice chairman of the BPI classical committee, says the changes mirror the mainstream



Cosgrove: promotional impact chart and will provide labels and retailers with a more effective marketing and promotional tool because they will be easier to understand. "These models will work for the majority and are far more focused. They will also reflect the vibrancy and quality of releases," he says.

Phil Matcham, sales and marketing manager at CIN, adds that the way in which retailers rack classical product has had a large input on the changes. "If you want a sound track that happens to have been done by a classical composer, you are more likely to go into the soundtrack area," he says.

Indie stores consider alternatives to Eros

The 200 independent retailers left flummied by last week's postponement of AT&T's replacement Electronic Record Ordering System (Eros) have dubbed the project a "dead duck" and have begun finding their own alternative solutions.

The move follows a letter sent last week by AT&T to retailers who use Eros confirming that the service will take its last orders at 21.00 on October 31, 1999.

A statement issued by AT&T last Friday said the company is keen to launch an alternative to Eros "as soon as possible", but did not give any timescale beyond saying that a decision is likely to be made within the next seven days.

One indie retailer last week slammed AT&T's project as a "dead duck in choppy waters".

Some retailers are already turning to alternatives. They include Steve Bamber, owner of four Lancashire-based Townsend Records shops and Keith Howe, owner of Doncaster and York shops Track Records. Both are now investing in Oscar Epos systems from Ranger Computers.

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AIMING IN THE RIGHT DIRECTION

It has been nine months in coming but the significance of the deal finally concluded last week between AIM and the BPI should not be underestimated.

Now that the delicate, and important, matters of funding and BPI council voting representation have been resolved the UK record industry can present a united front when it comes to lobbying on key issues such as piracy and copyright protection. But the deal also means that AIM can continue to develop its work representing the independent record business.

Never has that work been more relevant or important.

One of the most popular talking points across the business all year has been the perceived lack of exciting records and the need for new talent to break through. Almost as popular is the view that that talent will break through the underground and be fostered by smaller labels – labels that are not looking for immediate chart positions and can allow artists to develop over time.

Quite rightly the people running such companies are often more interested in music than business, let alone "serious" issues such as copyright protection. Such labels can be run on a shoestring but sustaining success, however low-key, in the current environment is more difficult than ever. AIM can now get on with the task of making that environment easier for its members, leaving them to do what they do best – discovering and nurturing exciting music.

If this happens, then the broader industry as a whole can only benefit.



Alax Scott

Music's value stressed in e-commerce debate

The music industry has welcomed a series of e-commerce initiatives announced by the Government last week, but warns that a better consumer understanding of the value of music is needed if it is to compete effectively in the digital age.

The initiatives include the announcement of an Inquiry by Culture Secretary Chris Smith into the creative industries' use of the Internet as well as the appointment of an e-envoy.

A panel of internet experts and organisations exploiting new technology has been set up under the government's Creative Industries Task Force. It includes Commercial Radio Companies Association chief executive Paul Brown, while British Music Rights will be among those



Rigg: warning over net music contributing to the inquiry process.

The panel will seek to investigate why some creative firms are using the internet successfully and others are not. Its findings and action plan are expected to be published early next year.

BMR, which has been pressing the Government to develop an Internet approach to e-commerce, says the Cabinet Office Performance & Information Unit report, also published last week, further sets out e-commerce targets.

BMR director general Nannette Rigg says, "It is the first time that we have seen the Government say it has targets and these are the important targets. This is vital if the UK is to become a competitor in e-commerce internationally."

However, she warns there is a danger in the belief that the internet equals free music, "if that belief prevails, then there is a reluctance to buy electronically and the e-trading of music is stifled," she adds.

Eiffel 65 triumph caps Europop's run of hits

by Paul Williams

Continental Europe's summer domination of the UK singles chart was set to continue in spectacular fashion yesterday (Sunday) with Eiffel 65 entering at one with Blue (Da Ba Dee).

Its expected debut put it on course to become an unprecedented third consecutive UK chart topper by a continental-signed act, taking mainland Europe's number one tally to a record seven releases so far this year.

The Italian track, which had surpassed 100,000 sales by the end of business on Wednesday, appeared to be heading a record-breaking charge of the entire top four comprising international-sponsored releases with Danish act Furukar DeLuxe's reworking of Bob Marley's 'Sun Is Shining', German Lou Bega's 'Mambo No 5 (A Little Bit Of...)' and Dutch act the Vengaboys' 'We're Going to Ibiza' occupying the runners-up positions.

Eternal A&R director Steve Allen,



Eiffel 65: on the continental wave

whose label's success with Eiffel 65 was due to give Nick Phillips his first number one single as Warner UK chairman, says mainland European countries are now confident about their own product.

"There was a time 10 years ago if you went in a disco in France or Holland or elsewhere the music you'd hear would be UK or American stuff. Now they're playing their own stuff sung in English," he says.

Mainland Europe's success comes during a less-than-success-

ful time for UK acts in the singles market with only one of the last eight number ones – Geni Hattiswell's 'Mi Chico Latino' – by an act from the UK, although both Roman Keating and Westlife are UK-signed. Italian-based Ann Lee's 2 Times, which is released on October 4, is on target to be the next big continental hit here having already made the top 75 on import sales alone. It has an estimated 250,000 initial ship.

Allen, however, questions the definition of a UK hit. "Enrique Iglesias is a UK record. That came out of Kingston-upon-Thames and was written and produced there and mixed there and the only thing not British was the guy singing it and possibly the style," he says.

HMV's buying buyer Andy Powell believes the success of the likes of Lou Bega and Eiffel 65 is excellent news. "They are genuine hits that are not driven by a TV special or marketing campaign. It's driven by consumer demand," he says.

PAUL'S QUIRKS

DISTRIBUTION: A SIMPLE REQUEST

Richard Griffiths' comments that BMG was going to sell its distribution depot and concentrate on music must have struck a chord with every music retailer in the country. The inordinate amount of time retailers seem to have to spend just trying to get the right albums on the shelf at the right time has always been a mystery to me. Despite dozens of questionnaires, think tanks, open feed-back sessions and private consultations, distribution still throws up as many problems today as it did 10 years ago. Duplicated orders, missing parcels and late deliveries are still an everyday event and although things have certainly improved many issues still remain unresolved.

It doesn't matter whether half an order is missing or just one item, it is irrelevant if 90% of a delivery is in good condition if the remainder is damaged as it still means that staff are tied up reporting shortages, returning goods, chasing missing parcels or trying to get replacement cases. Tedious stuff, but an everyday fact for hundreds of retailers around the country who would much rather be spending their time organising promotions and playing and selling music to their customers.

So for all our distributors who are wondering how they can improve their service and maybe considering spending a fortune on a consultant's report, just remember one thing – all most retailers want is to order product from them easily (preferably electronically) and receive exactly what they ordered next day in perfect condition. That's it – end of story. Finally, if, as we are led to believe, record companies and distributors are gearing themselves up to provide a direct distribution service for their internet customers, surely it should not have been beyond them to design an electronic ordering system for their "retail partners". To all the record companies and interested parties involved in the Eros fiasco who have assured me over the past 28 months that everything was in hand – thanks for nothing – which is precisely what we have ended up with.

Paul Quirk's column is a personal view

Rt's Clarke guarantees pluggers producer slots

Radio One is guaranteeing pluggers time slots with the station's mainstream producers in an overhaul of its system for meeting the music industry.

Head of production Lorna Clarke, who was appointed station editor in April 1998, has introduced a number of changes with immediate effect at Radio One, including introducing a coherent single-appointment session for pluggers and producers and a one-stop shop for cancelling or altering meetings.

In a letter sent out to record companies and independent promoters at the end of last week, Clarke noted that the changes follow comments received from people across the industry.

"I am sure the improvements will help make for more effective working relations between Radio One producers and the wider music industry," she said.

Parlophone director of promotions Malcolm Hill says, "The difference now is more producers are making themselves available."

Lack of big acts cited as Woolies sales slow

Woolworths has blamed the lack of big-name releases for hitting its music and video sales during the first six months of its financial year.

The retailer says weak release schedules in the two sectors were responsible for holding back sales growth during the 26 weeks to July 31 this year, although profits across all its operations grew by 6.2% to £12.6m during the same period.

Woolworths' tough time in music and video came during a period of dramatic developments for parent company Kingfisher, which initially looked on course to form a retail partnership with Asda, only for US retailing giant Wal-Mart to step in with a superior £6.7bn bid for its UK rival.

Kingfisher group chief executive Sir Geoffrey Mulcahy, whose company last week announced group retail sales up 61.0% to £4.8bn for the six months, believes the Asda price reached a level which would not add value for shareholders.



Woolworths: tough time in music "The strength of the Kingfisher strategy is that we were not dependent on that or any other single opportunity," he says.

Despite Woolworths finding the entertainment sector difficult during the period, Kingfisher distribution arm EUK reported a 5.5% sales uplift. Elsewhere in entertainment, the distributor's results are combined with M&M and TCI, which together reported £125.3m sales, representing a 31.1% year-on-year increase.

Crunch-edge acts lose outlet as The Sun folds The Source

by Robert Ashton

A key marketing tool for record companies wanting to break up-and-coming acts disappeared on Friday when *The Sun* folded its listings guide *The Source*.

A spokeswoman for News International says the market for *The Source*, which has accompanied copies of the main newspaper distributed in London and the south east and featured acts not normally covered by the mass market press, has become congested with similar products since the end-of-week listings magazine launched in April 1998.

She adds, "It has been a wonderful project and the staff have done well, but the market is very over-

scribed and we are investing in other things."

The Source's editorial balance was traditionally weighted more in favour of music than *Mirror* competitor *The A List*. A recent issue of the title featured an eclectic mix of the Vengaboys, The Divine Comedy, Brand New Heavies and Freq Nasty. Some record companies fear its loss could make it harder for marketing departments to get mass-market coverage for their more left-field acts.

Nina Watson, label manager at The Divine Comedy's current record company Seltama, says, "It deprived a large readership that you don't get with other music papers and it may prompt some of those



The Source: closing

audience, which wouldn't normally buy music, to give something a try." The News International spokesman says some elements of *The*

Source's coverage may be incorporated into the main newspaper. Its four full-time staff will also be found jobs within other departments of the paper.

The A List, which editor Richard Wallace says covers film and music in a ratio of approximately 50/50, published a David Bowie special last Friday (September 17) and plans future features on Tina Turner. Wallace says he is happy with the balance between music and other entertainment and will not be featuring more pop stars because of *The Source's* demise. He also expects the south-east-distributed magazine to roll out in the Granada region shortly with a nationwide launch imminently.

MADLEY QUITS LONDON/FRFR

London/FRFR head of radio promotion Laura Madley has quit the label after nine years. Madley, who had worked acts including All Saints, The Brand New Heavies and Echo & The Bunnymen, says she is considering a number of offers but will probably be taking time off until after Christmas. "I've been through such a long time. It's not like a marriage that had gone a bit stale," adds Madley. London Records has yet to announce whether it will appoint a replacement.

TFI FORMAT MOVES TO RADIO

TFI Friday is being turned into a radio programme following a deal between Ginge Television, Channel Four and Chrysalis Radio. TFI On Galaxy will be broadcast each Saturday between 1pm-2pm from September 25 across Chrysalis' Galaxy network. It will be hosted by Melanie Sykes and Tim Vincent, and targeted at 16- to 34-year-olds.

SILVER TAKES EURO ROLE AT BMG

Sara Silver has been named vice president European marketing for BMG Entertainment International reporting to BMG UK and Ireland chairman Richard Griffiths. Silver, formerly vice president of marketing (Europe) for Columbia Records, succeeds Freddie de Wall, who became managing director of BMG Denmark in February.

BLAXILI JOINS IVORS COMMITTEE

Ric Blaxill, former Granada Media Group head of music and Top Of The Pops producer, has accepted an invitation to act as a contemporary music advisor to the Ivor Novello awards committee. Part of Blaxill's brief will be to advise on current music trends.

MTV EXTENDS VPL DEAL

MTV Networks Europe and rights body VPL last Monday (September 13) signed a four-year extension to their licensing agreement for independent videos being shown in Europe, Africa and the Middle East. It allows MTV to broadcast European Independent Videos on its MTV and VH-1 services.

TWAIN HITS TRIPLE PLATINUM

Shania Twain's Come On Over was certified three times platinum by the BPI last week as the Lou Bega single Mambo No 5 (A Little Bit Of...) received platinum status. There were gold awards for The Divine Comedy's A Secret History best of and Gomez's Liquid Skin, while silver awards went to the single Sting & Bono's Mezzanine and the compilation South Park - Bigger Longer And Uncut.

HOW TV SHOWS RATINGS COMPARE

Programme	This week	% change on 1998
Top Of The Pops	4,122	-5
Planet Pop*	2,876	n/a
The 0 Zone*	1,878	n/a
CD On Stage*	1,392	0.2
Pop Zone	811	n/a
Pepsi Chart Show*	679	+9.5

*Combined weekly figures
Source: Mediamark TNS/Barb via Aust 3D

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Sony CDs to unite games and music

Sony TV may release further compilation CDs combining music with computer game demos if the release of its Double Life CD proves successful.

Double Life, set for release on September 27 at a £9.14 dealer price, offers a 17-track music CD featuring chart hits by acts including Apollo 440, Stereophonics and Manic Street Preachers as well as a second disc featuring eight demos of forthcoming Sony PlayStation games. It will not be eligible for the compilation rundown as it breaches current chart rules.

The CD comes as Sega and Sony are positioning their next generation consoles Dreamcast and PlayStation 2 respectively as entertainment players rather than pure computer game machines.



Aire FM has struck a deal which will see its logo appear on Leeds United's football pitch for two televised matches as part of a £1.5m marketing campaign being conducted by Emag Radio for its Big City brand. The campaign is designed to publicise an eight-week on-air breakfast promotion called Fiver Fever, which kicked off last week and offers listeners the opportunity to win £10,000 each Monday by checking off serial numbers on 15 notes. The largest Big City promotion to date, it also includes a series of TV ads (pictured) as well as outdoor and online banner advertising. Fiver Fever is aimed at the largest Big City stations - Key 103 in Manchester, Aire FM in Leeds and Metro FM in Newcastle. Brand director Cath Murphy says, "There are audiences increases we want to achieve and stimulating trial of the breakfast show is the best way of doing that."

Online unsigned talent site earmarks £10m ad spend

Online music site people sound.com, which is aimed at A&R executives and consumers searching for new and unsigned talent, is planning a £10m advertising campaign to support its launch later this year.

The bulk of the budget will be spent on a mix of national radio, press, posters, direct mail and CD cover mounts in a bid to attract consumer traffic to the site. The campaign will also target new bands and artists for the site's portfolio, which people sound.com hopes will comprise more than 1,000 acts by its launch date.

Meanwhile, people sound.com has appointed its first marketing director. Former PolyGram senior marketing executive Mike Levine joins the group's four-strong marketing team, which includes marketing manager Eamonn O'Sullivan, creative services manager at AOL's CompServe.

Peoplesound.com chief operating officer Martin Turner, who Levine will report to, says the marketing spend is timed to coincide with the service's imminent launch and is run during the following 12 months.



Turner: 'powerful A&R tool'

"Consumers will be able to discover and sample the newest music and choose a CD or compilation to be burned. It's also a very powerful tool for A&R people in labels looking for new talent," says Turner. Ideas Unlimited is handling the creative work, while online marketing is by Hyperlink and media buying will be booked by Just Media.

Turner says funding for the advertising spend comes from venture capital and investment from a \$500m internet fund, established by the LVMH group's Bernard Arnault to help grow internet sites. Peoplesound.com is claiming a start-up valuation of more than \$20m.

BBC to give back music first prime-time TV slot

Black Music has secured its first prime-time show on terrestrial television with the launch of a new weekly programme dedicated to the genre due to begin broadcasting next month on BBC2.

Pure Naughty is a 30-minute music and talk show seeking to showcase the best of black and black-inspired music. Hosted by Mel G, it will be broadcast on Sunday's at 12 noon for six weeks, beginning October 3.

Angela Ferreira, the show's executive producer at BBC Manchester, says the programme will feature a raft of musical styles by UK and US artists including soul, R&B, garage, jungle, drum & bass and hip hop. "It's not just a show for a black audience. It's cross-cultural," says Ferreira.

She adds that it is the first time that a show of this type has secured a prime-time slot. "Major broadcasters are now recognising that black music makes up a large proportion of the charts these days," says Ferreira, who notes that Channel Four's black music show Flava is broadcast late evening.

Pure Naughty will feature live performances, interviews and features



Mel G hosting Pure Naughty

on emerging songs. There will also be acoustic sets by new UK acts including hotly-tipped Dome Records signing Hi! Soul. "We are very keen to break new British acts," says Ferreira.

The programme launches a week after Central TV broadcasts the first of four one-hour programmes devoted to Afro-Caribbean culture. Entitled Drumbeat, the shows will feature acts including Nine Years and Brand New Heavies and will be broadcast at 11.30am in the Central region from September 27. Meanwhile, Flava, which is planning a one-off world music special before Christmas, is set to return in the New Year.

● Something's got Simply Red's latest single started, as Ain't That A Lot Of Love breaks through its usual slow movement of *fono's* chart by instantly becoming a top 10 smash. The East West track debuts at six on the Top 20 countdown of the biggest UK-sourced records on European radio (see below), while Eurythmics' I Saved The World Today also breaks with chart tradition by making an unusually big climb from 20-5.

● Simply Red and Eurythmics are among a group of eight long-established artists on the chart who made their UK chart debuts in the Eighties or before. Two of those tracks are by the Post Show Boys who are compensated for Don't Know What You Want's swift 6.15 decline by follow-up New York City Boy entering at 19. Texas, meanwhile, makes it five weeks in a row at the top with Summer Sun, one of three Universal tracks on the chart. There are five indie hits, three copies from BMG, EMI and Sony, two from Warner and one from Virgin.

● Sting's Italian airplay success with Brand New Day has now turned into sales, with the single this week becoming the highest new entry at five in the sales chart. The single will be joined soon by Simply Red's latest single which is the airplay chart's highest new entry at eight.

● Ronan Keating is now playing his part in the revival of UK-sourced fortunes in Germany, where last week the Polydor-instrumental You're Nothing At All became the highest new entry at seven in the singles chart. Alongside Keating, Texas are top five in the same chart with former Sony artist, their UK acts present include Chicane, Five and Geri Halliwell.

● The Portuguese artist and compilation albums chart make good reading for Universal-Island's international department this week.

Underdogs defy the odds by landing the artist chart's highest new entry at eight and the highest overseas chart position to date with Simple Plan's... While the Rolling Hill soundtrack pulls off a similar trick on the compilations countdown by debuting at four. Thinkdecks defy the odds by touring Europe in October and November, also enter at 24 in Denmark, 32 in Norway, 43 in Sweden and 64 in Germany.

● Simon Collins is rapidly catching up with his father in the German airplay chart, where this week his WE-sourced single Price leaps 37-22, while Phil Collins' You'll Be In My Heart makes a 11-13 decline.

● Norway has given Sony UK's International team a few things to smile about during the past year, not least turning the Manics' current album into a top five success. But Sony's latest UK success there is all the more stunning - none other than Eighties chart-topper Shakin' Your Head... making a surprise appearance in the country's Top 20 with The Very Best of rising 21-18. Meanwhile, in Sweden Gary Moore has the album chart's highest new entry at 13 with Blood of Emeralds.

Tom Jones has been undertaking some of his most intense international promotion for years to back the release of his forthcoming duets album, *Reload*. Ahead of the album's release across Europe next Monday (September 27), the veteran singer is in the middle of a high-profile European schedule, which this week sees him at a press conference in Italy and performing on Sweden's prime-time TV chart show *Luka*. Next month he will team up with the Carlgrens to perform the album's first single *Burning Down The House* - which entered the chart at 12 in Sweden and four in Norway this week - on the top-rated German TV show *Wetten-Duis?*.

"We've been offered major TV appearances throughout Europe, but given the time he's available for promotion we've had to cherry-pick," says Julia Connolly, international product manager at V2 which is handling the album for the world outside the UK, North America, Australasia and South Africa. It is one of three key international projects for V2 at the moment, alongside Stereophonics' *Performance & Cocktails* (released last week in the US) and next month's Michael Hutchence album.



Overseas acts prepare for assault on global markets

by Paul Williams
S Club 7 flew the flag for the UK at Universal Music's global management convention in San Francisco last week, receiving three-song performance.

The Polydor act figured prominently among the UK-signed priorities for the coming months at the event, which also highlighted the overseas success of Boyzone's No Request bus - of now rapidly heading towards 4m sales.

S Club 7 lined up alongside acts such as Aqua and A*Teens in a pop night at the conference which took place on September 7-9 and was attended by UK executives including John Kennedy, Howard Bernard, Lucian Grange and Marc Marot. The appearance of the group came as the first wave of overseas broadcasters began screening the renamed S Club 7 series.

we go into the release cycle," says Coyle. US promotion includes a showcase in New York on October 22 and a further stint when the group record the second TV series there between January and March.

Polydor's other big priorities include Gabrielle, Boyzone and Ronan Keating, who has been supporting his first solo release, When You Say Nothing At All, with extensive international promotion. Kennedy, who fronted the UK presentation, says, "It was fantastic to see the reaction everyone around the world gave to S Club 7 and Ronan Keating."

Mercury, meanwhile, is continuing to focus on Texas's The Hush album, already more than 1.5m sales deep, with the second single Summer Sun currently top five in Germany. The band will be promoting extensively in Europe during the coming few months.

The same company's UK-signed international priorities also include Honeyz, James and Metallica, who will be backing the release of a forthcoming duodecimo live album recorded with the San Francisco Symphony Orchestra with a Berlin date in November.

The Charlatans and Ocean Colour Scene are leading Universal Island's international line-up, with the latter planning to follow two promotional trips they have already made to Japan this year with a full tour there beginning in late November. Marc Marot's company will also be focusing on the album accompanying new music/dance spectacular *Burn The Floor*, which opened with performances in Australia in August, moves to Europe in October and then to North America, Japan and back to Europe between January and April.

UK TOP 20 AIRPLAY HITS IN EUROPE

Pos	Track/Artist (UK company)
1	Summer Sun Texas (Mercury)
2	When You Say Nothing At All Ronan Keating (Polydor)
3	Sing It Back Maluma (Epic)
4	All Chords Latino Good Halliwell (EMI)
5	I Saved The World Today Eurythmics (RCA)
6	Ain't That A Lot Of Love Simply Red (Epic)
7	Burning Down The House Tom Jones & The Carlgrens (Epic)
8	I Feel You To You Weetilde (RCA)
9	Turn Around Boyzone (Mercury)
10	Feel Good Grooves & Small (Mushy)
11	All Of Nothing Chart (WEA)
12	Carned Heat Jamiroquai (Sony)
13	If You Gettin' Down The Roots (RCA)
14	Rendezvous Basement Jack (UK Recordings)
15	I Feel You To You Weetilde (RCA)
16	Turn Around Boyzone (Mercury)
17	Feel Good Grooves & Small (Mushy)
18	All Of Nothing Chart (WEA)
19	Carned Heat Jamiroquai (Sony)
20	If You Gettin' Down The Roots (RCA)

GAVIN US RADIO TOP 20

Pos	Track/Artist (UK company)
1	Genie In A Bottle Outkast (A&R)
2	Somebody Slaps Roy (Lava/Warner)
3	Monte No. 5 Low (Bepi)
4	All Star Smash World (Interscope)
5	Judging No Jury (A&R)
6	I Do (Cherise) You 88 (Universal/Atlantic)
7	She's On High Tail Backwash (Columbia)
8	Ballroom Empire (Elektra/Interscope)
9	You Don't Miss My Love (Jive)
10	She's My Sunshine Love (Epic)
11	Out Of My Heart Backlash (Polygram)
12	She's All I Ever Had Bobby (Columbia)
13	She's My Sunshine Love (Epic)
14	Where My Girls At? 702 (MCA)
15	Back Back On Good To Go (Warner Bros.)
16	You Don't Miss My Love (Jive)
17	Larger Than Life Backstreet Boys (Epic)
18	Scar Tissue Little Big Town (Pappas)
19	There She Goes Silvana (Mercury)
20	All In My Heart 'N' Spine Heat, Ricki Schultz (Epic)

TOP UK AND UK-SIGNED SALES CHART PERFORMERS AHEAD

Country	Single/Artist (Label)	Chart Pos	UK Sales
AUSTRALIA	Simply Red Ain't That A Lot Of Love (RCA)	2	2
	If You Gettin' Down The Roots (RCA)	2	2
	By Request Boyzone (Polydor)	3	4
CANADA	Simple Plan... (Epic)	8	9
	Brand New Day (Mercury)	9	8
	Notting Hill OST Various (Atlantic)	24	28
FRANCE	Simply Red Ain't That A Lot Of Love (RCA)	23	28
	Notting Hill OST Various (Atlantic)	8	11
GERMANY	Simply Red Ain't That A Lot Of Love (RCA)	5	7
	Notting Hill OST Various (Atlantic)	2	1
ITALY	If You Gettin' Down The Roots (RCA)	4	10
	Simply Red Ain't That A Lot Of Love (RCA)	3	7
NETHERLANDS	Simply Red Ain't That A Lot Of Love (RCA)	6	6
	Notting Hill OST Various (Atlantic)	2	1
SPAIN	Simply Red Ain't That A Lot Of Love (RCA)	8	8
	Notting Hill OST Various (Atlantic)	8	11
US	Simply Red Ain't That A Lot Of Love (RCA)	57	55
	Simply Red Ain't That A Lot Of Love (RCA)	42	24

AMERICAN CHARTWATCH

by ALAN JONES

Being significantly from the MTV Music Awards, where he was both a winner and a performer, Fatboy Slim restores a British presence to the top half of the US album chart with *You've Come A Long Way, Baby* bouncing 15-53, with a 20% upswing in sales. The album, which peaked at number 34, has been on the chart for nine months now and also topped the *4m* sales mark last week - a marvellous achievement, though one which is somewhat put in perspective by a Mariah Carey Come Over album, which hit 10m sales Stateside last week. The album, which slips a notch to number 16 in its 39th week in the chart, has spun off four hit singles - including the current Man I Feel Like A Woman, which advances 67-53 on the Hot 100.

Twain's album sales are 20 times that of Dixie Chicks' new album, *Fly*, but it is the latter which steals the headlines again this week, registering second week sales of 203,000, enough to keep it at number one. Dixie Chicks are only the second country act yet to sell more than 200,000 copies of an

album in two weeks in a row - the first, inevitably, being Garth Brooks. Below the Dixie Chicks, there is only a gentle shuffling of the pack, with just one new entry to the Top 100 in the absence of any big-name releases. The solitary newcomer is Los Angeles metal band Coal Chamber's *Chamber Music*, which debuts at number 22 with sales of 48,000. It includes a cover of Peter Dinklage's *Shook The Monkey*.



Meanwhile Phil Collins, who replaced Gabriel as Genesis vocalist, is still the only Brit in the Hot 100 singles chart, slipping 55-57 with *You'll Be In My Heart*, though there are some hopeful signs that he may soon be right on the money - rockers Bush (pictured) are up between US and Robbie Williams' *Angels* is besting to pick up significant support, with influential stations such as KIS in Los Angeles and 2100 in New York turning it into heavy rotation.

At the top of the singles' chart, TLC's *Unpretty* remains at number one but is being squeezed by Ricky Martin's *She's All I Ever Had*, which jumps 4-2, while *Low* by B2K's *Mambo No. 5* springs 11-6. All four new entries are urban cuts, led by Puff Daddy and R. Kelly's 11-6 *Satisfy You* in at 74.



Brown: more dance-orientated album

Brown finishes album as Squire begins again

Ian Brown's second solo album was last week out for release in November, while fellow former Stone Rose, John Squire, has formed a new band after winding up The Seahorses.

Provisionally titled *Golden Greats*, Brown's album is understood to be more dance-orientated than predecessor *Unfinished Monkey Business*. It is expected to be preceded by a new single, *Love Like A Fountain*, his first release since *Be There*, his Top 10 hit with UNKLE in February.

The album was recorded with Dave McCracken as programmer and coproducer Steve Fitzmorris at Sarm West Studios in west London. Its full track-listing is: *Getting High* (Love Like A Fountain), *Getting High (All Over Again)*, *Free My Way*, *Set My Baby Free*, *So Many Soldiers*, *Golden Gate*, *Dolphins Were Monkeys*, *Nature*, *First World and Babosinos*.

Meanwhile, John Squire is rehearsing with an unnamed band, which a spokesman denies is called *Reluctance*, as reported in the music press. He is still signed to Geffen in the US, in which case he would probably find himself released in the UK through Polydor alongside Brown.



Heavenly goes it alone after Deconstruction split

Heavenly has lost its label deal with Arista's Deconstruction, although it has secured long-term commitment for its artists Beth Orton and Dot Allison, it emerged last week.

Arista declines to comment, but under the deal it is understood to have given a long-term commitment to both female solo artists.

Heavenly co-managing directors, Martin Kelly and Jeff Barrett, will be retained on an ongoing consultancy basis while their label goes it alone.

Heavenly, which has been negotiating with the major since its four-year deal expired in April, no longer has to seek approval from BMG for each artist it signs.

Kelly says, "We don't have a label deal any more. We are looking at a couple of signings, but no future signings will go through Deconstruction. The great thing is that BMG wants to continue working with [Orton and Allison] and we can still work with them."

The Artist turns into Prince for production

The Artist Formerly Known As Prince has resurrected his Prince persona for the first time in five years, using it for the producer credit on his new album.

Ravelo UN2 The Joy Fantastic will be released released on November 1, following the new deal he struck with Arista worldwide president Clive Davis last month. It will be preceded by the mid-tempo single - and hypnotic grower - *The Greatest Romance Ever Sold* (October 25).

"He accomplished long ago what few artists are able to do - he's been at the cutting edge and had hit records. From my perspective he's at the top of his form. And this time he's turned to a great producer - Prince," says Davis.

The diverse and eclectic album blurs the lines between funk, soul, pop, rapping, scratching, gospel and rock and features The Artist playing most instruments. It contains 16 songs plus two hidden tracks.

The album's funky title track was actually written by Prince in 1988 and saved to one day be the title song for an album. The most impressive track is *Pretty Man*, an uptempo homage to James Brown featuring his trumpeter Mack Parker. Other guest appearances include Chuck D, Owen Stefani, Ani DiFranco, Sheryl Crow and Larry Graham.

The latest Prince chapter started when his business partner L. Londell McMillan contacted Davis six months ago and stated that The Artist "wanted to talk music." Davis, who met the pair in a New York hotel says, "We spent several hours getting to know each other to see if there was a connection. We



The Artist: Prince back as producer

just talked about music. To this day we haven't talked business. It's all been about the music."

Four months ago Davis was invited to hear some of the album recorded at Electric Lady Studios. The deal clincher was allowing The Artist the rights to the masterpieces, with Arista having options on the next album "depending on how well this one does."

The Artist says, "The problems I had with so-called majors were regarding ownership and long-term contracts. Both of these problems are non-existent in my agreement with Arista."

The Artist has assured Davis he will make videos and tour internationally - possibly reaching Europe as early as November. He is even recording Top Of The Pops.

Arista UK managing director Gao Doherly adds, "There's a job to be done - a certain amount of scepticism at retail there's no point hiding from - but I've known it's right since the third time I heard that single. I can't get it out of my head."

Guy Moot - the EMI Music Publishing senior A&R manager who has previously been best known for signing dance acts from Jamiroquai to Shanks & Bigfoot - signed former EastEnders star turned chart-topper Martine McCutcheon to a worldwide deal last Monday. The worldwide deal, thought to include around 20% of her album *You, Me & Us*, which debuted at number two in the UK albums chart last week, was among the most contested of the year. Moot says, "Martine's a huge personality - there are not many out there at the moment - and I've been really impressed with the way she's written. People are still seeing her on the back of the Tiffany thing, but they'll see she's absolutely focused and determined and sings better than anyone expected."

Pictured (from left) are: EMI Music Publishing managing director UK and president continental Europe Peter Reichardt, manager Laurence Ponting, McCutcheon and Moot.

Halkes signs Judge Jules to Incentive

Former Positiva managing director Nick Halkes' new Ministry Of Sound-backed label, Incentive, last week signed the act formed by London DJ Judge Jules and Yomanda's Paul Masterson.

Halkes, who quit Positiva in May, signed the duo as Hi-Gate to a worldwide deal. "It's a normally hard to source projects for the world that have not been released somewhere before," he says.

Masterson scored a long-running Top 10 hit with Synthia & Strings in July and, while Jules has been less well known for his record production skills than as a DJ, he once recorded Stix & Stoned's *Outrageous* with John Kelly for Positiva. Their first single is *Hi Gate* will be called *Pitchin'*.

Another Incentive project is Italian Mano Polo's *Communication*, though its first release will be Matt Daresy presents *Mash Up's Liberation* (*Temptation - Fly Like An Angel*), a London One Dave Pearce record of the week, on September 27. Darcy came to the fore



remaining acts such as ATB to Brodinski.

Halkes has employed London DJ and former Megadub head of promotions Craig Dimoch in A&R and Penny Maston as co-ordinator. Speaking publicly for the first time since leaving Positiva, Halkes says that he reached a point where "being in a comfortable job and putting out hit records wasn't enough".

He says, "Now I can make decisions which are best for the artist, rather than in the corporate tradition, and make sure artists have the best possible home in each territory. I can be more entrepreneurial, and becoming owner rather than employee is an opportunity to learn."

Halkes intends to set up a publishing company. "I have met a whole bunch of artists in their early stages that I have not been in a position to sign for publishing, from the Prodigy early on to DJ Quicksilver. It's really exciting."

n e w s f i l e

BONO RECORDS DUET WITH HUTCHENCE

U2's Bono has laid down vocals for a duet, *Slide Away*, with the late INXS frontman Michael Hutchence. The ballad, written by Hutchence just days before he was found dead in a Sydney hotel room in November 1997, will feature on his self-titled album (released on October 18). Andy Gill, who is co-producing the album with former-Black Grape guitarist Danny Saber, is understood to have offered a selection of Hutchence's tracks to Bono, who chose to complete *Slide Away*. No decision has been made whether it will be released as a single.

BRAXTON TIES UP ALBUM WORK

Arista's Tori Braxton is in an unnamed studio finishing her new album (due for release on November 22) which features work with David Foster, R Kelly and Babyface. The first single is due on December 1.

BULL'S ALBUM REUNITES WITH STREET

Damon Albarn has reunited with former Blur producer Stephen Street in a new London studio on a track for a soundtrack for Irish gangster film, *Ordinary Decent Criminal*. Bull raised eyebrows when they ended their five-album relationship with Street in favour of William Orbit for their latest album, 13.

A&R FLURRY OVER TINKERBELL

Tinkerbell, the unsigned act handled by White Tiger Management, attracted one of the busiest A&R scouts of 97 from 15-year-old Australian woman Nadeah Miranda.

Universal's Bass Eifel 65 Publishing International's Eifel 65, due to debut at number one in the UK singles chart on Sunday with *Blue (Da Ba Dee)*, was last week signed to Universal Music Publishing. The act were signed by senior A&R Ruth Rothwell for the UK and a deal has also been done with Massimo Gabutti's company Bliis Corporation for future product.

EMI PUBLISHING INKS DEAL WITH WEBS

WEA's The Webb Brothers, with releases the critically acclaimed collection of demos *Beyond The Biosphere* on their imprint Muse 5 this summer, last week signed worldwide with BMG Publishing. The band are in talks with a range of producers to begin recording their first proper album in November.

NRJ SQUEZZE WARPS TO ALBUMS RELEASE

Maverick UK artist Alanis Morissette is considering releasing her first two pop albums, 1991's *Alanis* and 1992's *Now Is The Time* - originally released only in her native Canada - after finishing her world tour in the New Year.

NEW PLAYLIST

Five - *Keep On Movin'* (RCA) Sounding more like an American guitar band (single, 10cc); *Dive* - *Lately* (Red Ant/Mushroom) Classy Steve Tubbs cover (single, October 4); *Tom - Swoozy Me Whole (Things To Come)* Swallow big beat disco (single, November 8); *Tai Bachman - She's So Hip* (Columbia) Bright midsize American alternative pop-rock (single, October 18); *Eurythmics - Peace Is Just A Word* (RCA) Gorgeously Simple Minds-sounding number (album track, October 18); *My Life Story - Joined Up Talking (It Records)* Squeeze meets Teardrop Explodes (October 18); *Elevate* (Virgin) M - *Me A Towel* (Mushroom/Infectious) Funky psychedelic duet (single, October 25); *Bernard Butler - You Must Go On (Creation)* The new football anthem? (single, 10cc); *Wyclef & Bono - New Day (Columbia)* Bizarre, but a grower (single, 10cc)



Richard Griffiths with 'future number one' Christina Aguilera



Eurythmics: much heralded return of RCA's mainstays

Puff Daddy: being wooed for MTV Awards in Dublin



Restructured BMG prepares to go into creative overdrive

Richard Griffiths was in confident mood as he addressed a leaner and fitter BMG. Stephen Jones reports

When Richard Griffiths became chairman of BMG UK in February last year the talk was of returning the group to its glory days when its roster featured the likes of Annie Lennox and Take That.

But perhaps few would have guessed that by as early as autumn 1999 BMG would be preparing to release new albums by the likes of Eurythmics and Five at a vastly different company setup.

On the back of successes this year with artists ranging from TLC and Whitney Houston to Lou Bega and Beth Orton, BMG is also scheduling albums by Westlife, Another Level, Fox Fighters, The Artist, Toni Braxton and Christina Aguilera for release in the final quarter.

It is a far healthier schedule than might have been expected 12 months ago when BMG was mooting releases from Republic, Mark Owen and Sleeper, "BMG doesn't stand for Big Mean Germans, but Better Music Guaranteed. I can't believe we've ever had a stronger line-up," said Griffiths on stage at the group's conference at Baffa a fortnight ago.

He admitted that an element of luck enabled him to make his first ever presentation to UK retailers with the company in a fine state. RCA had the number one record with Lou Bega and was number one in the singles company market share league table. Arista, meanwhile, was the number one airplay

company and had the number one compilation album with Global TV's Big Hits '99.

But Griffiths has had to act quickly in a market that has changed dramatically from 10 years ago when he left the UK as managing director of Virgin's Ten Records to join Virgin Publishing and then Epic in the US. "Back then you just sent off your seven-inch

in a brown paper envelope and if IRL played it, great. If it didn't, who cared?" he remembered. Since his arrival at the company, BMG has effectively rationalised from five labels to two - Arista and RCA. Griffiths has appointed two new managing directors to run the companies - Ged

Doherty and Harry Magee respectively - and removed a layer of management while bringing in other senior executives of his own. Former Universal vice president international marketing (continental Europe) Tim De Laney has recently been installed as BMG UK vice president commercial, while Griffiths announced that sales director Richard Storey has extended his contract. One of Griffiths' latest recruits is former Columbia Records vice president of marketing (Europe) Sarah Silver, who has joined BMG Entertainment International as vice president European marketing.

Perhaps the biggest strategy change to be

introduced by Griffiths is his decision - announced to a surprised conference - to quit distribution in the UK, selling the company's distribution arm to German-based Bertelsmann Distribution Services.

Another area which has been restructured is BMG's sales division, which now includes 14 field rigs with telemarketing staff handling

the independent retail sector. The new structure was put in place after Griffiths discovered that 80% of resources in the division were responsible for 20% of revenue. "Every one of our competitors is taking the same route," said Griffiths, adding that BMG is also to start an import service.

To adapt to the changing face of radio a new LR team has been set up under head of regional promotions Roger Jacobs. Meanwhile, Nigel "Spanner" Sweeney, who Griffiths describes as the number one indie plugger in the country, has joined as vice president of media and communications (Europe).

In tune with his long-standing mantra of developing artists that sell internationally, Griffiths appears most proud of the success of RCA boy band Five's eponymous debut album, which has clocked up *air sales*

worldwide. On the international side, Christina Aguilera is being predicted as a future UK number one and superstar, while the German company is signing "hit after hit" with the likes of Lou Bega, N'Sync and LFO, adds Griffiths.

Griffiths is clearly proud of the group's achievements to date. He claimed BMG is "finally an A&R powerhouse, if not even boasting the number one A&R team in the country".

Doherty says that the company is soaking up the spirit of change. "There's an excitement, enthusiasm, something going on. It's realistically shrunk and become a much more focused organisation, but much more A&R than marketing-orientated,"

he says. "With five albums in the Top 30 next week, it's been down to teamwork."

RCA managing director Harry Magee adds, "It's gone from a stifling, stogy culture where there was complacency and become leaner and tougher with more of an edge in the way it does business. Areas have been brought up to a standard which I believe is even better than our competitors. The main thing has been the focus of the roster, working on a smaller number of acts where there is a vision and development plan for each artist, whether a superstar or new signing."

As to the future, Griffiths hinted that he may look at making further changes in marketing, having described the UK as the most expensive market in the world. "It costs £1m to launch and market a new act when in the States I thought in terms of \$1m," he said.

In the bar after the conference, aside from the distribution deal, the talk was not just of the imminent product, but of projects further down the line. From RCA is new girl band Girl Thing and M People frontwoman Heather Small's solo debut, as well as albums by Natalie Imbruglia and Spiritualized.

It is hard to disagree with Griffiths when he says BMG is starting its renaissance.

SINGLES CHART SCORES

	No 1s	Top 10s	Top 20s	Top 40s	Total hits
Arista	0	8	4	3	15
RCA	3	1	2	1	7

Figures cover 1999 releases' highest chart positions in the 35 weeks to w/e 28/8/99. BMG's market share for the half year was 8.5%. Arista is the sixth biggest corporate group. Arista, the ninth biggest company, contributed 4.3% to this, with RCA not scoring in the Top 10 companies. Source: MW

ALBUMS CHART SCORES

	No 1s	Top 10s	Top 20s	Top 40s	Total hits
Arista	0	2	2	1	5
RCA	0	1	0	1	2
BMG Center 0	0	0	1	1	1
Global TV 0 (2)	0 (9)	0 (6)	0 (2)	0 (13)	

Figures cover 1999 releases' highest chart positions in the 35 weeks up to w/e 28/8/99 (brackets denote compilation chart hits; figure does not include the recent Big Hits '99 number one or Speed Garage Anthems '99 Top 20 hits). BMG's market share for the half year was 6.5%, making it the sixth biggest corporate group. Neither Arista nor RCA scored in the Top 10 companies. Source: MW



Westlife: high expectations for new album



Five: looking good for both domestic and international sales

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SIDCUP
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Richard Griffiths with 'future number one' Christina Aguilera

Eurythmics: much heralded return of RCA's mainstays

Restructured BMG prepares to go into creative overdrive

Richard Griffiths was in confident mood as he addressed a leaner and fitter BMG. Stephen Jones reports

When Richard Griffiths became chairman of BMG UK in February last year the talk was of returning the group to its glory days when its roster featured the likes of Annie Lennox and Take That.

But perhaps few would have guessed that by as early as autumn 1999 BMG would be preparing to release new albums by the likes of Eurythmics and Five at a vastly different company set-up.

On the back of successes this year with artists ranging from TLC and Whitney Houston to Lou Bega and Beth Orton, BMG is also scheduling albums by Westlife, Another Level, Foo Fighters, The Artist, Tim Braxton and Christina Aguilera for release in the final quarter.

It is a far healthier schedule than might have been expected 12 months ago when BMG was mooting releases from Republics, Mark Owen and Sleeper, "BMG doesn't stand for Big Mean Germans, but Better Music Guaranteed. I can't believe we've ever had a stronger line-up," said Griffiths on stage at the group's conference at Baffa a fortnight ago.

He admitted that an element of luck cradled him to make his first ever presentation to UK retailers with the company in a fine state. RCA had the number one record with Lou Bega and was number one in the singles company market share league table. Arista, meanwhile, was the number one airplay

company and had the number one compilation album with Global TV's Big Hits '99.

But Griffiths has had to act quickly in a market that has changed dramatically from 10 years ago when he left the UK as managing director of Virgin's Ten Records to join Virgin Publishing and then Epic in the US. "Back then you just sent off your seven-inch

in a brown paper envelope and if ILLR played it, great. If it didn't, who cared?" he remembered. Since his arrival at the company, BMG has effectively rationalised from five labels to two - Arista and RCA.

Griffiths has appointed two new routes, "said Griffiths, adding that BMG is also to start an import service.

To adapt to the changing face of radio a new ILR has been set up under head of regional promotions Roger Jacobs. Meanwhile, Nigel "Spanner" Sweeney, who Griffiths describes as the number one indie pluggier in the country, has joined as vice president of media and communications (Europe). In tune with his long-standing mantra of developing artists that sell internationally, Griffiths appears most proud of the success of RCA boy band Five's eponymous debut album, which has clocked up 42m sales

Perhaps the biggest strategy change to be

introduced by Griffiths is his decision - announced to a surprised conference - to act distribution in the UK, selling the company's distribution arm to German-based Bertelsmann Distribution Services.

Another area which has been restructured is BMG's sales division, which now includes 14 field reps with telemarketing staff handling

the independent retail sector. The new structure was put in place after Griffiths discovered that 80% of resources in the division were responsible for 20% of revenue. "Every one of our competitors is taking the same route," said Griffiths, adding that BMG is also to start an import service.

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In tune with his long-standing mantra of developing artists that sell internationally, Griffiths appears most proud of the success of RCA boy band Five's eponymous debut album, which has clocked up 42m sales

worldwide. On the international side, Christina Aguilera is being predicted as a future UK number one and superstar, while the German company is signing "hit after hit" with the likes of Lou Bega, N'Sync and LFO, adds Griffiths.

Griffiths is clearly proud of the group's achievements to date. He claimed BMG is "finally an A&R powerhouse, if not even boasting the number one A&R team in the country".

Doherty says that the company is soaking up the spirit of change. "There's an excitement, enthusiasm, something going on. It's realistically shrunk and become a much more focused organisation, but much more A&R than

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Westlife: high expectations for new album



Five: looking good for both domestic and international sales

WHITNEY HOUSTON: My Love Is Your Love - Arista (out now). The Diane Warren/David Foster-penned I Learned From The Best will be the fourth Houston single - the previous three went Top Five - from the double platinum My Love Is Your Love which is on target for sales of more than 1m by Christmas.

TLC: Fanmail - LaFace/Arista (out now). Dear Lie will be the third single on November 15, supported by potential appearances at Smash! Hits Poll Winners Party and the Record Of The Year show. The album has so far sold 250,000 units, driven by first single No Scrubs' 11-week Top 10 presence and follow-up Unpretty, which was a Top Five airplay hit. TLC tour the UK in February.

PUFF DADDY: Forever - Poly Daddy/Arista (out now). The follow-up to the blockbuster *Way Out* album was released in June and second single, the Kristopher Kross sampling My Best Friend - a Radio One DJ Simon Mayo record of the week - is released on October 25. Moves are afoot for Puff Daddy to appear at the MTV Awards in Dublin.

BETH ORTON: Central Reservation - Heavenly/Deconstruction (out now). Central Reservation, the second album by the twice Mercury Music Prize-nominated artist, has sold 300,000 units worldwide. A full UK tour starts in October, following the title track's release as a single.

ANOTHER LEVEL: Nexus - Northwestside/Arista (out now). The band's second and acclaimed album Nexus contains the hits Summer feat. TQ and From The Heart. It was released last week and was due to go



Top Five last Sunday. Next single, Bomb Diggly, released November 4, is tipped as a possible future number one. Another Level are described as Arista's number one priority domestic act.

GARY BARLOW: Twelve Months Eleven Days - RCA (October 11). The Latin-tinged For All That You Want single is released on September 27 and follows his Top 20 hit Stronger. His second solo album Twelve Months Eleven Days is released on October 11.

SANTANA: Smooth feat. Rob Thomas - Arista (October 11). The album stormed the US Billboard Top Five pushed by the Matchbox 20 frontman Rob Thomas's track Smooth which will be released here on October 11. Live dates and a TV appearance on Later... will support the release.

EURYTHMICS: Peace - RCA (October 18). First new single in a decade will be Saved The World Today which is currently climbing up the airplay charts and is released on October 4. It precedes the Peace album, A BBC documentary will be screened in November and there is a UK arena tour in December.

CHRISTINA AGUILERA: Christina Aguilera - RCA (October 18). Debut single by the 18-year-old American, Genie In A Bottle (released October 4) has spent five weeks on top of the US charts, is already charting in the UK on import and looks set to be a number one here, too. Her album debuted in the number one spot in the US above Puff Daddy.

HUGE NITS '99 - Global TV/Sony/Warner (October

25). A Global TV/Sony/Warner joint venture release containing the biggest tracks of the year. Other big Global TV albums this season include Perfect Love 3, Radio Two Songs Of The Century, Funky Divas 3 and Cheggars Choice (The Worst Songs Of The Century).

WESTLIFE: Westlife - RCA (November 1). A soaring ballad, and their best release yet, Flying Without Wings is their third single released on October 18. It follows the boy band's two debut number one singles and their eponymous album is set to arrive on November 1. There will be heavy retail and TV expenditure throughout Christmas.

FOO FIGHTERS: There is Nothing Left to Lose - RCA (November 1). After picking the band up at the end of their EMI contract - having scored two number three albums and seven Top 40 hits in the UK alone - RCA is preparing to release the album There is Nothing Left to Lose. It will be preceded by the Learn To Fly single on October 18. There will be a series of live UK shows in November.

THE ARTISTS: Have You The Joy Fantastic! - WPG/Arista (November 1). With a new deal, Rave!n'2 The Joy Fantastic! will be the new album from the artist formerly known as Prince. It will be preceded by the greater single The Greatest Romance Ever Sold on October 25 (see Talent, p7).

FIVE: Invincible - RCA (November 15). After spending 12 weeks in the US Top 10 with their eponymous debut album, which has sold 4m copies worldwide, the UK boy band return with the album. The starkly different guitar-led single Keep On Movin' will be released on November 1. There will be appearances on 'every Christmas special'.

DEATH IN YEGAS: Aisha - Concrete/Deconstruction/Arista (November 15). Aisha is the first single from the critically-acclaimed album The Cortino Sessions which was released last week and saw the band take the cover of NME. Aisha is released on November 15.

TOM BRAXTON: album like Ibc - La Face/Arista (November 22). The diva has a new album due on November 22, following a first single on November 1.

ANIMAL HOUSE: An unnamed debut EP - Bait/House/Arista (November). A debut EP is due in November from the promising new band formed by ex-Ride member Mark Gardner and former Supersgrass producer/Mystics member Sam Power.

LOU BEGA: I Got A Girl - RCA (December). The single Mambo No 5 (A Little Bit Of...) has been number one in 15 countries including the UK and has chalked up 3m sales worldwide. It will be followed by the similarly infectious single I Got A Girl in early December. The Top 50 album A Little Bit Of... Mambo will be supported by TV advertising.

RELAX - It's Classic FM BMG Confiler (Dec) A triple compilation album which BMG Confiler claims will be backed by its biggest radio support yet, including four months of on-air promotion and competitions (see Classics, p13).

THE ONLY OPERA ALBUM YOU'LL EVER NEED - RCA Victor (Dec). The key release for RCA Victor containing the "ultimate" collection of great opera arias, overtures and choruses, including Luciano Pavarotti, Placido Domingo, Lesley Garrett and Montserrat Caballe. Heavy marketing support will be comparable with The Only Classical Album You'll Ever Need.



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SINGLE of the week

CHRISTINA AGUILERA: Genie In A Bottle (RCA 74321705482). Top 75 placings already on import are an indication of the strength of this track, which RCA is predicting will debut at number one. A UK

Top 10 grower, while not quite yet attaining the airplay attained by Eurythmics (also released by RCA on October 4), it proved its staying power by holding the *Billboard* US chart number one position for five weeks. If the 18-year-old's showcase at London's Sound Republic a fortnight ago was anything to judge by, this is the start of a lengthy career. Interestingly, Britney Spears used to sing backing vocals for Aguilera in their Disney Club days.

welds emotive vocals to swaggering guitar riffs and shuddering, tribal drums — a thrilling rush with a radio-friendly chorus.

B*WITCHED: Jesse Hold On (Epic 8679632). Produced by Ray Hedges, Jesse Hold On finds B*Witched at their best — simple hookladen pop with an addictive Irish inflection. Growing airplay has been boosted by a Radio One C-listing.

TRIPLE X: Feel The Same (Sound Of Ministry MDCSDP135). Built around a funky disco loop, this Italian house production has the same kind of dancefloor appeal as Phats & Small's Turn Around. It topped the *MJV* Club Chart last week.

DIANA ROSS: Not Over You Yet (EMI CME853). More soul-exuding than Ross's other recent songs, Not Over You Yet is a mellow track with a growing chorus. It promises good things for her forthcoming album *Every Day Is A New Day* (released on November 15).

EURYTHMICS: I Saved The World Today (RCA 74321695632). A less bombastic than expected, very melodic return for one of the great pop rock duos from their album *Peace* (released October 18). Last week it was an airplay Top 40 hit. Far more than just another Eighties reunion.

MADNESS: Johnny The Horse (Virgin VSCD11740). Written by Chas Smash and produced by Langer & Winstanley (Bush, Dexta), Johnny The Horse underlines Madness' return to form. Its inventive keyboards and nutty lyrics should ensure that it follows *Loverstruck* into the charts, although radio airplay has been less supportive.

BERNARD BUTLER: You Must Go On (Creation CRE324). Butler jettisons the string arrangements for the first single from his forthcoming album *Friends And Lovers*, which is distinguished largely by Butler's impressive sense of musical dynamics, rather than his voice. It has found its way onto GLR, Xfm, Atlantic and Virgin playlists.

JEPPI: Baby (Hut HUD118). US singer-songwriter Sarah Jeppi's vocals disappointingly range over rapid guitars on the lead track. More satisfying are the other two tracks — *Hollow Moon* with its delicate piano and the *Tijana-tinged Skyward* — which hint at the promise of her album.

JUNIOR SANTCHEZ FEAT. DAJAE: B With U (Manifesto FESC62). This funky US house track has already found favour in clubs and with its driving rhythm and distinctive vocal may well attract airplay. It was previously topped the *MJV* Club Chart.

COUSTEAU: The Last Good Day Of The Year (Global Warming WARMC06). With its shades of Burt Bacharach & Hal David, *The Last Good Day Of The Year* is a prime example of classic songwriting. Built around a seductive brass melody and crooning vocals from Liam McKahey, the track has

ALBUM of the week

SLUR 7: Album (Polygram 5431034). With S Club Party freshly playlisted, further extensive media coverage planned and this polished album set for release, everything in the garden

is looking very healthy for 19 Management's latest pop sensation. The album contains enough material to maintain a chart presence well into the new millennium. Standout tracks include the singles, the slick Will Smith vibe of *Friday Night* and the latin track it's a *Feel Good Thing*. The production is consistently glossy, though the R&B sound of *You're My Number One* and *Everybody Wants You* perhaps seems a little dated. A contender for pop album of the year.

BACKSTREET BOYS: Larger Than Life (Jive 0505062). This track from The Boys' multi-platinum album *Millennium* sees them working the funk. It is one huge hook from start to finish and should see them move effortlessly into the Top 10, enhancing their status as the yerdstick against which all boy bands should be measured.

CHERRY: Duddy X '99 (4 Liberty LIBTCD33). UK garage producers the Dream Team inject new life into this old Cherry track. Already a dancefloor favourite, it has secured heavy rotation on Kiss and Galaxy and is on the Radio One A-list.

ALBUM reviews

KEVIN ROWLAND: My Beauty (Creation CRE216). There has been a flurry of publicity surrounding this album, not least due to the poster campaign depicting Kevin Rowland wearing a drag. The album itself is not nearly so dramatic, being a slow-moving mix of original songs and covers that showcases his distinctive voice.

THE STONES ROSES: The Stone Roses (Silvertone 0951242). This two-CD reissue of the Roses' classic 1989 debut album includes the original album in its entirety plus a second enhanced CD featuring *Fools Gold*, *What The World Is Waiting For*, *Eagham Stone* and *Where Angels Play* along with five promo videos.

PAUL MCCARTNEY: Run Devil Run (Polygram 5223512). Devca goes back to basics with this 15-song collection of mainly rock'n'roll covers, featuring mostly forgotten gems alongside three new originals. Featuring an all-star line-up including David Gilmour, at it times finds McCartney at his raw best.

GORKY'S ZYGOTIC MYNCI: Spanish Dance Troopie (Mantra GZM1). Now signed to Beggars' of/fishhook Mantra after leaving Mercury, the Welsh act's new album is a collection of tight breezy tunes punctuated with harsher experimental outbursts. More consistent than their debut *Gorky 5*, it should reinforce their reputation.

LADYSMITH BLACK MAMBAZO: In Harmony (Universal/Wrasse 1537392). Following the huge success of *The Star And Wiseman* which sold more



than 900,000 units in the UK alone, LBM are back with another offering showcasing their trademark harmonies. Featuring guests such as Des'ree and The Lighthouse Family, they sing traditional songs as well as cover versions in their own beautiful style.

MEREDITH BROOKS: Deconstruction (CDLR 016). Brooks has come up with an admirable follow-up to her 1997 multi-platinum debut album *Burring The Edges*. She comes across with great assurance, both vocally and in her art guitar playing.

SNEAKER PIMPS: Spinner (Clean Up CUP040CD). Sneaker Pimps second album is a far cry from their hits *Six Underground* and *Spin*. Spin Sugar, relying more on a darker, moody atmosphere. It is a more mature album with Chris Corner replacing the Kelley Dayton on vocals.

BLINK 182: Enema of the State (MCA MCD11950). With the single *What's My Age Again* already playlisted by Radio One, this US frat rock band seem to be on the up. Standout tracks include *Dysentery Gary* and *All The Small Things*.

DAVID BOWIE: Hours... (Virgin CDV2900). The first Bowie album for some time to come with a star on a compact or CD. The musical angle, hours... is a return to basics. However, the unliveable settings — alternately light acoustic and crunching electric — are mostly not strong enough to sustain attention. *Thursday's Child* and *Where Angels Play* are high promo videos.

MUSE: Showbiz (Taste Media/Mushroom MUSH59CD). Sounding like a hybrid of Sparks and Queen, Muse squall their way through the John Leckie-produced *Showbiz* with flamboyance and grandeur. Their emotional rock has already won them a US deal with Maverick; similar recognition here is surely just around the corner.

VARIOUS: Bedrock (InCredible INC10CD). Mixed by John Digweed, this trance double CD is themed around his *Bedrock* club nights. The 24 tracks include artists such as Joriki & Spash and Dakota.

Hear new releases

Audio clips from the releases marked with this can be heard on www.dorsetmusic.com/reviews

This week's reviewers: Simon Abbott, Dugald Baird, James Brown, Michael Byrne, Sarah Davis, Tom FitzGerald, Stephen Jones, Sophie Moss, Nick Tesco, Simon Ward, Paul Williams, Adam Woods and Martin Worster.

THE CLASH: From Here To Eternity (Columbia 4961832). The band sometimes touted as the best live act in the world ever finally get around to proving it, almost two decades after the heyday. This first official live set spans the band's career from Complete Control right through to *Straight To Hell* from *Combat Rock*. In between, there are incendiary versions of *I Fought The Law*, *Career Opportunities*, *London Calling* and a dozen others, and the whole package is essentially more satisfying than a band reunion could ever be. This is as close to an essential archive as albums get. It comes alongside Joe Strummer's new solo project.



been tied to the *MJV* stereo for a month. It is playlisted at GLR and Xfm, while Radio One's Mark Radcliffe has also been featuring it daily.

TEMPERATURE RISING AT



ruff driverz - waiting for the sun
release date 20:09:99

"They've done it again ain't they,
we both love it" Alex P & Brandon Block

RM Chart No.11, Pop Top Chart No.13, 7 Club Chart No.2, DJ Chart No.5

ruff driverz - In-fidelity
release date 27:09:99

"Haven't stopped playing this album since the day I got it,
it really is that good, 5/5" Mixology

"A large, pumping album packed with tunes to crown
any Judge Jules or Tall Paul dancefloor" Ministry Magazine



push - universal nation
release date 27:09:99

"Tried and tested" Judge Jules, Radio 1

The euro trance anthem is back with
remixes by Ferry Corsten & Oliver Lieb

big time charlie - on the run
release date 11:10:99

"Big tune of the week" Dave Pearce, Radio 1

"Anthem Alert! This is an absolute monster of a track" M8 Magazine

Kies Priority Playlist, RM Chart No.4,
Coolcuts Chart No.10, Pop Top Chart No.4



M3 - bailamos
release date 18:10:99

"Will be received with open arms across the
world, this is going to be a big hit" 7 Magazine

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RETAIL FOCUS: TOWNSEND RECORDS

by Karen Faux

While many stores are sanguine about the decline in visits from reps, indie chain Townsend is determined to maintain face-to-face contact with all its record company suppliers. It feels such contact is invaluable when it comes to negotiating deals for special campaigns and putting forward promotional ideas which can make all the difference between profit and loss at certain times of the year.

"Too many people sit back and complain about the trading climate but we prefer to take a proactive approach," says owner Steve Bamber. "We have a good relationship with record companies and they are generally receptive to our suggestions as long as they can see that what we thought has gone into providing a genuine sales strategy."

Townsend has been trading in Lancashire for more than 21 years and now has stores in Chorley, Great Harwood, Clitheroe and Leyland. All cater for across-the-board tastes, although Chorley specialises in vinyl and Clitheroe is particularly strong on classical. Bamber likes to think that friendly staff are



Townsend: working with reps to create special campaigns

what makes his shops stand out from much of the local competition. "We give our customers a high level of attention and are committed to tracking down anything they want, however obscure it may be," he says. "This year's trading has been slightly better

NETTING ONLINE SALES

Townsend testifies to the fact that running a productive website represents a huge undertaking and 12 months down the line the chain is still trying to fine-tune it. "We have taken on a full-time employee just to service the site," says Steve Bamber. "It is a slow build in terms of business, which is hardly surprising as we are potentially targeting customers worldwide." The store has seen strong sales for products that would otherwise have just ticked over. "For example, albums such as Mike Burgess's *Invisible* and David Sylvian's *Dead Bees On A Cake* have sold really well through the web."

£25 offer which includes The Doors, Led Zeppelin, AC/DC and James.

At the Great Harwood branch, manager Carl Horsfield reports that the sustained success of the Travis surprise "It has been steadily since its release and is now a high earner in all the stores," he says. "This week we are also doing well with albums from The Beatles, Ocean Colour Scene and Gomez while singles are being led by Bob Marley and Eiffel 65."

Townsend is upbeat about prospects for Christmas. However the expected demise of Eros is a stumbling-block. "In fact it is an absolute disaster," says Bamber. "With some companies it takes half an hour just to get through. The last thing we want at Christmas is to be tied up on the phone for hours trying to place orders. It would have been such a help to retailers if the system had been allowed to continue until the end of December but as it will be under enormous pressure."

IN-STORE NEXT WEEK (from 27/9/99)



Windows - Tom Jones, Sting, Universal campaign with two CDs for £20; **In-store** - Tom Jones, Pet Shop Boys, Walton, Type O Negative, Amen, Macy Gray, Basement Jaxx, Chemical Brothers, Death In Vegas, John Paul Jones, Fairport Convention, Nocturne 2; **Press ads** - Walton, Type O Negative, Amen, Chillout Room 2, Death In Vegas, Macy Gray, Basement Jaxx, Chemical Brothers, John Paul Jones



Singles - Mel C, Northern Line, Gabrielle, Gary Barlow; **Instore** - Ministry of Sound; **Trance Nation 2**, Ian Dury, *Live '99 Year Of Trance*, Rock The World, Tom Jones, Sting, *Billie Holiday*, Hip Hop Years, *Chill Out Album 2*, *Double Life*, *Club Hits '99*



Instore - 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 - Breakfast Era; **Instore display boards** - Gentle People, Jantrip, Cinematic Orchestra, Campag Velocet, Stereolab, Appliance, Faze Action, Jon Spencer Blues Explosion



Windows - Gabrielle, Mel C, Northern Line, Pet Shop Boys, Gary Barlow, Matt

Darey; In-store - Tom Jones, The Beatles, Supersgass, South Park; **Press ads** - Lucid, DJ Manita, Talvin Singh, Mel C, Fear Factory, Blink, Faithless, Spice Brothers



Albums and windows - Sting, Tom Jones; **Listening posts** - Harry Connick Jr, Lettfield, Supersgass, Tori Amos



Albums and windows - Tom Jones, Sting; **Instore** - Charlie Landsborough, The Lion King, *Beats*, four videos for £15; **Listening posts** - The Beatles, Ben Harper, Yes, Iggy Pop, Gary Moore, Nancy Griffith, Beth Orton, Tori Amos, Ian Dury



Singles - 911, Macy Gray, Mel C; **Albums** - The Charlatans, Tom Jones, *Chillout Album 2*, Sting, *Mojo '99*, *1999 Year Of Trance*; **Videos** - South Park, Michael Owen, *Snake Eyes*, Les Misérables



Singles - Northern Line, Pet Shop Boys, Gabrielle, Mel C, Longpigs; **Albums** - Lettfield, Gomez, Martine McCutcheon, The Divine Comedy, *Dancemix UK Vol. 1*, Mary J Blige, *Club Mix '99*; **Windows** - Supersgass, Manumission, TLC, Whitney Houston, Lettfield, *S Club 7*; **Instore** - buy two CDs and get third free, *Armageddon*, *S Club 7*, Britney Spears



Album of the month - Hi-Ball Lounge Sessions Vol. 1, Dagoba, *Skunk! Vol. 3*, *Funny Monkey*; **Fifth Amendment** - *Mojo recommended retailers* - Pre-Fab, Playpen, Asia Payton, Railway Children, Joe Henry, Danny & Jo



Singles - Mel C, Pet Shop Boys, Macy Gray; **Windows** - Tom Jones, Everything But The Girl, *Dracula*, Supersgass, *sale*, *The Lion King*; **Instore** - Tom Jones, The Lion King, Everything But The Girl, Supersgass, *sale* with three for £22 and five for £22 on books, videos and CDs; **Press ads** - CMA Awards, Ben Harper, *Another Level*; The Charlatans, Barbara Streisand, *sale*



Instore - Everything But The Girl, *S Club 7*, David Bowie, Gorky's Zygotic Myncy, Tom Jones, Supersgass, Ben Harper, Big Daddy, Manumission, Beth Orton, Lettfield, Junior Sanchez, Longpigs, Britney Spears



Albums and windows - Sting, Tom Jones; **Listening posts** - Lettfield, Supersgass, Harry Connick Jr, Tori Amos



Instore - *S Club 7*, Shania Twain, Lettfield, Tori Amos, Supersgass, Backstreet Boys

ON THE SHELF

LIAM NEWMAN,
sales assistant,
Spillers Records, Cardiff

remains to be seen.

T-shirt sales are going particularly well at the moment. We introduced them at the beginning of the year and since then they have given a good return. Welsh acts are the most popular here and we have been selling a lot of *Catalonia* and *Stereophonics*, and also *Super Fly Animals*. We import shirts from the US to cater to our punk fans, and *Sublime* and *Slipknot* are currently the most popular.

On our own listening post we are featuring the **60t** Dols, alternative country act *Nadine and Dan Penn* & *Spooner Oldham*. Penn & Oldham are veteran soul songwriters who now have a gem of a live album out. *Spillers'* owner Nick Todd has got them over to do a concert at the Kings' Hotel in October and we are busy getting tickets and posters printed. Judging by reaction to our listening posts, it should go really well."



"I have been covering this area for two years and during that time it has been satisfying to see it mature. Demand for dance and hip-hop is big in places like Luton and Hertford, while Oxford and Cambridge benefit from getting a lot of live music. The power of TV advertising in the Central and Anglia regions is another incentive for stores to stock up on certain product.

We were pretty busy throughout the summer but business is really starting to rev up now. Big news this week is the *Bob Marley* single. Pre-sales on it were fantastic but I'm still shifting a lot of copies off the car. I am also in the middle of discount campaigns for *Alive* and *Epitaph*, which are pushing acts such as *R Kelly* and *Britney Spears*.

A big priority for us at the moment is new boy band *Northern Line*, who are signed to the *Global Talent* label. They could be described as a cross between Backstreet Boys and Take That, and their debut single,

ON THE ROAD

SIMON MORTIMER,
Pinnacle rep for
the South Midlands

Run For Your Life, is released at the end of September. Other singles with high expectations include *Feeder's Paper Faces*, which coincides with their tour in October, and *The Dream Team's* remix of *Nene Cherry*, which has been released on *Radio One*.

Interest is building for the reissue of the *Stone Roses'* first album, which marks its 10th anniversary. Now stylishly repackaged, it features rarities along with an enhanced CD containing their promos. Another one shaping up for the autumn is the *Sugarhill* remix album, which features their classic tracks remixed by the likes of *Rae & Christian* and *Red Snapper*.

Our tie-up with *Mojo* is going from strength to strength. Its recommendations are a good incentive for readers to go into our stores and we have noticed very good sales for certain albums, such as *Tom Waits' Mule Variations*, as a result of the ongoing promotion."

CLASSICAL news

CLASSIC FM PLANS £1M ALBUM BLITZ

Classic FM is stepping up its compilation marketing activity with the launch of its latest release, *Relax* – it's Classic FM, a three-disc compilation, is the most ambitious album project yet to emerge from the radio station, backed by a £1m marketing and publicity campaign.

The pre-launch roll out began in the second week of September with national TV and press ads, space on Classic's website, backed by posters and PoS material.

The album will be released on October 11, retailing at the mid-price point of £19.99 on CD and £14.99 on cassette. Classic is to run on-air promotions, competitions and programme items in the months before Christmas, while the TV campaign will continue predominantly on Channel Four.



"We provide access to classical music for an unprecedented number of people," says Classic FM managing director Roger Lewis (pictured). "The time is now right to extend our activities into high profile records."

Classic FM's first triple-disc Hall of Fame

Decca's mid-price back catalogue series, *Decca Legends*, was given its UK launch at London's Royal Festival Hall on September 6 as sales of the series in the Far East and Europe soared past 100,000. Several of the first 20 releases are illustrated with previously unpublished photographs taken by Elfrède Halak, the wife of a former president of the Vienna Philharmonic Orchestra. The 78-year-old Austrian (pictured second right) took her first ever flight to attend the Legends reception, where she was welcomed by (l to r) Decca UK head Dickon Stainer, Bill Holland, divisional director, Universal Classics and Jazz, and Decca Legends director catalogue development Edward Kershaw.

compilation, released in 1996, proved the popular appeal of the network's brand, registering more than 120,000 UK sales.

BARTOLI PROJECT GETS TV SHOW BOOST

While Vivaldi's *Four Seasons* has become a mainstay of the classical catalogue, the Venetian priest's operas have languished in obscurity since the early 1700s. Italian diva Cecilia Bartoli recently unearthed a selection of Vivaldi arias from the depths of the Turin National Library and took them into the studio for her latest Decca disc. The entire process was filmed for a South Bank Show special to be aired on October 24, while the record, *The Vivaldi Album*, is released the following day.

"The South Bank Show will serve as a massive promo for the Vivaldi album," says Decca UK head Dickon Stainer. "I think it will be her best-selling album yet in this country, by a considerable margin. This will be her breakthrough year in the UK." Decca's campaign includes radio ads on Classic FM, Talk Radio and LBC, backed by ads in the national and specialist press.

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



ALBUM of the week



GLASS: *Dracula*. Kronos Quartet (Newnusch 79542). A marketing lie-in with concert promoters Serious gives this release of music from Philip Glass's score for the 1931 film



Dracula ample marketing coverage. Advertising will appear in *Time Out*, *The Wire*, *Guardian* and *Independent* to promote performances of the film and its new accompaniment at the Royal Festival Hall on October 23 and 24. Editorial coverage includes feature articles in the *Times Magazine*, *Sunday Express*, *Sunday Telegraph*, *Independent*, *BBC Music Magazine*, *Classic FM Magazine*, *Evening Standard* and *The Wire*.

REVIEWS

for records released up to 4 October, 1999

ROXANNA PANUFNIK/TAJENER/PART: Westminster Mass, Funeral Rites, The Beattitudes, etc. Westminster Cathedral Choir; City of London Sinfonia/O'Donnell (Teldec 3984-28069-2), the Gramophone Award-winning choir presents the world premiere recording of Panufnik's Mass, commissioned in 1998 to mark the 75th birthday of Cardinal Basil Hume and to be performed at his Westminster Cathedral memorial concert tomorrow (September 21). Ads will run in the specialist press.

2001 – A STRAUSS ODYSSEY: Excerpts from Also Sprach Zarathustra, Don Juan, Ein Heldenleben, etc. Berlin Philharmonic/Herbert von Karajan (Deutsche Grammophon 463 447-2/4). This compilation opens with the theme music from Kubrick's 2001: A Space Odyssey and contains other intriguing tracks tailored for those who prefer their classics in manageable chunks. Backed by a three-week national and regional radio



campaign and national press advertising.

THE ESSENTIAL BERNSTEIN: Works by Copland, Mahler, Bernstein, etc. New York Philharmonic/Bernstein (Sony SKZK5339). This two-disc set is drawn

from Bernstein's large CBS/Sony Classical catalogue. National press ads will be backed by ads in specialist magazines. PIZZETTI: Rondo Veneziano; Preludio A Un Altro Glorioso; Tre Preludi Sinfonici; La Pisanello. BBC Scottish SO/Vanská (Hyperion CDA67084). The orchestral music of Italian composer Ildobardo Pizzetti (1880-1968) has long been neglected. This persuasive release is promoted as Hyperion's disc of the month for October, with ads in BBC Music Magazine, Gramophone and Classic CD. HOWELLS: Requiem, Take Him, Earth, For Cherishing, Collegium Regale, etc. Choir of St John's College, Cambridge/Robinson (Naxos 8554659). The first release in a four-disc Naxos deal with the impressive St John's choir has fine performances and excellent sound, and is likely to prove a long-term strong seller.

ODYSSEY

THE ESSENTIAL RICHARD STRAUSS ORCHESTRAL COLLECTION

A STUNNING COLLECTION OF THE MOST MAJESTIC AND MOVING ORCHESTRAL MUSIC BY RICHARD STRAUSS

INCLUDES THE THEME MUSIC TO STANLEY KUBRICK'S FILM MASTERPIECE '2001: A SPACE ODYSSEY'

RADIO ADVERTISED ON CLASSIC FM AND TALK RADIO

KARAJAN

RELEASED MONDAY 27TH SEPTEMBER 1999

CD: 463 496-2 MC: 463 496-4



25 SEPTEMBER 1999

CHART COMMENTARY

by ALAN JONES

There is major continental involvement in all of the **Top Seven** reprints in the chart this week, with Italy's Eiffel 65 leading the charge at number one.

It is followed by Germany's Lou Bega at number two, the Danish remix of Bob Marley's 1971 recording Sun Is Shining at number three, the Netherlands' Vengaboys at number four, Paul Johnson's Get Down – licensed from Italy's Time Records – at number five, DJ Jean from Holland at six and Tom Jones' duet with Sweden's The Cardigans, recorded in Sweden with Tore Johansson producing – at number seven.

Such a line-up is both unprecedented and impressive, and in the case of Get Get Down the track sets a new chart record for the most sensitive **line** of all time.

On the three minute radio edit Paul Johnson – an American from Chicago, not the Brit who hit with When Love Comes Calling more than a decade ago – repeats the lyric down or d-down, approximately 182



Already number one in Austria, Belgium, Denmark, Finland, Germany, Norway, Sweden and Switzerland, Eiffel 65's Blue (Da Ba Dee) adds the UK chart throne this week. The record, which climbed as high as number 29 as a German import, sold more than 225,000 copies last week, far exceeding the sales of the number two and three singles together. Recorded by the Italian trio Maurizio Labinia, Gianfranco Randone and

Massimo Gabutti, it was originally released by the Blits Company label in Italy, and subsequently across Europe on RCA and Logic. In the UK, however, it is on Warner Music's Eternal imprint, which this week is its first number one since Gina G's Ooh Aah...Just A Little Bit in 1996.

Blue is the third record of continental origin in a row to top the chart – an unprecedented event.

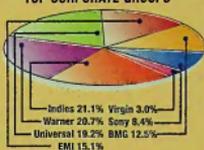
MARKET REPORT

TOP 10 COMPANIES



Notes: Shows sales of 10 companies by % of total sales of the Top 75, and records group sales by % of total sales of the Top 75

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: **+5.0%**
YEAR TO DATE VERSUS LAST YEAR: **+0.1%**

PERCENTAGE OF UK ACTS IN THE CHART

UK: 49.2% US: 25.3% Other: 25.3%

times (you try counting them...).

The introductory single from Reload, Tom Jones' album of collaborations, Burning

Down The House finds the legendary Welsh singer in incendiary form with Swedish band The Cardigans.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (distributor)
1	NEW	SUN IS SHINING	Bob Marley vs Funkster De Luxe	Chab Tools/Etal 006985 (DU) (P)
2	NEW	BURNING DOWN THE HOUSE	Tom Jones & The Cardigans	Get (C0307 26) (V)
3	NEW	I WOULD BELIEVE YOUR RADIO	Micko	Etal (C0302 32) (P)
4	NEW	EVERYTHING WILL BE FINE	Stratifier	XL VWR 500823 (2M) (P)
5	NEW	I'VE GOT YOU (UNDER MY SKIN)	Suede	Nude Mud 4501 (2M) (P)
6	NEW	U SURE DO '99	Strike	Fresh Fresh 78 (2M) (P)
7	19	SOMETIMES	Britney Spears	Jive (023202) (P)
8	NEW	DO YOU WANNA GO OUR WAY???	Public Enemy	Pias Recordings PIAX 00500X (V)
9	3	BEST FRIENDS	Lionel Richie	Etal 005845 (ERE) (P)
10	5	GAMEMASTER	Hoof Chorus RDU 8100X (V)	
11	7	RENDEZ-VOUS	Basement Jaxx	XL Recordings XLS 1100X (V)
12	7	ITZA TRUMPET THING	Morano vs The Trumpet Man	Serious SER 8100X (V)
13	NEW	APACHE	Starfighter	Neotropic NEO 1011 (ADD)
14	9	DON'T DREAM	Dave	ZTT ZTT 1350X (2M) (P)
15	NEW	ANOTHER SLEEPLESS NIGHT	Shawn Christopher	99 North CDW18 16 (ADD)
16	NEW	SUNDISSIDENTAL EP	Lisa Lashes/Paul Kershaw	Tidy Trax TIDY 12127 (ADD)
17	NEW	SUNDISSIDENTAL EP	Nick Rafferty/Paul Kershaw	Tidy Trax TIDY 12127 (ADD)
18	NEW	BOOGIE ON DA FLOOR	Cherry	Discretion DISCNO 53 (2M) (P)
19	NEW	CONCRETE AND CLOUD	Kevn Krowlin	Creative CRECSD 32 (2M) (P)
20	8	CAVE	Muse	Mushroom MUSH 5800X (2M) (P)

This Week	Last Week	Title	Artist	Label (distributor)
1	27	BLUE (DA BA DEE) EIFFEL 65	Eiffel 65	RCA
2	1	MAMBO NO 5 (A LITTLE BIT OF...)	Shaggy	RCA
3	1	SUN IS SHINING (DA BA DEE) EIFFEL 65	Eiffel 65	RCA
4	1	WE'RE GOING TO BELLA	Vengaboys	Polygram
5	1	GET DOWN (PAUL JOHNSON)	Paul Johnson	EMI
6	1	THE LAUNCHIN' (DJ JEAN)	DJ Jean	EMI
7	1	BURNING DOWN THE HOUSE	Tom Jones & The Cardigans	EMI
8	1	MICKEY LULU	Lulu	EMI
9	1	(MUCHO MAMBO) SWAY DUB	Sway DUB	World Circuit
10	1	BALAMUSO	Orange Juice	Interscope
11	1	UNPRETTY T.I.C.	Unpretty	Capitol
12	1	MR CHICO LATINO	Mr Chico	EMI
13	1	SING IT BACK	London	EMI
14	1	SUMMER SON	Seas	Capitol
15	1	LIVIN' LA VIDA LOCA	Ricky Martin	Capitol
16	1	BETTER OFF ALONE	Jayco/Pa Alton Shaper	Parade
17	1	FRIENDS FOREVER	The Indigo 12	Atlantic
18	1	WHEN YOU SAY NOTHING AT ALL	Rebekkah Coleman	Parade
19	1	I'VE GOT YOU (UNDER MY SKIN)	Suede	Parade
20	1	BEAUTIFUL STRANGERS	Madonna, Maverick/Warner Bros	Warner Bros

To hear the chart hot-off-the-press on Monday morning, call 0891 505290. Calls cost 50p/min.

While you're out in the City,
fancy a little chinese?



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11.30pm. MelloMello. Live Set.
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photo: Peter Alexander
style: irelan & myriam

TOP 75

Pos	Week	Title	Artist (Producer)	Label/Cat (Distributor)	Cass/Vinyl/MD
1	NEW	COME ON OVER	Shania Twain (RCA)	Mercury 170082 (U)	170041-7
2	NEW	LIQUID SKIN	Gene Simmons	Hut/MCA/CD HUT 54 (E)	HUT54/CD HUT 54 (MD/UT)
3	17	THE MAN WHO	Independent (Sire)	INDEPENDENT 5019 (Sire)	5019 (Sire)
4	NEW	ONE FROM THE MODERN	Idol (Island)	ISLAND 1000 (Island)	1000 (Island)
5	2	YOU, ME & US	Andrea Bocelli (Mercury)	INDEPENDENT 5019 (Sire)	5019 (Sire)
6	11	SOGNO	Andrea Bocelli (Mercury)	SUPERPOLY 547222 (U)	547222 (U)
7	NEW	NEKUS...	Another Level (Various)	74210952 (E)	74210952 (E)
8	NEW	YELLOW SUBMARINE SONGTRACK	The Beatles (Mercury)	51248145 (2)	51248145 (2)
9	28	PERFORMANCE AND COCKTAILS	Shane (Shane)	12 (V) VHS 10048 (Sire)	10048 (Sire)
10	5	BY REQUEST	Various (Mercury)	54752525 (U)	54752525 (U)
11	30	FANMAIL	Various (Mercury)	54752525 (U)	54752525 (U)
12	11	THE PARTY ALBUM	Various (Mercury)	54752525 (U)	54752525 (U)
13	NEW	TRAMP FUNK - THE BEST OF	Various (Mercury)	54752525 (U)	54752525 (U)
14	19	THE HUSH	Various (Mercury)	54752525 (U)	54752525 (U)
15	4	A SECRET HISTORY	Various (Mercury)	54752525 (U)	54752525 (U)
16	20	GOLD - GREATEST HITS	Various (Mercury)	54752525 (U)	54752525 (U)
17	28	BABY ONE MORE TIME	Britney Spears (Mercury)	54752525 (U)	54752525 (U)
18	44	MY LOVE IS YOUR LOVE	Whitney Houston (Mercury)	54752525 (U)	54752525 (U)
19	NEW	THE CONTINO SESSIONS	Various (Mercury)	54752525 (U)	54752525 (U)
20	18	SURRENDER	Various (Mercury)	54752525 (U)	54752525 (U)
21	13	RICKY MARTIN	Ricky Martin (Mercury)	54752525 (U)	54752525 (U)
22	19	THE BEST OF...CAPITOL REPRISE YEARS	Various (Mercury)	54752525 (U)	54752525 (U)
23	11	SCHIZOPHONY	Various (Mercury)	54752525 (U)	54752525 (U)
24	19	THE VERY BEST OF...	Various (Mercury)	54752525 (U)	54752525 (U)
25	12	PREMIERS SYMPTOMES	Various (Mercury)	54752525 (U)	54752525 (U)

52	2	OK	Paula Abdul (Mercury)	ISLAND CDUK 8075 (U)	8075 (U)
53	33	SONGS FROM 'ALL MY BEAUF'	George Shearing (Shearing)	★ Epic 4911242 (U)	4911242 (U)
54	19	REMEDY	Bonnie Raitt (Mercury)	XL Recordings XL CD 129 (U)	XL129 (U)
55	47	THIS IS MY TRUTH TELL ME YOURS	Various (Mercury)	★ Epic 4910318 (U)	4910318 (U)
56	4	THE WRITINGS ON THE WALL	Davey Davy (Mercury)	Columbia 490924 (U)	490924 (U)
57	59	GARBAGE	Garbage (Mercury)	Mushroom D 3145 (Sire)	3145 (Sire)
58	51	LADIES & GENTLEMEN - THE BEST OF	Various (Mercury)	★ Epic 4917052 (U)	4917052 (U)
59	55	THE BENDS	Parlophone (Mercury)	★ TCPS 7372PC 7372 (U)	7372 (U)
60	57	CENTRAL RESERVATION	Various (Mercury)	★ Epic 4917052 (U)	4917052 (U)
61	2	CHAMBER MUSIC	Various (Mercury)	★ Epic 4917052 (U)	4917052 (U)
62	50	A LITTLE BIT OF MAMBO	Various (Mercury)	★ Epic 4917052 (U)	4917052 (U)
63	RE	PARK LIFE	Various (Mercury)	★ Epic 4917052 (U)	4917052 (U)
64	143	TRIP THRAP	Various (Mercury)	★ Epic 4917052 (U)	4917052 (U)
65	8	MORE ABBA GOLD	Various (Mercury)	★ Epic 4917052 (U)	4917052 (U)
66	RE	BROTHERS IN ARMS	Various (Mercury)	★ Epic 4917052 (U)	4917052 (U)
67	RE	SINGLES	Various (Mercury)	★ Epic 4917052 (U)	4917052 (U)
68	RE	BUENA VISTA SOCIAL CLUB	Various (Mercury)	★ Epic 4917052 (U)	4917052 (U)
69	57	EQUALLY CURSED AND BLESSED	Various (Mercury)	★ Epic 4917052 (U)	4917052 (U)
70	RE	MAZON	Various (Mercury)	★ Epic 4917052 (U)	4917052 (U)
71	66	VERTIGO	Various (Mercury)	★ Epic 4917052 (U)	4917052 (U)
72	67	MY WAY - THE BEST OF	Various (Mercury)	★ Epic 4917052 (U)	4917052 (U)
73	72	SCREAMALOEADIE	Various (Mercury)	★ Epic 4917052 (U)	4917052 (U)
74	23	RISK	Various (Mercury)	★ Epic 4917052 (U)	4917052 (U)
75	RE	DEFINITELY MAYBE	Various (Mercury)	★ Epic 4917052 (U)	4917052 (U)

RE: Right new entry. RC: Highest chart. A: Sales increase. S: Sales increase 50% or more.

TOP COMPILATIONS

Pos	Week	Title	Artist (Producer)	Label/Cat (Distributor)
1	NEW	KISS IBIZA 99	Various (Mercury)	Universal TV 153912 (Sire)
2	4	BIG HITS 99	Various (Mercury)	Mercury 170082 (U)
3	NEW	THE TOP OF THE POPS 99 VOL 2	Various (Mercury)	Mercury 170082 (U)
4	5	IBIZA ANNUAL 99	Various (Mercury)	Mercury 170082 (U)
5	NEW	THIS YEAR IN IBIZA	Various (Mercury)	Mercury 170082 (U)
6	4	NOW THAT'S WHAT I CALL MUSIC 43	Various (Mercury)	Mercury 170082 (U)
7	19	MUSIC TO WATCH BY	Various (Mercury)	Mercury 170082 (U)
8	NEW	TRANCEMIX 99	Various (Mercury)	Mercury 170082 (U)
9	5	IBIZA EUPHORIA	Various (Mercury)	Mercury 170082 (U)

Pos	Week	Title	Artist (Producer)	Label/Cat (Distributor)
10	7	THE BEST IBIZA ANTHEMS... EVER!	Various (Mercury)	Mercury 170082 (U)
11	10	SOUTH PARK: BIGGER, LONGER & UNCUT (OST)	Various (Mercury)	Mercury 170082 (U)
12	17	NOTTING HILL (OST)	Various (Mercury)	Mercury 170082 (U)
13	4	CLUB MIX 99	Various (Mercury)	Mercury 170082 (U)
14	4	CLUB ANTHEMS 99	Various (Mercury)	Mercury 170082 (U)
15	2	VIVAL LATINO	Various (Mercury)	Mercury 170082 (U)
16	14	SPEED GARAGE ANTHEMS 99	Various (Mercury)	Mercury 170082 (U)
17	NEW	CRAZY LITTLE THING CALLED LOVE	Various (Mercury)	Mercury 170082 (U)
18	12	CREAM IBIZA - DEPARTURES	Various (Mercury)	Mercury 170082 (U)
19	11	AUSTIN POWERS - THE SPY WHO SHAGGED ME (OST)	Various (Mercury)	Mercury 170082 (U)
20	NEW	IBIZA - THE CLOSING PARTY	Various (Mercury)	Mercury 170082 (U)

25 SEPTEMBER 1999

CHART COMMENTARY

by ALAN JONES



There can be few who aren't impressed much by the rise and rise of Shania Twain's Come On Over album, which topped the 50,000 sales in a week mark for the first time three weeks ago, the 60,000 mark a fortnight ago, and the 70,000 mark last week - some 81 weeks after it was released. The album is being driven to lofty new heights by the continued success of the single That Don't Impress Me Much - 19 weeks in the Top 40 and sales to date just short of 750,000 copies - and the rising tide of support for the next single Man! I Feel Like A Woman!, which is exploding on the radio and - thanks to its tongue-in-cheek Addicted To Love style video - on TV. The 70,072 sales Come On Over achieved last week took its total sales to date to nearly 840,000 and undoubtedly caused a few frowns at Virgin which has been deprived of number one debuts by **Martine McCutcheon** and **Gomez** in the last fortnight as a result. It's exactly a year since Gomez's debut

MARKET REPORT

TOP 10 COMPANIES

1	Virgin	14.3%
2	EMI	13.7%
3	Warrner	8.4%
4	Parlophone	8.1%
5	Universal	7.4%
6	Independent	6.4%
7	Parlophone	5.3%
8	EMI	4.7%
9	Columbia	3.4%
10	Others	18.2%

Figure shows top 10 companies by % of total sales, and corporate groups shown by % of total sales, of the Top 25 artist albums

SALES UPDATE

VERSUS LAST WEEK: **+7.0%** YEAR TO DATE VERSUS LAST YEAR: **+1.4%**

album Bring It On took off following its Mercury Music Prize success. Although it never climbed higher than number 26, it has

ALBUM FACTFILE

Year in and year out, the Beatles sell more albums in the UK than all but the most successful of contemporary recording artists. Boosted by occasional catalogue offers from the likes of HMV and Virgin which invariably lift Sgt. Pepper's Lonely Hearts Club Band back into the Top 75, sometimes accompanied by Abbey Road, Revolver and others, they sell over 250,000 albums every year.

Sometimes that figure is much higher, as it was when their three Anthology doubles were released - and will be again this year, with the unleashing last week of the Yellow Submarine Songtrack, the digitally remastered and definitive album which brings together for the first time the 15 Beatles recordings featured in the Yellow Submarine movie. The album sold nearly 19,000 copies last week.

TOP CORPORATE GROUPS

Universal	31.7%
Warner	5.0%
Others	18.3%
Sony	8.0%
Virgin	17.2%
BMG	9.8%
EMI	10.0%

solod over 270,000 copies to date - a target that Liquid Silk should surpass by year's end.

This year's Mercury winner Talvin Singh saw his album OK take a belated chart debut at number 52 last week, a position it retains this week. With the title track of Singh's album due to be released as a single shortly, the album has sold 27,000 copies so far. Singh is joined in the chart this week by a second British Asian, namely **Nitin Sawhney**, whose acclaimed Beyond Skin album debuts at number 44. For The Record, the importation of popular singles continues to impact on the album chart. The budget album chart this week sees new entries at one and three for Bob Marley's **New Sun Shining** and **Ann Lee's 2 Times**. The Marley entry is the import single which was in the regular album chart last week but a reduction in its dealer price has seen it re-classified as a budget album, while **Ann Lee's** record was in the singles chart last week but has been found to be ineligible by dint of playing time/number of tracks regulations, and has thus been reclassified.

COMPILATIONS

The compilation chart has a three tier structure this week with **Kiss Ibiza 99** - the latest collaboration between Kiss and Universal Music TV - romping to a second week at number one with 48,000 sales. That puts it well ahead of **Big Hits 99** (39,000) and **Top Of The Pops 99** - Volume Two (36,000), which, in turn, are even further ahead of the rest of the field, with the number four album **Kiss Annual 99** selling a mere 15,000 copies. Kiss Ibiza 99 has sold more than 104,000 copies in the last fortnight and is clearly the right album at the right time for hordes of homecoming tourists: not just from Ibiza but from many other European hotspots where the likes of Bob Marley, DJ Jurgens presents Alice Deagay, ATB and Danny Tenaglia: are proving to be holiday

hits. Name checking Ibiza is reaching epidemic proportions, with five of the Top 10 featuring the sun-drenched Spanish island in their titles, and, apparently, causing hopeless confusion among retailers and punters alike. Now **That's What I Call Music 43** sold a still buoyant 14,000 copies last week, and has now topped the 600,000 sales mark. It took less than nine weeks to reach the target, which last summer's **Now 40** achieved after 14 weeks. **Big Hits 99** also continues to outpace its 1998 equivalent by approximately 50% over the same timescale, and has sold nearly 270,000 copies in the last four weeks, during which period compilations have taken an unseasonably high 30% of the album market.

MARKET REPORT

TOP 10 COMPANIES

1	Universal	19.7%
2	Warner	13.3%
3	EMI	12.8%
4	Virgin	7.5%
5	Ministry of Sound	5.6%
6	Trance Nation	2.5%
7	Real World	2.5%
8	Others	2.7%
9	Others	3.1%

SALES UPDATE

VERSUS LAST WEEK: **-3.5%** YEAR TO DATE VERSUS LAST YEAR: **+1.8%**

TOP CORPORATE GROUPS

Universal	39.7%
Teletar	3.9%
Warner	15.7%
Others	5.8%
Sony	12.4%
EMI	7.5%
BMG	7.5%

COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 72.4%
Compilations: 27.6%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (last week)
1	1	PERFORMANCE AND COCKTAILS	Derephonics	V2 VVR 102462 (DMV/P)
2	2	A SECRET HISTORY	The Divine Comedy	Selena SETCL 100 (V)
3	5	BABY ONE MORE TIME	Britney Spears	EMI 052212 (P)
4	NEW	BEYOND SKIN	Nitin Sawhney	Dutacast CASTE 90 (P)
5	NEW	WIDE ANGLE	Hyd	Dustcincte DISNC 54 (P)
6	3	YESTERDAY WENT TOO SOON	Feeder	Echo ECHO 26 (P)
7	7	YOU'VE COME A LONG WAY, BABY	Fatboy Slim	Skin BRASSIC 1100 (DMV/P)
8	10	WORD GETS AROUND	Stereophonics	V2 VVR 100438 (DMV/P)
9	4	ONLY YOU - THE BEST OF	Yazoo	MUM COMUTE 1 (P)
10	11	REMEDY	Basement Jaxx	XL Recordings XLCD 130 (V)
11	NEW	BUENA VISTA SOCIAL CLUB	Ry Cooder	World Circuit WCD 550 (P)
12	6	THE MASTERPIAN	Oasis	Creation CREAT 241 (DMV/P)
13	14	VERTIGO	Groove Armada	Pepper 050332 (P)
14	12	STEP ONE	Slings	Ebu/Jive 051911 (P)
15	8	VERSION 2.0	Garbage	Mushroom MUSR 260 (DMV/P)
16	17	MILLENNIUM	Backstreet Boys	Jive 052822 (P)
17	15	GARBAGE	Garbage	Mushroom D 3450 (DMV/P)
18	15	SCREAMLIEDIA	Primal Scream	Creation CREAT 076 (DMV/P)
19	18	HEAD MUSIC	Suede	Nude NUDE 4100 (DMV/P)
20	9	ULTRA OBSCENE	Bratbeat Era	XL Recordings XLCD 130 (V)

THE YEAR SO FAR...

TOP 20 COMPILATIONS

This	Last	Title	Artist	Label
1	1	NOW THAT'S WHAT I CALL MUSIC 42	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL TV
2	2	NOW THAT'S WHAT I CALL MUSIC 43	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL TV
3	3	MUSIC TO WATCH GIRLS BY	VARIOUS ARTISTS	COLUMBIA
4	NEW	BIG HITS 99	VARIOUS ARTISTS	WARNER GLOBAL TVSONY TV
5	NEW	TRANCE NATION	VARIOUS ARTISTS	ORIGINAL SOUNDTRACK ISLAND
6	4	NEW HITS 99	VARIOUS ARTISTS	MINISTRY OF SOUND
7	6	EUPHORIA	VARIOUS ARTISTS	WARNER GLOBAL TVSONY TV
8	5	LOVE SONGS	VARIOUS ARTISTS	TELSTAR TV
9	11	THE BEST BEAT ANTHEMS...EVER!	VARIOUS ARTISTS	WARNERESP/INDEPENDENT
10	8	NOTTING HILL	VARIOUS ARTISTS	VIRGINEMI
11	15	KISS HOUSE NATION	VARIOUS ARTISTS	MINISTRY OF SOUND
12	NEW	KISS ANNUAL 99	VARIOUS ARTISTS	MINISTRY OF SOUND
13	13	FRESH HITS 99	VARIOUS ARTISTS	WARNERGLOBAL TVSONY TV
14	12	DAWSON'S CREEK	ORIGINAL SOUNDTRACK	COLUMBIA
15	13	THE BEST CLUB ANTHEMS...EVER!	VARIOUS ARTISTS	VIRGINEMI
16	14	NOW THAT'S WHAT I CALL MUSIC 41	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL TV
17	15	CLUBBERS' GUIDE TO... NINETY NINE	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
18	18	CLUBBERS' GUIDE TO... NINETY NINE	VARIOUS ARTISTS	MINISTRY OF SOUND
19	17	DANCE NATION 51 - TALL PAUL & BLOCK	VARIOUS ARTISTS	MINISTRY OF SOUND
20	20	LOCK, STOCK & TWO SMOKING BARRELS	ORIGINAL SOUNDTRACK	ISLAND

© ON Last figures represent the chart placing from the last published chart so far compilations chart

25

september
1999

THE OFFICIAL CHARTS

25
september
1999

singles



 AS USED BY

BBC RADIO 1

 97-99 FM

 100% OF THE POPS

 M

 MUSIC TELEVISION

1 BLUE (DA BA DEE)

Eiffel 65 Eternal

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

3 SUN IS SHINING Bob Marley & Funkstar De Luxe Club Tools/Efel

4 WE'RE GOING TO IBIZA! Vengaboys Positiva

5 GET DOWN Paul Johnson Defected

6 THE LAUNCH DJ Jean A.M.F.M.

7 BURNING DOWN THE HOUSE Tom Jones & The Cardigans Gut

8 MICKEY LOLLY Polydor

9 (MUCHO MAMBO) SWAY Shaft Wonderboy

10 BAILAMOS Enrique Iglesias Interscope/Polydor

11 TOCA ME Fragma Positiva

12 FRIENDS FOREVER Thunderbugs First Avenue/Epic

13 BRAND NEW DAY Sting A&M/Mercury

14 I'VE GOT YOU Martine McCutcheon Innocent

15 BETTER OFF ALONE DJ Jurgen pts Alice DeJays Positiva

16 MI CHICO LATINO Gert Halliwell EMI

17 AFRIKA SHOX Leftfield/Bambaataa Higher Ground/Hard Hands

18 UNPRETTY TLC LaFace/Arista

19 MONDO SUPERSTARS Polygram



 AS USED BY

BBC RADIO 1

 97-99 FM

 100% OF THE POPS

 M

 MUSIC TELEVISION


Leftfield. rhythm and stealth. OUT NOW

The sound of a group in total mastery of their sound! The Face
 The best bit of club-bound blood and circuitry since... well, *Letitbe!* (Mkameg 6/9)
 Easily the best dance album of the year so far! *Narré Chair*
 Includes *Afrika Shox* & *Plat Patrick*. www.leftfield-online.com

albums


1 COME ON OVER

Shania Twain Mercury

2 LIQUID SKIN Gomez Hut/Virgin

3 THE MAN WHO TRAVELS Independentia

4 ONE FROM THE MODERN Ocean Colour Scene Island/Universal-Island

5 YOU, ME & US Martine McCutcheon Innocent

6 SUGAR Andrea Bocelli Sugar/Polydor

7 NEXUS... Another Level Northwestside/Arista

8 YELLOW SUBMARINE SONGTRACK The Beatles Parlophone

9 PERFORMANCE AND COCKTAILS Stereophonics V2

10 BY REQUEST Boyzone Polydor

11 FANMAIL TLC LaFace/Arista

12 THE PARTY ALBUM! Vengaboys Positiva

13 TRUNK FUNK - THE BEST OF THE BRAND NEW HEAVIES Ifriva

14 THE HUSH Texas Mercury

15 A SECRET HISTORY The Divine Comedy

16 GOLD - GREATEST HITS Abba

17 BABY ONE MORE TIME Britney Spears Polydor

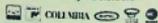
18 MY LOVE IS YOUR LOVE Whitney Houston

19 THE CORNER Arista



Sony Music Entertainment Europe
www.sonymusic.com

Sony Music Entertainment (UK)
www.sonymusic.co.uk



During the past two years VH1 has stridently developed its brand values – contemporary, entertaining, warm and approachable. Research has shown the channel is hitting the nail on the head.

What the viewers are saying about VH1

"I turn on VH1 about 8pm-8.30pm purely to unwind. Just listen and relax."

"VH1 gives me what I want – the best music out now with some of the stuff that I grew up with. The presenters are friendly and knowledgeable...they've been there and done it."

We are

by Steve Hemsley

The VH1 which celebrates its fifth birthday this month is, in many ways, unrecognisable from the pioneering channel launched by Prince at the Roundhouse in London's Camden at 10pm on September 30, 1994. What began as media giant Viacom's most successful TV station launch worldwide has matured into a contemporary hits format broadcaster reaching millions of album buyers. Having kept pace with the times and changing musical tastes, today of VH1's music output is new or recent releases.

David Pullan, VP marketing and communication, says the target audience remains 25- to 44-year-olds who may have outgrown MTV, but still love contemporary music. Each week, its 4.5m viewers enjoy music and live performances presented in an intelligent way by authoritative and friendly faces such as Paul King, Tommy Vance, Mark Ellen and David Hepworth, as well as newer stars such as Gall Porter. And, from October 8,

Spice Girl Emma Bunton launches her own show, an exclusive TV debut for VH1.

"Our viewers are what we call the middle youth, the equivalent of the baby boomers in the US," says Pullan. "They are young at heart, have a high disposable income and still buy the latest albums."

VH1 spends millions of pounds a year on research and, among satellite channels, only Sky One attracts more ABC's. In fact, while overall satellite grew by 6% between January and August, VH1's ratings soared by 25%, according to British Audience Research Bureau figures.



The channel's audience increases considerably in the evenings and by an emphatic 30% at weekends. Dedicated days, themed weekends and an on-going commitment to live music keeps core fans watching and encourages snacking viewers – those who skip to satellite channels from terrestrial stations during ad breaks – to return to VH1 on a frequent basis.

Head of programming, Lester Mordue, believes the channel is booming because it does not assume 30-somethings only buy classic albums. "We study the airplay and sales charts and talk to record companies about which artists are available," he says. "Yet we always remain true to what we are and viewers know they will see hit after hit during the day, high quality editorial shows and intelligent themed programmes in the evening and at the weekends."

The VH1 playlist is kept deliberately tight. Artists making this exclusive list during August included Suede, TLC, Stereophonics, Shaft, Ronan Keating, Ricky Martin, Madonna and Whitney Houston – all of whom can clearly be labelled strong contemporary acts with mainstream appeal.

The UK's leading consumer brands are well aware of VH1's audience demographic and its contemporary brand values. Consequently, they are proving keen to advertise on the channel. Advertising airtime is sold out for this year with 600 clients having booked airtime for 1999. The main advertisers are car manufacturers, companies offering financial services and multinationals such as Procter & Gamble which produces a number of brands targeted at affluent 25- to 44-year-olds. Strangely, few record companies are currently using VH1 to tap into this wealthy social group, even though label executives are some of the station's most loyal viewers and understand the channel's appeal among music fans.

MTV Networks UK sales director, Chris Dobson, says, "Our ABC1 audience is often too busy to listen to the radio all day or, when they arrive home late, they want to relax and will switch us on rather than terrestrial TV. For artist marketing campaigns to be most effective, the airplay and promotional support given to artists needs to be consolidated with a more overtly commercial message – these people need to be told about new albums and retail promotions for back catalogue," he says.

The marketing potential of VH1 has increased further

following the launch of digital television in the UK and the channel is available through the SkyDigital and Cable & Wireless Digital services. In July, MTV Networks – which operates and manages VH1 – launched VH1 Classic which offers the more nostalgic programming that viewers used to associate with the VH1 brand, allowing the original version to become more contemporary.

Michiel Bakker, managing director of MTV Networks, says the new music strategy for the UK station follows similar changes at VH1 in the US. There are plans for the production teams at the two sister stations to work more closely together over the next year. "Today's 35-year-olds are much younger in mind and actions than they were 10 years ago," he says. "Lifestyles have changed and VH1 around the world is reflecting modern-day attitudes and playing its part in developing its audience's musical tastes."

"It can be hard to alter the perception of a station, but we are spending millions of pounds on marketing, to tell people how we have changed. Our music policy is razor-sharp and the audience figures back this up. We have the right mix of new music and classic hits, while the editorial programming is the cornerstone of our schedule. Here's to the next five years."

George Michael



Madonna



Suede



"It used to be the case that the acts we targeted at VH1 were Abba and old Bee Gees, but now the station is also a home for Boyzone, which is refreshing and demonstrates how much it has changed"

– Sam Wright, head of TV at

Polydor

VH1 REACHES 4.5m people every week!
music week 25 september 1999

3

VH1 the players

MICHEL BAKKER

Managing director, MTV Networks UK and Ireland
 Michel Bakker oversees MTV UK and the new digital channels M2, MTV Base, MTV Extra and VH1 Classic. One of his hopes for VH1 in the future is that it will strengthen its links with the record industry. "We would like to have a closer relationship. Album buyers are our audience and the trade needs to realise that," he says. Born in Arnhem in the Netherlands and a former law student, Bakker joined MTV in 1987 as distribution manager for Benelux. Within three years he was promoted to VP cable distribution and when VH1 was launched in 1994 he became senior VP affiliate sales for MTV Networks. He was made managing director two years ago.

TIM ROBINSON

VP production and programming
 Tim Robinson is VH1's strategic thinker with responsibility for the production and programming departments. His role is to ensure the station continues to move forward and maximises the opportunities presented by new technology such as digital television and the internet. "We have become more contemporary, not just in the music we play but in our style and presentation. I like to think I am a catalyst in the production process," he says. Robinson began at VH1 in 1994 as head of on-air, having joined the company from Channel Four where he was promotions editor. He took a two-month sabbatical this summer to take part in the round the world yacht race Clipper 99 as a member of the nine-strong crew of the Teo Ping (Chinese for Peaceful Ocean) for the last five-week leg from Brazil back to Plymouth.

MIKE KAUFMAN

Head of production
 Mike Kaufman's team creates and develops ideas for current and new shows working with the channel's diverse team of presenters. He began his career as news editor of 24-hour European channel Music Box in the mid-Eighties before embarking on a freelance career that took him to Sky News in its pre-launch days in 1988, covering

events such as the fall of the Berlin Wall, before MTV president Brent Hansen convinced him to take over the role of news editor of MTV News. "This was a job I could not turn down because of my passion for music," he says. He moved on to special projects and was part of the launch team for VH1 in 1994. Over the years, Kaufman has been responsible for hiring first-time presenters Julia Carling, Jessica Whittaker and Emma Bunton.

STEPHEN IRVINE

Head of talent and artist relations
 Stephen Irvine's talent and artist relations department is in day-to-day contact with TV pluggers who are keen to get videos featured or artists interviewed on VH1. Irvine understands the pressures promotions teams face and the thrill that bands experience when they see their latest promo played on the channel. As a musician he had a successful career as drummer with Loyal Cole & The Commotives before joining MTV in 1996 to work in the pan-European marketing department. He moved to VH1 in January 1998 when it became a UK-focused music station, although his brief was extended this summer to include all MTV Networks' UK channels. "It is useful for VH1 to have someone in my role who has worked on the artist's side. I understand how the music industry works and also what makes good television. The record companies respect me for that," he says.

LESTER MORDUE

Head of programming
 Lester Mordue's responsibilities include compiling the playlist and devising new ideas for the successful themed weekends and artist days. His rise through the ranks at MTV Networks has been impressive. He started 10 years ago in the postroom – a position that "allowed me to meet everyone I needed to if I was going to progress" – and within six months had moved into the presentation department where he learnt to co-produce shows and became a music scheduler. In 1994 he was asked to accept the role of music programmer for VH1 and was promoted to head of programming in 1997. "VH1 continues to develop at a rapid pace and this is an exciting time for everyone at the channel. We are extremely focused and as a team we are bringing in more and more viewers," he says.

LOU MOLONEY

Head of acquisitions
 Lou Moloney's music TV career began in programme sales at Music Box in 1988 where she worked on the infamous

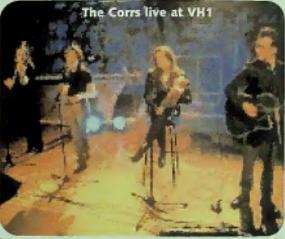
breaking-bands-1

If ever there was a perfect example of the role VH1 can play in helping to break a band, The Corrs must be it. In early 1997 when the band were struggling to get prime-time radio airplay, VH1 was regularly showing videos for singles from the *Forgiveness Not Forgotten* album. The Corrs even played their first live set on the music station in December 1997 and used the opportunity to preview singles from the follow-up album, *Talk On Corners*.

"They were a great-looking band with a soft, contemporary sound that appealed to our audience," remembers Stephen Irvine, VH1's head of talent and artist relations.

The Corrs illustrate how contemporary VH1 has become. They were even asked by head of production, Mike Kaufman, to front a whole day's worth of programmes to celebrate St Patrick's Day on March 17 last year. The presentation was filmed in February and was broadcast on the day of The Corrs sell-out gig at London's Royal Albert Hall.

East West TV pluggler Rachel Fox says the early support given by VH1 acted as a catalyst for the band. "VH1 was fantastic from the very start and the St Patrick's Day project meant the act were on screen for hours, providing them with massive exposure that others in the media picked up on," she says.



The Corrs live at VH1

Brit Awards hosted by Sam Fox and Mick Fleetwood. When Music Box was sold to Lifetime TV in 1993, the high-profile *The Lovers Guide* sex education video series was added to Moloney's standard music and concert portfolio. She joined VH1 in 1994 as acquisitions manager. One of her most important acquisitions has been Ed Sullivan's *Rock & Pop Classics* which premiered exclusively in the UK on VH1 last September and will be followed by a series of this coming November. Moloney also

breaking-bands-2

Blondie live at VH1



VH1 also played a significant role in the relaunch of Blondie earlier this year. During a meeting with RCA before Christmas, Stephen Irvine suggested that VH1 would be the ideal promotional vehicle for the new album *No Exit*. VH1 and RCA jointly hosted a launch party on January 20 at which Blondie performed live on UK TV for the first time in 15 years and gave a thumping preview to the single *Marla* in front of regional radio heads of music as well as the press and TV crews. In the days before the party, VH1 gave away tickets to viewers via phone-in competitions whenever the video for *Marla* was played on the station. Blondie's performance was filmed by VH1 and broadcast at a later date along with an interview for a special *Blondie Day*. "This shows how well labels and VH1 can work together to generate interest and generate a direct unit-shifting effect," says Stephen Irvine.

"VH1 should be used by the music industry more. It worked for us with Blondie, and record companies need to realise just how many 30-something album buyers are watching the station, making it a prime promotional tool" – Dave Shack, director of promotions at RCA

"I particularly admire VH1's commitment to present quality live performances, most recently the production surrounding gigs by Sheryl Crow, Blondie and Suede have impressed me. VH1 has a resourceful team of presenters and when it comes to events LD Publicity is working on such as the Kerrang! Awards, the Q Awards and the Mobos, it always gives us tremendous coverage"

— Bernard Doherty, chief executive at LD Publicity

takes responsibility for the output on VH1's international feeds to more than 30 different countries, including Russia and Africa, which helps in her "other" job of negotiating deals for multi-territory broadcasts.

CHARLOTTE JONES

Head of On-Air

Charlotte Jones's wide and varied career in TV spans more than 10 years. She has worked for channels such as the BBC World Service, The Discovery Channel, UK Gold and was most recently creative services director at Channel Four. She was closely involved in the launches of B58 in 1989 and UK Gold in 1992. Joining VH1 last May, Jones's main responsibility is overall creative direction, including programme set design and graphics and promotional strategy. "I have a dual role at VH1, firstly to ensure that the environment on screen reflects the brand and is right for our

The history of VH1

- **D**illed as the first music channel for adults, VH1 was launched by Prince on September 30, 1994 at a huge party at the Roundhouse in Camden. The first video played was an exclusive of Prince's *Dolphin*. Shot and edited specially by Prince (pictured right), the final tape was delivered with only minutes to spare. The launch was backed by extensive advertising featuring Vic Reeves, Bob Mortimer and Adam Ant among others. The campaign won the Promax best print and best mixed media campaign and diploma at the British Television Advertising Awards.
- Within seven months, VH1 achieved 100% broadband cable distribution in the UK, making it MTV networks' and Viacom's most successful TV launch ever.
- In May 1995 VH1 Germany – a service with a localised playlist, shows and content – was launched by David Bowie.
- On June 24, 1995 VH1 went live at its Camden studios for seven hours with *Midsummer Live*, an afternoon of live music to mark National Music Day.
- In January 1998 VH1 had one of its most exciting live events when it broadcast from the birthplace of



rock'n'roll, Memphis, Tennessee. Five presenters fronted a week of shows from Sun Studios, the Lorraine Motel and Graceland.

- During the early part of 1998, VH1 decided to revamp its music strategy to become even more contemporary. Anyone who still needs convincing that the bulk of VH1's playlist nowadays is made up of new music has only to study the station's 1998 year-end chart of most-played videos. They were: Celine Dion's *My Heart Will Go On*, The Corrs' *Dreams*, *Outside* by George Michael, Cher's *Believe*, *Dance The Night Away* by the Mavericks and Robbie Williams' *Angels*.
- On May 13, 1998 VH1 was presented with the Favourite Music/Arts Channel award by the 3.6m readers of Cable Guide.
- In its first five years, VH1 has featured more than 1,000 artists performing live on the channel – mostly in session for *Take It To The Bridge* and its successor *Talk Music*.
- According to official television audience research body Barb, VH1 now has 4.5m viewers a week, which is higher than Discovery, Paramount, Sky Sports 2 and 3, Eurosport, Disney Channel, Sky News, Bravo Nickelodeon and The Box – placing the channel firmly in the cable and satellite top 10 and putting it on a par with MTV.



Celine Dion



INXS live at VH1



magic hat - brands in safe hands
happy 5th birthday from your advertising agency

Contact Simon Jordan on 0171 312 6664



brewers productions wishes a happy birthday to all at 

FIVE  DERFUL YEARS

BMG ENTERTAINMENT UK & IRELAND CONGRATULATE VH1 ON THEIR FIFTH ANNIVERSARY



VH1 output

SOMETHING FOR EVERYONE

VH1 lives or dies by the music it plays, so it is essential its weekly output has something for everyone.

The station enters the new millennium with a far more contemporary playlist than when it was launched in 1994. This means there is increasingly an overlap between its audience and MTV's, especially among the 25 to 30 age group. During the summer both stations were playing the UK's number one single Ricky Martin's *La Vida Loca*, for example. Yet the extensive research carried out by VH1 enables it to paint an accurate picture of who is watching and at what time of day, allowing programming and editorial which uniquely suits its target audience by providing the right look and feel. Hit videos dominate daytime with specialist shows such as Tommy Vance's *The Friday Rock Show* – the only UK TV slot for heavy rock with full editorial – VH1 Country and *Soul Vibration* given a high profile after midnight.

The evening shows, dedicated artist days and themed weekends are where VH1's editorial skills come to the fore. The evening menu is a feast of the best music from the past four decades, brought right up to date by Gail Porter's *Big 90s* and the laid-back *Kate & Jono Show* featuring current hits and viewers requests. Meanwhile, *The Millennium Classic Years* and the archive series *Ed Sullivan's Rock'n'Roll Classics* look back to rock and pop's heritage.

VH1 audiences also like to look behind the scenes of the music business. So shows such as the often controversial *Pop Up Video*, which uncovers secrets the stars would like

to remain hidden, and *Behind The Music*, which offers a candid look at the lives and the rise to fame of pop personalities such as Madonna, TLC and Fleetwood Mac, are both extremely popular.

Many of the evening shows are essential viewing for the UK music industry. There is *Talk Music*, the music news and performance show presented by Pip Damm and Mark Ellen; *Ten Of The Best*, where an artist or celebrity chooses their favourite videos of all time; and the *Behind The Music* documentary series. There is also *VH1 to One*, the renowned interview slot for the biggest acts including, so far, Aerosmith, Madonna, Prince, Sheryl Crow, Lionel Richie, Phil Collins and Celine Dion.

Theme and artist lead days continue to play an important part in VH1's schedule and so the station is constantly working four months ahead of itself on programming plans to cover every aspect of viewers' tastes.

SPECIALIST SHOWS

It is VH1's specialist programming that makes it stand out from other channels. The *Friday Rock Show* features the best in contemporary and classic rock, with artists as diverse as the Stereophonics, Slayer and Marilyn Manson likely to be seen in any given show – whether it be special performances or interviews. The show is also conspicuous by its presence at the main rock festivals such as Donington and Ozzfest – providing further exposure to the VH1 brand.

For fans of country music, VH1 Country is the home of

"VH1 does a tremendous job for us when we have a back-catalogue campaign. If I had a mid-price promotion and did not use VH1, I would not be doing my job properly" – Cormac Loughan, senior marketing manager at HMV

new tracks and classic songs from established artists. The show is co-hosted by a star from the world of country. These have included *The Mavericks*, *Mindy McReady* and *Tina Turner*. VH1 also offers a true TV haven for dedicated soul fans, with the late night two-hour *Soul Vibration* show featuring music, information and interviews with emerging talent and more established acts. Every year VH1 also offers strong coverage of the *Mobo Awards* and the *Soul Train Awards*.

VH1 AROUND THE REGIONS

VH1 is not only a huge success story in the UK but is enjoyed by millions of music fans around the world. The first VH1 was launched in the US in 1990 and is now found in 66.5m homes, while VH1 in Germany played its first video in 1995 and today reaches 8.6m homes. Both broadcast locally-produced programmes with local presenters. Elsewhere in the world, 30 countries receive a customised version of the UK channel with the most

successful services in Israel and South Africa. "These are all effectively channels promoting British music overseas and can be ideal marketing vehicles for record companies working an international project," says Michiel Bakker, senior VP, managing director, for MTV Networks UK.

nmdesign

somewhere in London

VH1 ISS

love
M24 6UP

Pop Up Video

"Cycle Boy" is a London model/actor cast for his riding skills.

BEHIND THE MUSIC

Soul Vibration

VH1 Country

working hard to keep viewers

VH1 works hard to win and retain its viewers. The channel's scheduling and on-air departments are focused on ensuring that both destination and "snacking" viewers are rewarded with the best it has to offer at all times of the day. David Pullan, VP marketing and communications, says, "The average time people are viewing during what we call 'snacking' periods has increased significantly. This is not only a major ratings driver but is of benefit to the music industry as a whole since it means that viewers are seeing more of their artists' output."



the presenters



PAUL KING As lead singer with Eighties band King, Paul enjoyed two top 10 hit singles with Love And Pride and Alone Without You. He started at MTV as a VJ in 1989 and was later invited on to the production team, helping to launch VH1. He presents the VH1 Album and Classic Chart shows and is features editor and producer of Talk Music and the Ten of the Best series.



GAIL PORTER As presenter of VH1's Big 90s playing music from the past 10 years, Gail Porter represents the younger face of the station and is helping to attract new viewers to VH1. She found fame on BBC1's Sunday morning Fully Booked programme and has also worked for Virgin Radio and Channel 5.

CLARE GROGAN No stranger to the music industry after her time as lead singer of early Eighties band Altered Images, Clare became a VH1 presenter in 1996, hosting the Happy Hour and The Clare Grogan Show, which is themed to suit its viewers' laid-back mood at the weekend. She loves to go on the road with VH1 and has presented from Wimbledon and the Museum Of The Moving Image.



BRINSLEY FORDE Former child star of Seventies TV show Here Come The Double Deckers and singer with chart topping reggae band Aswad, Brinsley Forde joined VH1 in 1997 as the presenter of the dedicated soul programme Soul Vibration. Brinsley's warm, approachable and easygoing style, coupled with his undoubted musical knowledge and track record make him the perfect frontman for this niche show.



"Happy birthday to VH1, I really enjoy it, especially Behind The Music. It goes without saying that Mark Ellen and David Hepworth [former Q editors] are broadcasting geniuses! Here's to many more years of success" - Andy Pemberton, Editor, Q



EMMA BUNTON Baby Spice makes her VH1 debut on October 8 when she presents her own music video show called Emma. The early evening slot will be her first significant TV presenting role and it will feature videos from the past 20 years. Five programmes have been recorded for the first series of Emma and among her choices for the first show are Abba's Knowing Me Knowing You and Tony Basil's Hey Mickey - the first record she bought.

TOMMY VANCE Long considered a radio legend among rock fans, Vance presented the Friday Rock Show on Radio One for more than 15 years. Since bringing the format to VH1, he has interviewed most of the biggest names. In 1999 alone he has chatted to Aerosmith, Iron Maiden, Motorhead, Jimmy Page and Slayer.



UNIVERSAL

OUR CONGRATULATIONS TO

ON 5 YEARS BROADCASTING IN THE UK

Logos for: MCA, Sony, Warner, Columbia, Geffen, Island, Philips, A&T, Decca, RCA, EMI, Virgin, and others.

"Don't five years go very quickly!"

— Tony Smith, manager for Phil Collins and Genesis

Digital and the six-channel family

VH1 has benefited from the digital TV revolution in the UK which has allowed MTV Networks to launch three new channels this summer spearheaded by VH1 Classic.

VH1, MTV and M2 have been available digitally since 1998, and in July they were joined by VH1 Classic. MTV Base – the first music channel dedicated entirely to R&B and dance music – and MTV Extra, which offers alternative scheduling to MTV UK, giving viewers another programming choice and a chance to catch up on shows they might have missed.

VH1 Classic is primarily a classic hits-driven station featuring timeless tracks by artists such as Elton John, Whitney Houston, Phil Collins, Bee Gees, Abba, The Carpenters and Kate



Bush. "We saw the potential of digital and wanted to be there on the ground floor. Our commitment to serving the UK 24-hour-a-day is now fulfilled across six channels offering greater choice. We are providing something for all music viewers," says Michel Bakker.

Digital TV will benefit VH1 in the long-term because it is bringing many consumers into the age of multi-channel television for the first time. Those people who would love to have watched VH1 in the past but were reluctant to put a satellite dish on their house, for example, are happy to embrace digital.

Thanks to quick take-up, these channels are now available in nearly 1.5m UK homes – far exceeding original expectations.



DAVID HEPWORTH Founding editor of Q magazine, David Hepworth also fronted for BBC2's Old Grey Whistle Test during the Eighties. This makes him one of VH1's most authoritative presenters. He currently hosts Around & Around, which features his own eclectic choice of music, and will launch a new quiz show called Anorak & Roll in October 1999.



KATE THORNTON Kate is another of VH1's young guns whose broadcasting career has boomed since joining the music channel. She launched the early evening magazine show Hit For Six with Jonathan Coleman in October 1997 before moving to present The Kate & Jono Show a year later. Kate is a former editor of Smash Hits and has worked for The Mirror and The Sunday Mirror as well as presenting Top of The Pops.



MARK ELLEN One of Mark Ellen's claims to fame is that he was a member of a band called Ugly Rumours alongside a certain Tony Blair. Since those days, both men have moved onwards and upwards, with Mark becoming editor of Q and subsequently joining VH1 at its launch in 1994. He has presented a variety of series including Beatclub and Talk Music with Pip Dann.



GUEST PRESENTERS VH1

has made a point of bringing in new presenting talent on a regular basis with a guest presenter slot, sometimes utilising artists and bands to front theme programming, such as The Corrs, or well-known faces from the wider world of TV and entertainment such as Melinda Messenger (pictured) and supermodel and music industry hopeful Caprice.

PIP DANN

Pip fronted Live Aid in her native New Zealand as well as music show Shazam with a then unknown Philip Schofield. She moved to the UK to become a news presenter for MTV Europe in the station's early days and joined VH1 at its launch. She is perhaps best known for presenting the station's live performance series Take It To The Bridge and the music magazine programme Talk Music.

music week

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We would like to congratulate VH-1 on five years of broadcasting and to wish them every success in the future.

The Todd-AO Corporation has a worldwide reputation for quality and innovation, winning a host of Oscars and Emmys for their work in film and television.

With Todd-AO UK helping to spearhead the Corporation's move into Europe, the same dedication and service can now be enjoyed in the UK.



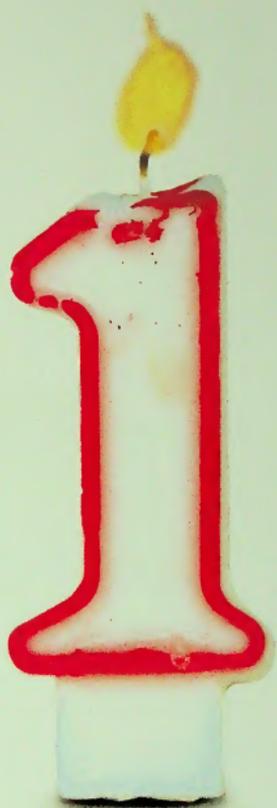
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VH1 HAS FEATURED MORE THAN 1,000 ARTISTS PERFORMING LIVE:
 music week 25 september 1999

10

VH



Happy fifth birthday from all at WEA and East West Records



20 ALL IN MY GRILL Missy "Misdeemeanor" Elliott feat. MC Solar. Elektra



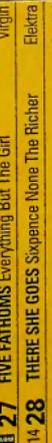
21 SING IT BACK Moloiko Echo



22 SUPERSONIC Jamiroquai Sony SZ



23 IF I LET YOU GO Westlife RCA



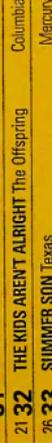
24 LIVIN' LA VIDA LOCA Ricky Martin Columbia



25 CANTO DELLA TERRA Andrea Bocelli Sugar/Polydor



26 SUMMER GIRLS Lyte Funkie Ones Logic



27 FIVE FATHOMS Everything But The Girl Virgin



28 THERE SHE GOES Sweeney Home The Richer Elektra



29 DRINKING IN LA BRAN Van 3000 Capitol



30 WHEN YOU SAY NOTHING AT ALL Roman Keating Polydor



31 SUMMERTIME OF OUR LIVES A1 Columbia



32 THE KIDS AREN'T ALRIGHT The Offspring Columbia

33 SUMMER SON TEXAS Mercury

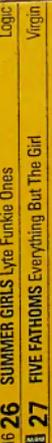
34 THAT DON'T IMPRESS ME MUCH Shania Twain Mercury



35 RED SUN RISING Lost Witness Sound Of Ministry



36 WILD WILD WEST Will Smith feat. Dru Hill Columbia



37 CENTRAL RESERVATION Beth Orton Heavenly



38 1999 Binary Finery Positiva



39 SUMMERTIME Another Level feat. TD Northwestside/Arista



40 PROFIT IN PEACE Ocean Colour Scene Island/Uni-Ireland



compilations

1 KISS IBIZA 99 Universal TV

1011 SOUTH PARK: BIGGER, LONGER & UNCUT Atlantic

12 NOTTING HILL (OST) Island/Universal-Island

2 BIG HITS 99 WarnerEsp/Globel TV/Sony TV

3 TOP OF THE POPS 99 VOL 2 Universal TV

4 IBIZA ANNUAL 99 Ministry Of Sound

5 THIS YEAR IN IBIZA WarnerEsp

1215 VIVAL LATINO Columbia

4 16 SPEED GARAGE ANTHEMS 99 Globel TV

7 MUSIC TO WATCH GIRLS BY EM/Virgin/Universal TV

8 TRANCEMIX 99 Virgin/EMI

9 IBIZA EUPHORIA Warner Bros

10 IBIZA: THE CLOSING PARTY Dance Pool

117 CRAZY LITTLE THING CALLED LOVE WarnerEsp/Globel TV

18 CREAM IBIZA - DEPARTURES Virgin/EMI

1519 AUSTIN POWERS - THE SPY WHO SHAGGED ME Warner Bros

20 IBIZA: THE CLOSING PARTY Dance Pool



18 20 SURRENDER The Chemical Brothers Virgin



13 21 RICKY MARTIN Ricky Martin Columbia

15 22 THE VERY BEST OF - CAPTULO REPRIS YEARS Dean Martin EMI

17 23 SCHIZOPHONIC Geri Halliwell EMI

19 24 THE VERY BEST OF Elvis Costello Universal TV

12 25 PREMIERS SYMPTOMES Air Virgin

30 26 SYNCHRONIZED Jamiroquai Sony SZ

23 27 SLIM SHADY Eminem Interscope/Polydor

26 28 CALIFORNICATION Red Hot Chili Peppers Warner Bros

40 29 ON HOW LIFE IS Macy Gray Epic

34 30 THE MISEDUCATION OF LAURYN HILL Lauryn Hill Columbia



25 31 STEP ONE Steps EMI/Julie

31 32 I'VE BEEN EXPECTING YOU Robbie Williams Chrysalis

32 33 TALK ON CORNERS The Corrs Atlantic

28 34 FOREVER Puff Daddy Ruff Daddy/Arista

33 35 13 Blur Food/Panophone

27 36 MARY MARY J Blige MCA/Universal-Island

35 37 AMERICANA The Offspring Columbia

37 38 THE MASTERPLAN Oasis Creation

22 39 ONLY YAZOO - THE BEST OF Yazoo Mute

20 40 GETTIN' HIGH ON YOUR OWN SUPPLY Apollo Four Forty Epic



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THE OFFICIAL UK CHARTS SPECIAL ST

25 SEPTEMBER 1999

CLASSICAL SPECIALIST

This Week	Last Week	Title	Artist	Label (distributors)
1	3	VAGGIO ITALIANO	Andrea Bocelli	Philips 4671962 (U)
2	1	VOICE OF AN ANGEL	Sony Classical SK 6095 (TENZ)	
3	4	LIBERA ME	Charlotta Church	Decca 4588132 (U)
4	2	DRIF: THE BEST OF	RCA Victor 7560951372 (BMG)	
5	5	ARIA - THE OPERA ALBUM	Andrea Bocelli	Philips 462332 (U)
6	10	CHINA GIRL - THE CLASSICAL ALBUM	Vanessa-Mae	EMI Classics CDC 5568482 (E)
7	6	DEEP DEEP BLUE	Anna	Gimlet 4025222 (U)
8	5	PURE PASSION	Jose Carreras	Emis 39447352 (TEN)
9	13	ELCAG: BRUCHYAN CONCERTOS	Menyhelyi LSO/Ronald	Naxos 8110422 (S)
10	9	SIBELIUS: FINLANDIA	Icelandi SD/Sakar	Naxos 8554265 (S)
11	10	MARLER: SYMPHONY NO 8	Chicago SD/Solti	4069722 (U)
12	16	A SOPRANO INSPIRED	Lesley Garrett	Canter Classics 756051225 (BMG)
13	10	FAUNE: REQUIEM	Dofur Camarata/Summerly	Naxos 8597365 (S)
14	10	MOZART: REQUIEM	Solovs/Slovak PO/Kastler	Naxos 8592535 (S)
15	11	THE ART OF	Vladimir Ashkenazy	Decca 466422 (U)
16	12	BRUCKNER: SYMPHONY NO 7	RSN/Tranter	Naxos 8545458 (S)
17	7	PISTON: VIOLIN CONCERTOS NOS 1 & 2	Buzwell/NSO Ukraine/Kuchar	Naxos 8559003 (S)
18	14	WORLDES BLYSSE	Medlavian Bebes	Venture CDG 941 (E)
19	19	BERNSTEIN: WONDERFUL TOWN	Birmingham CMG/Rofie	EMI Classics CDC 5667532 (E)
20	10	HOLST: THE PLANETS	CSRS/Slaper	Naxos 8576190 (S)

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JAZZ & BLUES

This Week	Last Week	Title	Artist	Label (distributors)
1	2	KIND OF BLUE	Miles Davis	Columbia CK 64025 (TEN)
2	1	THE ONLY JAZZ ALBUM YOU'LL EVER NEED	Various	RCA Victor 7421264952 (BMG)
3	1	SALSA FEVER!	Various	Global Television RADC 133 (BMG)
4	5	PARKINSON'S CHOICE	Various	Verve 5549692 (U)
5	4	CLASSICS IN THE KEY OF G	Kenny G	Arista 7022110692 (BMG)
6	6	THE VERY BEST OF LATIN JAZZ - 2	Various	Global Television RADC 133 (BMG)
7	8	THE BEST OF LATIN JAZZ	Various	Global Television RADC 93 (BMG)
8	1	DISCOVER YOUR JAZZ	Various	Columbia 4946822 (TEN)
9	7	DESTINY ROAD	Peter Green Splinter Group	Artemis SMACO 817 (P)
10	10	GREATEST HITS	Janis Joplin	Columbia RC020136 (TEN)

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R&B SINGLES

This Week	Last Week	Title	Artist	Label (distributors)
1	1	ALL MY GRIII	Missy Mademears/Eliot feat. MC Solar	Elektra E 374202 (TEN)
2	1	UNPRETTY	TLC	LaFace Arista 742126382 (BMG)
3	2	SUMMERTIME	Another Level feat. TQ	Northwestside/Arista 74212619472 (BMG)
4	3	WILD WILD WEST	Will Smith feat. Dru Hill	Columbia 6673655 (TEN)
5	4	GUILTY CONSCIENCE	Eminem feat. Dr Dre	Interscope 4971222 (U)
6	5	SWEET LADY	Tyrone	RCA 742170682 (BMG)
7	10	DO YOU WANNA GO OUR WAY??	Public Enemy	PIAS Recordings/PIAS/05050X (U)
8	8	IF YOU HAD MY LOVE	Jennifer Lopez	Columbia 742170682 (BMG)
9	12	FE 300	Puff Daddy feat. Harbore & Puff	Arista 74212619472 (BMG)
10	6	JAMBOREE	Naughty Boy Nature feat. Zhane	Arista 742126382 (BMG)
11	6	SATURDAY NITE	The Brand New Heavies	Ity BMG 12 (TEN)
12	7	MY LOVE IS YOUR LOVE	Whitney Houston	Arista 74212619472 (BMG)
13	10	BEST FRIEND	Mark Morrison & Connor Reeves	WEA WEA 22101 (U)
14	11	BILLS, BILLS, BILLS	Destiny's Child	Columbia 6619392 (U)
15	10	GIVE IT TO YOU	Jordan Knight	Interscope (IND 3908) (IMPORT)
16	5	OUTSTANDING	Andy Cole	WEA WEA 22602 (U)
17	10	PHASED	Santiano	Disco Volante DVS 100422 (JMW/TEN)
18	13	WHERE MY GIRLS AT?	Spice 2	Motown/Universal-Island TMMCO 1500 (U)
19	7	NO PIGONES	7027	Columbia 6616202 (TEN)
20	15	SWEET LIKE CHOCOLATE	Shaunka & Bigfoot	Merco 6532020 (P)
21	14	ALL THAT I CAN SAY	Mary J Blige	MCA/Universal-Island MCA52 40225 (U)
22	18	ANGEL OF MINE	Ronnie	Arista 74212619472 (BMG)
23	6	BETTER DAYS	Tina Turner	Epic 6977355 (TEN)
24	15	ALL I KNOW	Melanie B	MCA/Universal-Island MCA52 40225 (U)
25	24	EVERYTHING IS EVERYTHING	Raquel Hill	Columbia 6673745 (TEN)
26	20	DO YOU EVER THINK	Lazzy	Jive 623630 (U)
27	23	ALWAYS FIND A WAY	Nine Years	Virgin V21 1746 (E)
28	21	SO LONG	Fierce	Wildcat CDWVLD 27 (U)
29	25	GET READY	Mase	Puff Daddy/Arista 74212619472 (BMG)
30	27	TABOO	Glamma Kid feat. Shola Ama	WEA WEA 22022 (TEN)

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

TV/Live See

Label/Cat.No.

1	1	STEPS: The Video	
2	2	BOYZONE: By Request Their Greatest Hits	
3	3	ABBA: Forever Gold	
4	5	ORIGINAL CAST RECORDING: Cats	
5	4	VARIOUS ARTISTS: Only Another Vein	
6	6	THE CORBS: Live At The Royal Albert Hall	
7	7	CRUDE OF FIFTH: Punkdemocracy	
8	8	MICHAEL FLATLEY: Feet Of Flames	
9	9	FOSTER AND ALLEN: His Times	
10	10	METALLICA: Coming Stunts	

CLASSICAL CROSSOVER

This Week	Last Week	Title	Artist	Label (distributors)
1	1	THE VERY BEST OF CLASSICAL EXPERIENCE	Various	Virgin/EMI VTDCO 252 (E)
2	2	STAR WARS - THE PHANTOM MENACE (OST)	John Williams	Sony Classical SK 61916 (TEN)
3	3	AMADUS - ESSENTIAL MOZART COLLECTION	Various	Philips 466422 (U)
4	4	THE NATION'S FAVOURITE CLASSICAL MUSIC	Various	BBC Music WINEF 0470 (P)
5	5	TITANIC (OST)	James Horner	Sony Classical SK 62021 (TEN)
6	8	THE ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Various	Conifer Classics 756051225 (BMG)
7	12	LESLEY GARRETT	Lesley Garrett	BBC/BMG Conifer 7560512332 (BMG)
8	6	LOVE SONGS	Luciano Pavarotti	Decca 466602 (U)
9	7	THE BEAUTY OF BARBER	Various	BBC Worldwide Music BBCP 19062 (P)
10	10	BBC PROMS IN THE PARK	Various	EMI Soundtracks SCD2702 (E)
11	10	RAVENOUS (OST)	Alban/Vanman	Pulvis PRK55252 (P)
12	9	100 RELAXING CLASSIC	Various	Global Television RADC 122 (BMG)
13	11	MIDSUMMER CLASSICS	Various	Sony Classical SK 60661 (TEN)
14	18	BACK TO TITANIC	James Horner	Virgin/EMI VTDCO 207 (E)
15	10	MOST RELATING CLASSICAL ALBUM EVER!!	Various	Decca 4462929 (E)
16	12	BRAVEHEART (OST)	LSO/Horner	Classical FM CDMSD 05 (U)
17	17	ADVERTS HALF OF FAME	Various	Virgin Classics WINEF 05619 (E)
18	16	THE PIANO (OST)	Michael Nyman	Classical Music DVD915072 (E)
19	10	NOCTURNE 2	Various	Virgin Classics WINEF 051972 (E)
20	14	MOST RELATING CLASSICAL - VOLUMES I & II	Various	Virgin/EMI YTD004 (E)

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ROCK

This Week	Last Week	Title	Artist	Label (distributors)
1	3	AMERICANA	The Offspring	Columbia 4916562 (TEN)
2	1	CHAMBER MUSIC	Coal Chamber	Roadrunner RR 8295 (U)
3	2	RISK	Megadeth	Capitol 4991340 (E)
4	6	GARBAGE	Garbage	Mos Def 37460 (JMW/P)
5	4	EXPERIENCE HENDRIX - THE BEST OF	Jimi Hendrix	Meridian 7N TVC02 2532 (TEN)
6	5	THE ULTRA ZONE	Steve Vai	Epic 4840242 (E)
7	7	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GEFD 2148 (U)
8	9	PURE CULT	The Cult	Reggae Banquet BEGA 1300 (V)
9	10	POST GRAMSCIAN CHILL	Skunk Anansie	Virgin CDXV 2881 (E)
10	8	DOOKIE	Green Day	Reprise 592485792 (TEN)

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DANCE SINGLES

This Week	Last Week	Title	Artist	Label (distributors)
1	1	TOCA ME	Fragma	Positive 1271 123 (E)
2	1	ARMA SMOX	Littorio/Dambasas	Higher Ground/Hard Hands H4ND 0377 (TEN)
3	2	THE LAUNCH	DJ-Jean	AM-FM 12AMPAM 123 (U)
4	3	SUNDESSANT EP	Various	Tidy Trax TD1 13271 (ADD)
5	3	RED SUN RISING	Loui Witness	Sound Of Ministry MDS 133 (3MV/TEN)
6	4	PLEASURE LOVE	De Funk feat. F45	Incredible INCS 3LP (TEN)
7	5	SUNDESSANT EP	Lisa Lashes/Paul Kershaw	Tidy Trax TD1 13272 (ADD)
8	5	GARMENT	Various	Hooj Choons 12 (E)
9	11	ALL N MY GRILL	Missy Mademears/Eliot feat. MC Solar	Elektra E 37427 (TEN)
10	11	9	Sinaty/Feary	Positive 1271 118 (E)
11	11	SING IT BACK	Mo'Nique	Echo ECSY92 (P)
12	8	EVERYDAY	Agneelli & Nelson	Xoravaganza XTRAV 12 (3MV/TEN)
13	10	TOO LOUD	Baby Blue	Duty Free DF 01 (U)
14	13	SEVEN DAYS AND ONE WEEK	BBE	Addictive 12AD 04 (V)
15	10	BETTER OFF ALONE	DJ Jürgen plus Alice Deejay	Positive 1271 113 (E)
16	4	ITZA TRUMPET THING	Montano Va The Trumpet Man	Serious SER01 007 (U)
17	10	RUNNING SPAKE	Jenny L	Firamba PIH 02 (SRO)
18	10	GET ON DOWN	JKL feat. MC Neat	Urban Heat UHT 001 (U)
19	10	SALTWATER	Various feat. Maire Brennan of Dandel	Xoravaganza XTRAV 12 (3MV/TEN)
20	14	I WILL LEAD	Problem Kids	Paper Recordings PAPER07 (V)

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DANCE ALBUMS

This Week	Last Week	Title	Artist	Label (distributors)
1	1	THE CONTINO SESSIONS	Death In Vegas	Concrete HARD 41LP/HARD 41MC (3MV/BM)
2	2	WIDE ANGLE	Hybrid	Distinctive DISINLP 54/DISINMC 54 (P)
3	3	N***A PLEASE	Of Dirty Bastard	Elektra 75596241/755964144 (TEN)
4	2	SEVEN DISCONE	XL Recordings	XL Recordings XLLP 1305/CA 130 (V)
5	3	KISS BIZA 99	Various	Universal TV 1 (1523714 (U))
6	6	USSA - LIFE FROM THE OTHER SIDE	DJ Vadim	Ninja Tune ZEN 44 (U)
7	10	SURRENDER	The Chemical Brothers	Virgin XDUSTLP 4/XOUSTMCA 4 (E)
8	7	MARY	Mary J Blige	MCA/Universal-Island MCA 11929/MC 11978 (U)
9	5	NEXTUS...	Another Level	Northwestside/Arista - 74212634514 (BMG)
10	10	FOR BEGINNER PIANO	Piano	Warp WARPLP 84 (V)

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MUSIC VIDEO

This Week	Last Week	Title	Artist	Label (distributors)
1	1	STEREOPHONICS: Live At Cardiff		Virgin V21 1746 (E)
2	12	GEORGE MICHAEL: Ladies & Gentlemen - Best Of		SMV Epic 5716022
3	13	VARIOUS ARTISTS: Hey Mr Producer		Int. Video V21 2228
4	13	ROY ORBISON: Definition Classics		Wornerworld WAR102
5	11	ROBBIE WILLIAMS: Live In Her Living Room		Chrysalis 4921483
6	16	FRANK SINATRA: My Way		Video Collection V21 0472
7	19	MARIAH CAREY: Around The World		SMV/Columbia 551921
8	15	VARIOUS ARTISTS: Hey Mr Producer		Video Collection V21 0116
9	20	MICHAEL FLATLEY: Lord Of The Dance		VWL 524822
10	23	CLIFF RICHARD & CAST: Hello! Hi!		Video Collection V21 0113

ALL THE CHARTS EXPOSURE

25 SEPTEMBER 1999

CHART COMMENTARY

by ALAN JONES

Scheduling 91 plays and over 5m listeners from the all-time peak it scaled a week ago, Lou Bega's Mambo No.5 (A Little Bit Of...) nevertheless maintains a huge lead atop the airplay chart. In its third week at the summit, it was played 364 times more than runners-up TLC's Unpretty, and was heard nearly 16 times more. Though that's significantly smaller than the 23m gap between the audiences of these two records last week, TLC may have to settle for second place, as the biggest threat to Mambo No.5 looks to be from Eiffel 65's Blue (Da Ba Dee), which has surged 37-28-16-5 and is bound to enjoy another week of massive growth following its arrival atop the sales pyramid. One of the prime factors behind Blue's big jump this week was major support from Radio One, where it was played 27 times, compared to 30 plays for Mambo No.5 and 34 spins for

AIRPLAY FACTSHEET

● Bran Van 3000's Drinking In LA has made slow and steady progress in recent weeks, and it improves its chart position for the seventh straight week, moving 10-8, primarily because of sustained support from Radio One, where it was the third most-played track last week.
● Shant's Mucho Mambo also continues to flower and has

moved 23-20-9-8-4 since it was commercially released a month ago.
● A Top Five debut on the sales charts last week has yet to be matched by commensurate airplay for multi-national girl group Thunderpussy's debut Friends Forever, but the track is still heading in the right direction, moving 27-21 this week.

the station's most-played single, Bob Marley's Sun Is Shining.

Oddly enough, despite topping the sales chart in eight other countries in Europe at the moment, Blue is only number one on airplay in one country - Switzerland. Records of this kind often prove considerably more popular with audiences than with radio programmers - which brings us to the vexed problem of the Vengobos.

Having proved themselves at retail for the fourth time in a row, with their single We're Going To Ibiza, which has sold more than 230,000 copies in the last fortnight, the Vengobos are still getting considerably less support from radio than their success deserves. True we're going to Ibiza jumps 90-44 this week but the fact that it is no longer number one will ensure that many of those who have added it rather grudgingly this

week will be dropping it immediately, and it will be hard pressed to make any further upwards progress - their last single Boom, Boom, Boom! jumped 86-32 on the airplay list the week after it topped the sales chart, but climbed no higher. Their debut single Up And Down reached number 17 on the airplay chart, and We Like To Party (The Vengobos) reached number 44.
Shanika Twain achieves the rare feat of having two records in the Top 30 at the same time, and narrowly misses out on the even rarer feat of having two singles played more than 1,000 times in the same week. On the upstroke, Man! I Feel Like A Woman! explodes 22-1-4, amassing an audience of over 48m from 1,390 plays, while That Don't Impress Me Much continues its slow decline, moving 26-30 on its 22nd appearance in the chart with 963 plays and an audience of more

than 27m. Man! I Feel Like A Woman! enulates That Don't Impress Me Much by topping the Radio Two most-played list, it had 23 plays at the station last week, topping an all Universal top three in which Sting's Brand New Day and Chris De Burgh's When I Think Of You took the other medal positions with 22 and 20 plays respectively. Despite these numbers, which are high for Radio Two, the station still plays more records and typically plays them fewer times than any other station - it played only 23 more than twice last week.

Finally, although the Vengobos' lack of airplay must be a pain, at least they are consistently ignored - but Jamiroquai have suffered a very unusual fate, with its latest hit Supersonic only to hit the Top 100 of the airplay chart despite the fact that two previous singles from their current album Synchronised reached number one.

AT A GLANCE WEEKLY MARKET SHARES



Figures based on 10 companies by % of total audience of the Top 20, and corporate groups by % of total audience of the Top 20.

TOP 10

Rank	Title/Artist	Label
1	SING IT BACK Moloko	Echo
2	UNPRETTY TLC	LaFace/RCA
3	MAMBO NO. 5 Lou Bega	Arista
4	I WOULDN'T BELIEVE YOU'RE SINGLE	Stereophonics
5	WHY DOES IT ALWAYS RAIN ON ME? Travis	Independiente
6	SUMMER SONNS	Mercury
7	BEAUTIFUL STRANGER Madonna	Maverick/Warner Bros
8	SHAM! ALL I EVER HAD	Ricky Martin
9	MI CHICO LATINO Eric Halliwell	EMI
10	BALAMBO Enrique Iglesias	Interscope/Polydor

Most played videos on MTV (Nielsen Research Ltd) w/e 17/9/99
Source: MTV UK

THE BOX

Rank	Title/Artist	Label
1	BLUE (DA BA DEE) Eiffel 65	Universal
2	YOU DRIVE ME CRAZY	Blintney Spears
3	RUN FOR YOUR LIFE	Northern Line
4	CLUB PARTY 5	Club 7
5	I DROVE MYSELF CRAZY	IN Sync
6	TURBO BACK THE HANDS OF TIME	Ricky Kelly
7	MAN! I FEEL LIKE A WOMAN	Shanika Twain
8	HEY MICKLEY	Loudy
9	BEST FRIEND	Top Box
10	MAMBO NO. 5	Lou Bega

Most played videos on the Box, w/e 12/9/99
Source: the Box

BOX BREAKERS

Rank	Title/Artist	Label
1	HEARTBREAKER	Mariah Carey feat. Jay-Z
2	2 TIMES	Ann Lee
3	ZORRO'S DANCE	LCD
4	GIVE IT TO YOU	Jordan King
5	GIMME ALL YOUR LOVE	Martina feat. ZZ Top
6	GENIE	After the Love Has Gone
7	ENTER IN A BOTTLE	Christina Aguilera
8	SUN IS SHINING	Bob Marley vs Funkstar De Luxe
9	DO WE ROCK	Point Break
10	DOWN STOP AT	Sound Of Ministry

Highest climbing videos on the Box in advance of single release w/e 12/9/99
Source: the Box

TOP OF THE POPS

Performance: We're Going To Ibiza Vengobos; Brand New Day Sting; Five Fattons Everything But The Girl; Get Get Down Paul Johnson, New Day Ofleef Jean & Bone; Thursday's Child David Dowie; Burning Down The House Tom Jones & The Cardinals; Blue (Da Ba Dee) Eiffel 65

Draft line-up 24/9/99

RADIO ONE PLAYLISTS

A-LIST Gentle In A Bottle Christina Aguilera; Mambo No. 5 Lou Bega; Drinking In LA Bran Van 3000; Higher Than Heaven Keith Urban; Dale's Down/Go Da Melnic; Out Of Control The Chemical Brothers; The Launch DJ Jax; Budyx '99 Dream Team Vee Nahay; Cheryl Blue (Da Ba Dee) Eiffel 65; Az'n My Girl Missy Elliott; Just Get Up Fred Astaire Jax; Get Down Paul Johnson; Afrika Sha Leffed feat. Afrika Bamba Sala; Jay's White Hot Tired; Sun Is Shining Bob Marley vs Funkstar De Luxe; Sing It Back Moloko; Moving Superstrokes; Moving Superstrokes; Unpretty TLC

B-LIST On The Run Big Time Charlie; What's My Age Again? Blink 182; Forever The Christmas; The 4000 Desires A Child; Learn To Fly Foo Fighters; What's Gonna Do Darwin; Camellion Liam Gallagher & Steve Rodsdale; Sunshine Generation; Try My Gray; Little Discourage Idemid; Give It To You Jordan Knight; Blue Skies Logistics; Central Reservation Beth Orton; Club Party 5 Club 7; Why Does My Heart

RI playlists for week beginning 20/9/99
* Denotes additions

MTV UK PLAYLISTS

A-LIST Unpretty TLC; Why Does It Always Rain On Me? Travis; Sting It Back Moloko; Mambo No. 5 Lou Bega; You Drive Me Crazy Blintney Spears; Sun Is Shining Bob Marley vs Funkstar De Luxe; Get Get Down Paul Johnson; The Launch DJ Jax; Mucho Mambo Shant; Better Off Alone A-LIST

B-LIST Mi Chico Latino Eric Halliwell; Five Fattons; You Marlene McCutchen; Girls Forever Thunderbros; Balambo Enrique Iglesias; Beautiful Stranger Madonna; Higher Than Heaven Keith Urban; Get Down Melnic C; Superstrokes; Jamiroquai; S Club Party 5 Club 7; Jesse Hold On B'Witches; Blue (Da Ba Dee) Eiffel 65; Burning Down The House Tom Jones & The Cardinals; Summer Sonns; I Wouldn't Believe Your Radio; Stereophonics; Waiting For Tonight Jennifer Lopez; Gentle In A Bottle Christina Aguilera

C-LIST Never Let It Go Down Honey; We're Rockin' Jesus; Burning To Ibiza Vengobos; Sunshine Gotchie; 2 Times Ann Lee

D-LIST World Red Hot Chili Peppers; Lulu's Secret 4; Loving You Is Missing Fitz-Cox; Ben's Longlegs; Fred Astaire Jax; Major League's Payment; Thursday's Child David Dowie; When We Say Liberty 37; Forever The Charlatans; Cowboy King; Kickin' New Body Los Rhythms Dignitaries; Jamiroquai; OK Thru You; You Marlene McCutchen Butler; Burning Off The Backbeat Jayville Les; Boomer! Back Atcha Eric Nasty feat. Probe OC

* ** Denotes split rotation in two playlist positions

CD:UK

Performance: S Club Party 5 Club 7; We're Going To Ibiza Vengobos; Shake Your Soul Bee Ricky Martin; Higher Than Heaven Keith Urban; Burning Down The House Tom Jones & The Cardinals; Larger Than Life Backstreet Boys; Blue (Da Ba Dee) Eiffel 65

Interviews: Tom Jones; Ricky Martin; 611

Final lineup 18/9/99

RADIO TWO PLAYLISTS

A-LIST Brand New Day Sting; I Saved The World Today Eurhythms; If I Could Turn Back The Hands Of Time R Kelly; Sunshine Gotchie Different Heads Jay Jackson; Man! I Feel Like A Woman Shanika Twain; When I Think Of You Chris De Burgh; For All That You Want Gray Barlow

B-LIST I'm Tryin' Gray; Mambo No. 5 Lou Bega; Mr. Lonsomeo Heather Mills & The Castles; Cowboys; Philosopher's Stone Van Morrison; Never Let You Down Irons; Twenty Wishes Santana feat. City Of The Sacred Chango and Mermaid Joan Baez; Thursday's Child David Dowie; Smooth Santana feat. RB Thomas; Balambo Enrique Iglesias

RI playlists for week beginning 20/9/99
* Denotes additions

BBC RADIO 2

C-LIST The Place That Far (album) Sara Evans; Emrys; Home (album) I'm Down Bill Sun; Western Come Around Kim Henry; Big Brother (album) The Beatles; You Me & I (album) Marlene McCutchen; The Dust Devil Symphony (album) Nanci Griffith; Speaking Nashville Album (album) Sinema; Fright About It (album) The Aston Kruzes; What A Wonderful World Sam Cassidy; Py (album) Dave Claxton

RI playlists for week beginning 20/9/99
* Denotes additions

THE PEPSI CHART

Performance: Sunshine Gotchie; Gentle In A Bottle Christina Aguilera; Five Fattons Everything But The Girl Vengobos; You Drive Me Crazy Blintney Spears; Man! I Feel Like A Woman Shanika Twain; Burning Down The House Tom Jones & The Cardinals; Blue (Da Ba Dee) Eiffel 65

Draft line-up date 23/9/99

RENTAL COMPANIES — EQUIPPED TO FACE THE FUTURE

As the price of studio equipment continues to grow, business is booming for rental companies, which can offer flexibility and the latest technology to studio users. However, the sector is highly competitive, and is now dominated by two leading players. Neville Farmer reports

At a time when tough competition and rapid technological change have left recording studios with spiralling equipment costs even as daily rates are forced down to new levels, rental companies have an opportunity to come into their own.

Industry experts estimate that the basic cost of equipping a cutting-edge studio is around £1.5m. Faced with an almost unlimited array of optional software and hardware add-ons, any of which could be requested at any time by an exacting client, many studios have reached an investment impasse, and so are opting for a more fluid approach to their equipment offering.

Dreamhire and FX Rentals dominate the studio equipment hire market in the UK. Indeed, there is evidence to suggest that the competition between the main players has cooled off to a point where they can contemplate a profitable equilibrium.

"Hire companies used to work entirely independently and a dog-eat-dog attitude prevailed, which didn't really benefit anyone," says Dreamhire general manager Keith Knowles. "As time has gone by, we

have realised we need each other and we have to work much more closely. Any conflict between companies detracts from the real business."

In many respects business is booming, as financially-strapped studios find that the only companies which are able to profit from investment in effects and specialised

equipment are the hire firms.

"Ten years ago, we could charge £1,350 a day for our SSL room," says Lise Price, manager of The Church. "Now we are lucky to get £850, even though the room contains 42 outboard effects which, hired out individually, could generate up to six times that amount."

It is not hard to see the

opportunities open to those companies which can offer a wide range of equipment. If studios are to have any chance of making a profit, they must draw the line on investment somewhere, and rental companies have long provided them with an opportunity to augment their hardware offering.

There are obviously essential items

'There are obviously essential items every studio must have...but record companies are generally happy to hire the extra equipment themselves'
— Lola Wedner, Sarm



FX operations director Tony Andrews: "Rental is still the main earner but retail is growing"

every studio must have, but buying an extra effect doesn't necessarily allow you to put your rates up, and record companies are generally happy to hire the extra equipment themselves," says Lola Wedner, manager of

the Sarm studio group.

But while rental companies might seem to occupy a lucrative niche, brutal competition has narrowed the field dramatically in recent years, and those who remain face a constant battle in justifying their huge capital costs against likely revenues.

Dreamhire and FX both invest around £500,000 a year in new models or upgrades, and whereas in the past equipment was expected to recoup within 12 months, such rules of thumb have now had to be revised.

FX recently spent more than £200,000 on two new Sony 3348HR 48-track digital recorders, and is unlikely to see them recoup the initial outlay in less than three years, even if demand meets expectations.

Dreamhire technical manager Pete Eaglesfield reports that such balancing acts are par for the course.

"We have to take a lot of risks when making buying decisions, because in order to maintain an effective service we need to anticipate demand," he says.

Music Lab is the most recent entrant to the list of companies which have been unable to make the sums work, joining fellow casualties such as Audio Rents, Audio FX and Hitton Sound. A number of others — including John Henry, Music Bark and Sensible — have diversified into touring backline equipment hire.

"Studios account for just more than a quarter of our business, which in turn means that we can't justify investing in a lot of the newest hardware," says Phil Marley, Reeve, manager of Sensible Music Hire, which in addition to its concert hire operation, now sub-rents much of its studio equipment through Dreamhire and FX.

The big players are complemented by a handful of small companies such as Studiocre in Liverpool, Studiohire in London and EFX Audio in West Lothian. Some studios choose to bypass the rental networks altogether by hiring equipment to and from each other.

hard disk recording

Hard disk recording has secured its place at the heart of the vast majority of modern recording projects, and although many studios have bought Otari Radar 24-track recorders, the rental business in this sector is booming, often supplementing the machines studios already have or providing a second machine for copying.

Although a typical hard disk recorder costs £15,000 to buy, the massive demand allows rental companies to charge as little as £125 per day while still securing a full return on their investment in a matter of months.

Harder to calculate is the return on ProTools, which consistently outperforms SADIE and other recording and editing machines at rental. Many top recording studios have avoided investing in the technology as there are so many permutations that it is impossible to provide a set-up to meet every client's demands.

"Most ProTools systems would be obsolete before they had earned the £20,000 we'd have to pay for them," says Andy Beer, technical manager at Master Rock Studios.

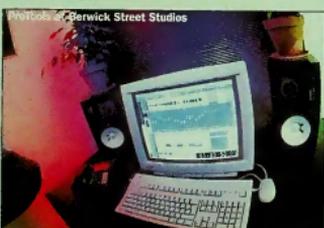
Master Rock managing director Miriam Gottlieb further notes that many freelance producers and programmers come as a package with their own ProTools system.

But although rental companies have backed ProTools, increasing ubiquity has left many wondering whether the format will remain high on the rental list for long.

"Something like 95% of today's sessions involve ProTools," says producer Mick Glossop. "I don't know how producers manage without having their own system."

The extensive range of configurations also poses problems for the rental companies, who have to spend up to half a day just setting up the computers to fit clients' needs.

"ProTools is a bit of a headache because a lot of clients have come to it from Atari ST computers and don't know what they're doing," says Paul Tattershall, director of London-based Studiohire, which has been supplying studios and producers with equipment



ProTools at Berwick Street Studios

since the late Seventies. "As a result, we have to offer a lot of support."

Berwick Street Studios is one of many smaller studios that has recognised this and so offers its ProTools set-up as a package with engineer Paul Morris. "The success of our ProTools 4 system is down to our editor," says manager Ku Barclay. "We book in a lot of DJs who use him because he works well and quickly. It's also pre-loaded with plugins which is exactly what you need when you are working on a rapid project and don't have time to load up a system."

For rental companies to stay on the ball with this technology, they have needed to rethink their way of working. Software accessories have none of the resale value of hardware and a far greater tendency towards obsolescence, while some are simply not that effective to begin with.

"Lots of plugins do the same thing, and some don't do what they are supposed to," says Dreamhire's Bruce Robins. "But there are good ones. DIY's Spider is a marvellous waveform editor; Waves TDM Gold is an all-encompassing package that does just about everything, and Antares Autotune is an excellent piece of work."

All these will add around £25 each to the price of the standard ProTools rental, which can cost around £250 per day, depending on the company and the discount structure.

There is also the risk that the appeal of a favour-of-the-month item will last literally only a month. "ADAT had a lot of problems in the early days and we bore the brunt of that," says FX Rentals operations director Tony Andrews. "And ProTools doesn't really work on the blue G3 Macintoshes. You have to debate whether to upgrade because you can throw bugs into what is already a solid system."

On the other hand, Dreamhire has two Mackie DB8 digital desks on permanent rental to Mutt Lange in Switzerland, who has yet to report a single fault. Clearly, in a variable market, rental companies can make the difference between an expensive mistake and a cheap lesson.

Neville Farmer

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vintage performers

For all the technical skill and expertise which modern musical instrument makers bring to their craft, there will always be a demand among producers and artists of all genres for seasoned, classic equipment.

Companies such as Harris Hire and Vintage & Rare Classics specialise in rare instruments and backline equipment, and with the two companies owning more than 600 rare guitars between them, it is clear that the market for such specialist items is extensive. Vintage & Rare Classics operates a dual retail and rental business, with satisfied rental customers frequently taking the instrument on a permanent basis.

Given the rarity and uniqueness of some vintage equipment, many items command premium prices. All the same, according to Phil Harris of Harris Hire, times have been tough. "Much of the vintage instrument business used to be in supplying equipment for promo videos, since artists wanted to be seen playing the very best instruments, even if they weren't used on the record," says Harris. "These days all videos seem to be structured as movies with storylines, and what the musicians are playing isn't that important."

Nonetheless, recent years have seen Harris Hire add bands such as Oasis and The Verve to its client list, and Harris reports that there are some pieces of equipment for which demand never lapses. His most expensive items are a pair of 1958 Gibson Les Paul Standard guitars, one of which features a Bigsby tremolo arm. Each is valued at more than £50,000, although in practice the guitars are almost irreplaceable and are kept in a vault. Musicians seeking to hire such instruments are vetted for their ability, reliability and even the clothes they are wearing before they can play them. At £300 per day, the guitars each come with their own technician, who sets up the guitar exactly to requirements and checks the player for belt buckles, bracelets or other abrasive items which could damage the instrument.

The other side of the rare product retail business is in studio equipment. The rise and rise of digital machines as a staple of the recording process has not been entirely at the expense of



Vintage & Rare Classics showroom

as effects boxes and microphones.

"People are always asking for old effects units like Watkins Copycats, Roland Space Echoes and Echoplex, and valve microphones," says Master Rock house engineer Richard Woodcraft, whose job it then is to phone the rental companies to find the desired item.

Valve microphones, equalisers and compressors remain in demand, and frequently requested items include Ural compressors and limiters, Fairchild compressors — which can fetch between £12,000 and £15,000 — and Neve's earlier equaliser units, which are cheaper than Fairchilds but just as hard to find.

Dreamhire and FX both have substantial collections of such items, which they acquire whenever one becomes available. Apart from its rental value, such equipment often makes a worthwhile long-term investment.

"I bought a Telefunken 251 microphone for £5,000 three years ago," says Dreamhire product manager Bruce Robbins. "It won't earn its money back as well as other mics but it's one of the finest microphones ever made and since I bought it I have the same model for sale for £5,000."

Offering such treasures out into the rental marketplace clearly causes difficulties, since spare parts can be scarce and partly because their age affects their reliability. "If someone hires something and says there's a buzz on it you can't just say, 'Well, of course, it's old'," says Robbins. "We are seriously going to have to look at increasing vintage prices because of the time involved in providing close technical support." Neville Farmer

But for the moment at least, only Dreamhire and FX can afford to operate large-scale studio equipment rental. Even so, both have taken care to spread their interests over a number of markets and specialties, with retail outlets, archiving and copying facilities, European offices and third-party deals contributing to both parties' balance sheets.

"We don't put all our eggs in one basket," says Knowles at Dreamhire. "About 30% of our work is now in renting out video production equipment and we do a lot of studio work in Europe, especially Russia and the Czech Republic."

Both FX and Dreamhire are, or have been, members of the Pro-Audio Rental Network (PARN), the European co-operative which allows companies to supply travelling clients via a loan system with overseas counterparts.

"If clients in the UK are going to record in Germany, we'll be able to supply them via Audio Rents, one of the main players over there," says Knowles. "If a German act comes to the UK, the German hire company will contact us beforehand and we will supply the equipment."

FX recently opted out of PARN, preferring to expand into Europe entirely under its steam. The first move has been the establishment of a Barcelona office. "Facilities with a need to diversify in order to preserve their market presence, the two main hire companies also operate through format transfer, copying and editing operations, employing full-time staff in purpose-built suites. Because each company's inventory includes machinery to handle every variety of tape and most hard disk formats, the process is simple, flexible and lucrative."

FX has also set up Music Control, its own retail operation, having noted a tendency among bands to use their advances to limit future costs by buying as much of their own equipment as possible.



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For all the technical expertise while instrument make craft, there will be among producers genres for set equipment.

Companies such as Vintage UK specialise in rare backline equipment two companies with 600 rare guitars I clear that the specialist item Vintage & Rare CD retail and frequently taking Given the rare many items come

Phil Harris of Harris Vintage Instrument business used to be in supplying equipment for promo videos, since artists wanted to be seen playing the very best instruments, even if they weren't used on the record," says Harris. "These days all videos seem to be structured as movies with storylines, and what the musicians are playing isn't that important."

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Neville Farmer

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Yamaha O2R digital desk: typical equipment hired from rental companies

"Record companies are advising newly-sighted hands to invest in equipment," says FX operations director Tony Andrews. "Rental is still the main earner but Music Control is growing. Sales are definitely on the increase."

In a similar vein, the relatively recent growth in home and project studios has supplied a further boost to the rental market, since small facilities frequently lack those special items of equipment that give a recording its final layer of polish.

"People do want products like the TC Electronics M2000 and 3000 reverb and Fireworks Multi-Effects units, but they would rather rent one for £75 a day than buy it for £1,500," says Bruce Robins, product manager at Dreamhire.

"With manufacturers updating or replacing models every five minutes, home studio owners are understandably nervous about spending a large amount of money on an effects unit which could soon become obsolete."

The most popular items in this section of the market are Otari Radar hard disk recorders and ADAT digital eight-tracks. FX Rentals has more than 20 of the latter machines in stock, all of which are in almost constant use at up to £50 a day.

FX ships out equipment to between 35 and 50 studios on any given day, but according to chairman Roger Evan, the new breed of home studio client can often rarely afford to rent the item for more than a day or two.

This new area of short-term, low-yield business means rental companies have to be nimble and more flexible. However, both Dreamhire and FX attest to the fact that building a delivery and support

infrastructure is no mean feat when faced with uncertain levels of demand.

"Our average rental period is one or two days," says Evan. "That means we need to keep 10 drivers out on the road all the time. Half the problem is in getting that volume of equipment out to people."

The other half of the equation is in deciding what to stock. Current favourites include

Radar and ProTools ADAT and D488, as well as Yamaha O2R and Sony 3348 digital multi-track machines. High-end mics, mic pre-amps and equalisers by Manley, Avalon, Summit, Prism, Focusrite and Tubetech are also proving popular, as is the new rack-mounted version of Antares Autotune. But even this sector of the music industry can fall victim to changing fashions. What was yesterday's hot item could be today's dead weight, and the only consolation for rental firms is that equipment can return to favour almost as easily it slips out.

"With manufacturers updating or replacing models every five minutes, home studio owners are understandably nervous about spending a large amount of money on an effects unit which could soon become obsolete"

— Bruce Robins, Dreamhire

"Six months ago we were going to get rid of our Dolby SR racks," says Pete Eaglesfield. "Now everybody wants them."

Almost all the changes to the rental industry have resulted in lower costs to the end user, especially when record companies book the equipment themselves, as now happens in more than half of all cases. Many studio managers have resigned themselves to losing their place in this particular

equation, although there are rental companies, studios and even producers who question the wisdom of leaving such decisions in the hands of A&R departments.

"Normally I prefer to rent equipment myself rather than leaving it to record companies, because that way if something goes wrong in the middle of the night I can call up immediately and get support," says producer Marcus Dravs, who has worked with Björk and Joseph Arthur, as well as Merz (see Studio Update, p30).

In practice, many of the smaller record companies are happy to let studios deal with the administration and risk involved in

renting equipment, even if the majors have made the job their own.

But ultimately, the issue for rental companies is not who the customer is, but the price he will pay and the amount of equipment required. The demand for new technology among artists and producers is growing far faster than studios can hope to support on their own, which naturally puts the equipment hire companies into their strongest bargaining position in years.



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STUDIO update

Neville Farmer reports on the latest studio activities

Gomez

Liquid Skin is the second album Gomez have made with engineer Ken Nelson. The first, last year's Mercury Prize-winner *Bring It On*, was largely recorded on four- and eight-track before being transferred to 16-track in the demo studio at Parr Street. It was the first time the band had access to a professional studio and Nelson was the freelance engineer supplied by Parr Street. The second album, entitled *Liquid Skin*, was a very different matter.

"We overdubbed in layers, starting with a drum machine and acoustic guitar and working up from there," says Nelson.

The band's touring schedule contributed to a more disjointed recording process this time around, with the sessions divided between studios at either end of the country. *Liquid Skin* was recorded on Neve VR consoles at Parr Street and Strongroom in London. Nelson has high praise for the desk.

"The Neve is great to work on," he says. "Myself and Ian Ball from Gomez would carry out the mixes together. It only takes about 10 minutes to learn the basics of the desk, so if there were any fader movements he could get involved. He and Ben Ottewill were in the studio almost constantly throughout. They're both very creative people."

Other key pieces of equipment used on the record include a Focusrite Red 3 stereo compressor, a classic Fairchild valve compressor and the Roland Dimension D chorus effect, through which many of the backing vocals have been treated.

Artist: Gomez Project; **Album Label:** Hut
Producer: Gomez; **Engineering and mixing:** Ken Nelson; **Studios:** Parr Street, 33-45 Parr Street, Liverpool L1 4JN, tel: 0151 707

1050, fax: 0151 707 1813; The Strongroom, 120-124 Curtain Road, London EC2A 3SQ, tel: 0171 426 5100, fax: 0171 426 5102.

Merz

If Merz's first album seems to have been pieced together in an unusually wide range of studios, co-producer Marcus Dravs explains that this was employed for a good reason.



Moles: Bath studios used by Merz

"Conrad [Lambert, also known as Merz] lives in Bath and had worked at Moles before with engineer Bruno Ellingham," says Dravs. "We carried out the initial programming there using my ProTools with Pro 24, before overdubbing guitar."

Real World's Wooden Room, with its SSL desk, was selected for its unique ambience. "We used it to record the Black Alder Brass Band and a live track," says Dravs. "Jacquie Turner uses atmospheric heads for recording to capture the density of the room, which is fantastic."

Angel Studios was the location for the recording of a string ensemble, before the project relocated to The Astoria, the Edwardian houseboat owned by Pink Floyd's David Gilmore.

"The album lived in ProTools for so long that we decided to finish up at The Astoria because they have so much old and well-maintained valve gear. They have a great old Studer valve half-inch which looks like it should run on diesel. The place is incredible."

Artist: Merz Project; **Album Label:** Epic
Producer: Merz and Marcus Dravs
Engineers: Jake Davies, Bruno Ellingham



Gomez: recorded second album at Parr Street and Strongroom with Ken Nelson

Gary Thomas, Jacquie Turner Studios: Moles, 14 George Street, Bath BA1 2EN, tel: 01225 404445, fax: 01225 404447; **Real World Studios, Box Mill, Mill Lane, Box, Wilts SN13 8PL, tel: 01225 743188, fax: 01225 743787;** **Angel Recording Studios, 311 Upper Street, London N1 2JU, tel: 0171 354 2325, fax: 0171 226 3624;** **The Astoria, Hampton, Middlesex (private studio).**

Artist: Ruben Gonzales Project; **Album mix Label:** World Circuit; **Producer:** Nick Gold
Engineer: Jerry Boys; **Studio:** Livingston Recording Studios, Brook Road, off Mayes Road, London N22 6TR, tel: 0181 889 6558, fax: 0181 889 2698.

Coldplay

It is unusual to find an entire album completed in one studio these days, but Chris Allison has found so much flexibility in Orinoco's set-up that he doesn't feel the need to go elsewhere.

"I did a whole album there with Big Yaga Muffin and we were there for three-and-a-half months," says the producer, who has also worked with The Beta Band and Shook. "You'd expect to be sick of a place but it works well for me because familiarity allows me to move easily from one task to another."



Coldplay: laying down album at Orinoco

Ruben Gonzales

Ruben Gonzales is 82 and recently applied the finishing touches to his, his second solo album. The first, *Introducing...* sold more than 300,000 copies for world music label World Circuit, thanks in part to the attention generated by the Ry Cooder-produced *Buena Vista Social Club* album, on which Gonzales featured. The *Wim Wenders* documentary that followed has become a huge hit and suddenly, the old Cuban cabaret show where Gonzales has played for decades has achieved worldwide renown.

Producer Nick Gold and engineer Jerry Boys both worked on *Buena Vista Social Club*, which was partly mixed at Livingston, Boys' Wood Green studio. They used the same location for this album, mixing mainly in the smaller Studio Two with its Amek Rembrandt desk, instead of Studio One with its SSL.

"The records are recorded very ambiently," says Boys. "Making *Buena Vista Social Club* we discovered that the way to keep the sound closest to the live original was to use the Rupert Neve modules on an Amek Mozart. The next best thing was the Rembrandt in Livingston. On the brass, brassy tracks we mixed on SSL, because we wanted it more up front and punchy. If you do it on the SSL it sounds more like an Adat and on the Amek it sounds like an analogue machine."

Analogue is the chosen recording medium for Boys, who recorded Gonzales live in Cuba on BASF Maxima 900 tape at 15 inches per second with Dolby SR because it uses less tape than 30 ips, and is therefore easier to transport.

Rather than mixing the album in one long stretch, Boys and Gold carried out an initial mix in two days, then returned to the record several times, roughly at weekly intervals, remixing sections until they were satisfied.

Once the mix was finalised, Boys mastered the album at Livingston with Tom Leader on Leader's SADE system. "I mastered it myself because I know how I want these records to sound. Most mastering engineers are used to pop records and want things too upfront."

Allison and Coldplay have been experimenting with all kinds of techniques on this EP and album project.

"Orinoco allows me a very broad palette to work with," says Allison. "I can sample on Logic audio and record to hard disk or analogue tape. They have also got a large live area and a big control room with space for lots of keyboards."

With this arrangement, Allison can take the straightforward four-piece line-up of Coldplay and work over the top.

"We are looking for a sound beyond that of a four-piece band, so I take traditional recording techniques and then add soundscapes and atmospheres, or else I take the band set-up away completely and turn the song into something else."

It is this combination of old and new that makes Allison's approach so interesting. He prefers the sound of analogue tape, especially the new high-level Quantegy GP9 used on the Coldplay record, but he also likes to copy from analogue onto Radat to allow him to take advantage of the cut-and-paste facilities of hard disk. Sampling and restructuring is an important part of the process, but Allison also believes in taking time out to rehearse the new numbers with the whole band and will typically rent in unusual instruments to add to the sound.

The album is expected to be completed in November, while the EP will be released in October.

Artist: Coldplay Project; **Album Label:** Parlophone; **Producer/Engineer:** Chris Allison; **Studios:** Orinoco, 36 Leroy Street, London SE1 4SP, tel: 0171 232 0008, fax: 0171 237 6109.



Livingston Studio Two: hosted mixing of Ruben Gonzales album



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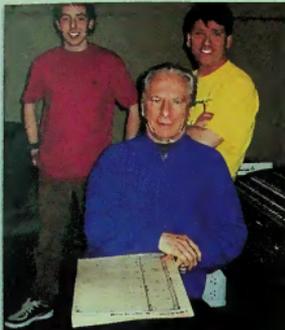
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news in brief

by Caroline Moss



Abbey Road's mobile studio and crew have returned from Germany where they were working with film composer Maurice Jarre on Hugh Hudson's forthcoming film, *I Dreamed Of Africa*.

Jarre — father of Jean-Michel — was recording the score at Berlin's Jesus Christus Church with a 90-piece orchestra. The composer himself conducted the sessions, which were engineered by Abbey Road's Jonathan Allen (pictured right to left with Jarre and Abbey Road assistant engineer Matt Derbyshire), assisted by Graham Kirby and Dave Flower.

The four-day project used one 28-channel and two 16-channel DDA consoles recording to a Sony 3348 HR recorder using BASF DM 931 digital tape.

Once the recording was complete, the team returned to Abbey Road's Penthouse Suite for final mixing on the AMS Neve Capricorn console to 24-bit Genex and DAT.

Jarre's legendary compositions include scores for *Lawrence Of Arabia*, *Doctor Zhivago*, *Tin Drum*, *A Passage To India* and *Ghost*. He has won three Oscars and been nominated for nine.

Chiswick Reach has long been renowned for its collection of vintage valve recording equipment and classic instruments, and now the West London studio is to make its own hand-built stereo valve compressor commercially available.

The three-unit high compressor can be used across the mix to add warmth and depth to vocals and individual instruments.

"There are many products in the professional audio market which claim to have the valve sound," says Chiswick Reach director Nigel Woodward. "Indeed, most of these do contain a valve, but are basically solid state with a valve tacked on, which is not really the same thing. Our compressor is all transformer-coupled, all-valve signal-path topology, operating in true balanced Class A mode."

Recent artists to use the Chiswick Reach compressor include Sinead O'Connor, Bernard Butler and 21st Century Girls.



Angel Studios senior engineer Gary Thomas, studio manager Gloria Luck and engineer Steve Price pose with the studio's new Otari RADAR II hard disk recorder. The unit is part of a recent £40,000 spending spree which also included a SADIE

eight-track 24/96 digital audio workstation, an Apogee AD8000, a TCM 2000 effects unit and a Magtrax 5.1 Music Box to facilitate 5.1 surround mixing. Price says, "I am delighted to have the latest RADAR which gives us the sort of hard disk recording capacity many of our film soundtrack clients find invaluable."

Classic FM has stocked its new London studios with five Orban OPTIMOD-FM 8200 soft processors from UK distributor Harris Studio Products.

"Classical music is notoriously difficult for processors to handle because of the range of frequencies," says Classic FM head of engineering John Sullivan. "One critical test is for sharp transients so we used the same piece of piano music on all of them and the OPTIMOD achieved a far more natural sound than any of the others."

The radio station's new £2.5m development in Oxford Circus serves as the London base for the GWR radio group and is one of the most technically-advanced radio complexes in Europe.

Using the OPTIMOD-FM 8200, the station will have digital control of all 8,200 functions. The 8200 has 24 format presets which can each be modified to introduce the desired level of processing — from smooth and light to loud and punchy.

The OPTIMOD-FM 8200 is now recognised internationally as being the most powerful and flexible signal processing tool available for UK broadcast.

UK manufacturer Euphonix has announced the sale of a third CS3000 digitally-controlled analogue console to Teddy Riley for installation at the US R&B artist/producer's private Virginia Beach facility, Future Recording. The new 104-fader console with Hyper-Surround is the centerpiece of Studio C, Riley's first room to be designed for 5.1 mixing.

The two existing consoles are installed in Studio A and Studio B which have identical equipment packages including Avalon 2044 compressors, Eventide H3000s, and KRK E8 monitoring systems, enabling a seamless workflow from room to room. This allows Riley to divide his time between the matching studios and work on several projects simultaneously.

"The Euphonix is the perfect board," says Riley, the mastering behind the recently-disbanded Blackstreet (pictured). "Things I wasn't able to do on other consoles I can now do extremely quickly, which means I can turn over four or five songs on three or four different projects at the same time."

Riley purchased the first of his CS3000s just over a year ago and is now in the process of installing a remote music recording truck, "The Bus", with his fourth CS3000. He plans to use the mobile on tour as a fully functioning recording facility.

The Harman group of companies has initiated a restructuring of its UK businesses with the creation of a new central management team headed by Phillip Hart.

David Karlin, currently managing director of BSS and C Audio, will take on additional responsibilities as deputy managing director of the group, which incorporates pro-audio manufacturers Soundcraft, Spirit, BSS, C Audio, Amek, DAR and Allen and Heath.

Meanwhile Alison Brett, who has been managing director of Soundcraft for the past three years and group managing director with responsibility for Soundcraft, Amek and Allen and Heath since June 1997, is leaving to study law after 12 years in the pro-audio industry.

"The Harman companies in the new UK group present a broad portfolio of products for the contracting, tour sound, commercial recording and broadcast markets," says Hart. "We see great benefits in continuing our focused approach to brands while taking advantage of converging technologies and processes where they apply."

"Alison Brett has accomplished a great deal in the past three years, confirming Soundcraft and Spirit as market leaders in live sound and revitalising the Amek brand name following the company's acquisition by Harman. Her contribution will be sorely missed."

Metropolis Studios and Sterling Sound have joined forces to offer a DVD production and mastering service on two continents, with the launch of what is thought to be the first transatlantic DVD facility.

In the UK, Metropolis DVD will be able to draw on a purpose-built mixing room at Metropolis' Chiswick studios, complete with SSL J series console and 5.1 surround sound monitoring.

Metropolis also offers mixing facilities, while Sterling fulfils the same role in the US.

The New York operation, based at Metropolis' studios on Broadway, is to be overseen by DVD pioneer David Anthony and offers a full service including creative development and production management, project mastering, authoring, emulation and CD/DVD conversion. "We are excited that we can work with Sterling to address the complexities inherent to international releases," says Metropolis UK managing director Laura Trail. "Given that the fact that David Anthony's breadth of knowledge and experience will be a tremendous asset in showing our clients the way forward."

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Photo: Chris Hook. Studio: Bunny Studios, London



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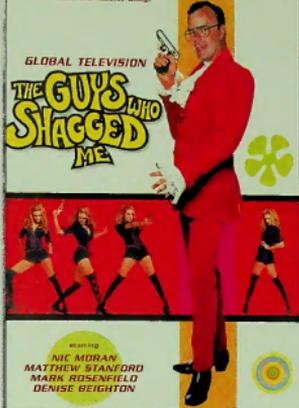
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Wow! Fab! Groovy, Baby! RICHARD GRIFFITHS got a glimpse of what goes on behind his back at the GLOBAL TV execs last week when his image of him cropped up on-screen at the BMG CONFERENCE. As one executive mused out loud, "Well he wants us to be more 'street' and this is what the kids of today are wearing..." Later, after-dinner speaker and former Manchester United manager TOMMY DOHERTY amused delegates when he was asked the question: "Any advice for dealing with difficult chairmen?" by one A&R guru

Remember where you heard it: Expect EMI to cement another brick in the wall when it unveils a live Pink Floyd album release at its London conference tomorrow (Tuesday)...Which high-profile US exec's international conference plans were thrown into disarray when his passport disappeared mid-journey and he was detained by the boys in immigration on arrival?...Crispin Mills was philosophical about his decision to quit Kula Shaker almost four years to the week since they won the In The City Unsigned bands competition. The last track they recorded was Ballad Of A Thin Man for a Dylan tribute album, which will see the light of day next year. The song includes the line: "Something's happening but I don't know what it is". "I thought that was highly appropriate for my band," he noted...After 12 years in business as Sharp End and almost as many London Marathons, the plugging veterans are in serious training prior to the launch of their own record label...TOTP's big hair Chris Cowey was expecting to be flying out last week to meet up with The Artist. But instead of Purple Rain it turned into purple pain for the

It's all about the music, huh?



producer, who was forced to stay at home after being struck down by food poisoning...Woolworths' top execs were entertained by both B*Witched and S Club 7 last week at the retailers' annual Christmas managers' conference at Birmingham's Metropole Hotel...Fab!'s Adreanne Deegan will be looking to follow her two B*Witched sisters' US success after her band last week struck a record deal with Republic in the US...Which chairman has earned the nickname "Young Mister Grace" from some staff, because he rarely ventures down from his top floor office?...Recently departed East West A&R men Jim Gottlieb and Paul Hitchman have raised eyebrows after taking over the management of Cay - signed to East West...Congratulations to fono editor Martin Talbot and partner Corinna on the birth of

The man, let's be frank, is a living legend, a giant among giants in the entertainment business and one who has set after after at his back and cat. But enough praise of Des O'Connor because we are here,

behind a queue of so many others, to pay tribute to EMI MUSIC PUBLISHING's most-cherished suit, PETER REICHHARDT, who celebrated his 50th birthday with a bash at the Ivy in central London. Dooley somehow ended up on the cutting room floor, but Reichardt's accountant RICHARD ROSENBERG (pictured) from industry accountant SRLV was possibly most memorable among a host of friends saluting the publisher in a specially-made film. His clip, nestling in alongside those of the likes of STING, MARLENE FAITHFULL and SHARLENE SPITERI, featured a mouse mat, coffee mug, T-shirt and postcard featuring Reichardt's face. Draw your own conclusions.

daughter Grace Dorothy...Look out for under secretary of state for tourism, film and broadcasting Janet Anderson to attend the IMF British Roll Of Honour annual awards this Wednesday. The organisers promise the biggest bash yet with only a few tickets still available for the event at the London Hilton...Congrats to the lucky winners of a free MW subscription at PopKomm: Labelnet's Gordon Rintoul, Blue Planet's Simon Drysdale and the enigmatically named Benedicte, a singer/songwriter/performer/programmer from

Melbourne, Australia.....

You pay your money and takes your choice. Not in this case though, as HMV's new specialist music magazine HMV CHOICE is being given away

le-store. To mark the launch of the first issue, which



includes a profile of Harry Connick Jr and features top crooners Rob McEntire and Alison Krauss, the retailer held an event at its flagship Oxford Street store last Thursday complete with live music courtesy of the ROBIN JONES LATIN JAZZ SEXTET. Pictured clutching their copies are (+) KEVIN COX, managing director of the magazine's specialist Origin Publishing, HMV Europe managing director BRIAN MCLAUGHLIN, HMV product director DAVID ROCHE, HMV marketing director JOHN TAYLOR and HMV head of specialities and classical GARY ROLFE.

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If you have any comments or queries arising from this issue of Music Week, please contact Sophie Moss at: email - smoss@unimf.com fax +44 (0)171 407 7094; or write to - Music Week Feedback, Fourth Floor, 8 Montague Close, London SE1 9UR.

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