

A&R: With three

A&R: If it's not

#### by Paul Williams

Music sales reached record-breaking levels in 1998 thanks to a huge surge in business during the final quarter.

Newly-released BPI figures show the value of total shipments rose 5.5% year-on-year to £1.12bn, while album units rose 6.2% to top 210m for the first time, prompting an 8.3% surge in value. The strong showing, which compares to an overall 1.7% drop in value between 1996 and 1997, comes largely on the back of an exceptional fourth quarter when the value of sales to retailers soared 11.1% year-on-year due to a release schedule packed with superstar ames such as George Michael, Robbie Williams and Phil Collins.

BPI research manager Chris Green says that despite the industry's problems, it still managed to put in a good performance. "Two hundred million albums is a very strong market," he says. "If you go back six or seven years to, say, 1993 we had an album market of around 150m units

However, some key industry



ANALYSIS: After a

eventions were that the value may not provide the figures. complete nicture, due to the extent of the discounting conducted at the end of last year. Noting that his company had a very busy fourth quarter, HMV operations director Wilf Walsh says, "While volumes were up, the quality of sales could be down because of discounting.

Although the overall increase is good for the business, there is also concern at the increased weighting of sales towards the fourth quarter In total 39.8% of the albums bought by retailers in 1998 were shipped in the last 13 weeks of the "The release schedule was

har size 70° of reav tect men the Prodigy proved that you can sell erious volumes in the summer, says one leading retailer.

John Aston, VP sales at Sony Music, which had a notably strong fourth quarter, says that the quiet release schedule during most of 1998 plus the World Cup's impact summer sales forced the business to rely on the final quarter more than ever. He adds that much of the credit should go to retailers. "During the past five or six years a greater element of professionalism has come into retail," he says.

The value of singles ship dropped by 12.4% to £122.8m, though if Elton John's charty re-lease Candle In The Wind 1997 is. excluded, the number of units shipped remained stable at around 80m.

Some other sectors of the entertainment industry recorded even healthier increases than music. Computer games sales rose 43.3% year-on-year to £1.2bn, according to Elspa, while the BVA last week revealed that video retail sales rose 15% to nearly £1bn in 1998.



Blur more than match d the at 13, with an ebullient live set at the project's official launch in Sweder 13, with an examiner the set at the project solution tanket in sweden last Thursday. The Food/Parlophone UK act answered all the questions surrounding 13 – Including producer William Orbit's suggestion that it is "a headphones album" - by stripping down its complex tracks into songs the crowd could react to, even though the material was new to most of those present. Parlophone managing director Kelth Wozencroft says, "The crowd were totally transfixed." (See review p3)

#### Bono joins Ali to launch Jubilee 2000

Bono and Muhammad Ali are set to take centre stage at Tuesday night's Brit Awards to launch a music industry campaign against

Third World debt repayment. Jubilee 2000, which has won support from a range of artists including David Bowie and Robbie Williams, is calling for all Third World debt to be cancelled by the end of the millennium.

The U2 singler will tomorrow night (Tuesday) address the Brits

about the campaign, which was initially backed by Universal-Island managing director Marc Marot and Universal Music International general counsel Richard Con-stant. Marot says, "I don't think the industry can do this alone, but it can raise awareness about it."

Meanwhile, producers body Re Pro has written to the BPI in pro test over the absence of the best producer award at this year's event

#### PolyGram/Island pips FMÍ in final quarter

PolyGram/Island ended EMI Music's two-year reign as top publisher in 1998's fourth quarter - the same period which saw Richard Manners lose his job as the company's managing director.

Manners' departure coincided with the publisher registering its highest market share since the third quarter of 1997, with its 16.1% slice narrowly pushing EMI into second place by 0.3 percentage points.

However, PolyGram/Island, the last company to top the list-ings before EMI, lost out to EMI across the entire year, scoring 13.9% compared with EMI's 22 6%

PolyGram/Island's biggest uccess during the last period of 1998 was on albums, where it scored an unbeatable 18.4%. EMI, previously albums leader, still managed to hold on to its singles title with a 14.0% share. Publishing shares in full, p6

# **PPL** calms dealer concern over fees for playing music in store

Record company collection ety PPL is attempting to allay fears among retailers who received a letter telling them they are legally required to take out PPL licence for playing music in their stores

All stores are liable to pay a licence to PPL under the Copyright, Designs and Patents Act 1988. Last Friday some retailers received the PPL letter underlining that its licence is separate from any PRS licences they may atready have.

Phil Ellis, owner of Melody House in Blackpool, received one of the 45,000 letters sent out, says, "This would be like paying for the same thing twice. Business is bad at the moment. We don't need this."

However, PPL says record retailers are entitled to a special



finding a way forward Wootton:

waiver and do not have to pay the fee, it says the letter was sent to the whole of the retail sector and should have excluded record retailers.

"One of the difficulties of doing a mail-out like this is haw ing to rely on a list management company. There are no business classifications for record retailers so if a shop doesn't have the

word 'record' in its title, then it won't be excluded," says a PPI. spokeswoman

'It's not a cock-up as the list did not come from one of our systems. If neonle are unsure about what to do, they can call our general licensing department or they can just do nothing."

However, some record retailers fear they may be forced to pay the PPL licence in the future. Richard Wootton, partner of independent retailer Ainley's, says, "We have a walver right now. But PPL is coming under pressure to do away with it. Bard is in negotiations with PPL to find a way forward.

Bard reached agreement with PRS for the licensing of music played in retail stores in January 1997 following months of bitter debate. It set an average PRS licensing fee of £85 plus VAT

#### RM bows out but its charts live on in MW c

This week's Music Week contains a new dance chart page (p23) featuring the best of the upfront club and dance charts previously published in Record Mirror.

The move follows the closure of RM, which has been published as a weekly supplement to MW for the past eight years. MW editor-in-chief Steve Red

mond says, "It became difficult to argue the case for a separate dance title within MW when the market is increasingly split bet-ween big pop hits on the one hand and small underground hits on the other. But we have ensured that we retain RM's key charts."

Redmond says RM's distinctive coverage of the dance market may yet return - on the internet "We are planning a major expan sion of our dotmusic website, and dance music has to be a priority." All RM's charts are available in

full each Monday at www.dots slc.com

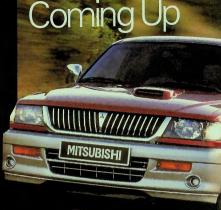


## July - December ABC

# **43,084** Sales 2.6% UP

Sales 6.7%UP

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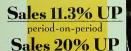


OOTINC



# July-December ABC





year-on-year

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Editorial enquiries: Allan Jones (0171 261 6950). Ad enquiries: Duncan Grant (0171 261 5370). CD covermount enquiries: Roy Care (0171 261 7377)

# NEWS

Reg Presley's handwritten lyrics to Love is All Around, the song which almost gave Wet Wet Wet the record for the longest consecutive run at number one, are among the 200-plus items that will be for sale at Hits Under The Hammer on Monday, March 22 at London's Sound Republic. The event, which is the world's first exclusive auction of hit song lyrics and will raise money for the Nordoff-Robbins and Norwood Ravenswood charitles, was previewed at the Leicester Square venue last Thursday with Presley's inscribed guitar on display alongside items from artists including Jimi Hendrix, U2, Oasis and Spice Girls. Virgin Retail is sponsoring the event and is selling an auction catalogue at £12.50 each through its stores. The online auction will be conducted by Interactive Collector at www.icollector.com



# Phillips pursues case over Universal merger

Warner Music UK chairman Nick Phillips is pursuing a salary claim of £860,417 and damages for breach of contract against his former employer Universal.

In this writ, issued on January 27, the former Universal managing director claims controlwing directory of the second tor claims controlwing directory of the second He alleges his former boss, UNI chairman and co Jorgen Larsen, told him last July that he would henceforth report to John Kernedy, then chairman/ceo of Polyforam UK. He also claims he was required to cut starf, that he would be demoted to a second tier of management and that these changes were presented as a fait accompil.

Sources suggest Universal will vigorously contest the claim.

# Marot unveils management team as Universal-Island takes shape

by Robert Ashton and Tracey Snell Universal-Island managing director Marc March has put in place one of the final pieces of the Universal/ PolyGram merger jigsaw by finalising the management team to run the new record company.

Damian Christian, formerly director of promotions at Universal, has been confirmed as director of promotions while Rob Harvey, formerly becomes director of finance. A consuitancy role is being sought for former island ARR director Nick Angel.

The new names join six serior managers who have already been confirmed in their roles. These are deputy managing director Mark (rossingham, director Kark Nigol Coxon; marketing director Kark Badger; director of press Ted Cummings: director of international Steve Matthews; and director of business affairs Calier Sugrue. Pictured



from left to right are: (seated) Coxon, Christian, Badger, Sugrue and Cummings; (standing) Crossingham, Harvey, Marot and Matthews.

Marc Marct says, "This is it. By Monday we'll have 95% of Universal integrated and working together. All the key departments, A&R, marketing, and so on will be in place and I now feel like we are through the dark passage, out of the woods and getting on with it." Universal staff joining the new company moved into Island's St Peters Square headquarters last Friday. The new company will remain there six months before finding a permanent home in the former A&M building on New King's Road.

Meanwhile, Matt Voss has been appointed vice president marketing Universal/Motown as part of the new senior marketing team at Universal Music International. Voss, previously UK general manager at MCA/Geffen, reports to UMI senior VP marketing and A&R Max Hole.

The marketing team also includes marketing VP Andrew Kronfeld; Dennis Ploug, VP marketing Interscope Group; Kate Farmer, VP marketing MercuryIsland; and Ybel Kenan. VP marketing MCA. Repartions from all countries except North America and the UK will be handled globally by Monica Marin, VP marketing, International repertore.

The Universal Auxie Group Jenesase po forma second quarter revenues by 15% to \$2,2bn, in its first results to include Polydram. Earnings before interest, taxes, depreciation and amortisation (ebidda) increased 17% to \$4551m. Parent Seagram's ebidd efit 1% to \$580m on revenues up 6% to \$5bn A \$405m pretax restructuring charge, associated with the PolyGram merger, added to a quarterly operating bios of \$219m.

#### newsfile VIRGIN CAMPAIGN LIFTS NEW MUSIC Virgin Retail has declared its new music campaign a resounding

The sempaign a resounding success with calles to date reaching 100,000 units worth around £1m. The chain says half of its customers have taken up its two-for-£20 offer on 75 new or recently-known artist CDS. During the campaign, which kicked of in January, Diven artist, followed by Ar, Mercury Rev and Gomez.

#### DEMBO MOVES UP AT SONY MUSIC

Source outrain of the outrain of the book of business attains jonathan bornbot to director of business attains with specific responsibility for Epic and Sony Music (related. Business administration, ARR administration manager Ana Barbrough is also promoted to the new role of director of business administration. Meanwhole, Carl Fysh, head of press at Columbia, is deviated to director of press and publicity at the label.

#### RA APPROVES RADIO MERCURY SALE

DMG Radio, a subsidiary of Daily Mail and Evening Standard publisher DMCI. has been given Radio Authority approval to go ahead with its 25.75m acquisition of Radio Mercury 1td. Mercury holds the local radio FM and AM licences for Reigate and Crawley, broadcasting as Mercury FM and Fame 1521.

#### MATCHETT TAKES NEW UK PLAY ROLE

MAINTEET FAILET, formerly marketing manager for UK Arena, UK Gold and UK Play, has been appointed UK Play's marketing manager. Radio One's Jayne Middlemiss and Chris Moyles are among the station's presenters.

#### MUSIC ALLIANCE CONFIRMS EVENT

Gala Mature and Spining Tartas and Glasgow band Cinema are among the acts taking part in this year's Music Alliance event. The fifth annual non-mainstream music convention is being held on February 27-28 at London's Barkican Centre with three nights of concerts starting a day earlier at The Spitz venue.

# **Revitalised Blur surpass expectations** <sup>c</sup> with stunning Swedish album launch

It takes a gutsy band of wold calibre to debut practically an aloum's worth of unreleased material to a crowd of fans before even touching a hit. But hits was exactly what Blur did in front of 2,000 fans in Stockkelm on Thursday night to launch their <u>sight</u> album 13 - and, even more impressively, they surpassed all expectations, writes Stephen Jones.

From the minute the drum & bass D) left the stage to make way for the bond – including bassist Alex James sporting a double bass for 13's lolloping first single. Finder, which opened the show – It was clear they were nervously, but bravely, going to deliver 13 practically in its entirety.

There were no Blur Tshirts ind sight, but the audience enthused over new material such as standout tracks Bugman, B.L.U.R.E.M.I. Coffee & TV, Trailer Park, No Distance Left To Run and Timm Trabb, with only Caramel noticeably absent. Guitarist Graham Couno's stab at chards from local indle band Bob Hund's infis between



Albarn meets MVC's Mick Mulligan songs brought them further respect - not that they needed it.

The "classics" – consisting only of Beetleburn, There's No Other Way, Popscene and Song 2 – were left for the encore, to which the crowd predictably exploded, although they had far from rejected the new material. During Mellow Song, frontman

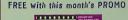
During Mellow Song, frontman Damon Albarn paused as he tried to remember its chords, complaining he had been put off by the crowd singing along to tracks they had not previously heard.

He later said, "We chose Sweden – and this is sericus – because it was the first place out of England where people were interested in us." Food/Parlophone undeniably took arisk flying out a large party of label executives, retailers and media to the gig at Stockholm's Munich Browery, but even those who work with the band were stunned by the performance.

EMI's UK president/ceo Tony Wadsworth said, This is like the triumphant entry of a band that's going down in history. They've consolidated what they've done in the past 10 years and are doing it better than ever, proving 13 is the first Blur soul record."

MVC chart buyer Mick Mulligan suggested that live shows may prove key to the album's success. The listened to the album a couple of times and didn't get it but tonight it made total sense. To me Blur have always been affected, but tonight I thought credit where credit's due. The said.

In Stockholm Blur proved again that live they can add a new dimension to their recorded work. More importantly, they showed they are a band that has rediscovered rather than reinvented themselves.





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### NEWS

# MWCOMMENT

# **ADAPTING TO CHANGING TIMES**

Bad news is never easy to take, so there were some emotional scenes here last week when it was revealed that *Record Mirror* was to close, with its charts incorporated into *Music Wook*. We may have been reporting all the changes that have been sweeping the industry, but last week the reality of current trading conditions really in thome.

Utimately, RM fell victim to changes in the nature of the dance market as much as the downturn affecting the business. But the industry is going through wider changes. The inescapable logic of this is that the rest of MW must evolve – which is precisely what we will be doing from next week.

The first of these changes will be a new approach to news. Our general news section will continue to contain the stories that affect everyone, but we will also adding three specialist sections addressing key areas. The first of these is marketing, focusing on retail and promotional news. The second is International, where we will explore how the UK is exporting its music, plus the foreign his heading our way. And the third is A&R.

The talent section has been a linchpin of *MW* since it was Introduced four years ago. We will retain its profile while adopting a new, more focused approach to the signing and developing of talent.

The other innovation will be to revolutionise how we handle data. Currently the charts, playlists, reviews, new release listings and the like are scattered throughout *WW*. From next week we will distinguish more clearly between historical data – predominantly the sales charts – and that which is predictive, such as playlists, reviews and new releases.

Our aim is to cover more closely the daily process of the music industry. Life for those who work in that industry is changing constantly. MW will reflect those changes to deliver a truly informed guide to what's happening. Ajax Scott

### TILLY

#### CANCELLED DATES TEST FAN LOYALTY

At the risk of sounding like "objected of Turbridge Weils", 1 must bring structures to a liss two that doesn't appear to have raised any media coverage, but unclustedity should. I an avare of It as a parent of a tenanger who, following the demise of Take That, tried, along with several frends, to book any Bardw tickets. They were unancessful – tickets sold out within hours. These concerts took place and, because of their success, another series was amounced.

My daughter was delighted to be lucky enough to get through and in March last year booked three tickets to see Gary in November. Imagine her disappointment then to receive a letter postponing the tour until April 1999.

Her enthusisam for Gay was, by now, on the wane, but her and hor kinds was used. It is the set of the set of the set of the 2, a latter arrived from First Gall postponing yet again until explaining that his album is not yet ready as her keeps coming up with sensibility that is been set of the set of the set of the wants to play the new songs on tour, not the old ones, giving this as end of the sensement.

Given the transitory nature of pop fans allegiance, surely it is unfair, not to mention unrealistic, to expect any but the most die-hard fans to wait nearly two years to see an artist.

Even more importantly, the promoters have had full payment for that length of time. They are offering a full refund, but this takes no account of the interest that they have earned on that money. Someone is doing well out of these postponements – and it's not the fans.

Ultimately, it just shows you can't predict the future success or otherwise of individual band members with anything like confidence. I admit that I, like many, always referred to Gary as the most talented one, thinking Robbie's career would be short lived.

Robble, of course has just been nominated for six Brit awards on the back of a phenomenally successful year. But that's show business.

Tilly Rutherford's column is a personal view

# Lobbying Continues over EU copyright directive

British Music Rights director general Nanette Rigg is due to meet European Commission officials in Brussels on Wednesday to continue lobbying for stronger copyright protection laws.

The meeting follows last Wednesday's crucial vote by the European Parliament in Strasbourg, adopting amendments to the proposed EU copyright directive tabled by three parliamentary committees.

"We are really pleased with the progress made so far, but there are a still couple of worrying things in there, such as the wording about incidental copies, private copying exemption and the exemption of



Rigg: everything is still to play for rights held in television broadcast archives," says Rigg, whose organisation represents composers, publishers and songwriters. "Everything is still to play for," she adds. Following last week's reading by the European Parliament, the draft directive will be considered by the 15 governments in the EU Council of Ministers. This is expected to take place sometime in the spring. The itPPI, which has been backing an artistic campaign led by Jean-

The IPT, which has been taken ing an artist sampling led by lean-Michel Jarre, says the European artists and musiclans. IPT chairman and ceo Jay Berman says. "This is such a critical issue. It's a matter of life or death." He says the industry "could life" with the directive as it stands now but adds, "the lobbying continues".

# IBM unveils solution to digital distribution

#### by Tracey Snell

b) racey sinely distal distribution of music has come a step nearer following the long-swatted confirmation that the major record companies and IBM are to start trialing a system that delivers full-length <u>CD-</u> cuality singles and albums over the <u>internet</u>.

Tast week EMI, BMG, Sony Music, Universal Music and Warner Music confirmed months of speculation by announcing plans to conduct US tri ats of a digital distribution system, codenamed Madison Project, devel oped by IBM within three months.

The six-month trial, which is due to begin in the spring, will enable 1,000 cable subscribers in San Diego to purchase and download tierns from a selection of more than 2,500 new and catalogue albums and singles supplied by the majors, who will determine elements such as price.

"This will be the first test of a secure system which not only enables secure transactions, but also focuses on copyright protection," says Kevin Conroy, senior VP, worldwide marketing at BMG Enterteinment

IBM says its technology will



enable users to download a 60minute album in less than 10 minutes during the trial. Although initially limited to cable moderns, the trial will later also involve digital distribution over conventional telephone lines.

Jeremy Silver, EMI's VP of new media, says, "We have trialed individual tracks on umpteen occasions before, but that has provided promotional value more than anything. This is really thorough, consistent research which we haven't been in a postion to do before."

Al Smith, senior VP at Sony Music in the US, says, "We are seeking to see how the technology works in delivering albums at the quality and speed we are interested in. We also want to see how consumers react to it."

IBM, which is reported to have invested \$20m in the project, is funding all the technological work while the record companies are paying for the cost of the trial.

Rick Selvage, general manager of IBM's global, media and entertalimment industry division, insists the project is 'absolutely consistent' with the philosophy behind the industry's Secure Digital Music Initiatve. "We have a technology that supports open standards and which is interoperable with other technologies", he says.

Although IBM hopes to offer a complete solution to direct distribu tion, record company sources close to the project say its technology could run in tandem with other sys tems being developed by com nies such as Liquid Audio and AT&T IBM last week appoinced a deal to develop HMV's global internet strategy, The retailer intends to launch fully transactional web sites for all its businesses, starting in Canada during the second quarter of this year and following in the UK and Japan

V2 forced into action begat FM to fill Scottish youth gap

V2 Records is taking action to protect its name after the emergence of a new London-based independent label calling itself V3 Records.

Last week V2 sent a letter to the new company demanding it stop using the name. V3, which is based at offices in Hammersmith, nanounced its presence with a fullpage ad in last week's lissue of elliboard maggiane. The company's logo features a similar typeface to V2, while its email address is V3.Records?Wirgin.net.

When initially contacted by MW, V3 Records managing director Andrew Kingsley said he was happy to arrange a meeting to discuss the launch of the new company. However, the meeting was later cancelled and Kingsley refuses to comment on V2's letter.

Jeremy Pearce, V2's chief executive officer, says, "We don't know who they are. Their choice of name is obviously confusing and we've already demanded that they stop using it." Beat FM has vowed to fill a "glaring" musical gap on the Scottish alrwaves after its youth format station was awarded the second central Scotland FM licence.

The consortium, chaired by The Big Beat Group leisure company's fronder Ron McCulioch and supported by Texas singer Sharleen Spiteri and Dei Amitri's Justin Currie, beat off strong competition from the likes of Capital and Jazz FM to win the right to braadcast to a potential audience of around 2.3m adults.

Beat PM's bid to the Radio Authority was among six of the 13 applicants proposing youth-based formats. Beat deputy chairman Stuart Clumpas says this underlines the need for such a service in the region. "People have said the sirwaves up here are crowded, but thero's a glasing gap in Sootland for a youth station." he adds.

Clumpas, managing director of DFC Concerts which promotes the annual T in The Park, says the station will provide a broad mix of new, "credible" music ranging from



Spiteri: behind the Beat bid

Robbie Williams through to dance. It also alms to provide a platform for emerging regional acts, something Clumpas believes is presently not covered by Scottish radio. "Central Scotland has been a very fettile place in the past with acts like Simple Minds and Del Amthi and currently with the likes of Mogwai, idlewild and The Supernaturals, 'he says.

The station, which is likely to have a physical presence in Glasgow and Edinburgh, plans to go on the air this autumn.

## Sanctuary's Iron Maiden |

bond issue raises \$30m Sanctuary is planning a series of bond issue deals after raising around \$30m (£19.1m) for Iron Malden in the first securitisation deal arranged by the music Pro

The deal put together by Sanctuary and a group of lawyers. B ..... ce and tax experts, is being negotiated on future royalty streams from the band's publish ing and sales of 11 of their studie albums, three live albums and a greatest hits album.

According to Sanctuary chief executive Andy Taylor, a large pro portion of the money will be used to help underpin an extensive band tour, attempting to crack emerging markets such as China and the development of a new Iron Malden personal computer game

"Banks have never been good at lending money to the music industry and if you want to develop your business or establish new markets you need money up front," he says.

Taylor stitched the complex deal together with several groups, including Global Entertainment Canital which created the models predicting future Income Daiwa Securities streams. America, which put up the capital, lawyers Leibowitz Roberts & Ritholz and tax experts Deloitte & Touche

Tavior adds that now the group has devised a model for securitisation, he is approaching other non-Sanctuary acts which may want to raise money for personal or business reasons

This really works for acts who can demonstrate historical earnings with good catalogue sales." he says

With just over 24 hours to go, the final touches are being made to the London Arena Dooklande in readinese for tomorrow night's Brit Awards. On-site preparation for the show began on February 1 and by the time the event kicks off tomorrow at 8.30pm, around 240 staff including riggers, scaffolding and lighting crews, cameramen and stage hands will have worked to put the set together. Mick Kluczynski, who has been the Brits' live show producer for the past five years at MIK Productions, savs. spent 25 years in touring but this lob is much more complex." The set weighs more than 300 tonnes and will feature 300 spotlights, lasers and follow spotlights. The organisers say for the first time, all artists due to perform this year will be playing live

# **Teen press loses its** fizz with latest ABCs

#### by Robert Ashton

The decline of the Spice Girls phenomenon has taken some of the fizz out of the teen music press with two of the biggest titles losing readers in the second half of last year.

Top Of The Pops magazine's readership fell by nearly 13% year-on-year to 437,090 and Smash Hits by 32% to 295,061, according to ABC fig-ures for July-December 1998. However, pop is still retaining some of its spark as the titles have not fall en back to their pre-1997 figures. TV Hits, which rivals the teen titles, also managed to put on more than 30.000 readers to reach 269.061.

Part of the decline can be plained by an overall depression in the teen music sector - it fell by nearly 19% in the period - which Smash Hits publisher Margaret Hefferoan attributes to the ade group's increasingly promiscuous buying patterns and the paucity of huge pop groups. "Last year were riding high on the back of the Spice Girls and Backstreet Boys and it is linked, but the clever thing is that it is up to us to help create the big bands," she says,

Lindsaye Fox, publisher of TOTP and Live & Kicking, also attributes the falls to the lower profile of the Spice Girls, "During 1997 and 1998 we saw unprecedented growth in the teenage market fuelled by huge activity from and interest in the teen pop market primarily surrounding the Spice Girls," she savs

Title	July-Dec 1997	July-Dec 1998	Change
Top Of The Pops	500,963	437,090	-12.8%
Smash Hits	434.525	295,061	-32.1%
TV Hits	232,231	269,061	+15.9%
Live & Kicking	213,598	165,248	-22.6%
NME	100,093	90,626	-9.5%
Melody Maker	42,105	40,349	-4.2%
Q	201,979	210,765	+4.2%
Mojo	70,428	74,968	+6.1%
Select	86,474	71.302	-17.5%
Kerrang	41,535	41,493	-0.1%
Uncut	33,475	40,167	+20.0%
Mixmag	92,516	65,624	-29.1%
Ministry	n/a	61,432	n/a
Muzik	40,366	43,084	+6.79
Source: ABC			

TOTP editor ian McLeish concedes that unless another huge Spice Girlsstyle act comes along it is unlikely that TOTP will hit the 500.000 read ership mark it achieved for the sec ond half of 1997 - the first teen music title to do so since Emap's Smash Hits in 1990. However, he says acts such as Five Stens 911 and R\*Witched will continue to keep the pop press afloat Elsewhere the music magazine

ublishing picture is mixed. Emap's Q put on 4.2% to 210,765 and Mojo is up 6.1% at 74,968, but Select fell 17.5% to 71.302. Jerry Perkins Emap's publishing director for music and entertainment titles, says the music sector has suffered a 3% yea on-year fall largely due to the flat music environment. "There isn't an

awful lot to write about and at the younger end there is no fantastic scene," he savs.

Sales of IPC's weekly inkies also clined. NME was down 100,093 to 90,626 while Melody Maker dropped from 42,105 to 40,349. IPC music and sport publishing director Robert Tame, who oversees titles including Muzik, ME, MM and Uncut, says the group is investing £1m in marketing the veeklies following their relaunches last year. He also wants to attract younger readers.

In dance, Mixmag retained its lead, although it slumped 29.1% to 65,624 in the face of onslaughts from Ministry, which registered its first ABC for the period at 61,432. and Muzik up 6,7% to 43,084

#### Theakston to front **BBC Grammy show**

Radio One's newest pres Jamle Theakston is to front BBC TV coverage of this year's Grammy Awards.

Theakston will be hosting high lights of the 41st awards ceremo in a 90-minute special starting on BBC1 at 11.45pm on Saturday, February 27.

The ceremony, which is being staged at Los Angeles' Shrine Auditorium, will also be covered by Radio Two, which will broadcast news bulletins live throughout the night on February 24.

Last week it was confirmed that Theakston is taking over the Radio One Sunday lunchtime show on April 4 to replace Lisa l'Anson.

Taking over l'Anson's Saturday show for the forseeable future is Emma B



# Dance gets own station in new MTV digital launch

Dance music is to be given its own dedicated TV station as part of MTV's plan to launch three digital services which will immediately double the number of its UK channots to six.

MTV Base, which will cover dance, R&B and rap, will be one of the three new 24-hour digital channels being premiered by the music broadcaster this summer - 10 months after the launch of its alternative digital music service M2. Along with the dance station,

MUSIC WEEK 20 FEBRUARY 1999

MTV is also launching MTV Extra primarily almed at a young male audience and broadcasting the best content of MTV UK & Irela and VH1 Classic, whose core out ut will be classic hits from the seventies and Eighties.

All three new stations will run alongside MTV, VH1 and M2 as a six-channel MTV digital multiplex on BSkyB and are scheduled to be on air by July 1.

MTV Networks UK managing director Michiel Bakker says,



"Digital in my mind is changing the way people watch television. It's more about genre and we want

give people the definitive choice of

Peter Good, formerly M2's managing editor, will oversee the new stations in the newly-created role of MTV Digital programming and ction vice president.

Bakker, who has not ruled out more digital station launches in the future, says he has been visiting record companies during the past few weeks explaining the plans and claims he has met with a very positive respon

### NEWS newsfile

FAI DONATES £250,000 TO EDUCATION The Music Sound Foundation charity, created by EMI to improve music education, has donated £250,000 to schools and other groups in its first year. The foundation, established in 1997 to mark the music group's centenary, gave more than £150,000 to individuals, schools and community programmes to help with music education projects. A further £100,000 was granted in sponsorship to Bishopshalt School in Middlesen to enable it to apply for arts

#### CAPITAL MD KING TO LEAVE

Capital 95.8 managing director Martina King is leaving the London station after six years. King, who is joining TV sales house TSMS as managing director, has been managing director for the past year.

#### INTERNAL BASS LINKS WITH RMD

Surrey-based Internal Bass Records, which has enjoyed success in the US with releases including Down To The Bone and the Boneshakers and the Bonesnakers compilations featuring Mr Gone and The NFL Homs Project, is alming to build its UK presence by linking with Beechwood Music Distribution. BMD plans to distribute at least six Interna Bass albums this year.

#### BOLLAND OUITS GUT A&R ROLE

Guy Bolland has quit as A&R manager at Gut Records after three years with the west in-based independent. It is understood that Bolland will be pursuing a career in consultancy. Gut, whose acts include Space, Naomi and Tom Jones, is in the process of appointing a

#### **RELEASE SET FOR SISTER SWAY**

All Around The World Records has pencilled in a release date of March 15 for Sister Sway's Until You Saved My Life, one of the four finalists for this year's Great British Song Contest. The song is penned by Peter King and Lee Monteverde, and not as stated in last week's MW. A second entry So Strange, second entry so strange, performed by Alberta, is set to be released by RCA, while no recording deals have yet been confirmed for Say it Again by Precious and You've Taken My Dreams by Jamie Callis.

#### VIRGIN RECORDS

The correct contacts for the Virgin Records vmg.co.uk website are as follows: telephone 0181-(marketing/content) danny.van.emden@virginmusic com and not as suggested in last week's New Media supplement.

#### BRYAN AND MEL GO PLATINUM

BITAL AND PEL 60 PLATINUM When You're Gone Bit-11 featuring a solo Spice Bit-11 featuring Arab Strap



www.dotmusic.com

# Increased competition gives new impetus to festival season

With a new Mean Fiddler outing in Leeds and broadcasters hosting more events, the summer circuit is heating up. By Nick Tesco

t when the live festival circuit looked ike it was settling back down after last year's tumultuous summer - which saw the cancellation of both the Phoenix and Universe events - the Mean Fiddler Organisation has stirred it up again

By securing a five-year licence to hold an event at the Temple Newsam site in Leeds it is coming into direct competition with rival promoter Roseclaim, which is pushing ahead with plans to stage its own V99 event. The lease, for which Mean Fiddler is paying Leeds City Council £1.25m over five years, grants the organisation the exclusive right to hold a music festival on the site during that period Leeds 99 is due to take place in the city on August 27-29, a week after V99 had been expected to take place on the same site

The Mean Fiddler Organisation first approached Leeds Council about the lease last October. "We looked for the best terms we could get to benefit the citizens of Leeds," says Councillor Bernard Atha, chairman of the Cultural Services Committee for Leeds City Council. "We have had two excellent years with V97 and V98 and I hope that Roseclaim will hold events in Leeds in the future.

The new terms are certainly generou According to Council sources, the £1.25m Mean Fiddler is paying for the site is around eight times more than what it would have raised from V99 based on the previous year's lease figure.

The Mean Fiddler refuses to comment on the motivation for its move. However, earlier this month Power was quoted in the Yorkshire Post as saying he felt he had been "turned over and taken advantage of" by the Virgin-sponsored festival taking place one week before Reading". Even Richard Branson's attempted intervention, initially conting Loade Council a handwritten letter from Morocco, was to po avail.

from wordcob, was to no avail. Despite recent developments, Roseclaim insists V99 will go ahead. "As soon as we found out we moved on," says a spokeswoman. "We are definitely going ahead with the northern arm of V99 and plan on announcing our headline acts at the start of March." One of the lead contenders for a ew site is thought to be Haigh Hall in Wigan, scene of The Verve's triumphant gig last year.

But the question over the future of V99 is just the latest in a series of developments sweeping the summer festival circuit. And some of the key **SPACKH** 



concerts nationwide Capital's Party In The Park: the radio group plans to roll out its family-orientated

stagonists are not traditional promoters. During the past year there have been otable attempts by radio stations - Radio One and the Capital Group in particular - to raise their profiles by hosting more live mus vents. Last month Radio One announced its biggest annual programme of five music shows to date, including a five-day One Live In London event in April, participation in the BBC's Music Live staged in Glasgow in May plus the Radio One Live concert to be held in anchester in September. Meanwhile, Capital is this year rolling out its Party in the Park event nationwide.

Capital Radio has been running events in one form or another for more than 12 years. but its Party In The Park last year, whose line-up included All Saints, Boyzone and Eternal, far outstripped anything it had tried previously. This year events are planned for Birmingham, Southampton, Brighton, Cardiff and London, where it will hold a ticket-priced charity gig.

The broadcaster is expecting more than 300,000 people to turn up at the events but dismisses the notion they are competition to the mainstream festivals. "These are familyorientated non-concerts as onnosed to teenage-orientated camping weekends,

LISHEROULUE

says Richard Park, group director of prodremmes

The London event is being organised in conjunction with Solo, agent and promoter to the Rolling Stones and Celine Dion. John Giddings, Solo's managing director, also says the events attract a different audience to the traditional festival, "You've got to be careful you don't step on any toes," says Giddings, but these are far poppier acts than one would see at somewhere like Glastonbury.

Radio station events such as Party In The Park are often seen by artists and their

management as mainly promotional activity, for which large performance fees do not change hands. There are exceptions, however, with Radio One paying Ash to headline last year's Radio

no bearing on the

core business as

they are free

pop acts'

One Live event in Cardiff. We paid the headliner in order to get the date confirmed," says a station spokesman. "Once that was in place all the other acts

came on board." The show last September events involving was billed as the biggest tented gig in Europe, with 10,000 people turning up to stch acts including the - Underhill-Smith Manic Street Preachers, Ash and Robbie Williams perform. This year it will be held on September 11 in Manchester. "As it's a free gig we see it as an added bonus tacked on to the end of the

festival season," says the Radio One spokesman. "In no way should it be perceived as being in competition with the Glastonbury type events." Clive Underhill-Smith, managing director

of Millennium Artists Booking, whose roster includes Portishead, Air and Asian Dub Foundation agrees. "Radio events have absolute no bearing whatsoever on the core business because they are free events involving pop acts," he says,

While concerns linger that the increase in radio-backed events could push the UK towards a situation similar to that in the US, where performing for free at gigs organised by local radio stations is standard promotional practice, promoters and agents remain upbeat overall.

Despite the cancellation of Phoenix and

Universe last year, they all say 1998 was a good year for business, with the other majo events selling out. "Every year, without fail the live music market collapses from April through to June," says Paul Boswell, managing director of agents Free Trade. "It is down to our core audience revising for exams, saving up for the festivals and holidays, and sitting exams."

Boswell, whose clients include Garbage Terrorvision and the Beastle Boys, belie 1999 will be another buoyant year for festivals. He has already received double offers from the Mean Fiddler for its Reading and Leads shows and sees no problem with two events being held in the north within a lew weeks of each other.

Promoters are booking "Radio events have talent in depth," says Boswell. \*Last year's cancellations were merely a blip. The stronger bills being lined up for both festivals are sure to bring in the audiences. The line-ups for the summer festivals have yet to be confirmed, but it is holieved that VOQ is negotiating to secure the Manics, Suede, Beck and Massive Attack while

Reading/Leeds is in talks with Blur. Pearl Jam, The Offspring and the Chemical Brothers. Meanwhile, Glastonbury is reportedly lining up acts such as REM, the Manics and Skunk Anansie. With the Belgian festival Pukkel Pop and the Dutch Lowlands event happening the same weekend as Reading and Leeds, UK acts could find even themselves playing four

lucrative gigs in as many days. Ultimately, the increased competition between the more traditional rock festivals bodes well for paying fans, bands and agents alike. And even the promoters of the rival shows should benefit from having two gigs running back-to-back with the same line-ups, since they can keep their costs down while offering better deals for artists

There may be some worrying longer trends on the horizon, but far from presenting a crisis in the summer festival market, this year could yet deliver a bumper harvest



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# ANALYSIS - PUBLISHING MARKET SHARES

#### PUBLISHING: ANNUAL PERFORMANCE AL BUMS

MC0 6.1%

Ronder 2.53

Chrysalis 1.6%

Morrison Leahy 1.9% Hit & Run 1.7%

EMI 24.4% PolyGram/Island 18.4%

Sony/ATV 7.7%

Warner/Chappell 8.5%

Others 14.9%

BMG 12.37



#### Compiled by Music Week from CIN data

#### TOP 10 SINGLES OF 1998

Publisher Trie/Artist in dispute BELIEVE Cher MY HEART WILL GD ON Celins Dion EMI 62.5%/Rondor 37.5% IT'S LIKE THAT Run DMC Vs Jason Nevins Warmer/Chappell 100% NO MATTER WHAT Boyzone PolyGram 50%/Really Useful 50% Chrysalls 28.5%/BMG 27%/ CIEST LA VIE 8"Witched PolyGram 27%/Bucks Music 17.5% HOW DO LLEVE Leann Rime EMI 10056 CHOCOLATE SALTY BALLS (PS I LOVE YOU) Chef Hilarity 100% GOODBYE Sping Girls PolyGram 50%/Windswept Pacific 50% R WITH YOU Stardust MCA 50%/EMI USIC SOUNDS BETTER WITH YOU Stardust

25%/Zomba 25%

EMB 100%

10 TRULY MADLY DEEPLY Savage Garden

I Music's domination in 1008 was as spectacular as it was predictable, but it very likely marks the end of the company's virtually free reign as number one

Prior to the closing quarter of last year, no one other than FMI had managed to get a glimpse of the top of the publishing league table since 1996's third period, when PolyGram simultaneously led the singles and albums listings for the first time. Yet, given that PolyGram Ireland and MCA are now a joint entity under Paul Connolly, Peter Reichardt and his team will be pushed more than ever to hold on to their market share

However, even ahead of facing newly combined opposition, EMI had uncharacteristically to step aside for another company in the fourth quarter when PolyGram/ Island - in the same period that Richard mers lost his job as managing director pulled off a 49.5% year-on-year rise to head the chart for the first time in more than two years. In contrast, EMI slumped to its lowest level since the first quarter of 1997.

However, PolyGram/Island's end-of-year access was still not enough to outclass EMI for the entire year. The Charing Cross Road team took a 22.6% share for the year to beat nearest rival PolyGram/Island by 8.7 percentage points. Tellingly, if sixth-placed MCA's 6.0% share is added to PolyGram/ Island's 13.9%, EMI's lead is cut to a more petitive 2.7 perce ntage points

Like its sister record company, EMI Music enjoyed its biggest success with Robble Williams, Life Thru A Lens and I've Been Expecting You, which were almost totally co witten by Williams and BMG's Guy Chambers, were joined in the year's Top 10 Chambers, were joined in the year's top 12 by a number of other albums featuring EMI songwriters including The Verve's Urban Hymms (sixth), Madonna's Ray Of Light (seventh) and James Horner's Titanic indtrack (10th).

EMI took almost a quarter of the albums sector over the 12 months, scoring a staggering 24.4% compared with second-placed PolyGram/Island's 18.4%. Its singles ad was even more impressive with its 21.0% almost double that of runner-up Warner/Chappell and only 0.1 percentage points short of matching the combined scores of the second and third biggest mpanies, it also managed to hold on to its ngles title during quarter four. However EMI's lead here could end up being cut back because there is presently a dispute over the publishing rights to the Cher hit Believe which could end up going to Warner/Chappell. PolyGram/Island, runner up overall.

enjoyed its best fortunes by far on albums



# **EMI retains grip** at top as year of change beckons

Despite a fourth guarter blip, EMI emerged triumphant in 1998, but could it be for the last time? Paul Williams reports



World Cup glory may have eluded the England team, but Chrysalis can rightly claim a victory of its own out of last summer's footballing feast. Armed with shares in the tournament's

two biggest singles through Baddiel/ Skin-ner/Lightning Seeds' Three Lions 98 and Fat

ner/Lightning Seeds Three Lons 98 and Fat Les's Vindlook (above), the company totally outplayed the opposition to be named 1998's most successful indie publisher. Its victory by a margin of 1.7 percentage points in the indie sector over Rondor came during a year in which at times it proved to be more than a match for any major at the be more than a match for any major at the top of the UK singles chart. At one stage in July, Chrysalis claimed shares in four of the top five singles, headed by 100% of Jim Parr and Wendy Page's Billie hit Because We nt To at one

ANNUAL COMBINED NDEPENDENT SHARES 9 msails 10.8% Ronder 9.1% Windswept Pacific 7.0% Peermusic 4.8% Allboys 4.8% Hit & Run 4 03 icks 3.6% Dick Leahy 3.5% Filarity Music 3.3% Others 16.2%

#### Controlled by Music Week Irem Cilli date

Chrysalls's greater success on singles was highlighted by the fact it led the individual singles listings for the year with 12.8% of the independent sector's share, but 12.5% of the independent sector's share, but on albums could only manage 7.1% and fourth position. Here Rondor, whose successes included Will Jennings' tyrks to My Heart Will Go On, outshone Chrysalis with 10.9%, while Morrison Leahy benefited om the success of George Michael's Ladies & Gentlemen album to take second place. Dick Leahy, handling Michael's newer material, finished fifth with 6.2%.

For the fourth quarter it was Zomba which enjoyed huge success, rising from fifth to first place with 8.3% of the indie market. But it had to settle for fourth place for the year. Zomba was beaten into third place overall by Windswept Pacific.



#### TOP 10 SONGWRITERS OF 1998

	Writer/Artist	Publisher
1	WILLIAMS/CHAMBERS Robbie Williams	EMI/BMG
	JONES/HAYES Savage Garden	EMI
3	HIGGINS/BARRY/TORCH/GRAY/ Cher	In dispute
	McLENNEN/POWELL	
4	ACKERMAN/HEDGES/BRANNIGAN/LYNCH	
	LYNCH/ARMOUR/O'CARROLL B'Witched	Bucks/Chrysalis
	SPICE GIRLS/STANNARD/ROWE Spice Girls	
6	HORNER/JENNINGS Celine Dion	EMI/Rondor
	WARREN LeAnn Rimes/Acrosmith	EMI
	HEWSON/EVANS/MULLEN/CLAYTON U2	Blue Mountain
	MICHAEL George Michael	Dick Leahy
10	HEATON/ROTHERAY The Beautiful South	PolyGram

where it led in guarter four and took second place for the year with 18.4%. In the more evenly shared out singles market its 10.1% gave it third place. The Corrs' Talk On Corners, last year's biggest album although a 1997 release, was PolyGram/Island's biggest album, although other big album interests included Boyzone's Where We Belong (third), the Lighthouse Family's Postcards From Heaven (11th) and The Beautiful South's Quench (14th), while on singles its biggest success was the Iim Steinman half of No. Matter What (fourth)

BMG's biggest success was through Robbie Williams' writing partner Guy Chambers. Named with Williams as the year's top songwriter, Chambers' run of hits with the star helped secure BMG third place overall for the year with a 10.3% share. BMG which moved from fourth to third place overall in quarter four, took the same position on albums with 12.3%, while its 8.7% fourth spot on singles was partly dow to shares in big hits by B\*Witched, Steps, All Saints and Williams

Warner/Chappell, meanwhile, experienced something of a return to form during 1998 with its market share in quarter two soaring to its highest level for more than three years That 12.8% level, however, was cut back in the final reckoning when it had to settle for 9.9% and fourth place for the combined annual total, although on singles it was only outshone by EMI. The largest contributor here was the Run DMC Vs Jason Nevins hit It's Like That, the third biggest seller of the year and one of several reworked songs which helped swell the company's coffers during 1008

The gap overall between fourth-pla Warner/Chappell and Sony/ATV in fifth spot was a comfortable 2.6 percentage points, although this stretched to 4.1 percentage points between the two companies on singles where Blair McDonald's team had just one interest in the year's 40 biggest hits - a half share in the 34th-placed Five reworking Got The Feelin'. Despite this it still managed fifth spot here, a position it matched on albums where it enloyed a much higher profile through the likes of Catatonia and the Manic Street Preacher

MCA, in sixth place, ensured a clean sweep for the majors in the top six after a year in which it enjoyed hits through the likes of Stardust, Aqua, All Saints and Honeyz

But, come the post-Bronfman world of quarter one 1999, the company will no longer be one of the smaller forces among the big players. Instead it will powerfully line up alongside PolyGram/Island to turn the fight for market share supr acy into publishing's fiercest battle in years.

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# IN THE STUDIO WITH.... CATATO

with Catatohia nominated in unes categories at tomorrow's Brit Awards ceremony, Warner Music's new chairman Nick Phillins must be the enw of some of his neers

Fronted by Cervs Matthews, arguably the only true British star other than Robt Williams to emerge last year, the band stand a good chance of picking up at least one of the trophies for best group, best album or best single. Even better than that, they are the only nominees who are about to release new material on the back of the publicity.

Their second album International Velvet, released a year ago last week through Blanco Y Negro, became one of the few albums that not only rose to number one in the charts but also hung around to sell more than 700,000 cop in the UK and become one of the Top 20 records of the year.

The release helped Warner enjoy its most successful year yet, though this was largely due to international repertoire - Catatonia was one of its few domestic successes Conversely, despite its title, Catatonia's im made hardly a dent outside the UK. The plan is for its follow-up, Equally Cursed And Blessed, to reverse that when it is released on Anril 12.

MW caught up with Catatonia during final mixing at London's Whitfield Street studios, where frontwoman Cerys Matthews was bouncing around the room singing along to new tracks as they were played hark She and hassist Paul Jones met

Phillips during his first week in the job last nonth. "We talked about football, skiing, music . doing really well in the UK and abysmally elsewhere. We've sold nothing in Europe," she arimite

No one at Warner least of all Phillips who has only been in the job

a month understands why International Velvet did not happen abroad. Certainly the band, who proved they were more diverse than just another Welsh act with unusual Is, gave their all in promotion in 1998

Following his meeting with the band Phillips - a long-standing fan - says his and their thoughts are clearly in sync. \*Equally Cursed And Blessed will certainly achie what International Velvet did in the UK, but it's important we achieve international access, I've no idea why it didn't happen before. There's no reason why they shouldn't happen," he says,

If there is any reason it is probably the ne factor that stalled their first album. 1996's Way Beyond Blue, in the UK. Then the media misunderstood them as an indie guitar band coming through on the back of the Britpop – their first release was on the Rough Trade Singles Club label. But last year's UK top five hits Mulder And Scully and the Q Award-winning Road Rage proved Catatonia are essentially a pop band

Bianco Y Negro managing director Geoff Travis says, "Nearly any major record company has a problem abroad with something that's not basically pop.

Matthews says, "We're not indie or alternative - those bands want to be cool and we're not. We're definitely more pop. The companies have got it hard to explain.

Equally Cursed And Blessed's breadth of variation in style should help. Their studio is strewn with old gear and technology. microphones and effects like analogu delays and space echoes which are



Bennett offset with guitar, while Matthews apes a climbing monkey ("we had her playing

the most absurd key changes which she v changing with pedals," says the singer). The motivation to record and release an album so quickly came from the band. There was a period in the Seventies when The Jam released an album every

November, so we're actually a couple of onths behind," says Roberts. Travis admits the band compl R&A vlote

thomrohues - he had only heard three album tracks when MW interviewed them and no demos at all before recording began. "I have comments to make at the end of the day, But the less you

have to say the better that's good A&R," he says.

"The way the best records are made is by being given an inner confidence. It's difficult enough keeping an even keel -- if you're not doing something fundamentally wrong, you need a supportive environment. A lot of music gets torn apart when you're not making records for yourselves." The basic ideas for the songs were

arked out while they toured throughout 1998 and occasionally played in embryonic form live on tour. They were then demoed in the "back of a bus with the microphone swinging" while doing promotion in the US. It was then they also tied up a deal with Neil Young's Warner-backed Vapour label.



reflected in the sound of the new record Band members like bassist Paul lones and guitarist Mark Roberts have experimentated with keyboards, drum machines and other instruments - even hurdy-gurdy and saw players feature.

Lyrically, the writing appears to be more orldly, while Matthews' voice remains one of the strongest in pop. She also continues to push herself, delivering Dead From The Waist Down - which will be released as the first single on March 29 - In a completely different manner to Road

Rage as she sings the "Make hay not war" chorus. The closest Catatonia have ever come to Britron is on the new album's caustic sounding. Hammond-driven nic number Dazed. Beautiful And Bruised. Another track Bulamic Beats, features Weish concert harpist Elinor

proved himself adept at tying their ideas together and giving direction to the tracks on International Velvet, was again employed as producer. Tommy is brilliant with vocals. He say

know what we're doing. The hand spent about six weeks

going along

me the pain of cheesy vocals. He brings a new element to it - he's from the DJ background and clued up on the computer systems," says Matthews.

"I think you carry on doing songwriting all

the time. It's not a case of writing one or

the road and then one in a hotel ... we just

wanted new songs to play," says Matthews "We were keen to get back in the studio

You've got to keep fresh, keep alive. It's like

Jones adds. "If you can keep going you'll

be all right - it's the promotion that grinds

you down. It's not fair for people to come

recording 13 tracks for the 12-track album

Olympic and Whitfield Street. Tommy D, who

at Monnow Valley, followed by mixing at

along in the early stages when we don't

recharging your batteries. We usually just

like to get on with it. And we work best

without people hearing stuff when we're

Tommy D explains, "I've got a Radar and Pro-Tools system which have brillia manoeuvrability and ease of use. But the actual sound straight to digital is only great for vocals. As far as drums and bass and guitars are concerned I go to analogue because the tape warms the sound up."

Asked about comments attributed to her that the new attrobuted to nor one of the album is "International Velvet II" and Matthews' reply is blunt: "Did I say that? Well, it's the same people. Ultimately, if Equally Cursed And Blessed sounds like

International Velvet II, then it's Matthews and MW's Stephen Jones only because Catatonia

continue to write great, catchy pop songs. It is precisely this that increases their chances of breaking through internationally this time around.

And in the unlikely event that Warner's international affiliates do not warm to it Travis and Phillips can rest assured in the knowledge that Catatonia have already started writing tracks for their fourth album Stephen lones

Artist: Catatonia Label: Blanco Y Negro Project: single/album Songwriters: Jones/Matthews/Powell/Richards/ Roberts Publisher: Sony/ATV Producer: Tommy D Studio: Monnow Valley, Olympic, Whitfie Street Released: March 29/April 12

# ONES TO MATCH

#### PHIF

Pmff's alternative dance record Schadenfreude (Go Jerry) is at the least unlikely to get ignored for its chorus mimicking the audience's chant on the Jerry Springer chat show

Released on Wildlife on March 1 it is the label's first non straight dance release. The six-person Pmff is members Patrick

made up of theaudience

Hannan and Nyge Butler. who also sat in for The Charlatans when late Rob Collins' was in prison.

The act, who are planning live dates also features the long-awaited emergence of former Echobelly and Curve bassist Debbie Smith. The band are managed by former London Records A&R manager Stephen Edney

#### FRUIT MACHINE

Unsigned act Fruit Machine's demo is starting to gain attention for the band and their production company from major labels for its diverse mix of Blondie, Primitives and even Stereolab

It has been produced by Steve Low (who produced on Blur's Modern Life is Rubbish) and Pete Jones (who engineered Your Arsenal fe Morrissev).



Stand-out tracks include Monte Carlo, Dream and Ariel

- all favourites at their London Water Rats girl last Tuesday, although Electric is planned as an April single.

The Brighton-based four-piece, co-signed last Spring to managers Jones and Lovell's Popcorp production company, are currently recording in the city's Clarion Studios.



Eminem - My Name Is (Aftermath/ Interscope) Very catchy record from the white American rapper with albeit apprintic lyrics (single, the) Raissa - Walk Right Through (Polydor) Could very well be the soundtrack to the summer (single, thc) TLC - Dear Lie (LaFace/Arista) One of the stand-out tracks among many on n track, tbc) FanMail Blackstreet - Girlfriend/Boyfriend (Interscope) Teddy adds a hugely catchy chorus to beats reminiscent of Cam'ron's orse & Carriage (single April the) The Devlins - Waiting (Tom Lord-Alge Mix) (Radioactive) Waiting's great but check out the I Could Never Take The Place Of Your Man coupr (single the)

Cranberries - Bury The Hatchet (Mercury/Island) The long-awaited album unlikely to disappoint fans (album, April 19) Martine McCutcheon - Perfect Moment (Innocent) A classy debut, sounding somewhere between Celine Dion and Janet (single, April 1999) Jackson

Billie - Honey To The B (Delakota mix) (Innocent) Canny collaboration with the eclectic duo giving a laid-back approach (single, March 15) to this track

Ben Christophers – My Boautiful Demon (V2) Worth giving a lot of listening (alt m. the time to

Arabosque - A Momo album sampler (Gut) Arabic music to eat to by acts such as MC Sultan, Cheb Mami and (sampler, thc) Storeo MCs



# 

ony S2 managing director Muff Winwood's phi osophy is not to tamper with a successful formula, but that's not to say Reef's third album Rides is simply a case of more of the same

I've Got Something To Say (released on March 22), the first single to be taken from their new album, showcases the hand's patented blues rock but its looser, more acoustic-rooted sound makes it sound fresh

This approach, which is present throughout the riff-driven grooves of the album Rides, makes sense for a band who were able to undertake a sell-out tour last Christmas despite having been absent for more than 12 months and having no new material to promote

Winwood says, "The album is more songbased than the previous two and there are a few more riffs but there's been no great departures. They've built this up for four years and there's no real reason why they should change. People like them for what they are - they don't fit into any trends or ments, they're good-time players

With this in mind, the band recorded Rides in the IIS lost putumn with Georde Drakoulies, the producer who oversow their platinum chart-topper. Glow, and who produced Primal Scream's Give Out But Don't Give Up, not to mention regularly overseeing records by the likes of the Black Crowes

The band had one proviso - that they played a more active role in the recording process. Singer Gary Stringer says, "The label were keen for us to use George again cause their attitude was 'if it ain't broke don't fix it', but we weren't so sure. We wanted more from this record, to feel we had a hand in the production. We had to fight our corner a bit but they went along with it. They're pretty flexible - we're lucky to have a good relationship with them."

Winwood says, "As long as George was there we were perfectly happy. We had no problems with their ideas. They're growing

naturally and that's part of the process. What they wanted to do was perfectly ormal, it's about a band moving forward." For his part, Drakoulias was more than happy to continue their relationship and share the credits. "I prefer to build up a

partnership with the acts I record," he says "There's more trust and understanding there. The boys wanted to stretch out and try some stuff in the studio this time. It ended up rawer, less studied and more enontaneoue

Reaf harten work on

Rides in February, a month after a gruelling 18-month world tour promoting Glow ended. "We began sketching ideas out round one another's houses, but at that point it was very tentative, we were testing the water, trying to decide if we still liked each other, if we could still work together," says Stringer.

They then spent the summer writing and demoing in a little studio in Old Street called The Joint, before heading out to LA's Ocean Way studio to record. The sessions lasted for three months with the four members regularly switching instruments

Strings were added to several songs by David Campbell, better known as Beck's father. "George got him in - he knows everyone and one of his skills is gathering people together. We wanted strings on a couple of songs so he came in and we explained what we wanted them to sound

like," says Stringer. The result is an album that is nure Reef, albeit one with a more contemplative edge to some of the songs. Tracks like Wandering, Back In My Place and Who Are

You have a classic Rolling Stones appeal in both vocal delivery and rolling guitar, but the stand-out track is

Sweetie for its insistent "nah-nah-nah" lyric. Winwood says he is confident the alb

will move them to the next level, "Every band has to get bigger these days. If you have a number one in your own country it doesn't mean anything any more. As far as we're concerned. Reef have the capability to be a major worldwide act, their music works everywhere. What they have achieved so far in the UK simply sets that up," he says

The hand were unfortunate that Glow did

not make a greater impact in the States where their only real push came after MTV seized upon Place Your Hands and bega playing it up front of release. "Unfortunately they had other commitments and couldn't get there to support it," says Winwood. "We ended up selling 80,000 copies when we should have done much better. We have to be more careful in co-ordinating things this time. The band have to be out there touring."

Back at home. I've Got Something To Say looks set to win over new fans sceptics alike

"It's a classic Reef number but their fanbase means that they go in high anyway," says Winwood, "What we need is for radio to stick with it more. There's talk of rock bands making a comeback, let's hope that's the case and the ILRs pick up on them this time."

Radio support already this year for Blur, Stereophonics, Kula Shaker, The Offspring and Blondie suggest that S2 should have Mike Pattenden little to worry about

Act: Reef Project: single/album Label: Sony S2 Songwriters: Reef Producer: Reef/George Drakoulias Studio: Ocean Way Publishing: Warner/Chappell Released: March 22/April

te are few more epochal industry appiversaries than the 10th birthday of a band born out of acid house particularly when the band in question, Orbital, have ined with the same label, ffrr, that delivered them a Top 20 hit on their debut single.

Almost nine years to the week that Chime was released. Orbital member Paul Hartnoll looks back at that relationship with equal amazement and affection, although London managing director Laurie Cokell admits that there were no grandiose plans for a long-term career from the outset. "We



lies in part with the fact that the label have viewed the band as though they were a rock act since their first single, a sentiment echoed by A&R director Pete Tong. "I think they've got more

in common with - dare I say it - a progressive rock band, says Tong. "By that I mean bands that have a big solid touring base and loyal album following, but don't necessarily engage in the game of hit singles.

Their devolution of the angles. Their devolution from Glastonbury to Lollapalooza, not to mention scoring music for Hollywood films, TV programmes and PlayStation games. Their last, fourth m, In Sides, went top five, while their last two singles,

Satan (Live) and The Saint, reached the top three. The upbeat nature of both their new album, The Middle of Nowhere, and its Stylophone-sampling first single, Style, seems likely to maintain this commercial momentum. despite a two-year gap during which the band first toured In Sides and then built their own studio in Shoreditch in east London.

Paul Hartnoll says, "We always sit down and say let's do a jolly album with lots of short tracks, and we never do. But I think the new album is a more colourful sort of jolly

The original version of the single – which samples Dollar and is accompanied by a bizarre Kafka-meets-Bug's Life animated promotional video - looks set for MTV and Radio One playlisting.

weren't really sure what we were dealing with. We signed them to a singles deal and it's developed from there," he says. Cokell believes the key to Orbital's longevity

'Reef have the capability to be

a major worldwide act.

their music works everywhere'

- Muff Winwood

Meanwhile a fearsome remix with shades of Blur's Song 2 (and featuring bizarre samples of bagpipes and Suzi Quatro's Devil Gate Drive) has become the choice background music for the BBC's Five Nations trailer.

"The kid who put the whole Five Nations things together heard it on a sampler we'd done," says Cokell. "You put these thing out and they don't always get a response, then suddenly you get a pay off."

Tong, who admits the album was more dancefloororientated than he'd expected, has the duty of steering the band between the twin goals of commercialism and credibility

"They're very professional and very diligent, so the hole record-making process has become much easier," says Tong. "The only commercial problem is in terms of growing them, which if you want to go from 200,000 sales to 600,000 comes down to whether there's a big hit record on it

"As an A&R man you walk a thin line in how far you can push an act to do things they wouldn't normally do without ruining them. Wisely, they don't want to do what everyone else has had to do and hire a guest vocalist from a rock band. Their music is unique and that's obviously a massive asset

For Cokell the biggest factor in upping Orbital's ante this time around will be the timing of their UK tour. " much better position than before. We've got the coordination of the record and the live side in place. The tour happens when the album is out - it's not a case of the album coming then followed four months later by the tour.

According to Tong, the synchronicity between live dates and releases has eradicated the need to flesh out the mpaign with marketing scams. And both he and Cokell are defiant about the impending battle in the charts and on festival stages in coming months with the Chemical Brothers, Leftfield and Underworld



Cokell says, "It's scary being in competition with these guys but, at the same time, it's a massive opportunity for this area of music and hopefully, between the four of us, we'll all progress, I don't mind any of them selling double what I sell as long as Orbital sell half a million

With Underworld first out of the stable on March 1 with their Beaucoup Fish album released the same week as Orbital's new single, the race is on. Shaun Phillins

Act: Orbital Label: ffrr Publisher: Sony/ATV Music Publishing Project: single/album Songwriters & Producers: Phil and Paul Hartnoll Studio: Orbital Studios/The Strongroom Released: March 1/April 5

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# CHART COMMENTARY

### by ALAN JONES

the sequence of one week chart toppers continues, with Biondie's Maria making way for Lenny Kravitz's Fly Away, the 11th different number one in as many weeks. Since Cher topped for the last of her seven weeks with Believe, there have been seven days reigns by B\*Witched, the Spice Girls, Chef, Steps, Fatboy Slim, 911. Offspring, Armand Van Helden & Duane Harden and Blondie, Whether or not Lenny is also a one week wonder remains to be seen but the smart money is on Brittany Spears to be next week's chart topper. The record sequence of one week number ones was first highlighted in this column and has been nicked up by many others in the media. usually being proffered as proof that the singles chart is a farce, and that having a number one is meaningless. The reality is that although no record has managed to retain pole position since December, sales of number ones are extremely healthy. ng the last 10 weeks to the same



#### SINGLE FACTFILE

Sales of more than 123,000 last week were enough to earn Lenny Kravitz his first ever number one with Fly Away. It arrives at the summit on the sixth birthday of his previous biggest hit - Are You Gonna Go My Way, which reached number four - and exactly three years after the last number one hit previously associated with a TV commercial. That was Babylon Zoo's Spaceman, which was used to advertise Levi Jeans. Fly

Away has been used since autumn to advertise the Peugeot 206 car. Lenny wrote and produced Fly Away himself. His previous biggest hit as a songwriter His previous biggest nit as a songwrm was Madonna's Justify My Love, a number two single in 1990. Fly Away is the third single taken from Lenny's current album 5, If You Can't Say No reaching number 48 last May and I Belong To You hitting rock bottom, peaking at number 75 last October.

MARKET REPORT also snarked considerable album sales for TOP 10 COMPANIES TOP CORPORATE GROUPS the artists concerned. There may be more of them but number one singles are still a 6 9 12 15 Virgin 12.7%] precious commodity. Jave 11.2% Returning to this week's chart, it's interesting to note the debuts of no fe than three family groups in the Top 20, with TEMLIK 7.8% two sisters and a cousin (Kleshay), four Epic 6.9% brothers including triplets [Molfatts) and Mercury 6.8% three brothers (Next Of Kin) proving that the al 24.0% Warner 7.1% family that stays together plays together. The WEAE 2% - Indies 21.2% BMG 10.4% -Moffatts - 15 year old Scott and 14 year olds Bob. Clint and Dave - enter at number Serve 12 0% EMI 10 7% Interes 18 Alla Virgin 12.7% 16 with Crazy, the 14th hit of that title, and a ject we will return to next wee PERCENTAGE OF UK ACTS 2Pac's impressive run of posthumous hits IN THE CHART VERSUS LAST +18.1% YEAR TO DATI continues with Changes, the biggest yet, 116- 52 056 115-26.7% Other: 21.3% debuting at number three with sales of over 78,000 copies last week. Based on the old Bruce Hornsby hit The Way It is (number 15, 1986) it's 2Pac's 12th hit - all but the first period of 1997/8, total sales are do improvement of 0.7% 4.1% from 14.440.812 to 13.845.597 but Also, no fewer than 16 of last year's number ones sold more than 500,000 two having occurred since his death in 1996 sales of number ones are up marginally om 1,510,427 to 1,521.353 cluding four as Makaveli an unnrecedented nu INDEPENDENT SINGLES PEP Chart E

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#### THE OFFICIAL UK SINGLES CHART TOP 75 20 FEBRUARY 1999

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# ALL THE CHARTS FXPOSURE

# AIRPLAY COMMENTARY

#### by ALAN JONES

the last few years has seen a steady succession of more mature artists complaining about how difficult it is for em to obtain airplay. Elton John, Paul McCartney, Cliff Richard, Rod Stewart, Phil Colline and Status Oun are amondst the venerated veterans who have cried foul when their records have been given less exposure than they felt entitled to. Though Quo cited Radio One as their bete noire and even sued them - commercial local radio is usually blamed for conservative, bland programming which concentrates entirely on proven hits by trendy artists.

This week it proves the stereotype is rong by providing the lion's share of airplay for Blondie's Maria, a retro record by a group without a previous major bit in nearly 20 years. It also leaps ahead of the sales chart on enough forthcoming singles

#### AIRPLAY FACTSHEET

Cher's Strong Enough is the highest new entry to the airplay chart for more than a year. It debuts this week at number 13. Relieve debuted at number 30 in October, being overshadowed by the arrival of Alanis Morissette's Thank U at number 23 the same week. Robble Williams tracks are played more frequently by his

to provide the Pepsi Chart (based on a

sales/airplay combination) with a record 14

Among the records getting an early and

new entries, including an unprecedented

nphatic nod from the arbiters of the

Crow's Anything But Down, Whitney

less airplay than their achievements

deserve - Lenny Kravitz's Fly Away is

airwaves are Britney Spears' ... Baby One More Time, George Michael & Mary J Blige's As, Blur's Tender, The Corrs' Runaway, Cher's Strong Enough, Sheryi

Houston's It's Not Right But It's Okay and

Rimes. Meanwhile, the three highest new

entries to the sales chart are getting rather

ked 21st on the airplay chart, with DJ

Sakin's Protect Your Mind (For The Love Of

Written In The Stars by Elton John & LeAnn

eight which have yet to be released

commercially.

most-played on Virgin, with 34 lennium, nine for Let Me Angels. Curlously, the station

> A Friend) at number 32 and 2Pac's Changes at number 47

The 71m audience of Maria gives it a handsome 24% margin over its nearest challenger, another former sales chart champion, Praise You by Fatboy Slim. The record Maria replaces in pole position. Bryan Adams & Mel C's When You're Gone slips to number three. When You're Gon has risen to the top of the airplay chart on no fower than three separate occasions since Christmas. It's the only record to have more than two runs at number one since Music Control started providing scientific surveys of UK airplay more than five years ago, Though it loses its UK chart throne, it has the consolation of moving to number one on the pan-European airplay chart biled by MW's sister publication fono though, perversely, it is number one in none

The Corrs have had at least two records in the Ton 50 for the last 10 weeks, and currently have three, with the new single Runaway moving 18-12 while What Can I Do and So Young slip 43-44 and 35-46 respectively. Runaway failed to make the airolay chart at all when it was first released three years ago, but is now shaping up to give the group it's fourth straight Top 10 airplay hit. Dreams peaked at number five. What Can I Do at number one and So Young at number two, being deprived of top billing only by Cher's Believe. Though commercial radio and Radio Two are very supportive of Runaway, it has yet to make much of an impression at Radio One, receiving just five plays last week insufficient for it to figure among the station's 50 most-played tracks

pal Chris Evans' radio station Virdin 1215 than those of any other artist Robbie currently has four tracks among the 40 plays for No Regrets, 11 for Entertain You and five for has yet to take to his new single Strong.

# TOP 10 COMPANIES TOP CORPORATE GROUPS Manuary 15,376 Pulyder 8.0% OTHER MINA

AT A GLANCE WEEKLY MARKET SHARES

of the other 14 countries surveyed.

**BOX BREAKERS** MTV PH THE BOX Ó 197 A R Ma Aring Label 1 2 DR. GREENTHUMB Cypress Hill Columbia PRETTY FLY (FOR A WHITE GUY) The Offspring Columbia 1 1 BABY ONE MORE TIME Britney Spears Due 2 2 CHANGES 2 Pag Fine 2 JUST LOOKING Stereophonics V2 ۵ WHEN YOU'RE GONE Bryan Adams & Mel C A&M/Mercury PRETTY FLY (FOR A WHITE GUY) The Offspring Columbia 3 9 ONE WEEK Barenaked Ladies WEA/Reprise WESTSIDE TO Epic 3 4 8 BABY ONE MORE TIME Britney Spears line 4 3 TRAGEDY Steps Jive/Ebul 4 4 FLY AWAY Lenny Kravitz Virgin 3 PRAISE YOU Fatboy Slim Chint 5 5 RETTER REST CORCOTTEN Stone Bes/Fhul 5 6 I WANT TO SPEND MY LIFETIME .... Tina Arena & Marc Archary Columbia 6 8 HOT SPOT Foxy Brown Def Jam/Mercury MIAMI Will Smith Columbia 6 6 WE LIKE TO PARTY Vangaboys Positiva ENJOY YOURSELF A+ Universal 7 7 MARIA Bloodie Beyond/RCA 7 NW ENJOY YOURSELF A+ Universal 8 NW I WANT YOU BACK 'N Synd Northwestside 8 3 THE NEW STYLE AVENGER 2X Freestyle feat, MC Det Times Two BOY YOU KNOCK ME OUT Tatyana Ali Enic 9 CRAZY The Moffatts GIMME SOME MORE Busta Rhymes Elektra/East West 9 8 CHOCOLATE SALTY BALLS Chef Columbia EMI . 10 WHEN YOU'RE GONE Bryan Adams & Met C 0.8-M/Mercury 10 10 EX-FACTOR Lauryo Hill Columbia/Ruffbourg 10 MATIONAL EXPRESS The Divine Comedy Setanta Nost played welcos on MTV UK/Media Research Ltd w/e 12/2/99 Source: MTV UK Nost played videos on The Box, w/e 7/2/99 Source: The Box Highest climbing videos on The Box in advance of single release w/e 7/2/99Source: The Box



Fix Away Lenty Kowitz: Maria die: Protect Your Mind DJ Sakis & Friends: One Week Barenaked Ladies; Be There UNKLE feat, Ian

Brown: 24 Nours From You Next Of by: Crazy The Molfats: Tender Blur: Until You Saved My Life Sister Sway (Great Britis

Draft line-up 19/2/99

## CD:UK

ten Botter Bast cd):UK Forgotten Sieps: Crazy T Molfatts; Rush Klesher; Will th Of Love C 24 Hours From You Next Of Kin Videos: You Stole The Sun From My Heart Marie

Street Preachers: Ry Away Lenny Krowitz

Draft Ineur 13/2/99



 Performance: So Young The Cons: Want You For Myself Another Level Videos: No Regrets Robble Williams: Py Away Lenny Krawitz: Brits montage Interviews: Sheryl Crow, The Corrs, Chopatra, Bille

Another Level Draft line up 18/2/99

# **RADIO ONE PLAYLISTS** ALIST Changes 2 Pac: Enjoy Yourself A+: Be Rnock Me Out Tatyana AI: One Week Barenaked Ladies: Tender Biur; Erase/Rewind The Cardigans; National Express The Divine Comedy; Protect Your Mind DJ Sakin & Friends; Praise You Fatboy Silm: Ex Factor Lauryn Hill; It's Not Right But It's OK Whitney

Houston: Crary Lucid: Nething Really Matters Madazaa You Stole The Sun From My Heart Mario Street Presci Pretty Fly (For A White Guy) The Offspring: Can't Get Enough Soul Searcher: Baby One More Time Britray Spears: Just Looking Stereophonics: Tonite Supercar. You

B-LIST Blame It On The Weatherman B' Wite How Long's A Tear Take To Dry? The Beautiful South; When The Going Gets Tough Boyzo Permanent Tears Eagle-Eye Cherry, Runaway The Corrs; Anything But Down Shoryl Crow: These Are The Times Dru Hill: Botcha Con't Walt E-17: What It's Like Evolust: (You

What's So Different? Ginuwine: Rush Kleshay, Fly Away Lenny Kravitz: Mystikal Machine Gun Kula Shaker: As George Michael & Mary J Bige; Johning You Alanis Morissette: Sober Jennifer Paige; Charlie Big Potato Sku Anansie; No Scrubs TLC: Westaldo TQ; Writing To Roach

minem: As Good As It G Showers Sizzia: "Better Best Forgotten Sieps; Be There

Wen GR\*: Burn Tina Arena

CLUST Anything But Down Sheryl Crow: Farmers in A Changing World (album) The Tractors; She's The One Robble Williams; Secret Agent (album) She's The One Robbie Williams: Secret Agent (ulturn) Judy Turke; Priv Yones Linds Devis's Somebody Lovers Yeu Nik Kershoa; Wileh I Could Fly Rosette; Tender Blur; Evoything's Gonna Be Aright (obum) Duana Certor; Russ Echo à The Burynmer; Sobe Jacrifar Paige; Farse Of Stane The Chichtins; New Long's It Take A Teer To Dry? The Demike Centre Centre Centre Link are A Teer To Dry? The Beautiful South: Say You Love Me Johnson; kespeare in Love Lavia Kavii

EEG RADIO 2

## MTV UK PLAYLISTS

A-LIST Miami Will Smith: No Regrets/Let Me Entertain M You/Angels/Mill Boy You Knock Me Out Taty You're Gone Bryan Adams & Mel C: Pretty Fly (For A White Gay) The Offspring; Praise You Fatboy Silm: Raby One More Time Britosy Scents: Westelde TO

B-LIST I Want You For Myself Another Level; Gimme Some More Busta Rhymes; You Stole The Sun from My Heart Manic Street Presche National Express The Divine Corredy: Ex-Factor Lauryn Hill; Dreaming M-People; Betcha Cen't Walt E-17; (You Got Me) Burning Up Covin Fisher fest. Lolentia Holloway; Better Best Forgotten Steps; Enjoy Yourself A+; I Want You Back 'N Sync: Tequila Terrorvision; You Don't Know Me Armand Van Helden Runawar The Cores

C-LIST Most Beautiful REM; When I Grow Up Can't Get Enough Soul Searcher: At My m Mullins; Be There UNKLE Ian Brown; Can I Get A... Jay 2: Every You Every Me Placebo; Mystikal Machine Gun Kula Sitaker; Erose/Rowled The Carcigens: Charlie Big Potato Skurik Anansie: Just Looking Stereophonics: You Get What You Give New Redicels: Crash Propellerheads: Push Upstairs Underworld: Feeling For You Cassius: 747 Kent

MUSIC WEEK 20 FEBRUARY 1999

# FRITE PADIO 1

As Featured Back Together Babybird; Marie Down Catalonia: Strong Frough Cher. & Tough Of Love Cleopsing: "May Name is... Eminer: As Good As It G Genes Can I Get A... Jay Z: "My Lave Kels to Roc: Bagpipe Style Oction: Stolen Can Beth Orton: Canh Propelerheads: "At My Most Baautile REM; Rein

UNKLE teat. Ian Brown

R1 playists for week beginning 15/2/99

**RADIO TWO PLAYLISTS** 

A-LIST Lutaty Shawn Mullins: Runaway The Com th Cher: Mada Bloode: Written In The Stars Filon S LeArn Rimes; Blane It On The Weatherman Alched, When The Going Gets Tough Boyzone; Baby One More Time Britney Se sars; Prech

BLIST Will You Wait For Me Kavans; Dreaming M Propie: Every Time It Rains Ace Of Base; One Little Word Maggie Reifly; Bettor Bost Forgotten Stops; Sweet Lies Elle Campbell; Permanent ins Eagle Eye Cherry; Dark End Of The Street Eve

#### THE OFFICIAL UK AIRPLAY CHARTS QOL: WH 5 TNP 20 FEBRUARY 1999

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1 1 22	MARIA	Blondie	RCA/Beyond	1744	466	71.65	. 44	Set 10	Title A
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2 2 16 23	PRAISE YOU	Fatboy Slim	Skint	1709	+22	57.65	-1	3 4	PRA
3 1 15 11	WHEN YOU'RE GONE	Bryan Adams feat. Mel C.	A&M/Mercury	1891	+2	57.34	-17	=4 8	BOY
4 4 6 4 0	BABY ONE MORE TIME	Britney Spears	Jive	1587	+47	55.74	+27	=4 13 6 3	CAN
	YOU DON'T KNOW ME	Armand Van Helden	ffrr/London	1328	-1	48.80	-5	=7 8	TEN
	BOY YOU KNOCK ME OUT	Tatyana Ali	MJJ/Epic	1136	+45	47.64	+42	=7 18	BAE
A 7 15 5 5	ONE WEEK	Barenaked Ladies	Reprise/WEA	1234	+31	47.09	+40	=9 1	TEO
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	DREAMING	M People	M People/BMG	980	+9	40.01	+4	=15 00	
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A 12 18 3 0	RUNAWAY	The Corrs	143/Lava	1114	+38	36.12	+23	=17 20	ONI TO
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	STRONG ENOUGH	Cher	WEA	728	+172	35.04		=20 19	
14 10 6 6	PRETTY FLY (FOR A WHITE GUY)	The Offspring	Columbia	699	-11	34.60	-2	=20 13	
	ENJOY YOURSELF	Terrorvision	Total Vegas/EMI	802	-26	33.61	-41	=23 22	
	GOOD LIFE	A+ Inner City	Kedar/Universal PIAS Recordings	689 700	+50	33.1Z 32.34	+48	=23 8	WHE
	NATIONAL EXPRESS	The Divine Comedy	PIAS Recordings Setanta	835	+14	32.34	-17	=23	
	NO REGRETS	Robbie Williams	Chrysalis	1017	-14	31.88	-12	=26 00	
	WHEN I GROW UP	Garbage	Mushroom	440	-14	29.93	-12	=26 24	WE
	ANYTHING BUT DOWN	Sheryl Crow	A&M/Polydor	740	+43	29.75	+13	29 15	
	SWEETEST THING	U2	Addwyr olyddi Island	924	n/c	29.40	+20	-30 00	
A 23 40 2 1		Lenny Kravitz	Virgin	837	+55	29.36	+50	-30 22	
	IT'S NOT RIGHT BUT IT'S OKAY	Whitney Houston	Arista	547	+21	28.82	+12	=30 🚥	
	WESTSIDE	TO	Epic/Clockwork Entertainment	1057	-3	28.71	-10	=30 27 O Marice	
26 20 12 43		Will Smith	Columbia	921	+14	27.29	-4	undi 21.00	on Sat 1
	WRITTEN IN THE STARS	Elton John & LeAnn Rimes	Mercury	740	+25	27.05	+15		(inter
28 22 3 0		Shawn Mullins	Columbia	885	+31	25.91	-8		
29 11 5 30	MORE THAN THIS	Emmie	Indirect/Manifesto	1015	-7	24.07	-43	14 15	Title A
30 14 18 46	YOU SHOULD BE	Blockster	Sound Of Ministry	684	-16	22.57	-51	1 1	WHE
A 31 30 3 34	TONITE	Supercar	Pepper	406	+44	21.95	+2	2 3	MA
A 32 15 1 4	PROTECT YOUR MIND	DJ Sakin & Friends	Positiva/EMI	309	+49	21.78	+84	3 2 4 10	PR/
A 33 39 14 0	THE POWER OF GOOD-BYE	Madonna	<ul> <li>Maverick</li> </ul>	909	+20	21.61	+4	5 13	ON
34 32 14 32	END OF THE LINE	Honeyz	1st Avenue/Mercury	1025	-12	20.32	-18	6 4	YOU
	WISH I COULD FLY	Roxetta	Roxette Recordings/EMI	349	+232	20.16	+230	7 18	RUI
	WHEN THE GOING GETS TOUGH	Boyzone	Polydor		+164	19.27	+26	8 7	AL
37 20 22 61		George Michael	Epic	697	+1	19.16	-25	9 3 10 5	ENI
	ERASE/REWIND	The Cardigans	Stackholm/Polydor	410	+54	19.04	+73	11 8	MO
	PRECIOUS TIME	Van Morrison	Exile/Virgin	150	+60	18.69	+5	12 30	
	I WANT YOU FOR MYSELF	Another Level	Northwestside	998	-22	17.25	-68	13 12	
	YOU STOLE THE SUN FROM MY HEART	Manic Street Preachers	Epic	229	+104	17.12	+74	14 17	
	MUSIC SOUNDS BETTER WITH YOU	Stardust	Virgin	547	-9	16.86	-35	15 6	IW
	EX-FACTOR	Lauryn Hill	Ruffhouse/Columbia	310	+39	16.79	-12	16 21	THE
	WHAT CAN I DO	The Corrs	Atlantic	467	+10	16.77	+34	18 27	LUL
45 61 52 1	SO YOUNG	Natalie Imbruglia The Corrs	Atlantic	548	-2	16.58	+34	19 24	MIA
45 35 16 76		2Pac 2Pac	Atlanoc	356	+43	16.55		20 28	
	MY FAVOURITE GAME	ZPBC The Cardioans	Stockholm/Polydor	443	-13	15.96	+120	21 🚥	
	LET THE PEOPLE HAVE THEIR SAY	Howard Jones	Dtox	145	+48	15.65	+15	22 11	
49 30 7 1	CET THE LEVICE BAVE THEIR DAT	BIGGEST INCREASE IN I		145		1.000		24 00	
1	B	IGGEST INCREASE IN AU						25 🚥	
A 5019 1 2	YOU GET WHAT YOU GIVE	New Radicals	MCA	225	+333	15.52	+303	26 🚥	
		and the second se	A Region of Street,		diarra b	COLUMN SUM		27 25	001

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# **TOP 10 GROWERS**

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- 9 FLY AWAY Lenny Kravitz (Virgin) 10 ONE WEEK Barenaked Ladies (Reprise/WEA)
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	2 1	Title Artist Eaber)	Ard	No al	t plays TW
	18	ENJOY YOURSELF A+ (Kedar/Universal)	19508		32
	2 1	YOU DON'T KNOW ME Amand Vin Helden interfactori	21291		31
	3 4	PRAISE YOU Fatboy Sim (Skint)	18165		30
	-4 -	BOY YOU KNOCK ME OUT Texas At OAUMT sich	17689		28
	=4 13	CAN'T GET ENOUGH Soulsearcher (Defected)	17519		28
	6 3	PRETTY FLY The Differing (Columbia)	19544		27
	=7 8	TENDER Blar (Food/Parlochote)	16759		26
	=7 18	BABY ONE MORE TIME Britter Speers Until	15547		28
	=9 1	TEQUILA Terrorvision (Total Vegas/EM()	15232		25
	=9 22	PROTECT YOUR MIND DJ Sakin & Friends (Problem/EMI)	14568	14	25
	=11 8	WHEN I GROW UP Garbage (Mushroom)	17107		23
	=11 4	GOOD LIFE (mar City (PMS Recentions)	12248	28	23
	=13 4	NATIONAL EXPRESS The Divine Comedy (Setanta	14016	28	22
	=13 13	TONITE Supercar (Pepper)	12560		22
	=15 🚥	CHANGES 2Pac (Jing)	11613	7	21
	=15 15	EX-FACTOR Lauryn Hill (Ruthause/Columbia)	10479	23	21
	=17 20	ONE WEEK Baranakod Ladies (Rearism WEA)	13275	16	20
	=17 4	TO EARTH WITH LOVE Gay Dad (London)	11892	28	20
	19 20	CRAZY Lucid Notirect/Delinious/Ifm)	9929	16	18
	=20 19	IT'S NOT RIGHT Whitney Houston (Arista)	\$351	17	15
	=20 13	YOU SHOULD BE Bleckster (Sound Of Ministry)	8854	24	15
	=20 🚥		8717	9	15
	=23 22	THESE ARE THE TIMES Dra Hill (Island Black Masic)	5447	14	13
	=23 8	WHEN YOU'RE GONE Brown Adams feet, Mrd C. MAMMercund	8144	26	13
	=23 🗖		\$134	9	13
	=26 🚥		9126	8	12
	=26 🚥	WRITING TO REACH YOU Travis (Independienter	7728	5	12
	=26 24		\$203	12	12
	29 15		6630	23	11
	=30 CD	MARIA Blondis (RCA/Bayond)	\$835	6	10
		AS George Michael/Mary J. Blige (Epic)	\$205	6	10
		BETCHA CAN'T WAIT E-17 (Telstar)	\$212	9	10
	=30 🚥		4812	7	10
1	=30 27		3750	11	10
	O Music C until 24.00	anteol UK. Titles ranked by total exercise of plays on Fladio One from D on Sat 13 Feb 1999	1.00 m	Sun 71	Feb 120

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- 1		Title Artist (Labol) WHEN YOU'RE GONE Broad Adams Tast, Mail C. (ASM/Mercury)		DY	TW
2					1618
3		MARIA Excedie (SCA/Beyond)			
		PRAISE YOU Fatboy Slim (Skirt)			1468
4			31213		
5		ONE WEEK Barenaked Ladies (Reprise/WEA)			1130
6		YOU DON'T KNOW ME Arward Van Helden (Hurlandon)			1085
7		RUNAWAY The Corrs (Atlantic)			1039
8		A LITTLE BIT MORE 911 (Virgin)			1018
9		END OF THE LINE Honeyz (tat Avenual Marcury)	17385		
10		NO REGRETS Robbie Williams (Chrysalia)	21543		
11		MORE THAN THIS Envire Indirect/Manifestel	12752		
	30		23208		
	12	SWEETEST THING U2 (Island)	13542		
14	17	DREAMING M People (M People/BMG)	13856		
	6	I WANT YOU Another Level (Northwestside)	12387		
	21		17426		
	16	WESTSIDE TO (Epic)Clackwork Entertainment)	:7177		
	27	LULLABY Shown Mullins (Columbia)	13770		
	24	MIAMI Will Smith (Columbia)	19935		
	28		13628		
21		STRONG ENOUGH Cher (WEA)	18877		
	11		12768	884	700
23	23	FLY AWAY Longy Krawitz (Virgin)	14547	402	693
24	-	AS Gaerge Michael/Mary J. Blage (Epic)	16583	397	687
25	-	WRITTEN IN THE STARS Etco John & Laken Error (Mexcury)	12675	542	676
26		ANYTHING BUT DOWN Sharyl Drow (A&Mt Paladar)	15853	416	647
27	25	OUTSIDE George Michael (Epic)	16659	643	636
28	14	I LOVE THE WAY Bayzona (Polyder)	10228	854	606
29	20	I DON'T WANT TO Acrosmith (Columbio)	10852	722	589
30	23	PRETTY FLY The Offspring (Columbia)	13363	656	588
0 11	sic Cr	stral UK. Titles marked by total number of plays on 46 mainstream int	epende	t local	station

O Music Control UK. Titles marked by total number of plays to fram. DO.00 on Sult 7 Feb 1998 and 24.00 on Sat 13 Feb 1999

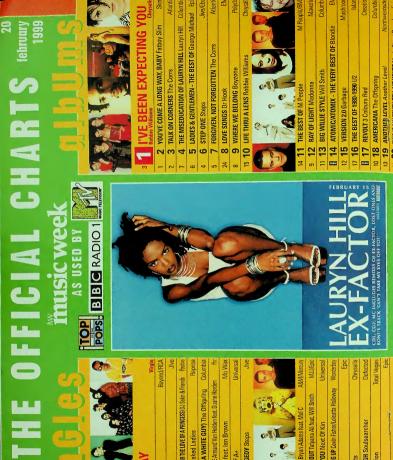
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## TOP 10 PRE-RELEASE

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1	BABY ONE MORE TIME Brittery Spears (Jive)	\$5.74
2	AS George Michael/Mary J. Blige (Epic	42.81
3	TENDER Blur (Food/Parlophone)	42.40
4	RUNAWAY The Corrs(Atlantic)	36.12
5	STRONG ENOUGH Cher (WEA)	35.04
6	ANYTHING BUT DOWN Sharyl Crow (A&M/Polydor)	29.75
7	IT'S NOT RIGHT BUT IT'S OKAY Whitney Houston (Arista)	28.82
8	WRITTEN IN THE STARS Elion John & LeArn Simos (Morcury)	27.05
9	LULLABYShawn Mullins (Columbia)	25.91
10	WISH   COULD FLY Roxette (Roxette Recordings/EM!)	20.16
Otheric	Central UK, Chart shows tracks yet to be released with highest sutiences.	1
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1 2	MARIA Blondie	Beyond/RC
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4	PROTECT YOUR MIND (FOR THE LOVE OF A PRINCESS) DJ Sakin & Friends	ends Profi
<b>N</b>	<b>ONE WEEK</b> Barenaked Ladies	Repris
4 6	PRETTY FLY (FOR A WHITE GUY) The Offspring	Columb
2 7	YOU DON'T KNOW ME Armand Van Helden feat. Duane Harden	en
00 	BE THERE UNKLE feat. Ian Brown	Mo Wé
6 5	ENJOY YOURSELF A+	Univers
6 10	HEARTBEAT/TRAGEDY Steps	έſ
	(1) (1) (1) (1) (1) (1) (1) (1)	C
a la	NA NO NO	
11 1	WHEN YOU'RE GONE Bryan Adams feat Mel C	A&M/Mercu
3 12	BOY YOU KNOCK ME OUT Tatyana Ali feat. Will Smith	MU/Ep
a 13	24 HOURS FROM YOU Next Of Kin	Universi
₹ 14	(YOU GOT ME) BURNING UP Cevin Fisher/Loleatta Holloway	Wonderb
9 <b>15</b>	WESTSIDE TO	Ð
E 16	CRAZY The Moffatts	Chrysal
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	compilations	LOVE SONGS 1111 THE 1999 BRIT AWARDS Provements Control	7 THE BEST SIXTIES LOVE ALBUM. EVER! 8 12	Virgin/EMI		A THE VERY BEST OF THE LOVE ALBUM		2 5 CLUBBER'S GUIDE TO NINETY NINE 1915 WOMAN	Ministry Of Sound	9 6 THE GREATEST RODK YF ROLL LOVE SONICS 14 16 RELAXED THE OUL INVITE OUS WINK - VULNIEZ	Global Relevision Cher Alb - The SOUTH PARK ALBUM		3 8 THE BEST CLUB ANTHEMS 99. EVEN: 2018 MUSIC OF THE NIGHT Physican IV	. O THE ALL TIME GREATEST LOVE SONGS - III 17 19 HARDCORE HEAVEN - VOLUME 5		710 NOW THAT'S WHAT'I CALL MUSICI 41 1620 THE ANNUAL IV - JUDGE JULES & BOY GEORGE	EM///right/PolyGram Ministry Of Scund			WE'KE A BIG HII WITH				dotmusic	the insider's guide to music	P. Advanced as the bow when the files to be 8 (b): this with a mode bowns. Every month new 165,000 that this properties of 1 interpretent with a mode bowne. The new provide mode the antipartial of body interaction and the body mode and annual or more by the post particular the advancement of body interaction and the body mode and annual or more by the post particular the advancement body and a post participant of the body and annual or more and and an interaction of the body mode and annual or mode and annual or mode and and and an advancement of the body and in post post particular bad and and mode and a post participant of the body and interaction of annual or mode. So if you new 1 and 20 if you new 1 and 20 is a post of the body and an advancement of an advancement of the body and in post post of the post of the post of the post of the body and an advancement of the body and in post of the mode and advancement of advancement of the body and an advancement of the post of the post of the post of the body and advancement of the body and the post of the post of the post of the post of the body advancement of the body and the post of the post of the post of the post of the post of the p	Cal us today on 0171 840 US73 or a mail: canellocatmatic cion for more detaile.	
HAZEL Loop Da Loop Manifesto			NALIUNAL EXPRESS The Unvine Comeay Setanda THESE ARE THE TIMES Dr. Hill Island Black Mitsic 6	Skint	đ	GOOD LIFE (BUENA VIDA) Inner City Plas Recordings	GIVEN UP Mirrorball Multiply	CHOCOLATE SALTY BALLS (PS I LOVE YOU) Chef Columbia	A LITTLE BIT MORE 911 Virgin	BELIEVE Cher WEA 9	MORE THAN THIS Emmie Manifesto		1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1		I WANT YOUR LOVE Roger Sanchez presents Twilight Perpetual	END OF THE LINE Honeyz 1st Avenue/Mercury 7	MADNESS THING Leilani ZTT	I WANT YOU FOR MYSELF Another Level/Ghostface K0lah Northwestside	WALK LIKE A PANTHER '98 The All Seeing I feat. Tony Christie ffr	FREAK IT! Studio 45 Azuli	WHEN I GROW UP Garbage Mushroom	DREAMING M People M People/BMG	BIG BIG WORLD Emilia Universal	RAISE YOUR HANDS Big Room Girl feat Darryl Pandy VC Recordings				
E 13 HAZ	C		N 14 21		1 .		-	20 27 C	21 28 A	28 <b>29</b> B	22 30 h	-	.5	19	111	30 32	24 33	26 34	25 35	≣ 36	23 <b>37</b>	13 38	3 <b>3</b> 9	<b>40</b>				

22 2	0	THIS IS MY TRUTH TELL ME YOURS Manic Street Preachers	et Preachers Epic
	CV Startin		C -
21 2	-	THE HEART OF - 1967-1997 Chicago	Reprise
19 2	2	<b>GRAN TURISMO</b> The Cardigans	Stockholm
20 2	3	ONE NIGHT ONLY Bee Gees	Polydor
1 2	4	GREATEST HITS Joe Cocker	EMI
16 2	22	WITHOUT YOU I'M NOTHING Placebo	Hut/Virgin
36 2(	26	FIN DE SIECLE The Divine Comedy	Setanta
29 2	7	BELIEVE Cher	WEA
28 2	28	OUENCH The Beautiful South 6	Go!Discs/Mercury
18 2	29	BRING IT ON Gomez	Hut/Virgin
26 3	8	THE BEST OF - THE STAR AND WISEMAN Ladysmith Black Mambazo	mbazo PolyGram TV
1 2	-	CTY C	
	and the		
3 1 1 1 1 1	-	5 Lenny Kravitz	Virgin
25 3	32	MOON SAFARI Air	Virgin
45 3	33	GREATEST HITS 2Pac	Jive
34 3	34	SAVAGE GARDEN Savage Garden	Columbia
č Mau	35	THE DEFINITIVE HITS COLLECTION Leo Say	Sayer PolyGram TV
41 3	80	INTERNATIONAL VELVET Catatonia	Blanco Y Negro
3		THE VERY BEST OF Meat Loaf	Virgin/Sony TV
38 38	8	ON A DAY LIKE TODAY Bryan Adams	A&M/Mercury
33 39	<b>0</b>	B*WITCHED B*Witched	Glow Worm/Epic
42 4	6	SUPPOSED FORMER INFATUATION JUNKIE Alanis Morissette	prissette Mavenick
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© CIN. F more tha	Prod	© CM. Produced in co-operation with the BPI and BARD, based on a sample of more than 4,000 record outlets	ed on a sample of

# THE OFFICIAL UK CHARTS

# CHART COMMENTARY

#### by ALAN JONES

athoy Slim's four week reign atop the album chart is over, as You've Come A album chart is over, as too to oplace, Long Way, Baby slips to second place, allowing Robble Williams to return to pole position with I've Been Expecting You. Robbie's album debuted at number one last November, and returned to the summit in January, It sold over 38,000 copies last week, a massive 72% improvement over the nrevious week. Two factors at play here are Valentine's Day and the increasing exposure given to Robbie's new single Strong. Life Thru A Lens benefits in much the same way a 71% hike in its week-on-week sales helping it climb 15-10.

Meanwhile, Dr. Hook's Love Songs album jumps 24-8 with a massive 190% improvement in sales to become the third hits album by the group to reach the Top 10. following 1980's Greatest Hits. which reached number two, and 1992's Completely Mooked is number three allowed

Two other hits packages which debuted this

# COMPILATIONS

the preserve of flower sellers and Chocolate manufacturers, Valentine's Day is becoming very important to record companies, with major improvements in album sales in the week prior to the big day. This year that increase is the biggest yet at 23%, representing an extra 420,000 sales compared to the previous w

Nowhere is the impact more than in the ompilation market, with canny operators getting love compilations onto the market and racked prominently in plenty of time many of this year's biggest beneficiaries have been around for as much as three months, allowing them to have a bite at the Christmas market too. Last year, the number one album on Valentine's Day was PolyGram TV's Love. This year, it's an

updated version of the same LP, now a joint venture with warner.esp and re-christened Love Songs. It sold a mind-boggling 86,000 copies last week, more than twice as many copies as the number one artist album by Robbie Williams. Love Songs includes perennials like Truly by Lionel Richie, In Your Eyes by George Benson and Nothing Compares 2 U by Sinead O'Connor but a surprisingly high concentration of newer material, among them the current hits by Cher, Emilia and Steps

MARKET REPORT

6 9 12 Columbia 10.5%

Chrysalis 10.0%

Others 22.6%

YEAR TO DATE VERSUS LAST

East West 9.2%

WEA & MA

Virgin 8.1% Potydor 7.7%

TOP 10 COMPANIES

ind 5 Kin

Jive 4.6%

VERSUS LAST

cary 3.4%

week made somewhat subdued impacts

Joe Cocker's Greatest Hits at number 24 is

20 places below the peak of his 1992 best

Other love albums making significant upwards progress this week include The Best Sixties Love Album ... Ever! (6-2), The Very Best Of The Love Album (10-4), The All Time Greatest Love Songs III (15-9), A Perfect Love II (24-13) and The Greatest Love (30-14).

#### INDEPENDENT ALBUMS Fatboy Slim **3 Colours Red**

Stene

Garbage

Garbage

UNKLE

B Kelly

103	Last	lite	Acist
1	1	YOU'VE COME A LONG WAY, BABY	Fatboy
2	100	REVOLT	3 Colo
3	2	STEP ONE	Steps
4	3	VERSION 2.0	Garba
5	4	FIN DE SIECLE	The D
6	7	GREATEST HITS	2Pac
7	5	THE COMPLETE	The St
8	6	DESERTER'S SONGS	Merca
9	9	BIG CALM	March
10	13	WORD GETS AROUND	Steres
11	8	GARBAGE	Garba
12	10	PSYENCE FICTION	UNKL
13	11	MELTING POT	The C
14	15	THE MASTERPLAN	Oasis
15	12	SCREAMADELICA	Prima
16	19	DEBUT	Bjork
17	14	WHO CAN YOU TRUST?	Morel
18	18	POST/TELEGRAM	Bjork
19	12	SONGBIRD	Eva C

The Divine Cornedy The Stone Boses Mercury Rev Morchesha Sterecohonics The Charletans Primal Scream Morchesba Fue Cossidu



#### ALBUM FACTFILE

The latest in a very long line of Blondie best of albums released at various price oints over the last two decades. Atomic did reasonably well last year, reaching number 12 and selling more than 88,000 copies – enough to earn it 128th place in the list of best-selling albums of the year. The group's subsequent return to the recording studio and the success of Maria have prompted a re-release of Atomic,

TOP CORPORATE GROUPS

Sony 22.0% BMG 5.3%-

-Warner 18.2% Virgin 8.1% -

PERCENTAGE OF UK ACTS

IN THE CHART

Universal 16.1% EMI 14.7% -

of The Legend - The Essential Collection,

while Leo Sayer's recent championing by

the Sun and others has done him little

- Others 15.6%

-7.0% UK: 57.3% US: 32.0% Other: 10.7%

#### bolstered this time by an album of additional mixes with the title Atomix. Released last Monday, it debuts at

number 14 this week, and raises the unusual possibility that, with their new album No Exit out today (Monday) Blondie will likely have the chart's & highest new entry for two weeks in a

row. Atomix features eight rare and classic tracks, four of them on CD for the first time.

good. His Definitive Hits Collection debuts at number 35, lower than the peak of his 1993 album All The Best. He was deeply unfashionable then, and it still reached number 26, while a 1979 Very Best Of Leo Saver album went all the way to number one

After landing easily their biggest hit single to date with the atypically string driven Beautiful Day, a recent number 11, 3 Colours Red sold more than 10,000 copies of their latest album Revolt last week good enough for a number 17 debut. In the circumstances, it's surprising to find that their previous album Pure reached number 16 following its release in 1997.

Nine months after reaching number 18. and more than six months after disappearing from the chart. Lenny Kravitz's 5 album returns at number 31. Its evolution is prompted by a massive increase in sales last week following the release of Fly Away as a single.



#### THE YEAR SO FAR... TOP 20 ALBUMS

YOU'VE COME A LONG WAY, BABY	FATBOY SUM
I'VE BEEN EXPECTING YOU	R0BBIE WILLIAMS
TALK ON CORNERS	CORRS
LADIES & GENTLEMEN - THE BEST OF	GEORGE MICHAEL
STEP ONE	STEPS
WHERE WE BELONG	BOYZONE
FORGIVEN, NOT FORGOTTEN	CORRS
RAY OF LIGHT	MADONNA
THE MISEDUCATION OF	LAURYN HILL
THE BEST OF	M PEOPLE
BIG WILLIE STYLE	WILL SMITH
THE BEST OF 1980-1990	U2
UFE THRU A LENS	ROBBIE WILLIAMS
ONE NIGHT ONLY	BEE GEES
AMERICANA	OFFSPRING
ANOTHER LEVEL	ANOTHER LEVEL
VERSION 2.0	GARBAGE
THIS IS MY TRUTH TELL ME YOURS	MANIC STREET PREACHERS
QUENCH	BEAUTIFUL SOUTH
BELIEVE	CHER
281 Last week's position represents chart from three works and	

SKINT CHRYSALIS ATLANTIC EPIC JIVE POLYDOR ATLANTIC MAVERICK COLUMBIA M PEOPLE COLUMBIA ISLAND CHRYSALIS POLYDOR COLUMBIA NORTHWESTSIDE MUSHROOM EPIC COLDISCOM/COTURN WEA

12

13

16

#### 2 A

#### 20 FEBRUARY 1999 2 5 S Artist (Producer)

Label/CD	Distributor

	2	3	3	Artist (Producer) Cass/Vinyl		
•	1			I'VE BEEN EXPECTING YOU ★4 Chryselis 4378372 [6] Robbin Williams (Chambers/Pewer) 49783747		2
*	2	1		YOU'VE COME A LONG WAY, BABY * Shint BRASSIC 1100 (SMUT) Fatboy Sim (Fatboy Sim) BRASSIC 11MC/BRASSIC 11LP	•	2
	3	2		TALK ON CORNERS ★7 Atlantic 7567805172/7567809114- (M)		2
*	4	, 7		THE MISEDUCATION OF LAURYN HILL  Columbia (SM) Lauryn Hill (Hil/Guevera) 4856432/4838434/4656131	•	3
	5	8		LADIES & GENTLEMEN - THE BEST OF ★6Epic 4317052 (SM) George Michael (Michael Douglas/Walden) 4917054-		3
	6	4		Step ONE ★ 3 Jwe/Ebuil 0519112/0519114/- (P) Steps (Tophan/Teigg/Waterman/Framptor/Sanders/Work in Progress)	•	3
	7	5		FORGIVEN, NOT FORGOTTEN * Atlantic 7557326122 (W) The Corrs (Foster/Corr) 7567926124	•	3
HC	8	24	2	LOVE SONGS EMI 4979432 (E) Dr Hock (Hattkine/Locorriere/Smarr) 4979432 -		3
	9	8	38	WHERE WE BELONG ★ 5 Polydor 5092002/05502004/- (F) Beyrone (Lipson/Surker/Regers/Met/Hedges/Magnasser/Kreeger/Absolute)		3
	10	15	67	LIFE THRU A LENS #5 Chrysalis CDCHR 6127 (E) Robbe Williams (Chambers/Power) TCCHR 6127/-		1973
	11	14	15	THE BEST OF *3 M People/BMG 74321627682 (BMG) M People (M People) 74321613874-		3
	12	3	50	DAY OF HOUT 4		1
	13	3 11	51	BIG WILLIE STYLE * Columbia 488652244886624/4886621 (SM) Wil Smith (Put Daddy/Trackmasters/Warren G/Dupris/Jezzy Jeff/Variaes)		1
	14		RE	ATOMIC/ATOMIX - THE VERY BEST OF  EMI 4992882 (E) Blondie (Chapman/Moroder/Variaus) 4943964		4
	15	j 12	40	VERSION 2.0 * Mushroom MUSH 29CD (3MV/P) Gerbege (Garbage) MUSH 29MC/MUSH 29MP		7
	16	<b>j</b> 11	14	THE DECT OF 1000 1000 -to		Z
A	17	1 0	IEW	DEVOIT		Z
Ĭ	18	3 1	. 7	AMERICANA Columbis 4916562 (SM) The Olispring (Jerden) 4916564		Z
	19	<b>)</b> 11	5 14	ANOTHER LEVEL  Northwestade 74321582412 (BMG) Another Level (Williams/Varicus) 74321582414		ĩ
	20	) z	2 22	THIS IS MY TRUTH TELL ME YOURS *2 Epic 4917039 (SM) Manue Streat Proachers (Hedges/Eringa) 4917034(4917031		Z
	21	z	1 2	THE HEART OF - 1967-1997 Reprise \$362465542 (W) Chicago FasterGuercia/Kravitz/Verisor/Newton/Howard \$352465544		Z
	22		3 11	GRAN TURISMO  Stockholm 5590812 (F)		Z
	2		0 23	ONE NIGHT ONLY *2 Polydor 5892202 (F)		ī
	2	_	NEW	GREATEST HITS EMI 4977192 (E)		Ì
	2!		_	WITHOUT YOU I'M NOTHING  Hat/Virgin CDPLODR 8 [E]		i
				Placebo (Oshoume) FLOORMC & FLOORLP 8		

26	;	35		FIN DE SIECLE O Setanta SETCDL 057 (V) The Owine Corredy (Jacobs/Hanna) SETMC 057/SETLP 057	
27	1	23		BELIEVE * WEA 3984253192 (W) Cher (Taylor)Rawling/Vasquez/Terry) 3984253194/	
28	3	28	18	QUENCH ★2 GolDiscs/Mercury 5381752 (F) The Beautiful South (Kelly/Heaton) 53816645381681	
29	9	18	38	Gamez (Gemez) HUTMC 49/HUTBLP 49	•
30	)	26	21	THE BEST OF - THE STAR AND WISEMAN * 2 PolyGram TV 5652982(F) Ladyarith Black Marthazo (Shabafala/Skarbek/Abrahams) 5652984/-	
31	1	8	E	5 O Virgin MDVUS 140 (E) Lenny Kravitz (Kravitz) VUSMC 140-	
32	2	25	28	Air (Dunckel/Godin) TCV 2948/V 2848	4
33	3	45		GREATEST HITS Jive 0522662 (P) 2Pac (Shakur/Kright) 0522664/0522661	
34	ļ	34	50	SAVAGE GARDEN ★2 Columbia 4871612 (SM) Savogo Garden (Fisher) 4871612 (SM)	•
35	5	N	W	THE DEFINITIVE HITS COLLECTION PayGram TV 5471152 (F) Leo Sayer (Faith/Countrey/Ballard/Parry/Tamagr/Mardin) 5471154/-	
36	6	41	54	INTERNATIONAL VELVET * 2 Blanco Y Negro 3884208342 (M) Cetatonia (Tommy D/Catatonia) 3884206344/5384208341	4
37	7	B	-	THE VERY BEST OF ★ Virgin/Sony TV CDV 2868/TCV 2868/- (E) MeetLad Fordgers/Dointan/MeetLad/Secto/Meet/Tethen/Violiton/Selas/Dovid	•
38	3	38		ON A DAY LIKE TODAY  A&M(Mercury 5410162 (F) Bryan Adams (Adams/Thornelley/Rock) 5410164-	
39	9	33		B*WITCHED ★2 Glow Worm/Epic 4917042 (SM) B*Witched (Hedges) 4917044/-	*
4(	)	42	15	SUPPOSED FORMER INFATUATION JUNKIE ★ Moverick SEGRADAR (M) Atom Marrissette (Bellard/Morissetta) \$3852470544/5362470941	4
41	I	27	111	GRACELAND ★5 Warner Bros K 9254472 (W) Peul Simon (Simon) WX 52CWX 52	
42	2	ľ	E	LABOUR OF LOVE III  DEP International (E) UB40 (UB40/Avmstrong/Canaan) DEPCD 18/CADEP 18/-	4
4:	3	40	19	HITS ★3 Virgin CDV 2870 (E) Phil Collins (Various) TCV 2870/-	
44	4	53	210	Abba (Andersson/Ulvaeus/Anderson) 5170074/5170071	4
4	5	37	1	#1s ★ Columbia 4925042 (SM) Mariah Carey (Alanasiefl/Carey/Various) 4925044/452601	
4	6	31	111	TRACY CHAPMAN ★3 Elektra K 9607742 (W) Tracy Chapmon (Kirshenbaum) EKT 44C/-	4
4	7	33	14	OCEAN DRIVE ★6 Wild Card/Polydor 5237872 (F) Lighthouse Family (Peden) 5237874-	
4	8	32	11	THE BEST OF ROD STEWART *5 Warner Biros K \$250342 (W) Red Stewart (Various) WX 314C/WX 314	
4	9	Z	EW	Tatyana Ali (Stanobridge/Vanous) 491651.9*	
5	0	48	5	SONGS FROM 'ALLY MCBEAL' * Epic 4911242 (SM) Vonda Shepard (Shepard) 4911244-	
5	1	u	3	B MEZZANINE * Circa/Mirgin WBRCDX 4 (E) Massive Attack (Massive Attack/Davidge) WBRMC 4/WBRLP 4	

	52	23		THERE IT IS O III (Lowis/Steel/Hollidzy/Lewine)	Virgin CDV 2873 (E) TCV 2873/-
	53	43		Honeyz (Lovine/Tgnorants)	Avenue/Mercury 5588142 (F) 5588144/-
	54	50	14	MODERN CLASSICS - THE GRE Paul Walter (Lynch/Welter)	ATEST HITS * Island (F) IDD BORDICT BOBLINLPSD 9080
•	55	70	2	VIAGGIO ITALIANO Andrea Bocelli (Fedosayev)	Philips 4621962 (F) 4621964/-
	56	45		GREATEST *	EMI 4952392.(E) 4962394/-
	57	35		DESERTER'S SONGS	V2 VVR 1003792 (3MV/P) -/WR 1002771
	58	56		MY LOVE IS YOUR LOVE	
	59	39		THE COMPLETE  The Store Roses (Leckie)	Silvertone ORECD 535 (P) OREC 535/ORELP 535
	60	60	16		ner Brothers 9362471512 (W) 9362471124/9362471121
	61	47	15	GENERATION TERRORIST Maric Street Preachers (Brown)	
	62	69	65	LET'S TALK ABOUT LOVE	
	63	58	69	POSTCARDS FROM HEAVEN	
	64	N	W	GREATEST HITS *6	RCA PD74856 (BMG) PK74856/PL74856
	65	65	21	THE GLOBE SESSIONS   Shervi Crow (Crow)	
	66	51	34	FIVE * RCA 74321 Five (Various)	589762/74321589764/- (BMG)
	67	63	46	WORD GETS AROUND   Steresphonics (Bird & Bush)	V2 VVR 1000438 (3MV/P) WR 1000434/VVR 1000431
	68	59	6	ENTER THE DRU	Island 5245422 (F)
	69	76	47	THE BEST OF * James (Eno/Hague(James)	Fontana 5581732 (F) 5358984/-
	70	62	15		Creation CRECD 241 (3MV/V) CCRE 241/CRELP 241
	71	52	65	BLOOD SUGAR SEX MAGIK Red Hot Chili Papotra (Bubin)	
	72	64	40	BIG CALM  Morchesta/Norrist	Indochina ZEN 017CDX (P) ZEN 017MC/ZEN 017LP
	73	55	63	MAVERICK A STRIKE *	Epic 4387582 (SM) 4887584/4887581
	74		RE	URBAN HYMNS *7 The Verve (Youth/The VervesPotter	Het/Mirgin COHUT 45 (E)
	75	54	85	GARBAGE *2 Garbage (Garbage)	Mushroom D 31450 (2MV/P) C 31450/L 31450

**TOP 75** 

THE OFFICIAL UK ALBUM CHART

PLATINGIN + (200,000)	66LD • (190,000)	510/09 (60,000)	BH yeards are made on combined and solves of a series, CDs, LPA, MisiDiac and BCC. Us and a series with a published dealer price of CDAS below and CDs of ES.W or bolow metting halos

C Clis. Produced with BH and EAPD cooperation, Complete Them includ sales fast Sanday – Salar a partel of more than 4,000 streng increases to M.

#### HIE Highest new antay HC Highest clivber A Sales Incre COMPILATIONS TOP

this .	Last	Artist Label/CD (Distributor)	10 7 12 NOW THAT'S WHAT I CALL MUSIC! 41 *3 EM/V/rgit/PolyGram CDNOW 41//CNOW 41/-(E)
1		LOVE SONGS	11 11 2 THE 1999 BRIT AWARDS Columbia SONYTV 61CD(SONYTV 61MC/- (SM)
Ľ	8 2	2 wemocesp/PolyGram TV 5641122/8641124/- (F)	12 8 10 HITS 99 * Warner esp/Global TV/Sony TV M00DCD 64/M00DC 64/- (SM)
2	6	2 THE BEST SIXTIES LOVE ALBUM EVER! O Wrgiv/EMI VTDCD 235/VTDMC 235/- (E)	13 RE A PERFECT LOVE II • Warman esp/Global TV RADCO LOGRADMC 105/- (BMG)
3	1	3 EUPHORIA Telstar TV TTVCD 5007/TTVMC 3007/- (W)	14 THE GREATEST LOVE Telstar TV TTVCD 3006/TTVMC 3006- (W)
4	10	15 THE VERY BEST OF THE LOVE ALBUM * Virgin/EMI VTDCDX 213/VTDMC 213/ (E)	15 19 14 WOMAN * PolyGram TV(Sony TV 5654302/5654394/- (?)
5	2	CLUBBER'S GUIDE TO NINETY NINE Ministry Of Sound MOSED 3/MOSMC 3/- ISM/V/SM0	16 14 3 RELAX! THE ULTIMATE '80S MIX - VOL 2 PolyGram TV 66(0802/564084/- (F)
6	\$	2 THE GREATEST ROCK 'N' ROLL LOVE SONGS Global Telavision RADED 11S/RADMC 1154 (BMG)	17 12 12 CHEF AID - THE SOUTH PARK ALBUM O Columbia 4917002/4917004- ISMI
7	4	3 KISS SMOOTH GROOVES 99 PolyGram TV 5554452/9654454/-(F)	18 20 11 MUSIC OF THE NIGHT  PolyGram TV 5654962/5654364/- (P
8		5 THE BEST CLUB ANTHEMS 99 EVER! .	19 17 2 HARDCORE HEAVEN - VOLUME 5 Heaven Musie HMLCD (105/HMLMC 105/- 08/40/P)
9	15	13 THE ALL TIME GREATEST LOVE SONGS - III * Columbia SONYTV SECD/SONYTV SEMIC/- (SM)	20 15 THE ANNUAL IV - JUDGE JULES & BOY GEORGE * Ministry Of Sound Ananco Sevanniano Sev- (SMAUSMA)

## ARTISTS A-Z

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# THE OFFICIAL UK CHARTS SPECIALIST

	MID	-PRICE			CO	UNTRY	
s Last	Tate .	Arist	Label (distributor)	This Last	Table Constant Constant	Artist Sbaria Twain	Label Leter Mercury 314536003
1	FORGIVEN NOT FORGOTTEN	The Corrs	Atlantic 7567526122 (W) Warner Brothers WX 52 (W)	1 1	COME ON OVER TRAMPOLINE	The Mavencks	MCA Nashville UMD 80456 (BI
4		Paul Simon Tracy Channan	Elektra EKT44CD (W)	3 3	SITTIN' ON TOP OF THE WORLD	LeAnn Rimes	Curb/Hit Label/London 555020
3		Tracy Chapmon Rod Stewart	Warner Brothers 1234567 (F)	4 4	LOVE SONGS	Daniel O'Donnell	Ritz RZBCD 715 (RM
5		Maric Street Preachers	Columbia 4710601 (SM)	5 7	FARMERS IN A CHANGING WORLD	Tractors	rista Nashville 07822188782 (B
6	GENERATION TERRORISTS	Maric Street Prescuera	erick/A Band Apart \$362468412 (W)	6 5	MUSIC FOR ALL OCCASIONS	Mavaricks	MCA MCD 11344 (B
10 18	THE BEST OF EVERYTHING BUT THE GIRL	Eventhing But The Girl	Blanco Y Neuro 0630166372 (W)	7 6	SONGS OF INSPIRATION	Daniel O'Donnell	Ritz RITZBCD 70
17		Green Day	Reprise 5362455232 (W)	8 8	WIDE OPEN SPACE	Dielo Chicks	Epic 4898422
13		Catatonia	Blanco Y Negro 0630163052 (W)	9 9	HUNGRY AGAIN		MCA Nashville UMD 80522 (B
	THE SINGLES	The Pretenders	WEA K2422292 (W)	10 11	THE WOMAN IN ME	Sharra Twain	Mercury 52288
1000	REST 1	The Smiths	WEA 4509903272 (W)	11 10	YOU LIGHT UP MY LIFE	LeArn Rimes Cur LeArn Rimes Curt	b/The Hit Label CURCD046 (RM /The Hit Label CURCD 028 (RM
0		Take That	RCA 74321355582 (BMG)	12 13 13 19	BLUE HELL AMONG THE YEARUNGS	Gilian Welch	Almo Sounds ALMCD 60 (3M
124		Jeff Buckley	Columbia 4755282 (SM) Columbia 4806632 (3MV/SM)	14 12	FAITH	Faith Hill	Warner Brothers 2467902 (Im
16		Alison Moyet Bob Dylen	Columbia 4609072 (SM)	15 14	IF YOU SEE HIM	Reba Mcentire	MCA Nashville UMD 80508 (B
15	BRIDGE OVER TROUBLED WATER	Simon And Garfunkel	Columbia 4624882 (SM)	16 15	WHERE YOUR ROAD LEADS	Trisha Yearwood	MCA Nashville UMD 80613 (B
0.00	EXPERIENCE THE DIVINE	Bette Midler	Atlantic 7567824972 (W)	17 16	SEVENS	Garth Brooks	Capitol 856599
171	THE DOORS	The Doors	Elektra K 42012 (W)	18 17	FURTHER DOWN THE ROAD	Charlie Landsborough	Ritz RITZCD COR
20		Carola King	Cotumbia MD 32110 (SM)	19 👥	TIMELESS	Daniel O'Donnell & Mary Dut	Ritz RITZBCD 70 Virgin KENNYCD
11	SCREAMADELICA	Primal Scream	Creation CRELP 076 (3MV/V)	20 18	LOVE SONGS	Kenny Rogers	wirgin KENNITCO
ON				© CIN			
	DI	DGET				ROCK	
	<u> </u>					Artist	Lobel (dist
is Last	Tria	Anist	Label (distributor)	This Last	Tele	The Offspring	Columbia 4916562 (
1		Nell Finn Various Pea	Parlophone CDR 6512 (E)	2 3	GABBAGE	Garbage	Mushroom D 31450 (3M
1		Various Pea Various	ch Recordings STRCD 1 (BW/BMG) Verve 5641582 (F)	3 2	BLOOD SUGAR SEX MAGIK	Red Hot Chill Peppers	Warner Bras 7593266812
STO:	ALKIN VERVE (SOUNDWAVES) - SAMPLER ALKIN SKERWOOD presents THE MASTER RECORDING	Various	On-U Sound EFA 186002 (SRD)	4 4	DOOKIE	Green Day	Reprise 9362457952
2		Various Pea	ch Recordings STRCD 2 (BW/BMG)	5 5	SMASH	The Offspring	Epitaph E 86433
3	PICTURE THIS - THE ESSENTIAL COLLECTION	Blandie	Masic For Pleasure 4945532 (E)	6 9	GARAGE INC.	Metallica	Vertigo 53835
4		Various	Crimson CRIMCD 53 (EUK)	7 7	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GEFD 24148 (E
9		Various	Crimson CRIMCD 101 (EUK)	8 6	NEVERMIND INSOMNIAC	Nirvana Green Dav	Geffen DGC 24425 (E Reprise \$35246045
11	MOTOWN CHARTBUSTERS - VOLUME 3	Various	Spectrum 5541462 (F) EMI 4987512 (E)	10 14	NEVER MIND THE BOLLOCKS	Sex Pistols	Virgin SPUNK
5 CIN	GREATEST HITS - PART TWO (1977-1987)	Hot Unocolate	ENII 496/512 (E)	C CN	NEVER MIND THE BOLLOOKS	06.K 1 10/010	ingit of orac
Jun	DOD	INALES			DANOT	CINCLE	0
	R&B 9	SINGLES			DANCE	E SINGLE	3
This Last	Tria	Artist	Label Cat. No. (Distributor)	This Last	litle	Artist	Label Cat. No. (Distrib
				8 1 000	PROTECT YOUR MIND	DJ Sakin & Friends	Positiva 12TIV I
		2 Pac	Jive 0522830 (P)	2 🚥	RAISE YOUR HANDS	Big Room Girl	VC Recordings VCRT
2 1	BOY YOU KNOCK ME OUT	Tatyana Ali leat. Will Smith	MJJ/Epic 6668375 (SM)	3 🚥	(YOU GOT ME) BURNING UP	Cevin Fisher/Loleatta Hollow	vay Wonderboy W80Y0
3 2		A+	Universal UND 98230 (BMG)	4 000	BETHERE	UNKLE feat, Ian Brown	Mo Wax MW 1
4 3		TQ	Epic 6668105 (SM)	5 000	FREAK IT!	Studio 45	Azuli AZNY
5 (20)		Kleshay	Epic KLE 2CD (SM)	5 833	I WANT YOUR LOVE	Roger Sanchez presents Tw Loop Da Loop	ulight Perpetual PERP12 0 Manifesto FESX
6 4		Dru Hill	Island Black Mosic CID 733 (F)	7	YOU DON'T KNOW ME	Armand Van Holden feat, Di	
7	NO DDUBT	Imejia	Jive 0521772 (P)	8 1	CAN'T GET ENOUGH	Soulsearcher	Defected DEFECT 1 (3MV
8 6	I WANT YOU FOR MYSELF		h Northwestside 74321643532 (BMG)	10 2	GIVEN UP	Mirrorball	Multiply TMULTY 4
9 5	GIMME SOME MORE	Busta Rhymes	Elektra E 3782CD (W)	11 222	CHANGES	2 Pac	Jive 05228
10 7 11 9	END OF THE LINE MIAMI	Honeyz Will Smith	1st Avenue, Mercury HNZCD 2 (F) Columbia 6666782 (SM)	12	FLASH	Grifters	Duty Free DF0
				13 10	THREE DRIVES	Greece 2000	Hooj Choons HOOJ 7
	GET ON THE BUS	Destiny's Child feat, Timbalar		14 💷	TEST THE THEORY	Audioweb	Mother 12MUM 1
13 12 14 15	HARD KNOCK LIFE (GHETTO ANTHEM) HOW DEEP IS YOUR LOVE	Jay Z Dru Hit	Northwestside 74321635331 (BMG) Island Black Music 12(S 725 (F)	15 📖	CROW MAGNON	Constipated Monkeys	Subliminal SUB2 (In
	HOW DEEP IS YOUR LOVE TOUCH IT	Dru Hil Monifah		18 4	TONITE BOC-IN-IT	Supercar	Pepper 05302
	HAVE YOU EVER?		Universal UNT56218 (BMG)	18 13	FOR AN ANGEL	Deejay Punk-Roc Vs Onyx Paul Van Dyk	Independiente ISOM21 T Deviant DVNT 2
16 16 17 18	HAVE YOU EVER? THE BOY IS MINE	Brandy Brandy & Morica	Atlantic AT 0058CD (W) Atlantic AT 0038T (W)	18 13	GOOD RHYMES	Paul Van Dyk Da Click	Deviant DVN1 2 ftrr FX3
17 18 18 14	THE BOY IS MINE TAKE ME THERE			20 11	OUT OF THE BLUE	System F	Tsunami TSU 6008 (km
18 14 19 11	TAKE ME THEBE PARTY LICK-A-BLE'S	Blackstreet & Mya leat, Mase & B Bootsy Collins	Binky Blink Interscope IND \$5620 (BMG) WEA WEA 20000 (W)	C CIN			
19 11 20 17	WAR OF NERVES	Al Saints	Londen LONCO 421(5)		DANCE		C
20 1/	WAR OF NERVES HEARTBREAK HOTEL	All Saints Whitney Houston/Faith Evan			DANCE	ALDUM	3
22 20	GHETTO SUPASTAR	Pras Michel feat. Odb & MW		This Last	life	Artist	Label Cat. No. (Distri
23 19	GUESS I WAS A FOOL	Another Level	Northwestside 74521621202 (BMG)	1.4	YOU'VE COME A LONG WAY, BABY		SSIC 11LP/BRASSIC 11MC (3)
24 23	IT'S ALL YOURS	MC Lyte feat. Gina Thompson		2 3	THE MISEDUCATION OF LAURYN HILL	Lauryn Hill	Columbia 4898431/4898434
25 870	MY FRIEND (SO LONG)	DC Talk	Virgin VUSCD 140(E)	3 9	EUPHORIA MX LOVE IS YOUR LOWE	Various	Telstar TV -/TTVMC 300
26 25	UTTLE BIT OF LOVIN'		Avenue/Wild Card/Polydor 5672812 (F)	4 1	MY LOVE IS YOUR LOVE FUNK SPECTRUM	Whitney Houston	Arista -/07822190374 (
21 21	COME WITH ME	Puff Daddy feat. Jimmy Page	Etic 6962842 (SM)	6 6	KISS SMOOTH GROOVES 99	Various Barely Bro Various Artists	sking Even BBELP 017/- (BW/I PolyGram TV -/56544
34	EACH TIME	E-17	Telear CDSTAS2017 (W)	7 5	CHYNA DOLL	Faxy Brown	Def Jam 558933
29 22	THE GREATEST LOVE YOU'LL NEVER KNOW		Wildstar CDWILD 11 (W)	8 557	TWO PAGES REINTERPRETATIONS	4 Hero	Talkin Loud 538824
	DOO WOP - THAT THING	Lauryn Hill	Columbia 6665921 (Import)	9 🛄	RAY OF LIGHT	Madonna Mi	averick 9382468471/936246847
	mplied from data from a panel of independe			10 ETC	METALHEADZ LIMITED EDITION METAL BOX S	SET Various	firr CD:METBO
	where your many more in the heurer of intochercy	отно ени зресниза поторов		C CIN			
			MUSIC	VL	)EO		
			Label Cat No.				
CIN. Cor	Tel		Labal Cat No Zoo 0519175	11 13	LIVE CAST RECORDINGLES Miserables in Co	head	Video Collection VI
CIN. Cor	Steps: The Video		200 0315173	12 18	U2:Pecimant	Alton	PalyGram Video 05
CIN. Cor	Step STEPS: The Video GEORGE MICHAEL: Ladies & Gentlemen-Best O	1			OCEAN COLOUR SCENE:Travellers Tunes		Universal OCSV
CIN. Cor	GEORGE MICHAEL:Ladies & Gentlemen-Best D ORIGINAL CAST RECORDING:Cats	И	SMV Epic 2036502 PolyGram Wideo 473943	13 10			
CIN. Cor	GEORGE MICHAEL:Ladies & Gentlemen-Best O OHIGINAL CAST RECORDING:Cats ROBBIE WILLIAMS:Live In Your Living Room	И	PolyGram Wideo 473943 Ctrysalis 4921463	14 11	MICHAEL FLATLEY:Lord Of The Dance		WLC
CIN. Cor	GEORGE MICHAELLadies & Gentlemen-Best O OHIGINAL CAST RECORDING:Cats ROBBIE WILLIAMS:Live In Your Living Room THE CORRS:Live At The Royal Albert Helf	М	PolyGram Wileo (173943 Chrysalis 4921463 Warner Music Vision 756/808713	14 11 15 15	MICHAEL FLATLEYLord Of The Dance SPICE GIRLS:Live At Werbley Stadium		VVL-43 Virgin VE
CIN. Cor	GEORGE MICHAELLadies & Gentlemen-Best D ORIGINAL CAST RECORDING Cats ROBBIE WILLIAMS: Live In Your Living Room THE ODRRSLIVE AT The Royal Albert Helf VARIOUS ARTISTS: Hey Mr Preducer!		PolyGram Wideo (73943 Ctrystalis 4921463 Warner Music Vision 7563808713 Video Collection VC4146	14 11 15 15 16 14	MICHAEL FLATLEY-Lord Of The Dance SPICE GIRLS:Live At Wernbley Stadium METALLICA:Canning Starts		VVL -: Virgin Vi PolyGram Video 04
UN. Cor UN. CO	60006E MICHAELLadies & Contience-Best D DRIGINAL CAST RECORDING-Cast ROBBIE WILLIAMS:Live In Your Living Boom THE ODRRSLive An Intercept Albert Hell VARIOUS ARTISTS:The Net Preducer! RONAN HARDIMANEMICIAEL Fissiby 5 Feet 019		PolyGram Video (79943 Chrysalis 4921453 Warner Music Vision 756/388713 Video Collection VG4146 WJ. (564503	14 11 15 15 16 14 17 20	MICHAEL FLATLEYLord Of The Dance SPICE GIRLS:Live At Werkley Stadium METALLICA:Canning Sturts CELINE DION:Live In Memphis 1997		VVL-10 Vrgin VI PolyGram Video 04 SMV Epic 20
UN. Cor UN. CO	GEORGE MICHAELLadies & Gentlemen-Best D ORIGINAL CAST RECORDING Cats ROBBIE WILLIAMS: Live In Your Living Room THE ODRRSLIVE AT The Royal Albert Helf VARIOUS ARTISTS: Hey Mr Preducer!	Flemes	PolyGram Wideo (73943 Ctrystalis 4921463 Warner Music Vision 7563808713 Video Collection VC4146	14 11 15 15 16 14	MICHAEL FLATLEY-Lord Of The Dance SPICE GIRLS:Live At Wernbley Stadium METALLICA:Canning Starts		VVL-0 Vogin VI PolyGram Video 04 SMV Epic 20 Video Dallaction VC Libery 450

### 20 FEBRUARY 1999

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# COOL CUTS CHART

		red on Pete Tong's Essential Selection on Radio One
1	100	NIGHTS OVER EGYPT Incognito Talkin' Loud
		(Faithful cover of the Jones Girls classic with MAW on the mix)
2	5114	PUSH UPSTAIRS Underworld JBD
		(Mixes from Roger Sanchez, Adam Beyer and Darren Price)
3	1	YOU BETTER Mount Rushmore Universal
		(Big-sounding house tune with mixes from Victor Caldrone)
4	5	BRING MY FAMILY BACK Faithless Checky
		(With mixes from Robbie Rinters, Paul Van Dyk and Jan Driver)
5	NEW	UNDER THE WATER Brother Brown white label
		(Excellent unusual house cut from Denmark)
6	MQW	HOLD ON Romanthony Roulé
		(Choice outing on Roule for one of America's unsung talents)
7	10	YEAR OF THE APOCALYPSE Jimi Tenor Warp
		(Unusual house track with mix from Meurice Follon)
8	NEW	MOVIN' THROUGH YOUR SYSTEM Jark Pronge Hooj Choons
		(Big techno tane gets UK release with mixes from Dave Clarke and Stocker)
9	8	
		(Oscar G-produced track with mines from Fature Shock and Mount Rushmore)
18	2007	SAY YOU LOVE ME Johnson Higher Ground
	_	(With mixes from Frankie Knuckles and Attica Blues)
11	6977	BLACKOUT Todd Terry Innocent
		(The darker side of Todd from his forthcoming album Resolutions)
12	9	BLUE DICE PROJECT EP Richard F Subliminal
		(Powerful New York house grooves)
13	18	
	_	(Bouncy Euro house with mix from Sharp)
14	200	ALL SYSTEMS GONE Presence Pagan
		(Excellent album from Charles Webster's outfil)
15	asw.	THE NY EXPERIENCE Jason Jinx Subliminal
	-	(Pumping New York house grooves)
16	130	LOVE ON LOVE Candi Staton React
	1177	(Candi covers the Ezee Posse club hit from a few years back) CAN'T STOP Soarky Lightbourne Skint
17	1947	
		(Bass-driven breakbeat groove) TRANSCEND Cascade Hook
18	13	TRANSCEND Cascade Hook (Euro trance with a new mix from Moonman)
	100	
19	men	DEEPER '99 Barabas & Odi Phoenix Uprising (Excellent domains hardbag call)
	-	(Excellent printpung handbag cal) BESSIE Shaboom WEA
20		I icansed from Paper with new mines by Doc Martin and DJ Streaki
0.00		(LCERSED From Paper licit) new mines by LCC Auron and LU Snewy v DJ feedback and data collected from the following starts: City Sounds(Pyling)
Put	e Grozy	e/Elack Markel/Tap/Trox (Londonic Eastern Bioc/Underground (Manchester)).
23	d Precia	nct/Fopp (Glasgow); 3 Beat (Liverpool), Flying (Newcastle): Glabal Beat Massive (Oxford): Arcade (Netringham): Rhythm Syndicate Cambridge).
(81	(britte	
		URBAN TOP 20
		UIIDAII TUT 20
1		6 BETCHA CAN'T WAIT E-17 Telstar
2	9	6 RUSH Kleshay Jerv

1		3	2	FADED PICTURES Case & Jae/CAN I GET A Jay-Z	Det Jan	
4		16		MATRIMONY Maxwell	Columbia	
ł		1	4	YOU GOT ME Roats feat. Erykah Badu	Universal	
D	3	26	3	JUST SAY Blood Oyster		
1	7	8			Interscope	ł
l,	3	15	6	WHAT'S SO DIFFERENT Ginuwine	550 Music	
ł	1	25	3	NAS IS LIKE Nas	Columbia	
1	0	30	2	ALL NIGHT LONG Faith Evans feat. Pull Daddy	Bad Boy	ł
1	11	10	3	BAW Melky Sedeck	MCA	ł
1	12	13	3	WHAT'S IT GONNA BE Busta Phymes feal. Janel Jackso	n Elektra	ł
1	13	12	11	DO YOU FEEL ME Man Of Vizion	MJJ/Epic	ł
1	14	40	2	SECRET LOVE Kelly Price T-N	eck/Island	ł
1	15	4	4	NO DOUBT Imaiin	Jive	ł
1	8	17	4	CHANGES 2Pac	Jive	ł
	17	2	4	HOW DEEP IS YOUR LOVE IREMIX/THESE ARE THE TIMES BY	Hill Def Jam .	
1	8	20	2	MY LOVE Kele Le Rec 1st Avecus	Wildcard	ł
1	9	5		BOY YOU KNOCK ME OUT Tatyana Ali	MJJ/Epic	l
	20		w.	HERE WE COME Timbaland	Virgin	l

# **CLUB CHART TOP 40**

	ň	20	Title Arist	13
	1	3	YOU BETTER Mount Rushmore presentsThe Kn	ack Universa
2	5	2	GOTTA HAVE HOPE Blackout	Multipl
3	7	2	JUST DOIN' WHAT WE LOVE Carole Sylvan	Champion
i.	6	2	SUN IS SHINING Technique	Creation
5			SAY YOU LOVE ME Johnson	Higher Ground
5			PUSH UPSTAIRS Underworld	Junior Boy's Ow
2			FUNK ON AH ROLL James Brown	Eagle/Inferm
8			INSIDE Monica	Arist
3			TURN ME ON Danny Tenaglia feat. Liz Torres	Twiste
			I BELIEVE Jamestown feat, Jocelyn Brown	Ede
1			IT'S NOT RIGHT BUT IT'S OKAY Whitney Houston	
			PUMP IT UP Lisa Pin-Up vs London Fiesta	white labe
			PLAYING WITH KNIVES Bizarre Inc	Vinvl Classic
			I KNOW '99 New Atlantic vs Quake	3 Bea
			KILLIN' TIME Tina Cousins	Jiv
			MY LOVE Kele Le Roc	1st Avenue/Wildcar
			PULVERTURM Niels Van Goeh	Kosmo/Logi
			SING IT BACK Moleko	Ech
			CHAIN OF FOOLS BFL Project feat, Julie Dennis	Acti
			COLOUR THE WORLD Sash!	Multipl
			NOTHING REALLY MATTERS Madonna	Maveric
			YOU CAN FLY The Other Two	Londo
			WE LIKE TO PARTY Vengaboys	Positiv
			BAD ENOUGH CZR feat, Darvi Pandy	
4	10		FREAK IT! Studio 45	Sidewal
			RIDE THE PONY Peplab	Distinctiv
!	35	_2	LET'S GET DOWN Spacedust	East West Danc
			COME INTO MY LIFE Beatbox feat. Rael	Maad/Coalitio
			MILLENNIUM 2000 Download	3 Bea
			CHILDREN Tilt	Deconstructio
			I STILL BELIEVE Mariah Carey	Columbi
			THIS PARTY SUCKS! Fused	Downboy/Columbi
			COMMUNITY OF THE SPIRIT Danny Rampling	Distanc
			TONITE Supercar	Peppe
			DEEPER '99 Barabas & OD1	Phoenix Uprisin
			PHEREMONE Sugarbush	Kubi
			BETCHA CAN'T WAIT E-17	Telsta
			FLOWERZ Armand Van Helden	white labe
9		6	MOVIN' ON Mya	Interscop
9	1	2	SWEET LIKE CHOCOLATE Shanks & Bigfoot	Chocolate Bo
			CLUB CHART BREAKE	RS
			DF THE BLUE System F	ffr
			SURE Elcka	Islan
3			TILL I COME ATB	Data Recording:
1			(ED Donna Dee	Mecca
ō			FRIEND Good, The Bad & The Lovely	Macklife
5			TBREED Hellfire Club	Read
1			DING UP THE BEAT Mr Roy	East West Disc
			EN BONES Love Inc	Logi
			NT YOU BACK 'N Sync	RC
			IN UP Capriccio	Delecter
			the 10 months outside the Ten 40 which have registered the most	Province of the local states of the local stat

Improved DJ reactions. The Chab Chart Top EG (Including mixed, Marx, Page and Chart Chart

#### CHART COMMENTARY by ALAN JONES

ALL THE UK CHARTS

Continuing to hold at number one on the upfront chart while sliding into pole position on the Pop Tip chart, Mount Rushmore presents The Knack continue to get an impressive reaction to You Better, though its chances of retaining its throne next week are negligible - it has passed its peak, and the eight records which are immediately behind it are all eight records which are immediately behind it are all still gaining, and quickly in some cases... The record which came closest to knocking Mount Rushmore from the chart prinacle this week is by Blackout, whose Gotta Have Hope single, due next month on the Multiply label, thins 5-2. That's an improvement on its original – May 1997 – chart outing on the 99 on its original – May 1997 – chart outing on the 99 North label when it climbed to number four. Utilising a loping guitar, a strange vocal and tempo-tampering samples from 2001: A Space Odyssey, the record has been given new mixes by Truman & Wolff and Judge Jules and is expected to fly this time around...Only a fortnight after reaching number 22 with their limited edition promo King Of Snake, a with their limited edition prome King Of Snake, a track from their long-waited album, Underworld enjoy the chart's highest debut this week, entering at number six with their upcoming single Push Upstairs. Initial reaction is very stong, with only Mount Rushmore picking up more number one postings from Aushmore picking up more number one posungs room Dis...They beat by a short hoad veteran funkster, king of soul and hardest working man in show business, **James Brown**, whose Funk On Ah Roll is a multi-format breakout, debuting at seven on the upfront chart, 15 on the pop tip chart and 24 on the urban chart. There seems to have been much mazement recently that Cher and Debbie Herry are still capable of making records at 52 and 53 respectively. James Brown is still funking with the best of them at the grand old age of at least 65, possibly 69 (dates vary according to sources, but none puts him in the pre-pension category) ... Finally, still the biggest record in garage circles in London with thousands of brown vinyl copies sold prior to its official release next month. Shanks & Bigfoot's Sweet Like Chocolate re-enters at number 39. Its highest position to date is only number 30 - but watch it fly when it finally comes out

#### POP TOP 20

1	2 3	YOU BETTER Mount Rushmore presents The Knack Uni	versal
2	1111	COLOUR THE WORLD Sash! Mi	Hiply
3	4 3	KILLIN' TIME Tina Cousins	Jive
4	1.4	WE LIKE TO PARTY Vengaboys Po	sitha
5	17 2	COME INTO MY LIFE Beatbox feat, Bael Maad/Coa	lition
6	3 3	TONITE Supercar Pr	epper
17	30 2	BROKEN BONES Love Inc	Lopic
8	1111	GOTTA HAVE HOPE Blackoul Mu	Hipty
9	100	MY LOVE Kele Le Roc 1st Avenue/Wil	dtard
10	8 7	THIS PARTY SUCKS! Fused Downbow/Colu	mbla
11	6 3	PLAYING WITH KNIVES Bizarre Inc. Vinyl Cla	ssics
12	74	BABY ONE MORE TIME Britney Spears	Jhe
13	19 2	PARTY ALL NIGHT Mytown Cherry/Univ	ersal
14	18 2	THE POWER OF QUCCERE Long FYOU COULD READ MY IMPID South All Stars	81121
15	0.00	FUNK ON AH ROLL James Brown Eagle/In	lemo
16	9 3	BECAUSE OF YOU 98" M:	town
17		JUST FOR THE SEX OF IT Livin' Joy	MCA
18	13 3	CHAIN OF FOOLS BEL Project feat. Julie Dennis	Activ
19	1111	SAY YOU LOVE ME Johnson Higher G	roand



# Britain's Best Selling Clubbing Magazine

6**0,848 Ministry** 55,823 Mixmag

### REVIEWS - FOR RECORDS RELEASED ON MARCH 1, 1999

# NGILE of the week

SKUNK ANANSIE: Charlie Big Potato (Virgin VSCDX1725). Skunk A finally crack the Top 10 with this powerful

new single, their first for more than a Vé



w single, their first for more than a ar, taken from the forthcoming album Post Orgasmic Chill. Charlie Big Potato is a monster vegetable indeed, with a metal sound bordering on from Malden's pyrotechnics that is already picking up press From Malden's pyrotechnics that is already picking up press coverage. Alriplay so far includes a Radio One As Featured listing. With strong major label support following the band's move from One Little Indian to Virgin and the recent chart success of rockler acts such as The Offspring, wider stardom beckons.

behind cult dance imprint El Chr

#### SINGLEreviews



ALANIS MORISSETTE: Joining You (Mayerick w472CD1). The second chapter of Morissette's Mayerick career continues with this typically intimate yet biting track as she

sings about suicide and the meaning of life though all in a radio-friendly rock setting. Pairing her with Glen Ballard, Joining You has been given an additional "melancholy reworking, while a live version of Thank U appears on CD1. The radio mix is already on Parlia One's Rilist

GINUWINE: What's So Different (Epic 6670522), Timbaland's production on nuwine's 1997 debut album was the launchoad for his now massive influence on current US R&B. He's come up with one of his most emphatic tupes yet to provide Ginuwine with a step up in class. Thanks to Radio One and specialist support, it is certain to be a a fifth consecutive Ton. utive Top 20 hit ATB: 9PM Till I Come (Data DATA1). After appearing on the compilation chart-topping Clubber's Guide To Ninety Nine, this infectious German house track now sees a UK release on a new Ministry Of Sound imprint. Its twangy hook and uplifting synths have led to extensive plays by DJs such as Pete Tong, Seb Fontaine and Graham Gold MADONNA: Nothing Really Matters (Maverick W417CD). This radio friendly fifth single from the million-plus selling Ray Of Light album is already on One's B-list. Producers William Orbit and Marius De Vries add enough strings and ambient touches to lend interest to the radio mix, while Austria's Kruder & Dorfmeister provide an outstanding jazzy, downtempo reworking and Germany's Club 69 add tribal house and trance elements. A fifth Top 10 om the album looks li WITNESS: Scars (Island CID740). Witness's second single is a pleasant

excursion into REM/Radiohead territory but with a bit more bite. The polished production provides a radio-friendliness that will see this n heavy rotation and in the cha

JEEP GRRLZ: Re-Wired (Island CID 737/572 551-2). This south London group transform U2's Wire into a bumping house track. The Edge's trademark guitarwork is transformed into a potential radio hit. This ould be the one to cross-over for the guys

ORBITAL: Style (ffrr FCD358). the Hartnoll brothers' first material since 1997's Ton Three hit The Saint sees a return to their techno roots while retaining commercial edge. Contained within six tracks over various formats are bagpipes. Suzi Ouatro and Dollar samples, live guitar and plenty of funky, hard-hitting beats. The Bagpipe Style version is currently on Radio One's As Featured list, and their album The Of Nowhere is released on April 5 THE FAMILY FEAT, ALEXANDER HOPE: Love My Brother, Love My Sister (Cleveland City CLECD13053). Largely eclipsed by DJ Fric's We Are Love - which uses the same samples - this funky house track may struggle to make an impact. Despite club ems unlikely to cr MYTOWN: Party All Night (Universal WUND 56231). With endorsements from quarters as diverse as Sarah Ferguson, OK and Smash Hits, as well as a worldwide deal with Universal, it seems that Mytown are destined for the too. The fact that this track which is underscored by an acoustic guitar und reminiscent of George Michael's Faith is memorable after one listen, should help the Irish foursome on their road to fame

JENNIFER PAIGE: Sober (Edel 44185 ERE). The belated follow-up to the allconquering radio pop of Crush may struggle to match its runaway success. Airplay played a crucial role in propelling her debut into the Top Five, but this shift into Shervi Crow territory is too ordinary to have attracted sig nificant interest

LAYLA KAYLIF: Shakespeare in Love (Good Groove CDGR1). Taken from the film Shakespeare In Love, which has been nominated for more Oscars than any other British movie, this song can hardly fail to be a hit However whether its Susanne Vega stylings and fluffy vocal/guitar melody would stand up on their own is another matt BLACKOUT: Gotta Have Hope (Multiply MULTY47). Producers and remixers D Dickins have scored success with their mixes of Todd Terry, Bizarre Inc, Gala and Martha Wash, and could break through in their own right with this uplifting house tune Snatches of vocal provide a hook early in the track, then the sweeping orchestral theme from 2001: A Space Odyssey adds re to the breakdow DARK STAR: | Am The Sun (EMI CDEM534). This slice of Steve Lillywhite produced retro rock stands out for its



GUS GUS: Ladyst (4AD BAD9001 CD1). celanders Que Que e number heavyweights like Madonna, Massive Attack, Nellee Hooper and David Byrne among their fans. With the props coming so thick and fast, it's no wonder then that Ladyshave is being championed by stations such as Xfm. Kiss FM and Atlantic 252. The Herb Mix Edit takes the cookie, though, with its artfully house beats.



seriously - and will benefit a worthy cause - but a more imaginative approach in the studie could have worked wonders.

blistering, energetic guitar work. The rest is pure Spinal Tap, but the sheer noise factor all gain it airclas

THE SUPERNATURALS: Everest (Food CDECOD119), After the success of I Wash Built To Get Up, this act continue their tongue-in-check assault on rock sensibility with this soaring single. While not as instantly catchy as its predecessor, it still s to rock out.

LOWCRAFT: One Of Us (Disce Volante DVS-1001-CD). The first release on Julian Palmer's new label shows these Portland. Oregon rockers know their Radiohead from their Mansun, although this rolling snare and guitar-based track leans more towards the latter. With an Anglophile sound further loped on other tracks on their upcoming album, they could steal the thunder from me of the UK's emerging acts

SEAFRUIT: Looking For Sparks (Electric Canyon EC3032), Sheffield honefuls Seafruit's debut release is an earnest rocker in a similar vein to Del Amitri, and has found support from Xfm. But the extra help needed to push into the mainstream is lacking, and it could struggle for attention. PMFF: Schadenfreude (Go Jerry) (Wildlife WILD007). This murky metal/big

beat comment on chat show culture deli a topical tune that could gain airp TRAVIS: Writing To



since we've heard anything from this once hotiv-tinged band, but this single is well worth the wait. Now a little more mature and freed of the bluster that accompanied their earlier releases, it's a

sweet, gentle tune that has great potential and a classic middle eight. Radio is warming nicely to it, and it's currently on Radio One's As Featured list. SPACEDUST: Let's Get Down (East West EW195CD). The UK duo follow up their chart-topping Gin And Tonic with this slice o

Chio-sampling disco-house. Despite using portions of the classic I Want Your Love, it's unlikely to come close to the success of the veity breakthrough, Contract **RIVER: Setting Sun (Instinctive INIT** 6CDS) Not the Chemical Brothers/Noel Gallagher track of the same name, but rather a rocky, Therapy?-esque song fro this London trio. Already on Xfm's A-list, it

should appeal to many harder rock fan-



are topnotch cuts. With a double CD being released off the back of the show on March 29 and this reduced version retailing at £2.99, it's assured of modest but healthy success.

Boyzone: When The Going Gets Tough (Polydor 5699132). The Comic Relief connection and their current massive nonularity will guarantee huge sale but this surprisingly faithful rendition of Billy Ocean's 1988's number one prthaps lacks the humourous touch. Of course the end result is not supposed to be take

98\*: Because Of You (Motown/Polydor 8609012). US boy bands tend to strug initially in the UK, but this recent Billboard Top Three hit should provide 98°'s

eakthrough. Marketed as a mature of the Backstreet Boys or 'N Sync, they received a Radio Two B-listing SILVERCHAIR: Anthem For The Year 2000

(Murmur/Columbia tbc). This Australian three-piece slam on the guitars and rasp the vocals on this somewhat lacklustre single. While the anthemic chorus is catchy, the rest of this sub-Metallica song doesn't make



Kent KENT: 747 (RCA Victor KENT002). Taking their cue from early U2 Sweden's Kent make an assault on the UK market with this even-paced rock track, it's gentle and

sweeping, but fades from the memory a little too quickly and its sluggish pace may dissuade radio from picking up on it. Still, it ises much for the futur

PLUTONIK: Sitting On Top Of The World (Integrity INT005). This is a pleasant example of coffee-table drum & bass, but brings little new to the genre. Too laidback to attract airplay, it's a debut that suggests obvious talents being channelled in the

DANNY RAMPLING: Community Of The Spirit (Distance DI1326). The Radio One DJ makes his comeback as a producer with this plano house track featuring vocals from Beverley Skeete. Despite Rampling's high club and radio profile, it seems unlikely to ake a li irge dent on the char

METHOD MAN: Judgement Day Remixes (Def Jam 566845-2). Released to support the Wu Tang Clan rapper's Tical 2000: Judgement Day album, this remix package includes a typically dark, intense mix from Tricky, who adds bubbling bass and guitar to the doom-laden ran. Roni Size employs vocal effects alongside slamming beats and bass, while Super Jupiter contribute an electro-style big beat version. Available only on CD, the release will be ineligible for the chart as it contains four tracks

#### ALBUM reviews

VARIOUS: A Jedi's Night Out (DMC MMLCDCD027). Universal Language head honcho and sometime Jedi Knight Tom

VARIOUS: John Peel's Sounds Of The Suburbs (Shitfy Disco SHIFTY9900). As Channel Four shows a new series documenting the rise of music from British towns presented by the ubiquitous John Peel, Oxford indie label Shifty Disco has produced a sampler album of music included in the various programmes. There's a wonderful cover of The Members' Sounds Of The Suburbs, as well as original and unique contributions from up and coming outfits such as the Johnny Cash-a-likes Radio Sweethearts and Reviver Gene, As collections of new music goes, it is particularly strong in that all the tracks

## FOR RECORDS RELEASED ON MARCH 1, 1999 - REVIEWS

Middleton shows that the force is indeed with him on this superb mix of deep and groovy house. Artists such as A Man Called Adam Max 404 and Ian Pooley are blended to create



one of the cooler mix albums in the galaxy. by Rolling Stone as best five band in hip hop", this Philadelphia rap collective return with an

album that further develops their live, lazzy cound. Live drums, bass, human beatbox and keyboards provide the backing for deft aps by Black Thought and ?uest. Erykah Badu guests on the standout single You Got Me, while Tony Toni Tone guitarist Spanky provides fretwork on the jazzy Dynamite. The group will tour the UK in March

VARIOUS: Old School vs New School (Jive Electro 0523102), Jive's new Electro imprint makes its album debut with this compilation of Jive and Silvertone classics remixed by the new school of breakbeat. house and techno acts. Standout tracks include Grooverider's update of the Sto Roses' Fool's Gold, Aphrodite's remix of A Tribe Called Quest's Ince Again and Hybrid's string-laden version of Jazzy Jeff & The Fresh Prince's Summertime. OUINCY JONES: From O. With Love

(Owest 9362-46490-2). The only serious al to Sir George Martin for the accolade world's most successful producer', Jones has worked with everyone from Frank Sinatra to Michael Jackson in a career dating back to the Fifties. Not quite a greatest hits collection, this covers a selection of love songs he has worked on over the past 32 years, including three cuts from Jacko and new contributions from artists such as Tevin Campbell and Patti Aust

NOEL MCKOY: Please Take This Personal Right Track (Jetstar RTCD2). is pure soul album is being given high praise in all the specialist areas, with some

describing the set as McKoy's What's Going On. The album features his 1992 underground hit. Family, but also plenty of other live instrument-based tracks which prove again that 'real' music is far from dead in the black music genre. An underrated UK talent who deserves wider exposure



Sasha and John Digweed move to Sony's INCredible imprint for the

follow-up to their two successful Northern Exposure albums, Seamlessly blending and lavering ambient, tech-house, trance and breakbeat, the duo defy their "epic house" tag, creating a varied, progressive mix. Highlights include two tracks from hotivtipped US act Breeder. Top 20 hits by Humate and Mike Koglin, and an atmospheric new track by Sasha him PiL: Box Set (Virgin PILBOX1). This budget package includes PiL's four albums plus rare material, and an interview with John Lydon. It may not win any new converts, but listening to Public Image can ill send shivers your spine. SAM PREKOP: Sam Prekop (Thrill Jockey THRILLO61). Post-rock and jazzy ambience make The Sea & Cake's frontman's debut long player an intriguing listen, with a more organic feel than his band's previous material. Fellow Chicagoans Jim O' Rourke and John McEntire lend their expertise on

several tracks, which will deservedly raise the profile of this charming collection MODEL 500: Mind And Body (R&S RS99145CD). Techno pioneer Juan Atkins continues to surprise with this varied second album which mixes techno, funl drum & bass and electro influences. While Atkins travels widely among genres, there's a futuristic, spaced-out quality which somehow unites all the tracks. On the best - such as the dubby Everyday and the



UNDERWORLD: Beaucoup Fish (JBO JB01005438). Keeping their heads down after the phenomenal success of Born Slippy in 1996, Underworld ed the spotlight - bar the have avoid odd festival appearance - and taken their time recording this third



album. Furious on with Karl Hyde's often nonsensical vocal style, pushing the group forward yet sticking close to their original blueprint. There aren't any obvious hit singles within the 11 tracks, but their huge fanbase and MTV-friendly image should ensure a long, rewarding chart run.

#### current single Be Brave - there's a ich truly shi DJ KRUSH: Kakusei (Columbia 4928932).

Japan's premier beat juggler Krush has released a string of innovative albums over the past five years, and while this sees him breaking no new ground, his sound remains inique. This album will appeal to his fans, but a DJ Shadow-style cros VARIOUS: Tayo Presents Planet Of The Breaky (Dust 2 Dust SPECCO510) This snapshot of the UK's thriving breakbeat scene contains contributions from Danmass, Freq Nasty, the Freestylers and Dee Patten among others, and more than justifies Dust 2 Dust's reputation as one of the UK's more adventurous hig beat labels COTTON MATHER: Kontiki (Rainbow Quartz RQTZ021). Maverick US genius Robert Harrison's chiming, psychedelic pop draws from early electric Dylan, Big Star and

Tom Petty, but with the verve and humour of

the Dandy Warhols. Including She's Only Cool, a recent Mark Radcliffe single of the week, it's full of bittersweet melodies that will anneal to discerning traditionalists and post-Brit poppers alike

NIK KERSHAW: 15 Minutes (Eagle Records EAGCD026). The Eightics revival continues with this comeback album from Kershaw. While his music has moved on a little from the hits he had more than a decade ago, it hasn't really kept up with the times, and this blend of MOR and social commentary may appeal to his old fans but and success looks unlikely

#### Hear new releases

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

This week's reviewers: Simon Abbott, Yinka Adegoke, Dugald Baird, Michael Byrne, Sarah Davis, Tom FitzGerald, Hugo Fluendy, Olaf Furniss, Simon Harper, Stephen Jones, Sophie Moss, Simon Ward and Paul Williams.

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Organisations wishing to express an interest in bidding for this contract should send brief details of their business, including full name, address and telephone number, to the contact below, no later than noon Friday 26 Fobruary 1999. On receipt of Expressions of Interest, an information pack and invitation to attend a briefing event will be issued.

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# **TAPELESS AUDIO** REVOLUTIO

Hard disc recording has changed the face of the industry, but contrary to the predictions of the gloom merchants it did not spell the end for the commercial studio. Neville Farmer reports

usic Week's survey of last year's number one albums revealed that hether they specialised in pop, rock or dance, most of the UK's top producers chose to discard their tapes in favour of hard disc recording methods.

Digital systems such as ProTools played a key role in the creation of some of 1998's best-sellers, including Massive Attack's Mezzanine and Quench by The Beautiful South, Even the Manic Street Preachers. once the most puriet of rock's'roll bands confessed to mixing tapeless digital recording with traditional analogue methods

Hard disc recording is understandably attractive even to those who prefer the rich sound of analogue tane. Many of the systems currently available offer all

the functions of a full studio in the space of a home computer or stand-alone box. They also allow users to manipulate sound perform complicated edits and correct errors in rhythm and pitch in ways which were once considered impossible. Finally, they offer huge savings on both equipment and space

peless recording was pioneered in the early Eighties by Fairlight, Synclavier. But it was the availability of increasingly cheap digital memory which opened up the market for manufacturers and software developers alike. Digidesign, Sonic Solutions and Sadie were quick to recognise the notential the personal computer presented to professionals working in audio production Initially scorned by traditionalists, the flexibility and affordability of Macintosh- o PC-delivered digital recording systems has me any pe

limitations. The realisation that the simple addition of a few plug-in cards and some extra memory could turn a domestic computer into a master quality studio has not only revolutionised the home and project recording markets, but the repercussions have been felt further afield too

Early versions of Digidesign's Mac-based ProTools proved immediately popular in its native US but were dismissed in this country as being too expensive and having inadequate sound quality. Conseque when Abbey Road Studios decided to become the first facility in the UK to

'Sonic Solutions developed g offer digital mastering, it chose the more refined protocol so we could change Sonic Solutions, a British system which remains at the the way we worked' - Chris forefront of audio mastering. "We chose Sonic Solutions Buchanan, Abbey Road in the late Eighties because

its de-noising capability was ideal for classical remastering and editing," says Abbey Road director of operations Chris Buchanan, "Sonic Solutions developed a protocol so we could change the way we worked, sending projects over the network to different departments rather than copying to tape each time "

At the same time, the BBC chose Sadie as its favoured route for radio and television sound editing. Made in Britain and based on the cheaper PC platform, the corporation's engineers felt it sounded better than ProTools at the time and was simpler to use. As a result, more than 200 were purchased.

Rising to the challenge presented by its competitors. Digidesign improved the sound quality of ProTools and transformed it into a recording workhorse, capable of almost any task, Branded ProTopis units now offer users anything from basic editing software costing



ProTools takes pride of place in Townhouse's new mix room

a few hundred pounds to a £60,000 tapeless professional recording and mastering studio complete with virtual copies of familia effects units such as Focusrite, TC Electronics and Lexicon. The new ProControl mixing desk even removes the keyboard and e so hated by traditional engineers

Multitrack manufacturar Otari was quick to recognise the threat digital multi-tracking presented to its analogue tape recording business. When the Japanese of introduced its Radar system in 1994, it not only marketed it as a direct replacement for the multi-track tape machine, but its design reflected its traditional 24-track canability.

After a clow start Padar is now consistently among FX Rental's top three rental products and sells to commercial studios as well as producers and composer The original model was superseded by the 24-bit Radar 2 in May last year. Stirling Audio is the UK's sole Radar dealer, and director Garry Robson reports healthy sales, with 127 Radars and 32 Radar 2s already purchased by British studios and producers.

New products proliferate in the tapeless recording field, although most fall into one of three ha ic categories, ProTools, Sadie, the

cheaper Mark Of The Unicorn and Yamaha DSP Factory products are at the cutting edge supporting sequencing, effects, editing and mixing software on screen. Then there are those systems such as the £17,000 Radar. which also offers editing capability, but is less flexible and so is regarded as more of a recording medium to replace two-inch tape. Finally, Akai's DR-8, DR-16 and DD-8 Optical Dubber and Sony's rarely-seen 9000 hard disc recorder are for the most part geared wards film soundtrack recording

At £7,000, the more rugged Genex GX8000 two-sided magneto-optical disc recorder has found a ready market for remote classical recordings and archiving (see breakout). Metropolis Studios has six for its archiving programme because the discs are strong and secure and the eight-track capability can be combined to offer incredibly high definition stereo audio storage. Queen and Abba are among the top acts whose recordings are now archived on Genex discs.

Despite its growing acceptance among producers and engineers. ProTopis is still not without its shortcomings. Musicians often feel the system could be more composer-friendly, y choose to expand its capabilities by

#### classical favourites rock & pop producers among the converted

t was the classical music field that first embraced digital tape recording in the late Seventies. Since then its com munity of audi phile sound engineers has continued to explore the possibilities of truly hi-fi digital recording. But hile few hard disc recording systems are considered to have met the standards set by the best tape machines,



classical engineers have not entirely turned their back on the new formats. Orchestral sessions are expensive and still governed by Musicians Union rules which

dictate that players have to be paid in three-hour blocks. with predictably pricey res-ults if a session runs over even by a matter of minutes. So the savings in cost and

time offered by its instant editing and correcting abilities have seen Sadie (pictured) playing a key role in many classical recording projects such as Michael Nyman's recent sessions for Carlton at CTS studios. Abbey Road, on the other hand, opted for Sonic Solutions

in the late Eighties and now has one of the latest 64kHz workstations for DVD. Meanwhile, the Genex GX 8000 orderations for DVD. Meanwhile, the Genex CX 8000 corder has proved particularly popular with remote or obbile recording companies such as Floating Earth, Tony Ulikner, The Audio Archhving Company and Abbay Road. "Genex is compact and robust, and beats lugging a 45-ack digital recorder to a remote location," says Abbay and technical and training coordinator, Mekryn Toms.

uch are the advantages offered by tapeless recording Such are the advantages offered by capeles, cooling and editing that almost every producer in rock and pop has found some use for it. Analogue fans might not like its sound but even they find it a must for specific tasks such as editing and compiling vocals,

"Mike Hedges records his backing tracks on to a 16-track, two-inch analogue but uses ProTools for creating composite ocal tracks," says Abbey Road engineer Guy Massey, who has worked with Hedges on projects such as the Manic Street Preachers. "We both like the sound of analogue but It's so much easier to edit and compile tracks on ProTools." At the same time, dedicated hard disc fans often use

analogue tape machines as a welcome adjunct to their ourite digital system. "I frequently put a pass on to tape In order to achieve the sound quality you get from analogue compression before loading it all back into Radar II," says

Hedges, who has produced herous hits for Boyzone and B\*Wit-Ray ched (pictured) and who B\*Witched's label, Glow Worm Records, from his Mothership studio in Surrey.

Hedges believes the new digital Hodges believes the new digital systems are absolutely invaluable, especially for vocals. "You have to do vocals straight on to hard disc from a speed point of view," he adds. "When you are working on a vocal, you don't have time to wait for a tape to rewind, I am a writer-producer and speed is everything to me."

Magnus Flennes is one of an

increasing number of ProTools users who have set up residence within a larger studio, in his case The Townhouse But although he is a fan of the format, he is aware of the Perils of having too much choice. "The versatility and flexibility of something like ProTools

are fantastic," he says. "There are hundreds of options which means that as you are writing and recording you can effectively be mixing at the same time. The downside is you tend never to commit because nothing is ever written in stone. There is a certain pleasure in working with analogue in that once something is recorded, it is done. It makes you get on with things."

Fiennes, who numbers All Saints, Morcheeba and Eagle-Eye Cherry among his most successful clients, cites examples of drum tracks containing hundreds of edits in order to match a live drummer with a drum mach

"The boundaries are blurring between engineers and producers on the one hand and players on the other," he says. "With a singer I can try hundreds of ideas with no rewind time. That has a weird psychological effect on them because they don't really have time to consider what they are doing. I often get people in to freestyle and then manipulate it afterwards. The days may soon be over when fans can get enthusiastic about a musician's individual performance, because he may not have actually played the notes in the order they hear them."

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## PRO-AUDIO - EDITED BY CHAS DE WHALLEY

adding midi and autin economics software such as Steinberg's Cubase VST or Emagic's Logic Audio, \*Many musicians and producers probably started off using midi sequences on personal computers," says FX Rentals ProTools expert, Ade Cook. "When the audio side came in they wanted the same cut and paste way of working."

Others criticise ProTools for its cost and the frequent need for expensive system upgrades. As a result, Mark Of The Unicorn has developed a competing system which is attracting producers like Peter van Hooke (Ezio, Tanita Tikaram) because it requires less hardware and so is cheaper.

"Peter was going to go for ProTools but he was nervous that things get updated so often and didn't want to invest thousands," says Tim Shackson of HHB, the equipment firm which installed van Hooke's studio.

Inevitably, the wide range of different systems now in use means that potential incompatibility has become a serious point of concern, especially among those studios considering making sizeable investments in digital equipment

In a bid to solve possible problems in this area, Avid, the US-based digital hardware manufacturer, put together the Open Media Framework Interchange (OMFI), a file format which was designed to faciliate the transfer of digital media from one application to another. However, there are suspicions that manufacturers are not taking it seriously.

"In practice, most formats will only import data and not give it out again," says lan Sylvester, managing director of DAT studios in London, which specialises in transferring from one format to another.

\*For instance, the Shakespeare In Love soundtrack was written in ProTools and tranferred on to 48-track tape before being mixed on to Genex removable optical hard disc. Then it was transferred back on to ProTools for editing against picture and dubbed on to a DD-8 hard disc.

\*If OMFI compatibility worked you would

# the tapeless portastudio

Even the cheapest computer hard disc recorders are well beyond the reach of most young musicians. Needless to say, this does not mean good recordings are impossible for those on the first rung of the ladder. are impossible for those on the first rung of the ladder. Last year's Technics Mercury Music Prize went to an album which was recorded, at least in part, on a fourtrack castette recorder, Gome's debut, Bring It On, sounds better than the vast proportion of modern pop records because It was recorded simply and performed brillamity, It John Michelle Shocked's Toxas

Campfire Tapes and Bruce Springsteen's Nebraska as hit albums recorded on cassette.

le four-track cassette decks, such as Yamaha's £330 MT400, provide users with more than just cut-price multi-tracking

only need to mix it on to a Genex which you could plug into an optical drive on ProTo That would let you chop it up, save it and plug it straight into an Akai DD-8. To get it through each of those formats I have to charge four hours transfer time for a two-hour film. It shouldn't require all that cost.

This, plus the non-studio standard build quality and servicing of many Mac and PC

type products, has kept many studios from investing directly in this new technology. A more common scenario is for inhouse engineers to buy their own ProTools and rent them as part of their service, Even Radar, which was aimed directly at professional studios, has twice as many artist and

11 - 11

producer owners as it has commercial studio

"On the one hand, Radar is good because it is brilliant at what it does," says Robson. "But on the other, it has eaten into our sales of digital and analogue tape machines. To a degree that puts jobs at risk

Some studios are taking a progressive attitude and buying ProTools and Radar.



capabilities. They offer beginners the opportunity to develop a disciplined approach to recording which would benefit many producers with 64 digital tracks at

Although the cassette portastudio is not nearly him Anthough the cassecte portabulation is not nearly hild enough for most professional work, former Eurythmile Dave Stewart (pictured) has recently taken to the Yamaha MD8 MiniDisc digital eight-track machine, happy to trade its lower technical spec for its ability to capture the moment. "You know that if you have got

something going you can record it there and then, instead of trying to recreate the same situation again in the studio," he says. "Because no matter how hard you try, it never sounds the same twice. I'd rather set on with the creative process and reco

Townhouse has both and its Radar II machine is currently being used by Elton John to compose and record the soundtrack to the musical movie, The Muse.

Certainly, few who have made the investment have been left with mac standing idle for long, "We listened to our clients and bought a Radar II." says Miriam Gottlieb, managing director of Master Rock

Studios in Kilburn, "It has 'On the one hand, Radar is good been in use constantly since the day we bought

> Berwick Street Studios Is one of the few mid-sized operations to offer a dedicated ProTools suite. Run by Paul Morris, it attracts steady work that supplements the studio's staple multi-tracking and

mixing business. Many studios remain content to let people bring or rent in their own systems but Strongroom manager Rob Buckler thinks this is a mistake. Strongroom has three Radars and is on the verge of establishing a network of the promised 96Khz ProTools systems which will link all their studios

"Clients are fed up with spending half a

day dismantling their systems and rebuilding them in our room," says Buckler, "With this clients can come in with a hard drive or burnt CD-R and continue working on it using our equipment

Until all studios embrace this new technology, many producers and artists will continue to find they can carry out parts of the recording process more comfortably and conveniently at home.

"I see my studio as an investment in time " save Poter van Hooke "With this cort of gear, I hardly need to go to commercial studios." This does not mean the larger studios are in trouble, however. The space and acoustic construction they offer cannot be matched in home studios while many producers still like to combine the new technology and the old.

"Everyone thought programming rooms would endanger our business but in the end they didn't," says Slobhan Paine, manager of Olympic Studios. "Hard disc generates a different kind of work for us. But I don't think it poses a threat to larger studios as long as artists and producers continue to want the sound of big live rooms.

There is little doubt that top studios will always attract top clients no matter what technology may pass in and out of fashion.

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#### **PRO-AUDIO**

# news in brief by Caroline Mose

World renowned British designer Rupert Neve has announced the latest version of the celebrated 9098 mixing console, originally jaunched in 1993. Unlike its predecessor, the new 9098i is an hilling desk which enables two separate signals to be controlled through a



New York, Booya Music Studios in Hamburg and NHK television in Japan

BASF magnetic media supplier Emtec has announced its co-sponsorship of a national Bechools competition, Song For The Millennium, organised by the New Millennium Experience

openence. Open to more than 10,000 British schools, the competition is being promoted with a video filmed at Air Studios and several schools offering guidance on songwriting and recording. Each school will receive an entry pack incorporating the video plus a tape on which to record the song, both of which have been supplied, labelled and duplicated by Emtec. The winning song will be performed at the Millennium Dome on New Year's Day 2000 and recorded with full orchestral arrangement at Air Studios

Elsewhere, Emtec has concluded a deal with Solid State Logic to provide two-inch analogue tage divided DASH, DATS, CD-Rs and DTRS tage for the console manufacturer's demonstration suites. "We are pleased to be able to provide this service to one of the

world's most prestigious console manufacturers and that, following trials, they consider our products to be of the very high quality needed for demonstration purposes," says Moni Bhogal, UK business manager at Emtec.

Emtec's technical support engineer lan Armstrong will be on call if needed at any of SSL's seven suites, which are used by prospective clients to evaluate the company's latest range of analogue and digital consoles. Emite has also undertaken to supply tape to SSL's Banbury headquarters at short notice.

#### motion capture facility in Europe. It offers

Anew Yamaha 02R digital recording Aconsole is at the heart of Oxfordshire digital surround sound studio Audio



a one-stop service, which allows work on sound and video to be carried out Motion, which special-ises in music and sound simultaneously. "It's a very interactive environment for a musician to work in, and effects for videos, FMV (Full Motion Video) sequences, pop promos and games. The facility, run by ex-

the 02R allows me the flexibility to be creative," says Tong. The recent Investment in Audio Motion which also includes a surround system using the latest Genelec monitors, has been prompted by the increasing use of digital sound throughout the film, TV and games industries.

Tong (pictured), is part of the Audio Motion complex which features the largest ....

The two Tascam DA 88 digital recorders used in Robbie Williams' (pictured) on-stage rig during his last tour have been replaced by the company's latest model digital recorder, the DA 98 DTRS. The rack of machines is used to add strings and percussion considered too important to be omitted from live

"We've used the DA 88s in the past and always found them to be exceptionally reliable," says production manager Wob Roberts. "Upgrading to the even more versatile DA 98s seemed like the logical move for this tour. We only use the DA 98s in a couple of songs and musical director Guy Chambers has edited the tapes from the original studio multi-tracks

Using the same set-up as the older units, the two digital eight tracks run in sync to provide a safety back-up, with a proprietary switching box monitoring the time code generated by the first unit. In the event of drop out, the box will automatically switch over to the second eight track. "At least that's the theory," says Roberts. "The fact that we have never used

the back-up system in a live situation speaks volumes about the reliability of the Tascams. .....



Product/register Stuart Eps (pictured), renovatid for the write with Elses John Chen Rea and Bui Wyman anong others, "an else statistical facilitation at the starts of statistical in the statistical and the statistical else statistical else statistical elsection of virtuge explored, including a 42-sharmet Mo-seculation and the Elsevistation and the statistical else statistical elsection of virtuge explored, including a 42-sharmet Mo-seculation and the Elsevistation and the Elsevistation and the statistical elsevistation and the Elsevistation and the statistical elsevistation and the Elsevistation and the Elsevistation and the statistical elsevistation and the Elsevistation and the Elsevistation and the statistical elsevistation and the Elsevistation and the Elsevistation and the Seventies albums by artists such as Elton John and The Strawbs, as well as the latest in digital technology, such as the Otari Radar tapeless recording system. The studio is managed by former Bronze Records and

Roundhouse boss Gerry Bron from his central London office People like the live, traditional feel which the studio has, and also the fact that it really is in the middle of nowhere, and also the fact that it really is in the middle of nowhere which is why were expanding the accommodation also of the operation," he explains. Robble Williams, Paul Weller, Bill Wyman and Gus Dudgeon.

Portishead guitarist, songwiter and co-producer Adrian Utley put the finishing hes to the band's live album recorded in New York using TL Audio valve equipment. This included the first new C-1 Valve Classic compressor off the production line, an EQ-2 equaliser from the Classic range and an lvory series 5051 mono voice processor

There seems to be a real buzz about TL Audio equipment at the moment," says Utley, \*I've encountered so many engineers and producers using the products that it MUSIC WEEK 20 FEBRUARY 1999

just seemed the obvious choice. The C-1 and EQ-2 were used to process the string and horn sections that feature heavily on the album, and they sound great. The units just seem to add something special to the sound, evon before you start to make any adjustments."

Utley completed the album at the end of Portishead's 10-month world tour. The 5051 is now installed in vocalist Beth Gibbons' home studio where she is using it for vocal processing.



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### NEW RELEASES - FOR WEEK STARTING 22 FEBRUARY, 1999

## ALBUMS

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MUSIC WEEK 20 FEBRUARY 1999

#### New releases information can be faxed to Simon Ward on 0171-407 7092; e-mail: sward@unmf.com

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#### SINGLES

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#### RELEASES THIS WEEK: 110 • YEAR TO DATE: 1019

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#### \*\* Previously listed in alternative format

#### SINGLES TITLES A-Z

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# **APPOINTMENTS**



# RECORDINE SERVICES STOPPASE

Next Week Music Weel Classified will be running a Special Showcase page for all involved in the Recording Services Industry, Doing this enables us to give you the most effective environment in which to place your advertising to reach your

For more information on promoting your studio or service offer call Scott on 0171

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#### Silva Screen Records Group ACCOUNTS/PRODUCTION ASSISTANT

I) Primarily assisting our Finance Manager with various accounting duties including royalties - knowledge of Counterpoint an advantage. 2) Co-ordinating the manufacturing for our group of labels including

The ideal candidate must be focused, accurate, possess excellent computer and communication skills and have good organisational ability.

The Managing Director, Silva Screen Records Group, 3 Prowse Place, London NW1 9PH.



abs as POWI thrusts forward into its second year

Product Manager for the label, admin for the Publishing company, Studio Manager and general PA. It will involve long hours and decication but is a great opportunity for a forward thinking fun individual to establish a long w arm of this growing group of com

Please fax C.V. to Sarah: 0181 932 3032



Press Officer with experience, to take the helm of this growing new area. A wide taste in all styles of dance music and a lust for late night parties and liggin' is essential.

Please fax C.V. to Keith on: 0181 932 3032

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#### C \$25K OTE

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Pozzoli Ltd are part of the Pozzoli Group, a key company in European printing and packaging for the music and multimedia industry. The group has the highest reputation for quality and design creativity and is supported by ongoing investment in state of the art manufacturing facilities. In order to expand and develop the profile of the company, we are looking for a Sales Manager to work alongside the Director. Candidates should:

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- · Have had exposure to sales and marketing with a strong focus on building and maintaining relationshins with clients
- Be a first rate communicator with the ability to be flexible, take on early responsibility and work on own initiative
- · An understanding of Italian would be an advantage, but not a requirement.

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## CLASSIFIED



MUSIC WEEK FEBRUARY 20TH 1999

### FRONTLINE

# RETAIL FOCUS: OMEGA MUSIC

#### by Karen Faux

Out Room

mid-price n

an Brown, Johnny Marr, Oasis and the Charlatans are just some of the acts which have appeared at Omega Music's Altrincham store and have helped to put it on the map as one of the region's highest profile indie outlets.

"This week we had Three Colours Red in for a signing session and, as expected, we had a massive turnout," says director Steve Harrison. "The album is a recommended release and sales have jumped. We are very keen on these events and in the last year have hosted similar events for Shed Seven. The Divine Comedy, Silversun and Massive Attack - to name but a few."

The Cheshire-based chain is currently going from strength to strength as its moves to new premises tesify. At the beginning of March its Macclesfield store is relocating to a 1.219 sq m site with a 15-metre frontage and mezzanine sales floor. \*This is our most ambitious project to date, \* says general manarer Helen Beard, 'The depth and range of stock will expand dramatically and we will be able to offer our customers far more choice.

Windows - M People, CDs at £7.99 or three

In-store - Mother's Day promotion, Brit Awards, Manic Street Preachers, Jackie

Brown, Warner Century Collection videos

And Shaker, Jacqueline Du Pre, Elgar, Idlewild, Yo

Yo Ma, Blondie. Al Green, The Moffatts, Blondie, The Chill

Single - Britney Spears: Album - Manic Street Preachers: In-store - Lauryn Hill, The Corrs, Stepperwolf, 'N Sync, Lucid,

Blondie, Kiss House Nation, Best Chart Hits In The World ... Ever, Mary Duff, This Is Noize, Dr Doolittle, Jackie Brown, romotion with CDs at £6.99

FARRINCEDONS Alagna and Angela Georghui, Andreas Scholl: In-store – Vanessa Mae, Charlotte Church, sale

HMV Singles - 'N Sync, Cleopatra, Lucid, Britney Spears, 808

State; Windows - mid-price campaign, Jackie Brown, Brit



#### Omera Music: Chesire-based indic plans to expand product range and depth

This year Omega also intends to relocate its Altrincham store to a prime site incorporating a first floor café and contemporary art gallery. "We have committed to a site just around the corner and will be moving in as soon as the sale of the current premises goes through," says Beard

Last year the chain put some important long-term strategies in place. The launch of its Premier Card Scheme has grabled it to build a database of more than 4,000 con sumers and the publication of its Omega Music Media And Marketing booklet provides the lowdown on all its promotional ideas for record companies. It also completed the installation of its Ranger Computer system, which is now operational in all of its stores including its head office and warehouse.

In-store this week, Beard reports that the Brit Awards are helping to pick up some of the

#### OMEGA OUTLETS

Northwich	457 sq m
Crewe	411 sq m
Altrincham	609 sq m
Macclesfield	1,219 sq m
Winsford	304 sq m
	Crewe Altrincham Macclesfield

new albums slack. "We are seeing a renewed wave of interest in Robbie Williams and Fatbox Slim on the back of it and other nominees are starting to gather momentum," she says.

Singles sales have been brisk during the last couple of weeks and, with plenty of pre-release enquiries for Britney Spears, Stereophonics and Blur, they look set to con tique on a roll.

"We've got our annual March Madness sale kicking off at the beginning of the month," says Beard. "It features £1.99. £6.99 and £9.99 price points with some very strong catalogue. We are currently looking ahead to the millennium but our only confirmed campaign at this stage is an autumn '69-'99 deal which features classic allums from each decade."

## IN-STORE THIS WEEK

inds: In-store - Three Colours Red, Hilary And Jackie, Totally Wicked 2, Relax Ultimate '80s, UNKLE

MENZIES Manic Street Preachers; Windows - Brit Awards, Manic Street Preachers, single promotion offering a single for 99p with purchase of any chart title

Dinnoc Selecta listening posts - Outcaste New Breeds, Talk Talk, Dave Stewart, Babybird, Prince Paul; In-store at Mojo recommended

NOW Spears; Album - Andrew Unit Spears; Album – Andrew Lloyd Webber; Video – Worzel Gummidge, Everything To Gain; Windows - Brit Awards, This Is Noize, **Kiss House Nation** 

OUPDICE In-store - Valentine's day promotion, Britney Spears, Manic Street Preachers, Blondie, Tatyana Ali, Three Colours Red, Super Car, Mirror Ball, The Moffatts, Nick Warren, Tommy Boy's Greatest Hits, Barenaked Ladies, Brit Awards

Singles - Lauryn Hill, Bis, Britney Snears, Babybird: Windows - Brit Awards, mid-price promotion with buy two

CDs and get one free, classical range, Stiff Little Fingers. Freddy Fresh, Lauryn Hill; In-store - Brit Awards, mid-price promotion: Press ads - mid-price promotion, Busta Rhymes, Dope On Plastic 6

Mindows - New Music campaign with Jurassic 5 and Red Snapper, two CDs for £22; In-store – Brit Awards, Danny Tenaglia, Blondie, Shakespeare In Love, Tatyana Ali, The Divine Comedy, double Dereo Cibe at 7 00 divine Comedy, double Decca CDs at £7.99, discounts on Rialto, The Moffatts, Billie, B\*Witched, Steps, Lynden David Hall and Another Level

WHSmith Single - Britney Spears: Album -Manic Street Preachers; Windows -Brit Awards, Manic Street Preachers, singles promotion offering a single for 99p with purchase of any chart title

WOOLWORTHS Singles - Britney Spears; Album -Best Chart Hits In The World... Ever: Windows - Manic Street Preachers, Robbie Williams; In-store - The Cardigans, Kiss House Nation, Brit Awards, The Offspring, Fatboy Slim



# **BEHIND THE** COUNTER

#### JASON WHITE, owner, Left Legged Pineapple, Loughborough

he start of this year has been slow Although we have a wide range of customers here, local university students provide the bedrock of our trade and in the past few weeks there has been little to appeal to them. We've got to wait another couple of weeks before the new releases start to kick in.

Fortunately singles have been buoyant recently. DJ Sakin has been selling like hot cakes and we've been shifting a lot of the vinyl version. Other fast movers this week include UNKLE, Lenny Kravitz, Cevin Fisher and Loop Da Loop

We have been selling lots of the underground dance track, Good Shot, by Hands Burn on Calpa Records. Chances are it won't be long before a major label steps in. Mirror Ball live in Loughborough so, as you might expect, we have done

exceptionally well with their single Given Up. The success of Blondie's Maria took us

by survise. We hadn't enticipated the blanket coverage the band would get in the press and on TV during the past week or so.

Although albums business has been relatively quiet, TV advertising has helped to drive sales of the Euphoria dance compilation and we are still doing very well with Lauryn Hill, Fathey Slim continues to sell and The Corr's Forgiven Not Forgotten is doing good ess now it has moved to mid-p

A big one for us next month will be Blur's album and we have high hopes for Underworld, which we will be supporting with an in-store playback. Other acts with new albums include Kuta Shaker, Ultrasound, Reef and Skunk Anansi-

Who knows, the forthcoming Rick Astley Best Of could prove a surprise best-seller for us. I recently ordered one of his albums for a customer who failed to turn up and collect it. I put it out on the rack and was pleasantly surprised that it sold immediately.

# **ON THE ROAD**

#### DAVE McINERNY, Sony singles rep for the South West and Wales

ast year we had seven number ones and this year looks set to be even better. We have already notched up our first one with The Offspring's Pretty Fly (For A White Guy) and we are hoping to emulate last year's success with an exciting line-up of singles for the next guarter. This includes Kula Shaker, B\*Witched, Manic Street Preachers, Reef, George Michael and Shawn Mullins. Dealers report they are already getting a raft of pre-release enquiries for many of these.

This week I have been working the new Kleshay single which looks bound for the Top 20, Also moving off the car is the soundtrack to Shakespeare In Love, which has been nominated for 13 Oscars, including one for the score. I've just finished selling Lauryn Hill's next single. The Ex-Factor. It has sold in strongly as dealers are aware of her 10 Grammy nominations and her nation for a Brit award this year. Sales

of the album increased significantly after her recent TV appearances, and the album should reappear in the top three once the single gets going.

With the Brit Awards just around the corner, we have been busy promoting our nominated artists and the Brits '99 album. We have 15 nominations in all, including B\*Witched for Best International Newcomer Covering Wales as part of my area. I would like to see the Manics walk away with a couple of awards as I reckon This Is My Truth, Tell Me Yours was one of last year's finest releases

March sees the release of the much anticipated follow-up to Kula Shaker's debut album. Entitled Peasants, Pigs & Astronauts, it includes The Sound Of Drums and the new single, Mystikal Machine Gun. The band are touring in March and I am looking forward to seeing them on the 19th in Bristol. The album is bound to be a winner.

# retailers - Steve Hackett

## DOOLEY

Centre Of The Earth at London's Natural

were Chris Tarrant, Danny Baker, Robert

starting to look good for young Charlotte

Church in the good ol' US of A. Her trip

Letterman on March 25... On the subject

there next month will now take in four major TV shows, among them David

of Brits over the pond, Britney Spears'

written and recorded by our own The All

Seeing I, but with new vocals by the US

chart-topping album contains a track

History Museum, Among the legends turning up to see what was going on

Powell and John Virgo...It really is

George Michael is more to blame than anyone else for getting TOWER RECORDS' top European turn ANDY LOWN to perform this rather disturbing act. Andy, whom we have been assured doesn't usually go round do Lown to perform the number disturbing BCC. ANAY, whom we have been assured doesn't usually go round doing this sort of thing, ended up making, well, an arse of himself at his chain's Dublin store after he rather foolishly suggested pre-Christmas that they would not be [].

able to shatter 1997's record-breaking festive fidures. If they did, he vowed he would kiss stockroom manager Noel Murphy's backside. Having shifted stacks of George Michael's Christmas chart-topper and other big smashes the Irish branch has now made the top man eat his words - almost literally.

Remember where you heard it: Even some of the biggest stars are unsure which label they are on. Rumours rushed around Parlophone's offices at ex-Spice Girl Geri Halliwell's appearance - complete with pooch - at its doors on Wednesday, until she admitted she didn't know where her label FMI/Chrysalis was...Halliwell, later on the right floor, then apparently impressed her (right) label when she insisted on cochairing her three-hour meeting with MD Mark Collen, who gentlemanly stepped aside ... The meeting was said to be so unheat that rumours now abound that

her album may surface as soon as June. As to

#### Denmark's latest chart nsations, THE CARTOONS, are old enough to know better. But. the kids love them so where's the harm? Sponge, Boop, Shooter, Buzz, Puddy and Toonie

all tipped up to the Sound Republic last Monday to entertain a bunch of children's TV presenters and EMI's marketing and promotions manager MIKE MCNALLY (centre, without hairpiece) and executive vice president IAN HANSON (right). If you want to hear technobilly - that's rockabilly with Eurobeat to you and me - in the flesh, catch The Cartoons' Witch Doctor when it is released on March 15.





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what it may sound like. Dooley received a sneak preview at Blur's Stockholm aftershow last Thursday courtesy of EMI president/ceo Tony Wadsworth, who sung him a burst of the first three singles - a mix of Shirley Bassey, Latin funk and gav disco...In unrelated Spice Girls news, Doolev hears that Virgin A&R manager Joanne McCormack - who brought in the then unknown group, not

to mention Unbelievable Truth and A&R'd Kavana has left Virgin by mutual agreement...The Brit Awards appear to be experiencing the largest amount of precoverage in history. The event

secured the cover of the

Radio Times for the first time this week (featuring Robbie "Reserved" Williams) and has also won front covers on both The Mirror and The Sun's what's on mags...Capes were no doubt raised in honour of rock's top anecdotal turn Rick Wakeman last Tuesday when the grandiose one launched his latest conceptual masterpiece Return To The

Bagpipes, traditional singing and dancing, haggis, whisky and - that most traditional of Highland drinks tequila were the order of the night at the second annual NORDOFF-ROBBINS Burns night do at London's Duke Of York Barracks. After auctioning off designer kilts, a weekend for two in a Scottish castle, a trip to the Isle of Skye and a husky racing trip, the charity raised a hefty £30,000 for the Dunfermline Scottish therapy centre. Among those in attendance were (1) JIMMY DEVLIN (centre), who played a key role guarding the haggis, flanked by DANNY TAYLOR and

HOWIE NICOLSBY from Geoffrey Tallor, which supplied the Bonnie Prince Charlie kilts auctioned on the night. Also lapping up the atmosphere were (2) Nordoff Robbins vice chairman WILLIE ROBERTSON (left) and STUART HORNALL, head of the charity's Scottish branch. Finally, pencil February 25 into your diary because Nordoff-Robbins is having one of its annual open evenings at the Lissenden Gardens centre in Kentish Town. Telephone Linda McLean for more details on 0171-371 8404.

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teen star ... Watch out next week for a boy band with a very similar name to Westside...They may have been keeping mum about their split from manager John Benson at last Monday's press conference at the Cafe de Paris in London, but All Saint Melanie Blatt was only too delighted to share her experiences of motherhood. "Breast feeding kills for the first few weeks." said Mel, who also kindly informed the assembled journalists that said nipper would be joining her on tour...Former Universal artist relations manager Martin Fredrick can be contacted on 0468 734 251...It's that time of year again. The Nordoff Robbins pancake run around Berkeley Square takes place on February 16 and the organisers are hoping you can spare your lunch hour to join in (fancy dress not obligatory but frying pan is). For further details contact Julie Evre on 0171-931 0808.....





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