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PRO AUDIO AND RECORDING STUDIOS STARTS - PB

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musicweek

Friday night is Brits night

by Paul Williams
The first Brit Awards of the new millennium will break with tradition by moving to a Friday night slot for the first time in its history.
Next year will also see the event returning to London's Earl's Court following two years at the London Arena, Docklands, while awards chairman Paul Conroy is teaming up with his two predecessors Paul Burger and Rob Dickens in a new executive committee to mount what it promises will be the most spectacular Brits yet.
Conroy, occupying the Brits hot

seat for a third successive year, says the dawn of the new century is a perfect opportunity to stage something special. "The millennium show next year is going to be the biggest and best we've ever done. That's why we've decided I will be joined by ex-chairmen Paul Burger and Rob Dickens and all our experience will be brought together to put on the best show we've ever had."
At this early stage there are no firm details of what shape next year's MasterCard-sponsored show - lined up for March 3, 2000



Conroy: planning special show - will take. However, Conroy says the fact the end of this century will have just passed will be reflected

in the content. He suggests this could include the presentation of special awards, although the show itself is not being lengthened.
"We will certainly make it reflect over the past 25 to 30 years or so, but all of us haven't yet set down and decided how we want to approach it," he says.
Conroy adds the decision to move to Earl's Court will be one welcomed by "99.9%" of the industry following concerns about the accessibility of the London Arena. "Earl's Court is a wonderful venue and a great opportunity. There's

more space in there and, while we've had two happy years at Docklands, we literally ran out of space," he says.
One big question mark hanging over next year's event is when it will be televised.
Since the show stopped going out live on TV in 1990 it has always been broadcast the following night with Carlton handling it for the past six years. However, if this happens next year it would go out on a Saturday when LWT, not Carlton, operates ITV's London-area franchise.

Hockman joins Bullish Edel to run publishing arm

Rapidly expanding German-based independent group Edel has hired former PolyGram Music Publishing chief David Hockman to launch a publishing division.
The recruitment of Hockman, one of the most senior executives to leave PolyGram following its takeover by Universal, is the latest step in Edel's aggressive expansion plan since it launched on the German stock market last year. Last month it acquired Scandinavian indie group Mega Records and its publishing arm. Company founder Michael Haentjes says that by the end of the summer he expects to have invested a total of around £67m in expanding the



Hockman: new challenge group's activities since its flotation. Hockman, who will be based out of a new office in London, says he plans to expand both by acquiring catalogues and developing in-house

A&R. Within a year he expects to have recruited up to 15 head office staff with more local A&R people in each territory where Edel is active.
"The real opportunity here is to create a very significant, well-funded independent publishing division," says Hockman. "I had to make a decision whether to stay in the corporate world I have occupied for the past 23 years or move to a smaller independent operation. I decided I only wanted to work with people I liked. Having spent time with Michael, I like him, his people and the whole set-up."
Haentjes says that he expects the publishing division's turnover to hit £32m within three years.

Telstar hires Marsh as records MD

Jeremy Marsh has joined the Telstar Entertainment Group in the newly created role of managing director of its record labels, two months after leaving BMG Entertainment UK.
In his new role, which he starts today (Monday), Marsh, 39, will oversee the company's three main labels, assuming day-to-day control of Telstar Records and Wildstar Records. Mike Hall will remain managing director of Mullyty.
Marsh, who spent seven years at BMG, most recently as music division president, says, "The best time I had at BMG was run-

ning a record label. I've now found a group of record labels to run again."
Telstar chairman Sean O'Brien says, "The experience Jeremy has had in developing international artists is invaluable. I can't think of anyone else with his experience who could fit into our culture."
Telstar Records International CEO Graham Williams will continue to drive the group's international strategy, which includes plans for an office in Singapore and a pan-European licensing deal. ● See full story, page 3

Columbia's preparations for the UK release of Ricky Martin's US number one *Livin' La Vida Loca* were due yesterday (Sunday) to receive a significant boost with the singer scheduled to perform the song in front of 100,000 people at Capital's Party in The Park in London's Hyde Park. Martin, whose single is released this week, was expected to be joined in the line up by surprise guests Catatonia playing two songs, including their new single *Londinium*. Others due to perform at the event, which reached a potential UK radio audience of 35m, included opening act The Corrs, Boyzone, Blondie, Geri Halliwell, Pet Shop Boys and Eurythmics.

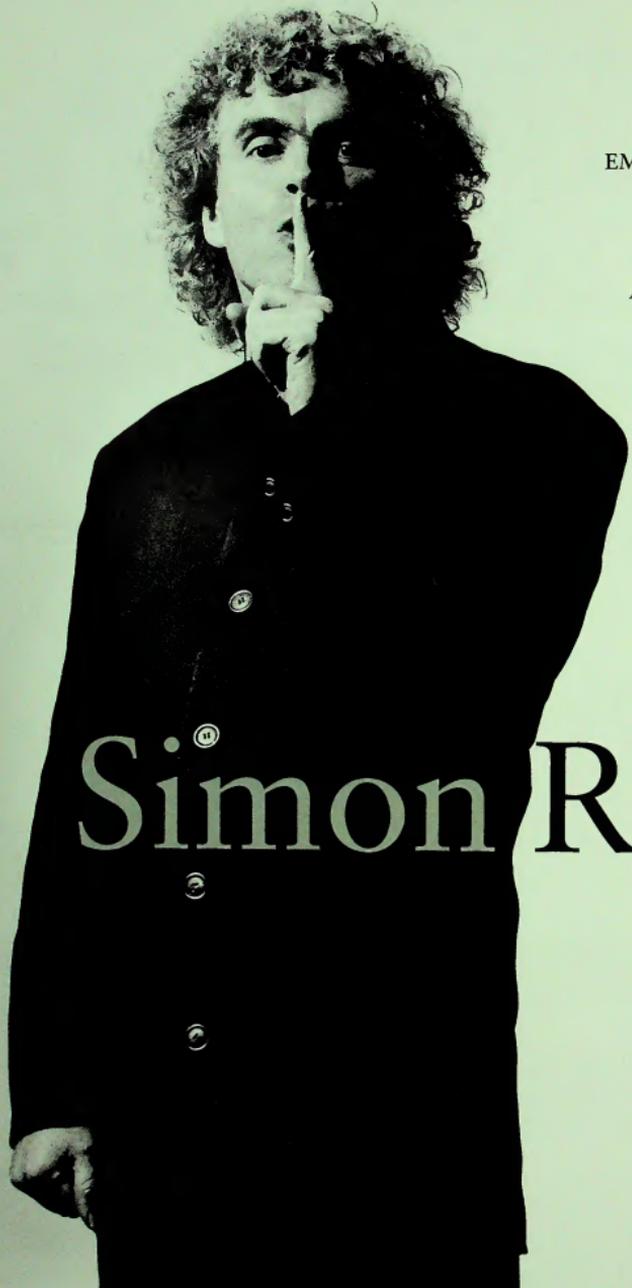


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Simon Rattle

Channel Four and HMV's Music Of The Millennium survey of the UK's musical tastes moves a step nearer to conclusion next week with the third and final series of programmes featuring experts discussing their favourite music and musicians. Ahead of the July 31 closing date for voting, Joels Holland will launch the latest batch of five-minute tributes with his salute to Ray Charles next Tuesday (July 31). Emmylou Harris will follow the next day discussing Gram Parsons (pictured), with whom she recorded in the Seventies. Another Channel Four programme to be broadcast on July 11 will see Graham Norton and Lisa Tarback surveying the musical tastes of the general public around the UK. The full results will be announced in November.



MCI appoints Sears to new licensing role

MCI has hired former China Records director of International and artist development Adrian Sears with a brief which includes further increasing the company's catalogue through acquisitions and licensing deals.

The Kingfisher-owned company, whose back catalogue already includes material by Elvis Costello and T Rex, has appointed Sears as commercial director, while one-time EMI UK marketing director Thierry Panetter joins as marketing manager.

Panetter's appointments come five months after parent company VCI integrated its music operations MCI and Crismon Productions.

newsfile

GRABER QUITS MUSIC CHOICE ROLE
Stuart Graber has quit as chief executive of Music Choice Europe to set up his own consultancy company. He has been replaced by Simon Bazalgette, formerly the company's sales and marketing director, but will continue to work as a consultant to Music Choice. Music Choice is a digital audio service available on cable and satellite and backed by BSkyB, Sony, EMI and Warner.

A&M FOUNDERS SUE SEAGRAM
A&M founders Herb Albert and Jerry Moss are suing Seagram for allegedly violating an agreement in PolyGram's 1989 purchase of the LA-based label to keep A&M fully operational. The suit claims that, since Seagram's 1998 acquisition of PolyGram, consolidation within the group it has downgraded A&M.

ECHO LANDS ROADRUNNER DEAL
Echo has linked up with Dutch company Roadrunner in a licensing deal covering the whole of continental Europe. The deal covers both the Chrysalis Group label's back catalogue and forthcoming releases and follows the expiry of ECHO's previous deal with Universal.

SOM AGREES PORTABLE STANDARDS
The Secure Digital Music Initiative last week announced that it had adopted a specification for portable devices which will eventually filter out pirated music. As previously reported, the specification will be rolled out in two phases and support both protected and unprotected formats such as MP3.

HARDING TO LEAVE TOWN
Tom House (left) with Karen Harding is to leave the studio business after 17 years. During that time she has worked at Olympic and Manor Studios before being appointed manager of The Town House in ARI. She has been succeeded by Rebecca Duncan, formerly PA to Virgin Studio Group director Ian Davidson.

POTTER JOINS BBC MUSIC
Celia Potter, previously operations manager and company secretary at Unbec Broadcasting, has joined BBC Music Entertainment in the newly-created role of talent manager. Potter, who spent 10 years at Unique, says she will act as a "one-stop shop" within the department for artists and their managers and agents.

MUSIC CONTROL RELOCATES
Music Control has moved offices and from today (Monday) is based on the second floor of Abbey House, 74-76 St John Street, London EC2M 4JB. Its telephone number remains 0171 336 6926 and fax number: 0171 336 6919.

IMVS PLANS RELAUNCH
IMVS, the UK-based online music and video store which has struck partnerships with artists including Sony and Universal, is relaunching under a new name. The overhaul, to be announced on July 23, will include a new look site, the company's first album to be promoted through the advertising campaign and the announcement of a "substantial deal" with a new partner.

Telstar splits operations into five business growth

by Tracey Snel
Telstar Entertainment Group chairman Sean O'Brien is predicting massive growth at the group's record and new media businesses as it restructures its operations to exploit new market opportunities.

The appointment of Jeremy Marsh to run Telstar's record labels coincides with the group splitting into two. Its record company businesses will be overseen by O'Brien and chairman Neil Palmer, with Marsh concentrating on the Telstar, Wildstar and Multipl labels. Meanwhile CEO Barry Watts and COO Tony Prior will focus on Startle, the umbrella group whose operations include Telstar Distribution, Lightning Export, new media software specialist Mars and the recently formed Track One Logistics group. The restructuring, which is also

designed to avoid conflict of interest between the group's two core businesses, comes ahead of a predicted period of dramatic growth at Startle. Track One recently won the prestigious contract to distribute Sega's next generation Dreamcast game console.

O'Brien predicts that Startle's annual turnover will grow from around £70m to £200m during the next three years, largely fuelled by the switch from physical to electronic distribution. "E-commerce is growing dramatically. There is a real opportunity there," he says, noting that Startle created and fulfils orders for Capital Radio's website.

Marsh, who successfully developed artists such as Take That and Natalie Imbruglia into international stars while at BMG, is expected to develop further the UK activities of



Restructuring operations (from left): Palmer, Telstar International CEO Graham Williams, O'Brien and Marsh

Telstar's labels, which currently have an annual turnover of around £15m. The 20-artist roster includes hit acts Coroner Reeves, Pratts & Small and Sash!, who are all due to release new records during the next three months. The £10m realised from

the recent sale of the outside broadcast division of Telstar's Corinthian Television Facilities will be ploughed back into domestic A&R.

"There is a significantly good body of artists and repertoire here already and this is a huge opportunity for me to broaden and expand my horizons," says Marsh. "I see this a completely different culture. I have got to learn rather a lot. There isn't any other set-up like Telstar UK."

O'Brien adds that he and Palmer will now have more time to focus on the compilation business, which was the original foundation of the group. Big successes this year include two Euphoria releases and Essential soundtracks, although the company recently lost a deal to produce compilations for The Box to Universal Music.

4AD label to live on after restructuring

Beggars Banquet managing director Martin Mills has vowed that 4AD will continue as a functioning label despite most of its staff being laid off following a decision to bring it into the Beggars stable last week.

Four staff, including head of A&R Lewis Jamieson, were made redundant last Monday with key operations such as marketing being brought in house. Head of marketing Dan Coxon, Tim Hall, who oversaw reissues and plugging, and press assistant Justin Speake left the company.

The label, a co-venture between Mills and LA-based Ivo Watts-Russell, is now based to Justin Harper and managing director Simon Harter and head of promotions Colleen Maloney.

Its key UK signings include Gus G, Mojave 3 and Cuba, although it is understood that the latter act are unlikely to extend their current one-album deal.

"4AD has always run completely separately from the other Beggars Banquet labels and it became sensible to bring it in. This will further allow it to be run from LA," says Mills.

Ex-PolyGram executives secure new senior roles

Two former senior PolyGram International executives have landed newly-created roles at other UK majors.

Tim Delaney, previously PolyGram Continental Europe's international marketing vice president, has joined BMG as UK and Ireland commercial vice president, while Mike Allen, formerly managing director of Mercury Records Australia, has taken on a new marketing role within EMI International. Delaney, who was at one stage tipped to become PolyGram Ireland MD alongside Dave Pennefather, brings to BMG almost 10 years of experience at PolyGram and Universal, both in the UK and Australia.

In his new role Delaney will work with all BMG's labels, including taking external responsibility for strategic development of Internet services. Delaney will also have a hands-on role with BMG Ireland.

Allen's move to EMI International follows the departure in May of Craig Jordan to join Roger Davies Worldwide Management. In a newly-



Allen, taking EMI International role extended position as vice president and general manager of pop marketing, he will handle marketing for EMI/Chrysalis UK artists and Virgin Records America acts licensed to EMI internationally and in northern Europe. Allen, who was PolyGram International's marketing VP before moving to Australia, will also head the Parlophone/Capitol/southern Europe international marketing group, the promotions department and the creative services department.

• Kate Hughes has been appointed EMI/Chrysalis regional promotions manager, reporting to head of regional promotions Adam Trednick.

New online venture to offer free music

A new online venture has been launched which aims to end the "frustrating experience" of shopping at record stores and become the most popular free music site in Europe.

Peoplesound.com claims it has been given a start-up valuation of \$20m. President/ chairman Ernesto Schmitt, formerly of the Boston Consulting Group, says the site - which will offer music for free summer - when it launches this summer - is in negotiation with major publishers to provide access to their catalogues.

Schmitt adds that a network of 150 commission-paid contacts is being set up throughout the UK to provide an online A&R source of unsigned acts for record labels as well as music fans.

The company has appointed former Compuserve UK managing director Martin Turner as chief operating officer and VIII Long, who ran the Ministry Of Sound's online site, as editorial director.

Schmitt declines to reveal the identity of the site's backer or the value of its investment.

MUSIC COMMENT

INDIES NAB MAJOR LABEL TALENT

One of the possible explanations for the difficulties that some major labels have had in filling senior staff vacancies recently is the relative absence of larger independents.

In the past the Islands, A&Ms and Virgin were useful breeding grounds for executive talent, with those rising through the ranks often having to turn their hands at everything from A&R and marketing to international.

Today few of those companies exist and with them the people with such deep all-round experience. It is ironically, the executive traffic now seems to be in the other direction, with the majors supplying top people to aggressive independents like Edel and Telstar.

This is partly because after the UniGram shake-out various people found themselves without jobs. And it also reflects the fact that a handful of the largest independents have now expanded to such a level that they need to recruit additional executive muscle and experience. But it also suggests that the business is changing. The record industry remains dominated by the majors all over the world, but when given a choice, an increasing number of experienced people are finding the independent sector a more envigorating place to work. Of course those who have never known anything else have been pointing this out for years, but others are learning it, too.

Combine this trend with the current tendency for top managers and producers to develop acts on their own and sell them on as a complete package to major labels and it appears as though the dynamics of the business are changing.

And this is a process that will extend even further, with more marketing, let alone A&R, handed out of house. It will be a good few years yet before major labels become skeleton operations with everything (including distribution) sourced out of house, but that is the direction things are moving. The executive divide is breaking down. If that means more people with broader experience outside the corporate bosom, then the industry as a whole can only benefit.

Ajax Scott

Elton to raise cash to buy back album rights

Sir Elton John is seeking his widely-publicised £25m bank loan to acquire the rights to his first six albums from Universal.

Rejecting reports that the superstar is in dire financial straits due to his extravagant lifestyle, a business affairs insider says, "We are always seeking to extend ownership of rights and those early releases are very close to Elton's heart."

The singer's team have also dismissed speculation that the singer's talks with investors bank Samuel Montagu will pave the way for a securitisation bond issue, along the lines of those already engineered by artists such as David Bowie and Iron Maiden.

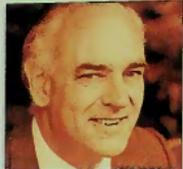
"Far from getting cash, we are trying to get back the rights," says Frank Presland, who oversees the business dealings of Elton John Management and has been negotiating the loan reported at £25m from Samuel Montagu.

PPL in £6m royalty headache

PPL is facing the task of tracking down more than 20,000 performers eligible for royalties after the record company-owned collection society made its first distribution last week to individual session musicians.

Under a European Commission directive dating back to December 1996, which provides for session musicians who played on tracks in addition to featured artists, PPL has allocated net distributable revenue of £35.6m for the financial year to the 31st October 1997, with £11.9m to be paid to performers.

Record companies were paid their share last December and on June 30 PPL paid out £5.7m to 5,600 performers. However, that leaves £6.2m remaining for the 21,600 performers who are untraceable because they are not registered with PPL or artists' groups Association of United Recording Artists (AURA) and Performing Artists' Media Rights



Andrews: sessions fee payments Association (PöMra).

"We have paid out about half the money due to performers. We have only been able to pay out to those that have made claims with us or AURA or PöMra," says PPL chief executive Charles Andrews.

A general manager Peter Horley admits the work of PPL, but says it has been "swimming against the tide" because there has been a lack of information forthcoming from record companies.

MUSIC PRICING SURVEY CONFIRMS MOVE FROM SINGLE DISCOUNTS

by Paul Williams
Widespread discounting in the UK singles market appears to be finally in decline as record companies look to make the most out of bankable hits.

A Music Week pricing survey for the first six months of the year confirms a steady increasing number of new releases going against what had previously become the accepted trend of selling at £1.59 in their first week. Although there are still variations from retailer to retailer on specific titles at any given time, almost as many hit singles are now retailing at either £2.99 or £3.99 in their debut week as at £1.99.

The changing trend is most evident towards the top end of the chart, where around 45% of the 103 singles that entered the Top 10 up to the end of June this year were initially priced at £2.99 or more. This figure rises to 57% for singles that made the Top 10 in the weeks after the release of Britney Spears' 'Baby One More Time', which is being the first in the industry as a turning point in record companies' attitudes towards singles pricing.

Spice's single, which had become a top five aliphay hit ahead of release, sold nearly 464,000 units at £1.99 each in its first week, a total beaten by only three other singles in chart history. The following week it sold more than 230,000



Britney: pricing turning point

units at full-price and many observers believe it would still have sold a huge amount in its first week if it had been priced at £3.99.

"That got people thinking. People started to pay attention and realised the massive loss you could make if you had a bonafide hit which was heavily discounted," says Gareth Perry, senior singles product manager at Virgin Musicstores.

Virgin itself released the second Spears single Sometimes at £3.99, although generally the trend has been to go out initially at £2.99. The releases which have gone out at full-price have tended either to be those by established acts such as Janet Jackson, Madonna and Texas, or singles with a notable profile upfront including Phats & Small's Turn

HOW TOP 10 DEBUTS' FIRST WEEK PRICES COMPARE

	£3.99	£2.99	£1.99
Jive	3	1	2
Universal	2	10	5
EMI	4	4	4
BMG	2	3	4
Sony	1	2	15
Virgin	1	1	5
Waimar	4	10	4
London	1	2	2
Skit	2	2	2
Other Indies	1	6	9
Total	12	34	57

Figures cover first six months of 1999
Source: HMV and Virgin Musicstores

Around, Spice's *Nore* The Richer's Kiss Me and Bring It All Back to 5 Club 7. A total of just 12 Top 10 hits were on sale for £3.99 in their first week in the first half of the year, the others being by the Backstreet Boys, Geri Halliwell, Martine McCutcheon, the Thank Abba For The Music tributes and Boyzone (twice).

Consumer buying patterns appear to be unaffected by the change in first-week pricing, with total singles sales up 2.3% for the year-to-date. Overall, indie dealers welcome the move, although they suggest that some labels still need to think more carefully about whether to aim for a £2.99 or £3.99 initial price. "They should give it more thought before going to £3.99 automatically," says one dealer.

Intermedia's Morton joins Virgin as media director

Virgin Records has poached Intermedia director Steve Morton to fill the newly-created role of director of media.

The appointment follows a restructuring of the company's press, promotions and new media departments. Morton's new job, which the company claims to be the first of its kind in the UK record business, will combine the duties of head of national and regional TV and radio promotions with head of press and new media. It follows the planned departure of director of promotion Tony Barker.

Morton says these departments

previously operated separately but that developments in the way music is created and promoted means labels need to be more responsive and flexible.

"Things are changing. I can create and communicate a coherent strategy if I am able to look at everything," says Morton, who will report to Virgin president Paul Conroy.

Morton, who starts at Virgin later this month, is expected to work closely with Robert Sandall, whose job title changes from director of press to director of communications to reflect a shift of

emphasis towards a speech writing and advisory role. Morton will also continue to manage the career of his wife, Radio One DJ Jo Whalley.

● Dave Pittman, Virgin's head of press, resigned last Friday to start his own company Viti Publicity. Pittman will continue to work with Martine McCutcheon and Billie and plans to visit his client base outside of music, including work for the K-Bar club and photographers. Pittman says his move is not related to Morton's arrival. "I was already planning my resignation, this is not out of unhappiness with Virgin," he says.

WEBBO

UGLY DUCKLING HAS ITS DAY

I don't believe in fairy stories but listen to this one. The Swans are a band from Ireland who had a number one single there on their own label although it was only available on cassette. Subsequently signed to Grapevine in the UK, their first album - which can only be described as MOR-pop - met with complete media indifference. Barely a playlist, no press and there have hardly been any adult, pop TV shows this year, and certainly none that would risk promoting an unknown act with nothing else going for it.

The band must have been heading for the dumpster. But rather than give up, Grapevine opted to get its chequebook out to put the band in front of the 40,000 people who had come to hear the AOR songs of Mike & The Mechanics (whom I work with). After all, the last desperate act of a record company is often to put a band on tour, even though it rarely pays dividends.

Generally record companies don't like selling CDs at gigs because it is a hassle, the sales don't count towards the charts and it annoys local retailers. But the first two reasons were irrelevant in this case and as the album ship-out was (not surprisingly) in the low hundreds, what retailers would object? They were the support act after all, not even the headliner.

Well the Swans went down a storm. It was the right audience for them and they sold 6,200 albums on the tour. That is six thousand two hundred, which is a conversion rate of more than 15% and a bloody big database to boot. It would have been impossible for any record company to get that many CDs (200-plus per show) in-store for a support band at a gig. And how many of this sort of audience would have bothered in any case?

The sales paid for the tour and Grapevine now knows that it has an act on its hands. It also goes to show how far out of touch the media is with public tastes. And all you retailers out there, next time someone calls and says the Swans are going to be exposed to the public either live or on TV, don't say "Who?" - stock up.

Jon Webster's column is a personal view

Simply Red concert lined up as Sky extends pay-per-view

news file

ROBERTSON MOVES TO MERCURY
Press officer Angela Robertson, formerly at Beggars Banquet, begins work in the press office of Mercury Records today (Monday) where her responsibilities will include Lamb and acts on the Talkin' Loud and Manifesto labels.

by Tracey Snell
Sky Box Office's Live in Your Living Room series is set to become a permanent fixture with plans to stage at least three live music events each year.

A new series begins with Simply Red - Live in Your Living Room on August 22, the final date of their UK tour which will be screened live to Sky subscribers from the Haydock Park racecourse. It will be followed by two further events later in the year.

Robbie Williams kicked-off Sky's fee-based armchair concert series last June and has since been followed by events featuring Spice Girls and Boyzone.

Marc Conneely, head of Sky Box

Office Events, says "The idea is to stage three to four events a year. They are a fantastic opportunity for the artist. They get an unbelievable amount of promotion."

The trailer for the Robbie Williams event won best on air programme campaign at last year's Promax awards. "It has become a significant campaign throughout the world," says Conneely.

He declines to reveal viewing figures for the concerts broadcast to date but adds, "Suffice to say that the success of the last three has given us the confidence to go ahead with another three this year."

Ian Grenfell, who recently left Simply Red's record label East West to join their management company



Robbie: early Sky success

So What Arts, says the Sky audience complements the profile of the band's fanbase. "Pay-per-view is the future whether we like it or not. It's a huge growth area for music and

sport," he says.

The Simply Red gig, which forms part of the Manchester United/Sir Alex Ferguson trust win celebrations, will be supported by significant on-air and off-air advertising. This will include ads in the national press, on national and local radio as well as on-air promotion across Sky's digital and analogue networks.

Conneely says it is crucial that record companies become closely involved in the promotional activity. "To take it from a normal concert to a major event we need to work in tandem," he adds.

The concert, which will broadcast to a potential 7m households, costs £9.95 before midnight August 21 and £12.95 thereafter.

POLYDOR'S HIGHAM GOES SOLO

Polydor UK artist development manager William Higham has left the label to establish his own consultancy. Higham, who joined Polydor from Virgin to work on acts including Shed 7, Cast and Eagle Eye Cherry, will continue to help with the marketing of Cast.

GINGER LOOKS TO NEW ENTERPRISES

Ginger Media is looking to develop new revenue streams following the appointment of Steve Taylor to the newly-created position of enterprise director. Taylor, who joins following a 4.5-months travelling. Previously, he worked for Virgin Radio as promotions director. Meanwhile, head of promotions Rob Ramsey has been promoted to promotions director.

GWR SNAPS UP PLYMOUTH SOUND

GWR Group last Wednesday (June 30) acquired Plymouth Sound for £5.28m from The Local Radio Company. GWR previously held a 20% stake in the company which operates one FM and one AM licence in addition to owning 45% of a station recently awarded a licence covering the South Hams area.

TESCO'S MASON GOES TO OUR PRICE

Our Price has poached Tesco music buying manager Sam Mason for the role of virgin marketing manager. She takes over at Our Price from Stephanie Grainger, who is on maternity leave. Says Mason, "I was at Tesco for two-and-a-half years and wanted a different challenge and to concentrate more on the marketing side."

STONES IN LATE PLATINUM RUN

The Rolling Stones' Let It Bleed, which was released in December 1969, was finally certified as platinum by the BPI last week. The same band's Hot Rocks 1964-1970 was awarded a double platinum award. Simply Red's Greatest Hits became a five-times platinum album. A gold award went to the compilation Music To Watch Girls By, while silver status was reached by Dixie Chicks' Wide Open Spaces and the compilation Kiss Smooth Grooves Summer 1999.

HOW TV SHOWS' RATINGS COMPARE

Programme	This week	% change on previous week
Top Of The Pops*	3661	-3%
TR1*	3074	+18.5%
CD-UK*	1568	n/a
The 9 Zone*	1227	n/a
Pop Zone	1011	n/a
Jo Whalley*	970	+12.4%
Planet Pop	748	n/a
Poppy Chart Show*	621	-0.2%
Video Watch*	418	n/a

*Combined weekly figures

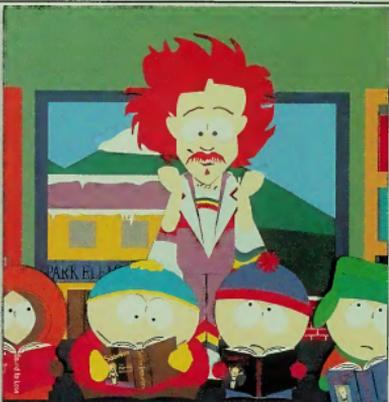
Source: Mediagram TMB/Baw/w June 14

dotmusic

the insider's guide to music

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South Park fever looks set to return this summer with the release of a movie, further video releases and a second South Park album. Warner Vision is launching a high-profile press and radio advertising campaign to support the release of its South Park Volumes 3 and 4 videos in August, coinciding with the opening of Warner Bros' South Park movie. It is also finalising in-store retail support and planning further promotion to coincide with the release of Volumes 5 and 6 and collectors' video boxed sets in September. Meanwhile, East West is set to release a South Park album on June 28 featuring RuPaul, members of Rush and Kid Rock among others. Adrian Bell, head of sales at Warner Vision UK, says, "South Park is a huge brand. It was massive last year and will be even bigger this year with the film, videos and the soundtrack album."



R1 summer roadshow is 'strongest for years'

Radio One has unveiled artist performance details for this summer's roadshows which it is billing as the strongest line-up in years.

Martine McCutcheon and Ocean Colour Scene will be performing on the tour's first show at Queen's Link in Aberdeen on July 26, while the first week will also include The Corrs, Skunk Anansie, Gay Dad and Travis.

Also featured in the five-week run, which finishes in Brighton on August 27, are acts including Billie, Dina Carroll and Pet Shop Boys, while a series of related dance parties will include Chicane, Blockster, Phats & Small and Space Robots.

Station controller Andy Parfitt stresses the roadshow tour is the central part of Radio One's summer live music plans. "The roadshow is unique," he says. "It takes some of the biggest names in contemporary music and the station's star DJs to all parts of the UK."

Marillion enhanced CD test pays off as online sales soar

Enhanced CD technology is not simply an aesthetic add-on but can become an effective marketing tool when used correctly.

This is the conclusion reached by EMI Catalogue, which has revealed that online sales of Marillion back catalogue titles increased three-fold following the release of two CD titles by the band featuring enhanced CD technology.

The enhanced CD re-mastered versions of Clutching At Straws and Afraid Of Sunlight - were released on March 22 and offered a direct link to the band's website as well as "hidden" tracks which could only be accessed by reading the online.

Lucy Jordaiche, A&R co-ordinator at EMI Catalogue, which commissioned Abbey Road Interactive to develop the enhanced CD sections, says, "The band were so chuffed, their website traffic increased by 25% and they always put the website address on the booklets but people don't always read them."

The initiative was also used by EMI to collect e-mail addresses.



Marillion: online success

After the first three days of the CDs' release the company had registered 500 names in its database, increasing to 1,000 names after the first week and more than 3,000 after eight weeks.

Meanwhile, BMG is claiming a huge response to an enhanced research CD-Rom the major sent out to determine the best launch profile for new band Mero.

The CD, which included different possible singles plus video clips of the band, was mailed out to 20,000 fans. More than 12,000 fans responded.

Retailers step up campaigns to see off the summer slump

Retailers are embarking on a series of price-led campaigns in a bid to shore up business during the traditionally slow summer period.

HMV launched its summer sale last Thursday (July 1) offering savings on more than 2,000 music titles. In a first-day-only offer the retailer was selling The Corrs' Talking On Corners for just £4.99, a saving of £9.50 on the normal retail price. It ran a similar offer last October, offering Madonna's Ray Of Light, also on Warner, for £4.99.

Ian Dawson, HMV's campaigns manager, says one-day offers are good at drawing customers in. "Talk On Corners) is an appropriate album because it crosses over to a wide audience," he says, adding that the retailer had not negotiated any special deal with Warner to put the offer together.

Other one-day offers in the HMV four-week sale - its biggest summer campaign to date - include The Misadventure Of Lauryn Hill down from £14.49 to £11.99,



HMV: the sale continues

while the majority of back catalogue titles involved are being reduced to £9.99 for the sale.

HMV is also offering customers the chance to win 140 platinum discs including Texas' White On Blonde and Madonna's Ray Of Light in prize draws taking place at its 110 stores.

Meanwhile, Virgin Megastores and Our Price are preparing to launch summer campaigns in the next few weeks. Our Price is slashing prices on around 1,500 music titles.



Zomba signs Hutton for global publishing

Singer/songwriter Tim Hutton last week signed a worldwide deal with Zomba Music Publishing, the Ultimate Dilemma Recordings artist, tipped by MW in February and managed by Whitelens Management's Chris Butler (Red Snapper), has been cowriting with Neneh Cherry for her new album and coproducing with her husband Cameron McVey. There is also a rumored collaboration of the cards with Jive's Kinobe for The Beach soundtrack. The only material Hutton has released himself, his self-titled limited-edition EP, has won radio support from DJs including GLR's Ross Allen and Radio One's Giles Peterson.

"We were struck by the classic and contemporary quality of Tim's songwriting. With an emerging potential and the forthcoming prospect of much exposure we are confident of achieving great success together," says Zomba Music &R manager Michael Morley, who signed Hutton with company managing director Steven Howard (pictured from left with Hutton, Butler and Morley).

Ultimate Dilemma managing director Max Loudsada says Zomba is contributing studio time for Hutton to finish his record. "We will all be working as a team in looking for a label to partner us or subsistence Tim so we can take him as far as he deserves to go," he says.

1st Avenue and Epic are preparing to unveil one of their biggest newcomer hopes of 1999, four-piece girl guitar band Thunderbugs, next week. The act, most closely compared with The Bangles, are set to kick rehearsing at London's John Henry Studio and the Depot ahead of a showcase at the Hilton's Windows Of The World on July 12. They release their debut single, "Friends Forever," on August 23. The four-piece formed in June 1997, six months before being signed to Epic by managing director Rob Stringer via 1st Avenue, which had been sent a demo. They mark 1st Avenue's diversification away from the pop/R&B sound with which it is most closely associated. Producers, mainly at London's Olympic Studios, include Simon Climie (Eric Clapton, George Michael) and Rhet Lawrance (Michael Jackson, Mariah Carey and Eternal). The multinational band, who co-wrote several tracks with Lawrence in LA and Jack Blades (Aerosmith) in San Francisco, are: English lead vocalist Jane Vaughan and drummer Nikki Shaw, German guitarist Brigitta Jansen and French bassist Stef Mailard.

"IN THEIR OWN WORDS..."



ARTIST: Scritti Politti
LABEL: Virgin PROJECT: single/album
SONGWRITERS: Gartside, Mos Def, Lee Majors
PUBLISHER: Chrysalis Music
STUDIO: Baby Monitor, New York and White City, Los Angeles
RELEASED: July 19/19, 2006
Twenty-one years after forming Scritti Politti, Green Gartside is back with his first new work since 1991. As innovative and striking as ever, he blends everything from rock to rap to soul. While it is undoubtedly a new record, it also has strong rap influences (thus the removers on debut single Tinseltown To The Boogieband include Psycho Lee (The Boatnats), Ali Shaheed Mohammed (A Tribe Called Quest), Pete Rock and Rob Swift (The Executioners).

After rushing around the world in the mid-Eighties with Cupid & Psyche, which was a huge album. It was the same old story

Wall Of Sound grows with launch of labels

by Stephen Jones

Wall Of Sound is launching three subsidiary labels in a range of genres and moving to larger offices as it celebrates its fifth year in business.

Bad Magic, Nu Camp and We Love You will run in-house and will specialise in hip-hop, dance and experimental alternative music respectively. The expansion follows the label's success with acts such as The Wisegays and Poppeleheads and will necessitate relocating to larger premises in London's Ludbrook Grove at the end of the month.

Managing director Mark Jones says, "It's a natural progression. We've been threatening it for a while and we've proved ourselves as an independent force. We've never run before we can walk and we wanted to wait until the business was stable with the worldwide deal." Last August the label announced an international licensing deal with Virgin France for most of the world outside North America.

Bad Magic will be run by Dan Gregory, a former editor of hip-hop fanzine Fat Laces and a senior contributor to *Hip Hop Connection* magazine. Releases will include Ugly Duckling, Vinyl Diacet, Cags, DJ Revolution alongside recently signed UK production team The Creators. The latter's debut is due this autumn and their album next year will feature rappers Mos Def and Talib Kweli (who record together under the Black Star moniker) and Dilated Peoples' Evicence.

Dance imprint Nu Camp will be predominantly singles-based and will be used to develop new artists, as well as handling



Jones: new labels are a natural progression releases by existing names such as The Strikeboys, Chicago house innovator DJ Pierre and Junior Carter (the name under which Jon Carter releases his house-based material).

Meanwhile We Love You's debut release will be the first in a series of compilations entitled We Love You So Love Us — although the name of who is to run it is unconfirmed.

At the same time, WOS is helping fold independent label Next Century via a series of mix compilations, the first of which will be mixed by The Propellerheads' Will White. Later releases will be mixed by WOS's The Wisegays and Las Rythmes Digitales, who are expected to have a hit of their own with Sometimes featuring Nik Kershaw when it is released on July 26.

Meanwhile, WOS is planning a retrospective compilation of some of its most popular tracks for release in September.



news file

TURTLE & GOES FOR NOBLE MANAGEMENT
Lettfield disco pop artist Turtle K, aka Skinny (real name Sean Wright) — former drummer in S2 act Sunscreen — has been taken on by manager Alex Ray at Noble Management (Delakota, Ben & Jason). The solo artist, currently working with Bobbi's beatmate Rasmus, has been attracting major publishing and label interest on both sides of the Atlantic for his hooky 'French disco' sound.

ANDERSON MOVES TO BRAND NEW HEAVENS
Former Young Disciple Crispian Anderson has joined the Brand New Heavens as vocalist, debuting on the single *Stardust Night* (out on August 16). Anderson replaces Sleigh Garrett, who appeared on the band's 1997 album *Shelter*. Their best of, *Trunk Funk...*, will be released on August 23 as they begin work on their next studio album with original Soul II Soul member Simon Law and former engineer Lee Hamblin as producers.

ASH GET REMIXED FOR US BY BUTCH VIG
Nirvana/Smashing Pumpkins producer turned Garage drummer/producer Butch Vig is reworking Ash tracks from their last album *No-Clear Sounds* for the US. Vig has remixed three tracks including first single Jesse Says at Cello Studio and NRG in Los Angeles for the act, who have just signed a US deal with Dreamworks.

FREELAND AND IDIOT BOYS UNDER ONE ROOF
Management company The Unmanageable has added DJ Adam Freeland and the Idiot Boys to its roster, with the latter DJ of Harvey. The Idiot Boys have just released their debut album *Life - The Shoe You Deserve* on Glasgow Underground Recordings, while Freeland recently remixed Orbital. Meanwhile, Freeland is remaking the forthcoming Jnr/Jr/Jr single Superheroic and is working on Clinton, the debut solo project from Corneshop's Tinder Singh.

BABY BUMPS INKS DEAL WITH MINISTRY
Sloaner (aka Baby Bumps) has signed a deal with the Sound of Ministry. First single, 'The Feelin'', which samples Michael Jackson's 'Don't Stop Till You Get Enough' — will be released in September. Baby Bumps 12 months ago scored a long-running Top 20 hit with 'Burnin'' on the Delicious label.

EEL'S E TIES UP THIRD ALBUM
Eels singer/songwriter E has almost finished the third Eels album, less than a year after the release of *Electro-Shock Blues*, for possible release this year. E is understood to have been working with R.E.M. guitarist Peter Dink and have recorded with Wally Gagel as engineer.

OUT TAKES FRIGID VINEGAR ON BOARD
Out Records has signed pop/disco act Frigid Vinegar, whose debut *Dogmatron 2000* was released by Shifty Disco Club in May. Frigid Vinegar are Milton Keynes-based plasterers Alex Lully and Marvin Pansley and their track has received Radio One play by Steve Lamacq and Jo Whalley.

MANICS BEGIN WORK ON NEW MATERIAL
Epic's Manic Street Preachers have been working on brand new material in Rockfield Studios in Wales for release later this year. Bassist and live drummer a Radio One interview that their next new single will be *The Masses Against The Classes* in October, adding that it will be "a return to our You Love Us days".

ISLAND BLUE SIGNS UP JEDI KNIGHTS
Jedi Knights and Global Communications — aka Tom Middleton (Cosmos) and Mark Pritchard (Mark) — last week signed separately to Universal Island imprint Island Blue. The Cornwall/Devon pair — co-managed by Island Blue's Dave — have a Radio One interview that their next new single will be *The Masses Against The Classes* in October, adding that it will be "a return to our You Love Us days".

years. Total withdrawal. Just living in a cottage in Wales.

"However, I continued to listen to hip-hop. I'd come up to London to buy records and go back to my cottage. Eventually the desire to make my own beats was overwhelming and that's what got the better of me."

"I just did tons and tons and eventually I thought I'd like to do it again and experience what it was like to go into the studio again properly. So I called Dave Garmon up and asked whether he wanted to produce and he said yes, it was Dave who got Me-Sheil Ndgecollo in to play bass."

"Aside from rap I'd got back into guitar because of these things coming out of America like Foo Fighters and Pavement. The one way of trying all those different influences together and stop it sounding like a complete dog's breakfast was to make it a guitar, bass and drum record with rappers like Mos Def on top."

"This time round I won't take it so seriously. If the record gets dissed it's the record they're dissing, not me. In the past I used to dread success and failure in equal measure. If someone said something good I'd feel I wasn't worthy and vice versa. This time I won't take it so much to heart."

Scritti Politti: back with everything
about then going straight into the next record without having had enough time off and making a totally disappointing record, Provision.

"The final straw was having to try and promote something that you don't really like. That's totally soul destroying. I died a bit more every day. Doing a radio interview in Oregon and it would be like, 'Hey, it's Green. Let's play your new record.' I'd be saying their thinking this is awful. So by 1989 I came back to Britain with a wife, and was like, 'See you later.' Split with my girlfriend, split with my management. Didn't speak to Dave Garmon from Scritti or any other musicians for years and



FEVER GRIPS MOBILES AS RACE FOR LOCATION WORK GROWS

There is fierce competition among mobile studios for festival recording contracts. Neville Farmer reports

The festival season is as much a focal point of many a mobile studio operator's year as it is for the fans, who may be pleased to hear that it is not only paying customers who have to make the best of unpredictable conditions.

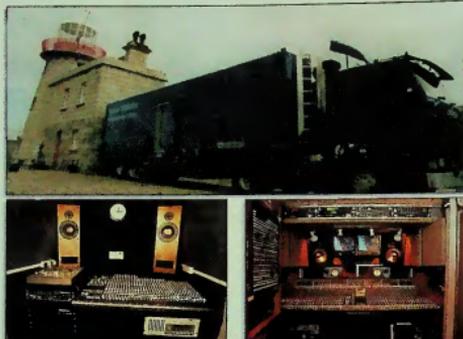
"At Phoenix a couple of years ago, we were at the fairground when someone came over and said the band had decided to come on half an hour early," says Tim Summerhays, studio manager of the Fleetwood Mobile. "We got there just as they counted in the first number. Later the same day the Prodigy came in with an extra 40,000 watts of sub-bass and I could barely hear anything else inside the truck."

As challenging as such work can be, competition is fierce for the few days of festival recording and broadcasting each year. The lack of a steady stream of live albums means that festival recording for television and radio broadcast has become an increasingly important source of live work for mobile trucks.

Although the events only account for about 5% to 10% of total bookings, they are still demanding and prestigious, as well as a custom means of striking up relationships with production companies. "The festival market only represents a small part of our business, but it can be an excellent source of contacts," says Manor Mobile manager, Zoe Fawcett-Eustace.

The BBC's monopoly on Glastonbury Festival is the envy of the industry, with several trucks in constant use for several days. This year the corporation's mobiles will also be in action at the Cambridge Folk Festival, in the Park, the Brecon Jazz Festival, the Proms at the Guldorf, Reading and Leeds festivals.

Such collaborations aside, it is not unusual for two companies to find themselves recording the same event. This year the Prince's Trust Party in the Park comes to Hyde Park, scheduled to be shared by Manor Mobiles and Fleetwood Mobiles, the latter with assistance from Euphonia. The two teams will feed mixes to Fuji TV and Capital Radio respectively. Of the other big events, Fleetwood will handle Capital Radio's Party in the Park, while Sound Moves will be working at



The ins and outs of live festival studios: the Manor Mobile, plus interiors of the BBC Live Music and As The Crew Files mobiles (clockwise from top)

Guyedebourne for the second year in succession on behalf of NVC.

Many of the other festivals have yet to confirm mobile bookings, due in part to the realisation of festival organisers that there is money to be made from producing TV and radio broadcasts in-house.

"In the past there were really only two players in the production field," says Manor's Fawcett-Eustace. "There was the BBC and Festival Music Television, a Japanese-owned company. This year, a wider range of companies are picking up the rights to the festivals so the market is in a state of flux."

Many of the UK's mobile companies have reacted to the heightened competition at home by turning to the continent for additional work. Manor has already established its mobiles at Holland's Pink Pop festival and on the St Petersburg leg of the White Knights classical tour. Meanwhile, AZD has given up on the UK altogether and moved its truck to the more profitable Spanish market. "The summer season is

much longer down there," says AZD owner Doug Hopkins.

Every festival has different demands, from the hundreds of digital mixing tracks required to switch instantly between mixes on a main stage, to the compact vehicles needed to squeeze into the confined spaces behind smaller stages. But what is clear with all festivals is that there is no substitute for specialist equipment and engineers. Any lapses in recording quality can have disastrous and far-reaching consequences.

"A lot of bands have approval rights on the audio mix, so festival producers have to make sure it is really well recorded or there is a possibility that it will be unusable," says Fawcett-Eustace.

But for all the trials and challenges, most engineers would not miss the festive fun season for anything. "They're definitely fun apart from the looms," says As The Crew Files owner/engineer, Pete Freshney. "When it comes to mobile recording, festivals are about as exciting as you can get."

A-Z OF MOBILES

AZD REMOTE RECORDINGS: Tel: 01825 712724/0385 257914; Contact: Doug Hopkins; Speciality: T, L
 ABBEY ROAD MOBILES: Tel: 0171 266 7000; Contact: Colette Barber, Richard Hale and Graham Kirby; Speciality: C, D
 AS THE CREW FILES: Tel: 01258 817214/07971 689561; Speciality: P, C, J, S
 THE AUDIOMOBILE: Tel: 0141 334 5099; Speciality: T, L
 CONTACT: Helen Clark; Speciality: T, B
 ABC LIVE MUSIC: Tel: 0171 765 5747/0589 175307; Contact: John Pearson; Speciality: B, P, C, J, R, T
 BBC RADIO OBS: Tel: 0181 393 9391; Contact: Duncan Smith, Steve Richards; Speciality: B, L, R
 B&H SOUND SERVICES: Tel: 01733 22353; Contact: Matt Parkin and Sharon Hughes; Speciality: C, P
 BLACK MOUNTAIN MOBILE: Tel: 01792 301500; Contact: Michael Evans; Speciality: C, S, L
 BMP RECORDING: Tel: 01790 754400; Contact: Ken Blair; Speciality: C, J, P
 CIRCLE SOUND SERVICES: Tel: 01862 240051/0973 633634; Contact: John Willett; Speciality: C, L
 THE CLASSICAL RECORDING COMPANY: Tel: 0171 482 2303; Contact: Simon Wain, Campbell Hughes; Speciality: C, L
 DOYEN RECORDINGS: Tel: 0161 628 3799/0161 628 7776; Contact: Alison and Nicholas Christie; Speciality: C
 ENGLAND RECORDS: Tel: 01206 826342; Contact: Marcel Glover; Speciality: C, S
 EMPIRE CINEMA RECORDING MOBILE SERVICES: Tel: 0118 942 7062; Contact: Geoff West; Speciality: C
 EUPHONIA: Tel: 0181 960 8128; Contact: Nick Morgan, Heston Reynolds; Speciality: B, R
 THE EUREKA FACTOR: Tel: 0171 259 9903; Contact: Michael Jeremiah; Speciality: C
 FLEETWOOD MOBILES: Tel: 01628 771071; Contact: Tim Summerhays, Ian Dykoff; Speciality: P, T, B
 FLOATING EARTH: Tel: 0181 991 4000; Contact: Steve Long; Speciality: C, M
 GREEN ROOM PRODUCTIONS: Tel: 01895 822771/07774 712187; Contact: Tony Faulkner; Speciality: C, L
 HAZARD CHASE PRODUCTIONS (formerly Maggie Nichols): Tel: 01162 412400; Contact: Patrick Allen, John Buckley; Speciality: C
 HERALD AUDIO VISUAL: Tel: 01252 725349; Speciality: C, J
 HILTONGROVE: Tel: 0181 521 2424; Contact: Robin Lockhart, Gary Davis; Speciality: M
 HOLLICK & TAYLOR RECORDING COMPANY: Tel: 0121 358 9836; Speciality: C
 H2O ENTERPRISES: Tel: 01731 97000; Contact: Robin Crookshank; Speciality: P, L
 INNOCENT EAR: Tel: 01628 479318; Speciality: C, J
 THE JAZZ SPECIALIST: Tel: 0181 482 6114/0956 994089; Contact: James Hensel; Speciality: J
 K&A PRODUCTIONS: Tel: 01707 661200; Contact: Andrew Walton; Speciality: C, L
 LEAPFROG MOBILE: Tel: 0133 442 8908; Contact: Claude Harper; Speciality: P, A
 A MANOR MOBILES: Tel: 01869 351488/0370 789559; Speciality: B, T, R, P
 MODIUS MUSIC: Tel: 01728 930008; Contact: Trzycki and Marjion Trzyckas; Speciality: C, M
 NINTH WAVE AUDIO: Tel: 0121 442 2276/370 36646; Contact: Tony Wass; Speciality: C, J, P, L, M
 OXRECS DIGITAL: Tel: 01865 300347; Contact: Bernard Martin; Speciality: C, L
 RACE MOBILE: Tel: 01865 202119; Contact: Peter Marsh; Speciality: B, R
 REACT: Tel: 01280 823546; Contact: Alan Shearman; Speciality: P, L
 REALSOUND MOBILE FACILITIES: Tel: 0115 941 1185/0173 279552; Contact: John Moon; Speciality: P, R
 REGENT RECORDS: Tel: 01902 424377; Contact: Gary and Pippa Cole; Speciality: C, L, M
 RMA: Tel: 01737 87126/0850 993398; Contact: Richard Millard; Speciality: C, L
 SILVER ROAD STUDIOS: Tel: 0181 746 2000; Contact: Samantha Leese; Speciality: B, A
 SOUND MOVES: Tel: 0131 510100; Contact: Steve Williams; Speciality: L, M, B
 SOUND RECORDING TECHNOLOGY: Tel: 01480 461880; Contact: Gareth Williams, Nick Watson; Speciality: C, L, M
 WHITFIELD STREET STUDIOS: Tel: 0171 636 3434; Contact: Nick Kadra; Speciality: C, J, P, L, M
 ZENITH MOBILE STUDIO: Tel: 0181 450 4130; Contact: Jeffrey Jay; Speciality: P
 KEY

A = Audio-visual; B = Outside broadcast; C = Classical; P = Film; J = Jazz; L = Location; M = Mixing and mastering; P = Post-rock/blues/folk; R = Radio; S = Spoken word; T = Television

Classical location sector feels the pinch

The launch of CD in the early Eighties prompted a flood of classical recording that far outstripped the available capacity in classical studios. The mobile recording industry happily stepped into the breach, and ever since, dozens of mobile studio companies have made a healthy living recording orchestras, brass bands and choirs in halls and churches around Britain, usually straight to DAT.

Nevertheless, during the past five years majors have cut back on location recording, and independent labels and private customers have been left as virtually the sole source of business for many mobile operators.

"Five years ago, 65% of the work available was for major labels, while the remainder came from smaller labels," says Tony Faulkner of Green Room Productions. "Now the market seems to be made up entirely of hyperfon business and privately-funded recordings."

The established high-end professionals at Abbey Road, Floating Earth, Euphonia, Whitfield Street and Green Room Productions remain the lion's share of the remaining major label work.

Those with fully-fitted mobile trucks – notably Euphonia and BBC Outdoor Broadcasts – keep themselves busy mixing broadcast feeds of the Proms, Guyedebourne and other live concerts for radio and TV. Other classical recording facilities, and musicians and orchestras, have found it harder to sustain a regular flow of business, but many have added extra strings to their bows in order to create work.



The English National Opera and the London Symphony Orchestra are both in the process of setting up their own labels. Mobile operators such as Floating Earth, Herald and Doyen have already done so, while others have adapted their menu of services to offer a complete package from recording to manufacture.

This one-stop approach is seen by many in the classical mobile recording industry as the route to survival. Modus Music has linked up with Alan Foster's Pottun Hall in Suffolk to emulate rock specialist H2O by offering to provide a suitable venue as well as a recording technology. Surrey-based RMA (pictured) even offers an artwork facility.

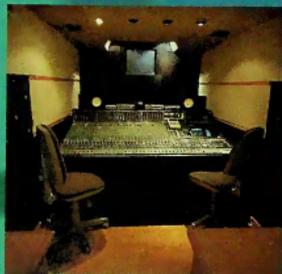
Connections and third-party tie-ins can also be crucial. And K&A Productions managing director Andrew Walton says his company's Meanwhile, Euphonia has helped it to weather the storm.

Music Group to provide a full production service, with the Saxony Nomis Studios and mastering at Chop 'Em Out.

In this pared-down sector of the music business, diversification is fast becoming the only viable business plan. "The industry has fallen back to its pre-CD state," says Faulkner at Green Room. "If you are not prepared to be flexible and add services such as mastering and editing, you will simply be unable to compete."

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10 JULY 1999

CHART COMMENTARY

by ALAN JONES



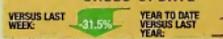
ATB's 99M (I'll Come) retains pole position on the singles chart, despite a massive 60% dip in its week-on-week sales, from more than 270,000 to a little under 109,000. It is one of the main factors behind a steep 31.5% decline in singles sales, which slumped from 1,555,000 a fortnight ago to just 1,065,000 last week. Some records benefit from the collapse in the market – the Vengaboys and S Club 7 hold at three and five despite downturns of 45% and 40% respectively, while Shania Twain's That Don't Impress Me Much enjoys its eighth week in the Top 10 and climbs 9-8 despite a 37% fall.

The chart is more heavily populated by singing actors and acting singers than ever before. Half of the Top 10 have appeared in major movies or TV dramas, with a sixth soon to follow. Will Smith, Whitney Houston, Jennifer Lopez and Madonna's acting credentials are well known, and S Club 7 have their own Miami 7 TV series, while

MARKET REPORT



SALES UPDATE



Britney Spears has just been signed up for her first movie role.
Fewer new acts have made their singles

Though he has been unable to repeat the number one success of his debut solo single Men In Black in the two years since its release, Will Smith comes close this week, and yet again it's with the title track of a movie in which he stars. Smith debuts at number two with Wild Wild West, which sold over 65,000 copies last week. The rapping actor's latest hit is based on Steve Wonder's 1976 number five hit I Wish, and brings

SINGLE FACTFILE

to six his tally of hits since his duo days as The Fresh Prince in partnership with DJ Jazzy Jeff – all of them heavily based on oldies. Wild Wild West is the fourth single in a row by Smith to reach the top three, following the 1998 hits Gettin' Jiggy Wit It (based on Sister Sledge's We're the Greatest Dancers), Just The Two Of Us (Bill Withers' hit of the same name with the inspiration here) and Miami (And The Beat Goes On by the Whispers).

established three new acts in the Top 10 in the last four weeks, S Club 7 topped the chart with Bring It All Back, then Adam Richitt reached number five with I Breathe Again, and now Lolly Dabergsler at number six with Viva La Vida.

Madonna's Beautiful Stranger dips 8-10 on its fourth week in the chart, earning her 45th silver disc in the UK. Marking a less welcome milestone is the other single from the new Austin Powers movie, namely Melanie G's Word Up, which sold only a little over 20,000 copies last week and struggles to a debut position of number 14. It's the first single from a present or former member of the Spice Girls to fall short of the top three. Melanie's previous solo single I Want '99 Back was a number one last September, when she was known as Melanie B. Mel C also has a new track in a movie – her recording Ga Ga appears in Big Daddy and has good initial airplay reaction, though it's not yet clear whether it will be a single.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (Distribution)	Chart Position
1	1	SOMETHING	Britney Spears	Jive 052202 (P)	1
2	NEW	VIP	Jersey Brothers	Gea Street/V2 Jive 500758 (MMPV)	2
3	3	SWEET LIKE CHOCOLATE	Shanks & Bigfoot	Chocolate Boy/Pepco 052602 (P)	3
4	NEW	FOREVER	Tina Cousins	Jive 052302 (P)	4
5	5	I WANT IT THAT WAY	Backstreet Boys	Jive 052302 (P)	5
6	2	SHE'S IN FASHION	Suede	Now NMC 0401 (MMPV)	6
7	4	DEAR MAMA	Pauley	Jive 052202 (P)	7
8	NEW	FINISHED SYMPHONY	Hybrid	Distinctive DISKCD 52 (P)	8
9	6	OOH LA LA	Wisegays	Wall Of Sound WALLD 0381 (V)	9
10	7	CREAM	Black & James	Devilant DYNAT 9125 (V)	10
11	NEW	OUT THERE	Friends Of Matthew	Servicos SEBR 0020 (V)	11
12	NEW	GET CARTER	Roy Budd	Cinephile CINX 1104 (P)	12
13	NEW	ONLY YOU	Casino	Power CPDOW 006 (P)	13
14	NEW	REMOTE CONTROL	Hurricane #1	Creation CRESCD 316X (MMPV)	14
15	10	BABY ONE MORE TIME	Britney Spears	Jive 052202 (P)	15
16	8	ENDS	Eroliauz	Tommy Boy TB028 7946 (P)	16
17	NEW	DO YOU FEEL LOVE	Sobriozus	Echo ECHOX 79 (P)	17
18	9	DIMENSION	Salt Tank	Haze! Cheems HOZD 1402 (V)	18
19	17	DON'T STOP	ATB	Club Tools CLU 6648 (Import)	19
20	NEW	GOTTA KEEP ON...	Latin Jazz Company	Bogisstein BMAN 2CD (MMPV)	20

All charts © CNN

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01223-880111.....01223-880111.....01223-880111.....01223-880111

TOP 75

The Week On	Title Artist	Label/Cat (Distributor) Cass/Vinyl	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
1	BY REQUEST *3	Polydor 547592/547599- (R)	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
2	COME ON OVER *4	Mercury T100812 (R)	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
3	SURRENDER	Virgin M052120 (R)	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
4	SYNCHRONIZED	Sony S2 494517 (R)	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
5	MY LOVE IS YOUR LOVE	Arista 0282119372 (RMG)	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
6	TALK ON CORNERS *9	Arista 7470101/74701104- (TEN)	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
7	THE PARTY ALBUM!	Positiva 493472 (F)	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
8	THE VERY BEST OF... CAPTAIN JACK	EMI 496210 (R)	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
9	DEAN MAN	EMI 496214 (R)	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
10	BEAN MY OWN MORE TIME	Jive 6522172 (P)	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
11	PERFORMANCE AND COCKTAILS *3	V2 NR 100429 (RMV/P)	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
12	THE HUSH *4	Mercury 538972 (R)	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
13	BELIEVE *2	WEA 38425312 (TEN)	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
14	STEP ONE *4	Jive/EAT 0511912/05119111- (P)	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
15	RICKY MARTIN	Columbia 494400 (R)	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
16	WELCOME TO THE PLEASUREDOME	ZTT ZT1300 (RMV/P)	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
17	THE MISADVENTURE OF LAURYN HILL *2	Columbia 493482 (TEN)	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
18	THE MAN WHO...?	Independent/ISOM BCDX (TEN)	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
19	MILLENNIUM	Jive 652222 (P)	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
20	CALIFORNICATION	Warner Bros 582477882 (TEN)	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
21	LADIES & GENTLEMEN - THE BEST OF *7	EMI 497252 (R)	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
22	RAY OF LIGHT *4	Maverick 6362468472 (TEN)	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
23	IT'S BEEN A LONG TIME *4	Capricorn/493832 (F)	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
24	YOU'RE COMING WITH ME, BABY *7	Sire BRASSIC 111M/BRASSIC 11LP	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
25	BLUE LINES *1	Wild Bunch WBRC2 (1 LP)	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75

INCL Rightmost entry. RCD Right disc only. Sales increase. Sales increase 50% or more. * CD. Produced with BP and BMG cooperation. Compiled from actual sales data leading to Saturday in a week of 7 days.

TOP COMPILATIONS

The Week On	Title Artist	Label/Cat (Distributor) Cass/Vinyl
1	FRESH HITS 99	Warner/esp Global TV/Sony TV RACCD 126/RACMC 126- (RMG)
2	BOX DANCE HITS	Universal TV 564582/564584- (U)
3	CLUBBERS GUIDE TO IBIZA - SUMMER '99	Ministry of Sound M05C 41M/SMC 41- (RMV/TEN)
4	MUSIC TO CATCH GIRLS BY	Columbia SONYTV 67C/SONYTV 67M/2- (U)
5	NOTHING HILL (OST)	Island 546272/546274- (U)
6	CLUB IBIZA	Warner/esp 3964289/3964289M- (TEN)
7	DAWSON'S CREEK (OST)	Columbia 4943620/4943691- (TEN)
8	THE BEST TRANCE ANTHEMS... EVER!	Virgin/EMI

10 JULY 1999

CHART COMMENTARY

by ALAN JONES

Boyzone's *By Request* claims pole position on the album chart even though sales of the album amounted to under 38,000 copies last week, 50,000 fewer than when it was last number one two weeks ago. Artist albums performed unusually badly across the board last week selling 16.8% less than the week before and 35.7% less than the same week last month, despite a major pricing campaign by many of the multiples. The slowdown means that *By Request* may now not become the biggest seller of the year, as the gap between its week-on-week sales and those of *The Corrs'* *Talk On Corners* is narrowing rapidly. The *Corrs'* album has sold over 722,000 copies this year, while *By Request* is in second place on 653,000.

Talk on Corners jumps 14.7 this week as one of the albums retailing at well below regular price in the latest HMV sale, where it currently costs a meagre £4.99. The same price point is behind the explosion in sales of Wham!'s *The Final* (re-entry at number 27) and *Take That's* *Greatest Hits* (66-31) among others, while a give-away £2.99 is



Heavyweight hip-hop talent Missy Misdemeanor Elliott keeps herself fearfully busy writing, producing and lending her abrasive raps to a succession of hits by other artists, but she still somehow finds time to pursue a career as a recording artist in her own right. Her 1997 debut album *Supa Dupa Fly* fell just short of the Top 75, but her second set *Da Real World* debuts at number 40 this week. Elliott has worked

on numerous major R&B hits in the past few years, including SWV's *Can We Have This?* If Your Girl Only Knew and Timbaland's *Here We Come*. She also wrote the new 702 single *Where My Girl's At* as well as *Confessing*, a future *Destiny's* child single. *Da Real World* debuts at number 10 in America this week, with sales of 131,000 - down on *Supa Dupa Fly*, (number three) which sold well over a million copies.

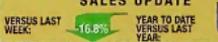
MARKET REPORT

TOP 10 COMPANIES



Figures above last 10 companies by % of total sales and corporate group share by % of total sales of the Top 20 artist albums.

SALES UPDATE



of Wham!'s *The Final* (re-entry at number 27) and *Take That's* *Greatest Hits* (66-31) among others, while a give-away £2.99 is

TOP CORPORATE GROUPS



responsible for the return of *Frankie Goes To Hollywood's* *Welcome To The Pleasuredome* at number 16.

Regular priced releases enjoying their best week yet include Shania Twain's *Come On Over*, which moves 4-2, 18 months after its debut, and the *Waybackzoids' Party Album*, which jumps 12-4 to make its first Top 10 appearance on its 15th week on release.

With *Boyzone* at one and *Abba* at two, Polydor acts occupied each of the top two slots on the albums chart last week, for the first time since the label was established here in the early Sixties, but that is no excuse for Music Week's accidental assassination of one of the company's other acts, *Shed Seven*. For the record, they are far from "defunct" as suggested last week. Their *Greatest Hits* will be followed by new material at a later date.

Finally, apologies to the Chemical Brothers for crediting their 1997 album *Dig Your Own Hole* as *Tellin' Stories* last week. The latter album was, of course, a *Charlatans* release.

COMPILATIONS

Fresh Hits 99 continues stop the compilation chart, its sales of 31,000 last week being 50% higher than *The Box - Dance Hits*, which debuts at number two. Fresh Hits 99 sold 43,000 copies the previous week, and its fast decline is ominous. The album has sold fewer copies in its first two weeks in the shops than its 1998 equivalent - Fresh Hits 98, oddly enough - sold in one week at retail last July. Fresh Hits 98 sold 76,000 on its first week and 78,000 on its second, to give it a two week tally of 154,000, compared to Fresh Hits 99's 74,000 at the same stage. Fresh Hits is, of course, part of the Warner/Global/Sony Hits series, which plays second fiddle to EMI/Virgin/Universal's *Now* series. And it's interesting to note that despite the problems Fresh

Hits is having, the latest regular *Now* release - *Now 42* - has sold over 691,000 copies since its release 14 weeks ago, putting it a remarkable 71,000 sales ahead of the pace set by *Now 39* in the same 14 week period of 1998.

The 16 million *Now* albums released a fortnight ago started to get into their stride last week after a shaky start. Only two were featured among the Top 50 compilations on their first week in the shops, but they are joined by a further five this week. It's still the biggest that dominate, with *Now 1993* the year's biggest seller last week, occupying 38th place in the chart ahead of *Now 1992* (39th), *Now 1981* (42nd), *Now 1980* (43rd), *Now 1986* (46th), *Now 1985* (47th) and *Now 1984* (50th).

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (dist/owner)
1	NEW	WELCOME TO THE PLEASUREDOME	Frankie Goes To Hollywood	ZTT ZTT 1960 (JMW/P)
2	1	PERFORMANCE AND COCKTAILS	Stereophonics	V2 VVR 10058 (JMW/P)
3	NEW	BABY DO MORE TIME	Briny Spinz	Jive 022212 (P)
4	4	YOU'VE COME A LONG WAY, BABY	Fatsy Slim	Skin BRASSIC 11CD (JMW/P)
5	5	MILLENNIUM	Backstreet	Jive 022322 (P)
6	9	STEP ONE	Step	Ebu/Jive 051912 (P)
7	6	REMEDY	Bastem Jaxx	XL Recordings XLCD 128 (V)
8	7	GUERRILLA	Creation CREED 342 (JMW/V)	
9	8	HEAD MUSIC	Suede	Nude NUDE 14CD (JMW/P)
10	11	WDRG GETS AROUND	Stereophonics	V2 VVR 10058 (JMW/P)
11	20	BE HERE NOW	Oasis	Creation CREED 219 (JMW/V)
12	10	VERSION 2.0	Garbage	Mushroom MUSH 28CD (JMW/P)
13	2	THE BEAT BAND	Bea Band	Regal REG 30CD (V)
14	19	GREATEST HITS	2Pac	Jive 022662 (P)
15	NEW	PHUTURE 2000	Carl Cox	Worldwide Ultimatum/EMI 0091562 COX (P)
16	12	TERROR TWILIGHT	Pavement	Domino WIGCO 96X (V)
17	NEW	WHITNEY FORD SINGS THE BLUES	Whitney Ford	Tommy Boy TBCC 1226 (P)
18	NEW	THE FAT OF THE LAND	The Prodigy	XL Recordings XL 484662 (U)
19	NEW	SKY MOTEL	Kristin Marsh	4AD CAD 0062CD (V)
20	NEW	BEAUCOUP FISH	Underworld	JBO JBO 100542 (JMW/P)

MARKET REPORT

TOP 10 COMPANIES

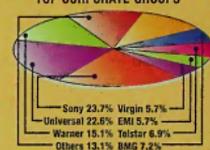


Figures above last 10 companies by % of total sales of the Top 20 artist albums.

SALES UPDATE



TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 69.4%
Compilations: 30.5%

THE YEAR SO FAR...
TOP 20 ALBUMS

This	Last	Title	Artist	Label (dist/owner)
1	1	TALK ON CORNERS	THE CORRS	143/LAW/ATLANTIC
2	5	BY REQUEST	BOYZONE	POLYDOR
3	2	GOLD - GREATEST HITS	ABBA	POLYDOR
4	4	YOU'VE COME A LONG WAY, BABY	FATBOY SLIM	SKINT
5	4	I'VE BEEN EXPECTING YOU	ROBBIE WILLIAMS	CHRYSALIS
6	6	PERFORMANCE AND COCKTAILS	STEREOPHONICS	V2
7	6	STEP ONE	STEP	EBU/JIVE
8	7	FORGIVEN, NOT FORGOTTEN	THE CORRS	143/LAW/ATLANTIC
9	8	THE MISADVENTURE OF LADIES & GENTLEMEN - THE BEST OF	LAURYN HILL	COLUMBIA
10	10	LADIES & GENTLEMEN - THE BEST OF	GEORGE MICHAEL	EPIC
11	11	THIS IS MY TRUTH TELL ME YOURS	MANIC STREET PREACHERS	BMG
12	12	RAY OF LIGHT	MADONNA	AMERICA
13	13	CRAN TURSUS	THE CARISONS	STOCK/AOL/POLYDOR
14	14	COME ON OVER	SHANIA TWAIN	MERCURY
15	16	THE LUSH	TEXAS	CHRYSALIS
16	18	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON	LAFACEARISTA
17	15	LIFE THRU A LENS	ROBBIE WILLIAMS	CHRYSALIS
18	14	WHERE WE BELONG	BOYZONE	POLYDOR
19	19	BABY ONE MORE TIME	BRITNEY SPEARS	JIVE
20	17	BLUR	BLUR	FODD/PARLOPHONE

©1999 Logos represents the chart placing from the last published Top 50 for album chart

10
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THE OFFICIAL CHARTS

100
music week
AS USED BY

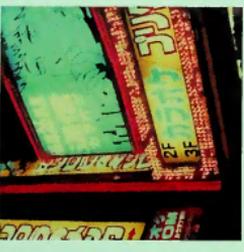


albums



- | | | |
|----|--|----------------------|
| 1 | 1 9PM (TILL I COME) | Sound Of Ministry |
| 2 | WILD WILD WEST Will Smith featuring Dru Hill | Columbia |
| 3 | BOOM, BOOM, BOOM, BOOM!! Vengaboys | Positiva |
| 4 | MY LOVE IS YOUR LOVE Whitney Houston | Arista |
| 5 | BRING IT ALL BACK S Club 7 | Polydor |
| 6 | VIVA LA RADIO Lolly | Polydor |
| 7 | SOMETIMES Britney Spears | Jive |
| 8 | THAT DON'T IMPRESS ME MUCH Shania Twain | Mercury |
| 9 | IF YOU HAD MY LOVE Jennifer Lopez | Columbia |
| 10 | BEAUTIFUL STRANGER Madonna | Maverick/Warner Bros |

- | | | |
|----|---------------------------------------|----------------------|
| 11 | COFFEE + TV Blur | Food/Fanfare/one |
| 12 | I BREATHE AGAIN Adam Rickitt | Polydor |
| 13 | SECRET SMILE Semisonic | MCA |
| 14 | WORD UP Melanie B | Virgin |
| 15 | GOURYELLA Gouryella | Code Blue |
| 16 | THE ANIMAL SONG Savage Garden | Columbia |
| 17 | BE THE FIRST TO BELIEVE A1 | Byrne Blood/Columbia |
| 18 | SWEET LIKE CHOCOLATE Shanks & Bigfoot | Chocolate Boy/Pepper |
| 19 | EVERYTHING IS EVERYTHING Lauryn Hill | Columbia |



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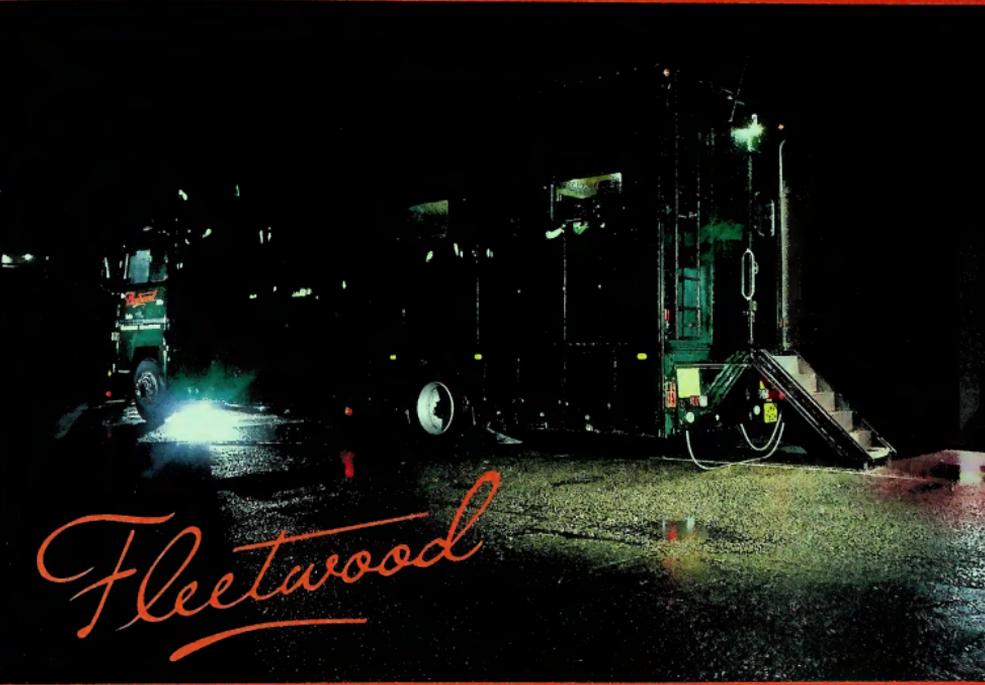
1 BY REQUEST

- | | | |
|----|--|----------|
| 2 | BOYZONE | Polydor |
| 4 | COME ON OVER Shania Twain | Mercury |
| 1 | SURRENDER The Chemical Brothers | Virgin |
| 3 | SYNKRONIZED Jamiroquai | Sony S2 |
| 6 | MY LOVE IS YOUR LOVE Whitney Houston | Arista |
| 5 | GOLD - GREATEST HITS Abba | Polydor |
| 14 | TALK ON CORNERS The Corrs | Atlantic |
| 12 | THE PARTY ALBUM! Vengaboys | Positiva |
| 7 | THE VERY BEST OF - CAPITOL/REPRISE YEARS Dean Martin | Epic |
| 8 | BABY ONE MORE TIME Britney Spears | Jive |

- | | | |
|----|---|---------------|
| 9 | PERFORMANCE AND COCKTAILS Stereophonics | V2 |
| 11 | THE HUSH Texas | Mercury |
| 21 | BELIEVE Cher | MCA |
| 16 | STEP ONE Steps | Jive/Epic |
| 37 | RICKY MARTIN Ricky Martin | Columbia |
| 17 | WELCOME TO THE PLEASUREDOME Frankie Goes To Hollywood | ZTT |
| 17 | THE MISEDUCATION OF LAURYN HILL Lauryn Hill | Columbia |
| 19 | THE MAN WHO TRAVIS | Independiente |
| 18 | THE MAN WHO TRAVIS | Independiente |
| 19 | THE MAN WHO TRAVIS | Independiente |



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FLEETWOOD

HISTORY

This year Fleetwood Mobiles celebrates its 21st birthday. It was first conceived by Andy Rose and Nick Reynolds in 1978 when Rose was a reloader from Radio City's recently defunct Mobile One and Reynolds was engineering from a truck parked permanently outside Comforts Place, then a rehearsal room, in Surrey. With Mobile One no longer on the road, and legendary Seventies trucks such as RAK and the Stones mobile looking increasingly long in the tooth, the pair saw a gap in the market for a good mobile and hatched a plan to convert the Comforts Place truck.

Designed and built by pro-audio broker Louis Austin, who also supplied its original Raindirk console, Fleetwood found an immediate market.

"Nick and Andrew proceeded to clean up," says Fleetwood's present co-owner Tim Summerhayes. "Live albums hit a high watermark in the late Seventies, and the pair of them were very much in demand. They recorded just about every kind of act you can think of, ranging from Judas Priest to The Police.

In 1989, Fleetwood added a second truck. By 1993, the recession, coupled with changes to the local ITV franchise holders and the subsequent slashing of live broadcast budgets, had created an impossible commercial climate which was compounded by internal management problems and Fleetwood went out of business. The original truck was sold off to Manar Mobiles while the other was left in limbo.

In 1995, Summerhayes and Ian Dyckhoff were both freelancing on a project for the Manar. Both had worked on Fleetwood's second truck in its final years. A visit to the pub one night sealed the pair's future. They got together what they now call a "harebrained scheme" to buy the original Fleetwood mobile back from the Manar, strip it back to the metal and refit it.

It was immediately recognised that they would have to replace the old - and much



Fleetwood Mobiles at the Royal Albert Hall (above left); a Johnny Holiday concert in Paris (above right); and on route to Moscow in 1987

upgraded - Raindirk desk with a mixing console which would be technologically capable of handling the most demanding projects.

As luck would have it, Summerhayes had recently built a studio for Status Quo's Francis Rossi, complete with a digitally-controlled, analogue Euphonix CS2000 desk. Knowing Rossi was hankering after the Harrison console he had relinquished in favour of the 72-channel Euphonix, it wasn't difficult for Summerhayes to persuade the star to reinstall his old favourite and rent the state-of-the-art mobile to Fleetwood.

To relaunch an established name using such revolutionary technology was something of a gamble, but one which has restored Fleetwood's reputation for innovation and craft. The company's schedule is as busy as ever, with bookings throughout the summer and beyond. Three years down the road, the Fleetwood Mobile is enjoying its renaissance to the full.

TIM SUMMERHAYES

"There can be few better places for an aspiring engineer to have found himself in the mid-Seventies than at a chateau in northern France assisting Mickie Most on the RAK mobile.

Tim Summerhayes' studio recording career began on sessions by artists such as Bonnaven, Hot Chocolate and Suzi Quatro. He cut his live teeth on Supertramp at the Hammermith Hedges in 1975, again with Most as producer. Over the years, Summerhayes has combined the disciplines of studio and mobile recording. Indeed, during the early Eighties he worked at London's Basing Street studios while simultaneously looking after the Island mobile. However, location recording has always been where Summerhayes' heart lies.

His first contact with Fleetwood Mobiles came in 1989 when the RAK mobile he was then running was drafted in on a Landsker Films project at the Hammermith Palais when both Fleetwood trucks were tied up. He soon found himself running Fleetwood's recently acquired second truck.

He met Ian Dyckhoff at a Gros concert at Wembley in 1991. Dyckhoff was recording the gig in The Manar. The two hit it off immediately, and Dyckhoff soon joined the Fleetwood hit. But after just 18 months the company ran into difficulty and the pair went their separate ways. Summerhayes embarked on a series of studio projects but admits that his heart wasn't in it. "Studio work just doesn't excite me as much as live recording," he says.

Summerhayes was reunited with his love of location recording three years ago when he and Dyckhoff bought the original Fleetwood mobile. "There are moments that you wouldn't experience anywhere else," he says. "Studio work simply doesn't compare to the excitement of a live gig. When you are recording a show, you have to be ready to give it your all and capture the moment - no second chances."



"Fleetwood Mobiles has recently recorded The Ainys and Gregorian Monks by The Chayngins and Wings of Opportunity along with Vanilla Records. Not only were they incredibly professional and easy to work with, but their attention to detail was impeccable, resulting in the best possible quality of sound on both albums." - Teresa Harris, senior product manager, Virgin Records

"When you hire Tim and the Fleetwood Mobile, you can go off and enjoy the concert knowing the job is in the hands of consummate professionals."

Jumbo Vetroshina, A & B direction, Palm Pictures

"When we were doing live shows with RSN for a half-hour live broadcast in London, we needed top-flight studio studios and people, on-the-ball personnel who would be happy to work alongside RSN's own producer and engineer. We also needed to top the subtle cover without hours of the recording. We got it all from Fleetwood, as well."

music week

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BACK ON THE ROAD

Fleetwood



Fleetwood Mobiles on the outside and (below) inside the studio with Tim Summerhayes (left) and Pip Williams



FUTURE PLANS

One of the most exciting developments for Summerhayes and Dyckhoff since relaunching the Fleetwood Mobile three years ago was joining the Sanctuary Facilities Group in April. The move has not only given them a business infrastructure which has freed them to focus on their strengths but has opened numerous other avenues too.

"When we set out, one of our aims was to see projects all the way through," explains Dyckhoff. "We want to be able to take a job from initial organisation through recording and mixing, before bringing it to the mastering stage."

The deal with Sanctuary gives Fleetwood access to Mantis and Trident Studios, as well as the Chop 'Em Out mastering suite, providing the opportunity to handle all aspects of the production process. Mantis Studios in West London is even equipped with another Euphonix console, eliminating

any compatibility problems. Summerhayes and Dyckhoff are now considering upgrading Sanctuary's Euphonix mobile, currently equipped with a 42-channel Rainbird console, to be used as an overspill truck when Fleetwood is booked up. Sanctuary staff can be pulled in to assist, however, as studio recording uses a different approach to mobile recording and a certain amount of training is necessary beforehand.

"The three months since we started business with Sanctuary have been our busiest yet," says Summerhayes. "That may purely be a coincidence, but the fact that much of the administration headache has been removed has been a great help."

With Sanctuary's organisation behind them, Summerhayes and Dyckhoff are planning to improve further the quality and range of the services Fleetwood can offer. "We are taking much more responsibility for the jobs we work on now, and we really want to concentrate more on other elements such as post production," says Summerhayes, who also nurses an ambition to raise the quality of live sound on TV.

"A lot of music television sounds really bad because it is done on the cheap. That is completely counterproductive. Record company people hear bands sounding awful on television and think, 'We don't want acts sounding like that, let's do the track to playback.' But when you do that, you don't convey the atmosphere and excitement of a live gig, which is our speciality."

Summerhayes believes this lack of sound quality is partly responsible for the current dearth of live music programming on TV. Another factor currently affecting mobile recording is the shrinking of record company budgets, which has squeezed projects into increasingly tighter time frames.

But despite the prevailing climate, Fleetwood has carved its own niche, keeping busy with projects ranging from video work to awards shows, live albums and b-sides. And as technology advances, Summerhayes and Dyckhoff are picking up on new opportunities such as digital, pay-per-view TV and webcasts.

IAN DYCKHOFF

A graduate of the School of Audio Engineering, Ian Dyckhoff's first job was assisting on classical stereo recordings for LOR Records, a small classical label run by Keith Warren. After two frustrating years, he quit studio engineering to "get a proper job" as a computer programmer for a large supermarket chain. But within 12 months the Virgin Studio Group was in touch, offering him a job at Manor Mobiles. In spite of the salary cut the move would entail, Dyckhoff decided he would regret it forever if he didn't seize the opportunity.

"It was an incredibly valuable experience," he remembers. "I spent a couple of years there, during which time I built the Manor's Rainbird truck with Will Stapland, who still runs the Manor."

He subsequently resigned from the Manor to go freelance and a chance encounter with Summerhayes at Bro's Wembley gig in 1991 led to an 18-month stint at Fleetwood, which only ended when the company folded. At this point, Dyckhoff returned to the Manor on a contract.

"The Manor had just picked up a huge radio syndication contract, which meant guaranteed work for two years," he says. "So they bought the second Fleetwood truck and I refitted it." Dyckhoff fondly recalls downsizing the Manor Studios' SSL desk with a saw for reinstallation in the mobile unit.

Having already been involved in the building of two of Europe's leading mobiles, Dyckhoff jumped at the chance to get back into partnership with Summerhayes and refit the original Fleetwood truck.

"Making the decision to replace the Rainbird with the Euphonix was one of the riskiest things I've ever done, but it has paid off handsomely," he reflects. "We have got one of the best consoles on the market and I'm ready to face the challenges of the new millennium."



as some great shows" **Sue Whidall, Director of Promotion, Warner Music Europe**

"I have found Fleetwood Mobiles to be friendly, helpful and professional. They are an asset to the live recording world. Happy 21st!" **Ellie Oshery, A&R Co-ordinator, Nones Records**

"We are delighted to be involved with you and Ian, who are undoubtedly market leaders in their field. I have no doubt that Fleetwood will be involved in the Sanctuary Group's stipulation of new technologies such as DVD and live webcasts!" **Bernie Swartz, A&R, Sanctuary Facilities Group**

"They are always reliable and efficient. It doesn't surprise me they have managed to revive the Fleetwood name and take it back to the top. Here's to another 21 years!" **Vanessa Woodcock, A&R Co-ordinator, Polygro Records**

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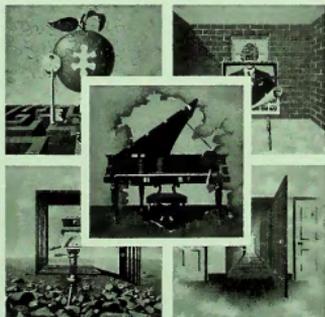
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14-20 TEARIN' UP MY HEART 'N SYNC

Northwestside/Arista



21 BRING IT ON GOMEZ

Hut/Virgin

22 NO PIGEONS SPOTY THIEVZ

Columbia

23 EVERYBODY'S FREE (TO WEAR SUNSCREEN) BAZ LUHMANN

EMI

24 DOODAH! CARTOONS

Flex/EMI

25 LOUIE LOUIE Three Amigos

Inferno

26 KISS ME SIXPENCE NONE THE RICHER

Elektra

27 HEY BOY HEY GIRL The Chemical Brothers

Virgin

28 I WANT IT THAT WAY Backstreet Boys

Jive

29 TREAT HER LIKE A LADY Celine Dion

Epic

30 FROM THE HEART Another Level

Northwestside/Arista



31 LEGACY (SHOW ME LOVE) The Space Brothers

Manifesto

32 GET READY Mase

Puff Daddy/Arista

33 VIP Jungle Brothers

Gee Street/VZ

34 SHE'S IN FASHION Suede

NuDe

35 TAKE ME TO YOUR HEAVEN Charlotte Nilsson

Arista

36 PINK Aerosmith

Columbia

37 SALTWATER Chicane feat. Maire Brennan or Diamond

Xavavigina

38 NO SCRUBS TLC

LaFace/Arista

39 ALL OR NOTHING Cher

WEA

40 OOH LA LA Wiseguyz

Wait O! Sound



compilations

1 FRESH HITS 99

warrnerepic/Columbia TV/Sony TV

9 11 CREAM IBIZA - ARRIVALS

Virgin/EMI

12 THE ALL TIME GREATEST POP ALBUM

Columbia

13 NOW THAT'S WHAT I CALL MUSIC! '02

EMI/Virgin/Universal

14 MUSIC TO WATCH GIRLS BY

KISS SMOOTH GROOVES SUMMER '99

Universal TV

15 CHRIS TARRANT'S ULTIMATE SUMMER PARTY

Telstar TV

16 THE SOUND OF MAGIC

Universal TV

17 STREET VIBES 3

warrnerepic/Columbia TV/Sony TV

18 THE BEST TRANCE ANTHEMS...EVER!

Maverick/Warner Bros

19 FAT DANCE HITS

Global Television

20 THE CELTIC COLLECTION

Columbia/Warner Epic

2 FRESH HITS 99

warrnerepic/Columbia TV/Sony TV

2 BOX DANCE HITS

Universal TV

3 CLUBBERS GUIDE TO IBIZA - SUMMER '99

Ministry Of Sound

4 MUSIC TO WATCH GIRLS BY

Columbia

5 NOTTING HILL (OST)

Island

6 CLUB IBIZA

warrnerepic

7 DAWSON'S CREEK (OST)

Columbia

8 THE BEST TRANCE ANTHEMS...EVER!

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9 TRANCE NATION

Ministry Of Sound

10 IBIZA ANTHEMS 2

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10 20 CALIFORNICATION Red Hot Chili Peppers



28 21 LADIES & GENTLEMEN - THE BEST OF George Michael

Epic

24 22 RAY OF LIGHT Madonna

Maverick/Warner Bros

25 23 I'VE BEEN EXPECTING YOU Robbie Williams

Chrysalis

15 24 YOU'VE COME A LONG WAY, BABY Fatboy Slim

Skin

34 25 BLUE LINES Massive Attack

Widow/Banci

38 26 FANMAIL TLC

LaFace/Arista

37 27 THE FINAL Wham!

Epic

33 28 FORGIVEN, NOT FORGOTTEN The Corrs

Atlantic

59 29 WIDE OPEN SPACE Dixie Chicks

Epic

63 30 LEGEND Bob Marley And The Wailers

Tuff Gong



66 31 GREATEST HITS Take That

RCA

42 32 LOVE SONGS Luciano Pavarotti

Decca

41 33 THIS IS MY TRUTH TELL ME YOURS Manic Street Preachers

Epic

29 34 EQUALLY CURSED AND BLESSED Catatonia Blanco Y Negro

EMI

33 35 SCHIZOPHONIC Geri Halliwell

EMI

40 36 GRAN TURISMO The Cardigans

Stockholm/Polydor

37 37 SLIPKNOT Slipknot

Roadrunner

39 38 LIFE THRU A LENS Robbie Williams

Chrysalis

30 39 GUERRILLA Super Furry Animals

Creation

37 40 DA REAL WORLD Missy 'Misdemeanor' Elliott

Elektra



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THE OFFICIAL UK CHARTS SPECIALIST

10 JULY 1999

MID-PRICE

Pos	Last	Title	Artist	Label (catalogue)
1	1	BLUE LINES	Massive Attack	Wild Benich WBR0201 (E)
2	2	TRACY CHAPMAN	Tracy Chapman	Elektra 830672 (TEN)
3	3	EXIT PLANET DUST	The Chemical Brothers	FreeStyle Dust/Wrigh XJUD1021 (E)
4	3	DEFINITELY MAYBE	Darius	Creation CRECD 106 (MV/CD)
5	5	TOUGHAGE	Catfish	FlexEM1 460824 (E)
6	6	GREATEST HITS	Take That	RCA 742325582 (BMG)
7	4	GENERATION TERRORISTS	Manic Street Preachers	Columbia 4710602 (TEN)
8	11	THE DOCK OF THE BAY	Eric Burdon	Atlantic 35483705 (TEN)
9	15	BROTHERS IN ARMS	Eric Clapton	Vertigo 824962 (U)
10	15	DOOKIE	Green Day	Reprise 324255292 (TEN)
11	7	THE VERY BEST OF	London 7423216042 (BMG)	
12	16	TAPESTRY	Carole King	Columbia CD32119 (TEN)
13	18	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GR101206 (U)
14	16	GREATEST HITS	Bob Dylan	Columbia 4609019 (TEN)
15	12	BRIDGE OVER TROUBLED WATER	Simon And Garfunkel	Columbia 4624882 (BMG)
16	8	RESERVOIR DOGS (OST)	Various	MCA MCD 10303 (U)
17	16	SCREAMADELICA	Primal Scream	Creation CRECD076 (MV/CD)
18	16	THE THREE E.P.'S	The Bees Band	Regal 457262 (V)
19	13	FRESH	M People	M People/BMG 7432161902 (BMG)
20	20	SINGLES	Alison Moyet	Columbia 4606632 (TEN)

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COUNTRY

Pos	Last	Title	Artist	Label (catalogue)
1	1	COME ON OVER	Shania Twain	Mercury 170012 (U)
2	3	WIDE OPEN SPACE	Dixie Chicks	Epic 463422 (TEN)
3	2	TRAMPOLINE	The Mavericks	MCA Nashville UMD 89456 (BMG)
4	4	SITTING ON TOP OF THE WORLD	LeAnn Rimes	Curb/Landmark 556200 (TEN)
5	7	THE WOMAN IN ME	Shania Twain	Mercury 322982 (U)
6	11	FLATLANDS	Don Williams	Country Styleline 30320312 (TC)
7	8	A PLACE IN THE SUN	Tim McGraw	Curb/Landmark 556112 (BMG/TEN)
8	8	THE MOUNTAIN	Steve Earle	Grapevine GRACD 232 (BMG/TEN)
9	10	SONGS OF INSPIRATION	Daniel O'Donnell	Ric NYC720 739 (BMG/CD)
10	10	LOVE WILL ALWAYS WIN	Faith Hill	Warner Bros 536243131 (BMG)
11	12	LOVE SONGS	Daniel O'Donnell	Ric 82520 735 (BMG/CD)
12	9	MUSIC FOR ALL OCCASIONS	Mavericks	MCA MCD 11344 (BMG/CD)
13	13	TRIO	Harris/Ronstadt/Parson	Asylum 75262755 (U)
14	14	THE PILGRIM	Marty Stuart	MCA Nashville MCD7079 (U)
15	17	WITH YOU IN MIND	Charlie Landsborough	Ric NYC720 8079 (BMG/CD)
16	15	SEVENTH	Garth Brooks	Capitol 4560292 (U)
17	16	YOU LIFT MY UP LIFE	LeAnn Rimes	Curb/The Hit Label CURCD 046 (BMG/TEN)
18	16	AWAITING REDEMPTION	Hal Ketchum	Curb/The Hit Label CURCD079 (BMG/TEN)
19	18	SHANIA TWAIN	Shania Twain	Mercury 114422 (U)
20	18	SINGLE WHITE FEMALE	Chely Wright	MCA Nashville MCD 70000 (U)

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BUDGET

Pos	Last	Title	Artist	Label (catalogue)
1	2	PUNK-O-RAMA 4	Various	Epitaph 6832 (P)
2	1	OFF THE WALL	Michael Jackson	Epic CD 8069 (SM)
3	3	DOWNLOAD 2	Various	Roadrunner RR 86342 (U)
4	11	THE BEST OF	Boney M	Candem 742424812 (BMG)
5	5	CHAMP THRILLS	Frank Zappa	Byronic RCD102579 (V)
6	6	THE EXPANZANZA	Quannum	Ms Wax MYR 111235 (V)
7	7	THE MUSIC STILL GOES ON	Alba	Spectrum 5517892 (U)
8	6	THE ANDREW LYDIO WEBBER SONGBOOK	LPO/Charlie	Sarntel Deluxe SOLCD 3504 (SM/CD)
9	16	LOVE SONGS	Evis Presley	Candem 7432161902 (BMG)
10	16	THE VERY BEST OF	Al Green	Cimson CIMCD30 (EU)

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ROCK

Pos	Last	Title	Artist	Label (catalogue)
1	1	THE MATRIX (OST)	Various	Mercury/Warner Bros 5362474192 (BMG)
2	2	PUNK-O-RAMA 4	Various	Epitaph 6532 (P)
3	2	EUPHORIA	De La Parris	Bludgeon Riffola/Mercury 563672 (U)
4	7	NINE LIVES	Aerosmith	Columbia 495200 (TEN)
5	12	NEVERMIND	Nirvana	Geffen CD02 24425 (U)
6	3	AMERICAN	Ben Harper	Columbia 491862 (U)
7	10	DOWNLOAD 2	Various	Roadrunner RR 86342 (U)
8	8	POST ORGANIC CHILL	Slunk Anarsis	Virgin CDVX 2381 (E)
9	9	GARBAGE	Garbage	Mushroom D 31450 (BMG/CD)
10	10	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GFD 24148 (BMG)

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R&B SINGLES

Pos	Last	Title	Artist	Label Cat. No. (catalogue)
1	1	WILD WILD WEST	Will Smith feat. Dr. Hill	Columbia 657585 (TEN)
2	1	MY LOVE IS YOUR LOVE	Whitney Houston	Arista 7423129272 (BMG)
3	2	IF YOU HAD MY LOVE	Jennifer Lopez	Columbia (TEN)
4	10	NO PIGEONS	Sporty Tenz	Columbia 667662 (TEN)
5	5	EVERYTHING IS EVERYTHING	Laury Hill	Columbia 657545 (TEN)
6	6	GET READY	Mase	Puff Daddy/A&R 7422182612 (BMG)
7	7	VIP	Jungle Brothers	Epic Street/V2 GEE 507558 (MV/CD)
8	3	SWEET LITE CHOCOLATE	Shanice & Bigshot	Pepper 9352620 (P)
9	3	BEAR BAMA	zPac	Jive 052102 (P)
10	7	NO SCURRIES	TLC	LaFace/A&R 7422186992 (BMG)
11	6	INSANE IN THE BRAIN	Jason Nevins Vs Cypress Hill	Incredible INCRL 1YCD (TEN)
12	5	808	Blaque Ivory	Columbia 647996 (TEN)
13	8	ALMOST DOESN'T COUNT	Brandy	Atlantic AT 20882 (U)
14	9	DO SOMETHING	Eric 675205 (TEN)	
15	12	TABOO	Glamma Kid feat. Shola Ama	WEA VEA 20202 (CD)
16	10	EVERYTIME	Tayana Ali	MJJ/Epic 6874742 (TEN)
17	11	HATE ME NOW	Nas feat. Puff Daddy	Columbia 687295 (TEN)
18	13	GET INVOLVED	Rhapha Saadiq & G-Tip	Hollywood 0101185 HWR (P)
19	22	BE MY BE BABY	Tim	Epic 672722 (TEN)
20	24	MY NAME IS	Interscope/Polygram IND 5638 (U)	
21	19	WHAT'S IT GONNA BE!	Busta Rhymes feat. Janet	Elektra E 536201 (TEN)
22	27	LOVE OF A LIFETIME	Honeyz	1st Avenue/Mercury H12C03 (U)
23	28	BREAK UP'S MAKE UPS	Method Man feat. Dr. Angelo	Def Jam J95207 (U)
24	17	FINER	Nightmares On Wax	Waxx WXP 12207 (U)
25	26	AS	George Michael & Mary J. Blige	Epic 670122 (TEN)
26	20	IT'S NOT RIGHT BUT IT'S OKAY	Whitney Houston	Arista 742325602 (BMG)
27	14	WHAT'D YOU COME HERE FOR?	Tina & Tomara	Columbia 687392 (TEN)
28	18	CHANGES	2 Pac	Jive 052823 (P)
29	15	DAYZ LIKE THAT	Fierce	Wildstar CDVWL 19 (TEN)
30	31	GIRLFRIEND/BOYFRIEND	Blackstreet with Janet	Interscope/Polygram IND 5640 (U)

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

DANCE SINGLES

Pos	Last	Title	Artist	Label Cat. No. (catalogue)
1	1	1991 (TELL THEM)	ATB	Sound Of Ministry M05 125 (MV/TEN)
2	2	TRACY (SHOW ME LOVE)	The Spice Brothers	Manitara FESX 55 (U)
3	3	GOURYLIA	Gouryella	Cade Blue BLU 00171 (TEN)
4	4	OUT THERE	Friends D/ Matthew	Session SERR 007 (V)
5	5	TRY ME OUT	Sunship feat. Anita Kelsey/RP	Filter FST 037 (P)
6	11	SAMSARA	Dave Holmes	Tidy Traz TDY 125 (ADD)
7	2	CREAM	Blank & Jones	Virgin Debut DVTX (U)
8	8	VP	Jungle Brothers	Green Street/2 EEE 500766 (P/CD)
9	10	JOY	Misc Collective feat. Su Su Bobbin	Slip/Videx SLIP 91 (S/RD)
10	10	GET CARTER	Roy Budd	Cinephile CINT 1003 (P)
11	11	A NIGHT OUT	Moogool	Platinum PLAT 51 (S/RD)
12	11	FINISHED SYMPHONY	Hybrid	Distinctive DISN57 52 (P)
13	8	HEY BOY HEY GIRL	The Chemical Brothers	Virgin CREM57 5 (U)
14	4	DIMENSION	Silk Trick	Hot Classics HCD 748 (U)
15	7	LOUIE LOUIE	The Arrogants	Inferno TFRN 17 (MV/TEN)
16	10	TABOO	Glamma Kid feat. Shola Ama	WEA WEA 2021 (TEN)
17	17	BEAUTIFUL STRANGER	Madonna	Maverick W 4957 (TEN)
18	6	IT AIN'T GONNA BE ME	Ci Bonella	Essential Recordings ESX 5 (U)
19	3	LET IT RIDE	Todd Terry	Innocent REST 1 (E)
20	1	I BELIEVE	Lange	Addive 12A0303 (U)

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DANCE ALBUMS

Pos	Last	Title	Artist	Label Cat. No. (catalogue)
1	1	SURRENDER	The Chemical Brothers	Virgin XDST PL AKU03MCA 1 (E)
2	2	BENEFIT THE SURFACE	GZA/Genie	MCA MCD 11999 (U)
3	3	DE REAL WORLD	Missy 'Misdemeanor' Elliott	Elektra 759242639/75924264 (TEN)
4	2	SYNKRONIZED	Jamiroquai	Sony 52 49461/7/4946174 (TEN)
5	5	THE MOUNTAIN	Steve Earle	Columbia 657626 (U)
6	8	CLUBBERS GUIDE TO Ibiza - SUMMER '99	Various	Ministry Of Sound - MOSSMCA (MV/TEN)
7	5	MY LOVE IS YOUR LOVE	Shania Twain	Arista - 0782129374 (BMG)
8	10	REMEMOY	Bosment Jaxx	XL Recordings XLLP 1280/LMJC 122 (U)
9	6	KISS SMOOTH GROOVES SUMMER '99	Various Artists	Universal TV - 565424 (U)
10	3	IT'S REAL	K-Gi & Jono	MCA MCD 11975 (U)

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MUSIC VIDEO

Pos	Last	Title	Label Cat. No.
1	1	STEPS: The Video	Jive 0538175
2	1	BOYZONE: By Request Their Greatest Hits	VAL 51343
3	4	ORIGINAL CAST RECORDING: Cats	PolyGram Video 473945
4	3	ABBA: Forever Gold	PolyGram Video 426563
5	6	MICHAEL FLATLEY: Feet Of Flames	WV 156492
6	5	THE VERVE: The Videos 85/86	HotTops H07001
7	7	BACKSTREET BOYS: A Night Out With	Jive 052182
8	29	ALANIS MORISSETTE: Live	Jive 052823 (P)
9	13	BILL WHELAK: Riverdance - New Show	Warner Music Videos 752934989
10	12	BOYZONE: Live - Where We Belong	Video Collection VC2555

Pos	Last	Title	Label Cat. No.
11	8	SPIGE GIRLS: In America - A Tour Story	Virgin VIDE0377
12	18	THE CORRS: Live At The Royal Albert Hall	Warner Music Videos 750191715
13	9	THE ROLLING STONES: Bridges To Babylon Live	Warner Music Videos 750191715
14	21	THE CORRS: Live At The Royal Albert Hall	SMN Epic 210602
15	18	GEORGE MICHAEL: Ladies & Gentlemen - Best Of	WV 156492
16	16	VARIOUS ARTISTS: Andrew Lloyd Webber-Celebration	Columbia 657626 (U)
17	11	MICHAEL FLATLEY: Live On The Dance	WV 47483
18	15	BOYZONE: Live At Wembley	WV 156492
19	20	VARIOUS ARTISTS: The Irish Tenors	Telstar Video TVE 0380
20	20	BEASTIE BOYS: Substape	Video Collection MCD745

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AIRPLAY FACTSHEET

CHART COMMENTARY

by ALAN JONES

She may be beautiful but she's no stranger to the top of the airplay chart, and Madonna rules again this week with her 49th UK hit slightly off last week's pace, with 2406 plays delivering an audience of 75.36m and a handsome royalty cheque for the material girl. **Sixence None The Richer's** Kiss Me and **Jamiroquai's** Canned Heat dance close attendance with audiences of over 70m each, though both have already attracted bigger audiences. That they are in decline is unquestionable but their audience is falling away gradually, and either could still threaten for the top slot next week. Madonna is particularly vulnerable because she tops the Capital playlist with 51 spots and also earned 29 plays from Radio One - stations which deliver huge audiences where the loss of six plays can have more effect than small ILR stations deserting in droves.

Texas topped the airplay chart on the last time of trying with in **Our Lifetime** spending five weeks in pole position. It exploded out of the box debuting number 26 with 309 plays but the follow-up **Summer Son** is off to a slower start, and can manage only a number 90 debut with 130 plays last week. Even though in **Our Lifetime**

was a bigger hit here than anywhere else in Europe, **Summer Son** was serviced in many European territories before Britain, and earned a number 70 debut on the Euro Hit 100 in MW's sister publication four last week, with a number 21 position in Ireland and a number 26 debut in Sweden pacing the pack.

AT A GLANCE WEEKLY MARKET SHARES

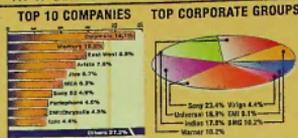


Figure shows play stations by full-time address in the Top 50, not including group shares by full-time address in the Top 50.

Madonna's alphabetical neighbours in any book of hits, are the newly recruited **Madness**, who coincidentally earn this week's highest new entry honours on the Top 50 with **Lovestruck**, which jumps 153-22, a remarkable 20 years to the week since their debut hit **The Prince** made the Radio One A list, and six years after their last reunion. It is a sign of the times that the ska veterans main support now comes from Radio Two where the record was played 19 times last week, enough to make it the fourth-most played disc on the station. Radio One continues to champion the current number one sales hit **9PM (Till I Come)** by **ATB**, which it played 36 times last week, three times more than runner-up **Jennifer Lopez's** If You Had My Love. **Atlantic 252** is also heavily behind the German dance hit, playing it 51 times last week,

and helping it to climb 10-7 on the airplay chart. **Nothing Hill** is one of the hit movies of the summer, and its soundtrack continues to generate hits. Following **Another Level** from **The Heart** - which peaked at number six on the airplay chart and recovers slightly 16-14 this week - two other tracks from the album are making rapid upward progress. **Enis Costello's** impassioned **She Rises 27-19**, while **Ronan Keating's** **When You Say Nothing At All** gets into its stride, exploding 48-26. **Lolly's** **Viva La Radio** enjoys a simple, time-honoured practice to ensure airplay - it's a piece of grace to the medium of radio. The play worked for **Tarley's** **I Love My Radio**, **Slade's** **Radio Walk Of Sound**, **Enis Costello's** **Radio Radio** and even - despite negative lyrics - **Queen's** **Radio Gaga**. But

it's not worked for **Lilly** yet. Despite her debut single's arrival at number six on the sales chart, the majority of **Lilly's** exposure so far has been from television, with **Children's TV** and the **Box** proving her biggest allies. By contrast, **Lilly** hates her, and gave her just 14 plays last week, a paltry audience of 34,400 earning **Viva La Radio** a pathetic 855th place on the sales chart. The only stations to play the latest **Vangaboo** were **BBC Radio Wales** (five plays) and **Radio One** (two plays), while **Radio One** declined to play it at all. Another sales hit that has had a tough time at radio despite reaching number one and enjoying three weeks so far in the top three is the latest **Vangaboo** hit **Boom, Boom, Boom!**. It climbed as high as number 32 on the airplay chart last week, but now collapses back to number 37.

MTV THE BOX

Rank	Title Artist
1	9PM (Till I Come) ATB
2	BEAUTIFUL STRANGER Madonna
3	MY LOVE IS YOUR LOVE Whitney Houston
4	CANNED HEAT Jamiroquai
5	WILD WILD WEST Will Smith
6	KISS ME SENSENCE None The Richer
7	WHEN YOU SAY NOTHING AT ALL Ronan Keating
8	IF YOU HAD MY LOVE Jennifer Lopez
9	NO SCROUBS Tricky
10	SOMETIMES BRITNEY Spears

Rank	Title Artist
1	BRING IT ALL BACK S Club 7
2	BOOM BOOM BOOM BOOM Vengaboys
3	SOMETIMES BRITNEY Spears
4	IF YA GETTIN' DOWN FIVE
5	LIVIN' LA VIDA LOCA Ricky Martin
6	MY LOVE IS YOUR LOVE Whitney Houston
7	IF I LET YOU GO Westlife
8	WILD WILD WEST Will Smith
9	I WANT IT THAT WAY Backstreet Boys
10	BABY ONE MORE TIME Britney Spears

BOX BREAKERS

Rank	Title Artist
1	BILLS BILLS BILLS Destiny's Child
2	LOVE'S GOT A HOLD ON MY HEART Steps
3	VIVA LA RADIO Lolly
4	DUEL OF THE FATES John Williams/LSO
5	NO PIGEONS Sporny Thiez
6	WHEN YOU SAY NOTHING AT ALL Ronan Keating
7	THE ANIMAL SOUND Savage Garden
8	NOTHING M.C. Bobbin
9	IT MUST BE LOVE Mero
10	6 OFFICE & TV Blur

TOP OF THE POPS

Rank	Title Artist
1	9PM (Till I Come) ATB
2	WILD WILD WEST Will Smith
3	MY LOVE IS YOUR LOVE Whitney Houston
4	VIVA LA RADIO Lolly
5	COFFE & TV Blur

CD:UK

Rank	Title Artist
1	PERFORMANCE: LIVIN' LA VIDA LOCA Ricky Martin
2	IF YOU HAD MY LOVE Jennifer Lopez
3	WHEN YOU SAY NOTHING AT ALL Ronan Keating
4	MY LOVE IS YOUR LOVE Whitney Houston
5	WILD WILD WEST Will Smith

THE PEPSI CHART

Rank	Title Artist
1	PERFORMANCE: LIVIN' LA VIDA LOCA Ricky Martin
2	IF YOU HAD MY LOVE Jennifer Lopez
3	WHEN YOU SAY NOTHING AT ALL Ronan Keating
4	MY LOVE IS YOUR LOVE Whitney Houston
5	WILD WILD WEST Will Smith

RADIO ONE PLAYLISTS

Rank	Title Artist
1	9PM (Till I Come) ATB
2	COFFE & TV Blur
3	WILD WILD WEST Will Smith
4	IF YOU HAD MY LOVE Jennifer Lopez
5	WHEN YOU SAY NOTHING AT ALL Ronan Keating

Rank	Title Artist
1	FEELING TO THE 3
2	IF YOU GETTIN' DOWN FIVE
3	WHEN YOU SAY NOTHING AT ALL Ronan Keating
4	WHEN YOU SAY NOTHING AT ALL Ronan Keating
5	WHEN YOU SAY NOTHING AT ALL Ronan Keating

RADIO TWO PLAYLISTS

Rank	Title Artist
1	MY ONE GIVE YOU MORE JUST Roberts
2	THE ANIMAL SOUND Savage Garden
3	LIVIN' LA VIDA LOCA Ricky Martin
4	WHEN YOU SAY NOTHING AT ALL Ronan Keating
5	WHEN YOU SAY NOTHING AT ALL Ronan Keating

Rank	Title Artist
1	WHEN YOU SAY NOTHING AT ALL Ronan Keating
2	WHEN YOU SAY NOTHING AT ALL Ronan Keating
3	WHEN YOU SAY NOTHING AT ALL Ronan Keating
4	WHEN YOU SAY NOTHING AT ALL Ronan Keating
5	WHEN YOU SAY NOTHING AT ALL Ronan Keating

MTV UK PLAYLISTS

Rank	Title Artist
1	CANNED HEAT Jamiroquai
2	KISS ME SENSENCE None The Richer
3	WHEN YOU SAY NOTHING AT ALL Ronan Keating
4	WHEN YOU SAY NOTHING AT ALL Ronan Keating
5	WHEN YOU SAY NOTHING AT ALL Ronan Keating

Rank	Title Artist
1	GUILTY CONSCIENCE Enigma
2	WHEN YOU SAY NOTHING AT ALL Ronan Keating
3	WHEN YOU SAY NOTHING AT ALL Ronan Keating
4	WHEN YOU SAY NOTHING AT ALL Ronan Keating
5	WHEN YOU SAY NOTHING AT ALL Ronan Keating

SINGLES of the week

JAMES: I Know What I'm Here For (Mercury JMC022). In their rollercoaster career, James scaled new heights in 1998 thanks to their chart-topping double platinum Best Of album and biggest arena tour yet.

Reunited here with producer Brian Eno, they sound like a band again for the first time since 1997. It's like a *one of the Nineties'* strongest comeback. The chorus, reminiscent of 1990's *Come Home*, is big enough to reverberate around any stadium, but the subtle synthesized folk of the arrangement manages to avoid any sense of bombast. A1play — which includes a B-listed at Radio One — is growing, and the forthcoming album could be one of the autumn's biggest.



currently at number 10 in *MW's* Urban Chart, while Radio One has B-listed it. **CANDI STATON: Young Hearts Run Free** (React REACT158CD). Twenty-three years after it scored a number two hit, Staton is back again with this anthemic floorfiller. The remixes largely retain the appeal of the original, especially K-Klass's version. The track is currently in the Top 10 of the *MW Club Chart*, and could make a wider impact. **ELVIS COSTELLO: She Moves With Me** (Mercury SHE1). Costello's contribution to the Notting Hill soundtrack is a cover of Charles Aznavour's 1974 hit and is cut from similar cloth to last year's *Painted From Memory* collaboration with Burt Bacharach. Backed by a Radio Two A-listing, it could give Costello his biggest Top 40 hit since 1994's *Silly Girl*. **PLANET PERFECTO FEAT. GRACE: Not Over Yet** (Code Blue BLU004CD). One of the Perfecto label's biggest successes to date — it reached the Top 10 in 1995 for a solo Grace — Not Over Yet has become a UK classic. This outing on Warner's new dance imprint boasts new remixes by Breeder, Da Sickeys and Matt Darcy. **DOOLALLY: Straight From The Heart** (XL/locked On LOX112). After the massive success of *Sweet Like Chocolate*, XL re-releases this reworked classic. A Bigfoot track which reached number 20 last November. New mixes from Tuff Jam and Bump & Flex complement the original with its female vocal and gentle horn line. **TYREE: Nobody Else** (Word Of Mouth W432164072). After shooting to fame through a Coca-Cola advert and then moving on to his own show on US MTV, Tyree unleashes his debut UK single. Not surprisingly, it is state-of-the-art R&B.

SINGLE reviews



BRIAN: Turn Your Lights On (Sotomax SET0095). This is an instantly turning right for Ken Sweeney, the songwriter behind Brian. Turn Your Lights On's lush pop has persuaded Radio One's Mark Radcliffe to make it his single of the week and new programmers are likely to be enticed by its sugary-sweet melodies and hooky chorus. **MAL CALLED ADAM: Easter Song** (Other OTHERCD 133). This little gem has already become a church classic. Despite the Easter moniker, this is a vital summer listening with the kind of ambience that a Mal Called Adam are so good at achieving. **R KELLY: Did You Ever Think** (Jive US023612). R Kelly turns the spotlight on himself on this self-analytical track from his excellent if overlong double album *R*, questioning both his wealth and his amazing run of chart success. Featuring rapper Nas, this can only boost his bank balance. **DJ JURGEN PRESENTS ALICE DEVAJ: Better Off Alone** (Positiva TV113CD). Originating from the *Vengaboons* Violent Beat in Holland, and creating a buzz on import, this dance track has now been picked up by Positiva for UK release. Its simple Euro keyboard line and infectious female vocal have pushed it on to Radio One's B-list.

SCRITTI POLITI: Resawell To The Boogedown (Virgin VSCD1731). This taster for the *Annie & Bonhomie* album (see A&R, p7) suggests the 11-year wait since Scritti Polit's last album has been worth it. Strikingly contemporary yet instantly recognisable as Scritti Polit, it pairs Green Gartside's gorgeous voice with rappers Moss Def and Lee Majors, plus bassist Me'Shell McDowell. **TQ: Better Days** (Clockwork/Epic 67753). Another mellow R&B track from the artist who notched up Top 10 hits with his first two singles — *Westside* and *Eye Eye Baby*. Like its predecessors, it is dedicated to departed friends, but its West Coast stylings should ensure further chart success.

702: Where's My Girls At (Motown TMC021500). No strangers to fame in the US, 702's first album *No Doubt* went gold, although they have made little UK chart impact so far. This should change prior to the release of their second album for a rejuvenated Motown in August. Written and produced by Missy Elliott, this single is

currently at number 10 in *MW's* Urban Chart, while Radio One has B-listed it. **CANDI STATON: Young Hearts Run Free** (React REACT158CD). Twenty-three years after it scored a number two hit, Staton is back again with this anthemic floorfiller. The remixes largely retain the appeal of the original, especially K-Klass's version. The track is currently in the Top 10 of the *MW Club Chart*, and could make a wider impact. **ELVIS COSTELLO: She Moves With Me** (Mercury SHE1). Costello's contribution to the Notting Hill soundtrack is a cover of Charles Aznavour's 1974 hit and is cut from similar cloth to last year's *Painted From Memory* collaboration with Burt Bacharach. Backed by a Radio Two A-listing, it could give Costello his biggest Top 40 hit since 1994's *Silly Girl*. **PLANET PERFECTO FEAT. GRACE: Not Over Yet** (Code Blue BLU004CD). One of the Perfecto label's biggest successes to date — it reached the Top 10 in 1995 for a solo Grace — Not Over Yet has become a UK classic. This outing on Warner's new dance imprint boasts new remixes by Breeder, Da Sickeys and Matt Darcy. **DOOLALLY: Straight From The Heart** (XL/locked On LOX112). After the massive success of *Sweet Like Chocolate*, XL re-releases this reworked classic. A Bigfoot track which reached number 20 last November. New mixes from Tuff Jam and Bump & Flex complement the original with its female vocal and gentle horn line. **TYREE: Nobody Else** (Word Of Mouth W432164072). After shooting to fame through a Coca-Cola advert and then moving on to his own show on US MTV, Tyree unleashes his debut UK single. Not surprisingly, it is state-of-the-art R&B.

FIVE: Gettin' Down (RCA 74321689692). This first single from the second album by the UK's most successful current boy band moves them neatly into Will Smith territory: it's sampling of *Deep 6* and *Right N' DJ Saved My Life*. And it works — a shoeshine number one. **HEADRILLAZ: Shoeshine** (V2 VVRS007733). Fresh from playing the dance tent at Glastonbury, Headrillaz return with their acidic big-beat sound. The South London duo are unlikely to cross over, but they should make a club impact. **GENTLEMAN THIEF: We Generate Love** (Master Detective SLEU0017). Lionrock's Justin Robertson turns his hand to house on this debut EP. It's his own label.

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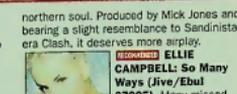
ALBUM of the week

VARIOUS: Big Daddy OST (Columbia 4943952). This soundtrack has been ingeniously put together — by New York A&R Dino Paredes who did South Park — with entertainment value as a priority. The film's star Adam Sandler (pictured) features on several



highlight hand on this breakfast track, which has sufficient charm to follow Fresh's last single, *Badder Badder Schwung*, into the Top 40. Remixes come from scene veterans *Shut Up & Dance* and *The Bassbin Twins*. **SMASH MOUTH: All Star** (Interscope 4971172). All Star marks the return of the Californian garage-rock outfit, who hit the Top 20 two years ago with *Walkin' On The Sun*. This mouthy stomp doesn't constitute a massive break from the style which has made them double platinum-sellers in the US. However, it lacks the spark to repeat the UK success of its predecessor. **ALANIS MORISSETTE: So Pure** (Maverick 9362470942). The third single from Morissette's underwhelming Top Three album *Supposed Former Infatuation Junkie* is one of its poppier moments. Her five-date UK arena tour in July ought to lift this higher than the number 28 chart position of her last offering, *Joining You*. **FRIDGE: Of (No) Beat** (GBCD17). Fridge has started to make commercial inroads since signing to Go Beat last year, and this single lifted from their album EP should not slow their progress. Remixes lift the lazy vibe of the original into a sprawling package of top-drawer avant-rock. Its length means it is ineligible for the singles chart. **BEN CHRISTOPHERS: My Beautiful Demon** (V2 VVRS008853). The debut single from V2's new singer-songwriter showcases Christopher's tremulous, Jeff Buckley-esque vocals over a sparse electric guitar and some interesting experimental noises, all with a vaguely Eastern feel. **BLOCKSTER: Grooveline** (Ministry Of Sound MOSDC5131). The Ministry follows its A1B chart-topper with a slice of disco-house from DJ Brandon Block. Following the format of his Top Five hit *You Should Be...*, it borrows wholesale from Heatwave's disco classic and adds a thumping beat. **CONTEMPO: U & Naughty** (London LONCD431). Staines five-piece Contempo follow their limited-edition 1998 single on Blue Dog with this piece of Dexy's-influenced pop twinned with shades of

northern soul. Produced by Mick Jones and bearing a slight resemblance to *Sandinista-era Clash*, it deserves more airplay. **ELLIE CAMPBELL: So Many Ways** (Jive/Ebul 07925). Many missed Caprice-locklike Ellie Campbell's Radio Two-supported debut in April. Jive was probably too distracted with Britney Spears to focus on building on the momentum, because this is as good as a song — a happier and more summery pop track written and produced by Pete Waterman.



Sweet Lies, because it scraped number 42. Jive was probably too distracted with Britney Spears to focus on building on the momentum, because this is as good as a song — a happier and more summery pop track written and produced by Pete Waterman.

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ALBUM reviews

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PET SHOP BOYS: I Don't Know What You Want But I Can't Give It Anymore (Parlophone CDR65232). Having accepted a headline slot at Creamfields and invited David Morales to produce their new single, many may have expected the Pet Shop Boys to boldly plunge into dance territory. However, this Seventies-discofied first single from their sixth studio album remains classic PSB. The elegance of the arrangement showcases their intelligent approach to pop and will please the

This week's reviewers: Yinka Adegoke, Dugald Baird, Michael Byrne, Chris Finan, Tom Fitzgerald, Simon Harper, Stephen Jones, James Kane, Sophie Moss, Simon Ward, Paul Williams and Adam Woods.



JAMELIA: I Do (Parlophone RYMEDIA: Series CDRHYTH21). The talent of this R&B newcomer shines through on Jamelia's debut *Rhythm*. Series single, one of the label's best debuts to date. This single, co-penned by the 18-year-old and B-listed at Radio One, suggests she has more than the potential to become one of the UK's hottest R&B properties and book well for her debut album.

ALBUM of the week

KARAJAN ADAGIOS, Berlin
Philharmonic Orchestra/Herbert von
Karajan (Deutsche Grammophon 463
291-2). DG marks the

10th anniversary of conductor Karajan's death by repackaging two of his best-selling discs. The marketing campaign includes ads on Classic FM and space in both *Classic CD* and the *Daily Express*. The boxed set, which contains 23 laid-back tracks, is available at a discounted trade price of £8.88, while Adagio I has also been repackaged on cassette at £3.07.



REVIEWS

for records released up to 19 July, 1999



BRITTEN: Serenade for Hunting Fathers. Ian Bostridge (EMI CDC 5 56871 2). This is a mid-price repackaging of works which were greeted with outstanding reviews when first released at full price 18 months ago. Bostridge is the latest English tenor star and is featured on the front cover of the July edition of *BBC Music Magazine*. He also sings Britten's *Serenade* for tenor, horn and strings as part of BBC2's *Masterworks*: Six Pieces of Britten series on Saturday July 31.

PAOLO CONTE: Best Of... Paolo Conte (Nonesuch 7559-79512Z). This classical and jazz crossover album, which has sold more than 500,000 copies worldwide, is released in the UK to coincide with Italian singer and pianist Conte's debut at the Royal Festival Hall on July 18. Ads are planned for *The Guardian Guide* and *Wire*.
CARLOS GARDÉL: The King of Tango Vol.2. Carlos Gardel (Nimbus Prima Voce N17902). French-born Gardel was known as the Creole thrush. Widely regarded as one of the finest tango singers of all time, he was

killed in a plane crash in 1935. The first volume of transfers from Gardel's renowned series of 78-rpm discs received rave reviews in January. This second collection is of comparable quality and will be advertised in *Classic CD*, *Gramophone* and *BBC Music Magazine*.

GREAT PIANISTS OF THE 20th CENTURY: Martha Argerich (Philips Classics 456703-2). Among the eighth batch of releases in Philips' 200-disc series of great piano recordings is this Chopin two-CD collection from Martha Argerich. The 70 two-disc volumes issued to date have sold more than 90,000 copies in the UK, with Argerich's first release in the series proving by far the most popular. Ads will run in *August's Classic CD* and *Gramophone*.

SIMON BAINBRIDGE: Ad Ora Incerta. Four Primo Levi Settings. Nash Ensemble, BBC SO / Martyn Brabbins (NMC NMCD 0059). British composer Bainbridge's award-winning *Ad Ora Incerta*, written in 1993, is a powerful response to words by Primo Levi. The disc also contains further settings of poetry written by Levi after his liberation from Auschwitz.

CLASSICAL news

HYPERION SCORES BYRD KEYBOARD COUP

Hyperion's enterprising catalogue, much praised by David Mellor in July's edition of *Gramophone*, is to gain the complete keyboard music of William Byrd this September.

The seven-disc set, which will retail for the price of five CDs, represents the fruits of 15 years' meticulous preparation and planning by keyboard player Davitt Moroney. Six different historical instruments were used by Moroney, who has also contributed a 45,000-word essay about Byrd, who is widely regarded as the most significant 16th-century English composer. Many works included in the set have been recorded for the first time.

Hyperion managing director Ted Perry explains that Moroney first began recording the series in 1991 for Virgin Classics.

"When Virgin was taken over by EMI in 1992, the project was shelved," says Perry. "Davitt approached me last year, saying this was one of his great missions in life. I agreed that we would help him complete the job."

Perry adds that issuing a composer's complete works in a particular genre does not appear to restrict sales. "A surprising number of people do want to invest in complete collections," he says. "We seem to sell just as many complete sets as we do single discs, and we expect the Byrd keyboard edition to prove particularly popular."

Advertising has been booked in *Gramophone*, *BBC Music Magazine*, *Classic FM Magazine* and *Classic CD*, while Moroney will discuss his approach to Byrd in features in *Classic CD* and *Gramophone*.

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

Warner Classics celebrated its 10th anniversary in style at the Savoy's Abraham Lincoln Room on June 28, with executives from the company's constituent labels and international divisions mixing with front-line recording artists. José Carreras (centre) and the Portuguese fado singer Misia (centre left) are pictured with the Warner Classics UK team (left to



right): marketing manager Jane Carter; Nick Phillips, chairman of Warner Music UK and Ireland; general manager Matthew Cosgrove, and press officer Talia Hull. After dinner, Carreras introduced and sang numbers from his forthcoming album, *Pure Passion*, due for UK release on September 6. The evening, hosted by Honor Blackman, helped raise funds for the José Carreras Leukemia Foundation. "Not only was it an ideal showcase for two major Warner artists who have new albums out in September, but it was a great way to pay tribute to Carreras, who has been with Warner Classics ever since it began in 1989," says Cosgrove.

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 BBC Music is a commercial division of BBC Worldwide Ltd. Its aim is to exploit the music potential of the BBC's assets. These consist of music brands such as Top of the Pops, and also the music dimension of other genres including Children's, Dramas, Entertainment, Education and Factual Programs.
 BBC Music has interests in Records (Classical and Contemporary), Music Publishing, International radio and television marketing. Due to continuing expansion several new roles have been created:

Acquisition and Development Manager

The Acquisition and Development Manager will be responsible for developing the acquisition strategy for the BBC Music Records and Brands business in close collaboration with the Marketing Director. This will require a significant amount of analytical, liaison and development. Responsibilities will include providing a regular throughput of record products based on BBC programmes, into the sales and marketing areas by developing relationships in BBC Production and music publishing.

The successful applicant will have at least three years experience in artist development or marketing in a major record company or leading independent. You will have experience developing artists/projects that have achieved significant commercial success and managing budgets.

International Records Manager

The International Records Manager will have responsibility for developing international sales and marketing activity across all BBC Music record label businesses. Reporting into the Marketing Director, this role will include establishing record and distribution desks in world markets, managing all aspects of release co-ordination, working with the Global Brands Manager to secure and manage CD releases overseas and developing consumer market planning activity.

The successful applicant will have five years' experience in an international management position with an independent record company or distributor. You will be an experienced negotiator, have experience of developing and delivering business plans and possess excellent organisational and presentation skills.

Broadcast Brands Manager

Reporting to the UK Marketing Manager, the Broadcast Brands Manager will be responsible for identifying, creating and developing commercial opportunities for the exploitation of

music emanating from BBC Television and Radio Programming and brands which can be extended into the music genre. This will include initiating and developing relationships with key commercial partners within the record industry, developing ideas for CDs and managing the progression of projects from conception to release.

The successful applicant will have at least three years' experience within the record industry, which will include a knowledge of record industry agreements and negotiation parameters. You will possess entrepreneurial flair and will have experience in building excellent working relationships. An experienced negotiator, you will have the ability to create, identify and develop music product derived from BBC programming.

Music Programming Co-ordinator

The Music Programming Co-ordinator will develop a system for gathering and disseminating information about Music programmes from both BBC Production and independent producers, to international buyers and to the Regional Sales operators and other support departments within BBC Worldwide to ensure maximum sales of all music programmes.

You will have at least 3 years' experience within the international music television market or television production in a sales, marketing or production role. Excellent interpersonal skills, a good knowledge of pop and classical music and a high level of computer literacy are essential.

Millennium Music Live 2000

Brand Manager - 12 month contract
 The Brand Manager will manage and co-ordinate all commercial activity associated with Millennium Music Live 2000 across BBC Worldwide. Responsibilities will include identifying, creating and developing commercial opportunities for BBC Millennium Music Live 2000 in conjunction with BBC Production, Broadcast and the UK region of Worldwide.

Reporting to the Marketing Director, you will have five years' experience in marketing, licensing or consulting. In addition you will have excellent project management, budget setting, organisational and creative skills. An understanding of licensing, the Music Industry and the BBC would be ideal but not essential. More important is the ability to pull together and execute a plan with flair and confidence.



Working for equality of opportunity

Please send a CV and covering letter identifying which position you are applying for, outlining your suitability and stating your current salary package to Kate Kery, Human Resources Manager, Room A3062, BBC Worldwide, Woodlands, 80 Wood Lane, London, W12 0TT by Monday 19th July 1999.

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Accounts person required for one of the UK's leading artist management companies. Ideally you will be experienced in trial balance and familiar with Excel, Quickbooks, Quicken or similar accounting packages. Payroll experience an advantage. Competitive salary, flexible hours and excellent benefits package will be offered to the right applicant.

P.A./Office Manager

As well as assisting the General Manager of this well known management company, you will be responsible for running a busy, sometimes hectic but friendly office with a staff of 10. You need to be meticulous, calm under pressure, have excellent organisational skills and experience of Word and Excel software packages. An exciting, challenging position awaits the right applicant.

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RETAIL FOCUS: TOWER RECORDS

by Karen Fazek

With its exposed brick walls and wooden floors, Tower Records' branch in Camden, North London is quite unlike its other stores and perfectly reflects the feel of the area. Although it is one of the smallest outlets in the chain, trading has been extremely profitable since it first opened its doors in September 1997.

"Camden is a very strong place for music and fits in well with Tower's profile," says manager Lorenzo Adani. "The aim has been to blend in with the spirit of the Camden Lock market and appeal to the type of customers that come here to shop."

Depth of range is a strength in all of Tower's shops and while floorspace is limited, Camden still manages to offer a vast selection that includes 72,000 titles on CD alone. According to Adani, customers are divided between weekly shoppers, who are biased towards alternative and indie, and Sunday market visitors, who want classic rock, jazz and soul. "Sundays tend to bring a much wider and



Tower: Camden is a strong place for music

younger clientele and sometimes the shop gets so busy it is virtually impossible to move or help people with what they want."

The Chemical Brothers' *Surrender* has delivered big sales in the past couple of weeks and it is now benefiting from a one-week price drop

TOWER CAMDEN'S WORLD MUSIC TOP 10

1. Ibrahim Ferrer - Buena Vista Social Club 2 (World Circuit)
2. Ry Cooder - Buena Vista Social Club (World Circuit)
3. Various - Revolution En La Casa (Nascente)
4. Afro Celt Sound System - V2 Sound Magic (RealWorld)
5. Afro Cuban All Stars - Toda Cuba Le Gusta (World Circuit)
6. Njaya - Weste (Hemisphere)
7. Cesaria Evoria - Cafe Atlantico (Lusafrika)
8. Malka - Indian Sitar & World Jazz (WEA)
9. Suiff Keita - Papa (Metro Blue)
10. Ananda Shankar - Ananda Shankar (WEA)

Camden Palace which worked really well for the shop," says Adani.

Another fast mover this week has been Micky Elliott's album, which has been priced down to £12.99. Meanwhile, recommended singles include Blur, Will Smith, Mel G and Savage Garden which have all benefited from weekly targeted press advertising.

Although Tower's Camden store does not have a music licence for PAs, it has recently drawn crowds for signings and DJ sets. "One of our biggest DJ appearances was Andrew Whitehead and author Howard Marks also pulled in a lot of people," says Adani. Looking ahead, he is upbeat about forthcoming product: "The new Supersgass album will be good for us as will Luscious Jackson, Machine Head and The Autors. We're also pleased to hear there is another Air album in the pipeline."

NEW STORE NEXT WEEK (from 12/7/99)

Parsons, Sixties Summer Love: Press ads - Steps, Groove Armada, Electronic, Moby

Album - Ricky Martin; Compilation - Country; Listening posts - Shania Twain, Baz Luhrmann, Super Furry Animals, Def Leppard

Album - Ricky Martin; Windows - Ricky Martin, Belle & Sebastian; In-store - Club Ibiza, Jennifer Lopez, Modern Country, Bob Marley; Listening posts - Gran Parsons, Basement Jaxx, Luscious Jackson, Buddy Guy, Phillip Glass, Macy Gray, Shania Twain, Beach Boys; Video - Carlton TV Drama

Singles - Goo Goo Dolls, Destiny's Child, Barenaked Ladies, Catatonia, Culture Club, Sottiti Politti, Steps, 3 Jays; Albums - Ibiza '99: The Year In Trance, Chill Out In Ibiza; Videos - Mad City, Planet Of The Apes, Royal Wedding

our price Singles - Dina Carroll, Destiny's Child, Catatonia, Steps; Windows - Dixie Chicks, Whitney Houston, The Beta Band, Fresh Hits; In-store - Best Trance, The Chemical Brothers, Jamiroquai, Geri Halliwell; Press ads - Ibiza Anthems, Rogue Trader, Celine Dion, Country, Morcheeba, All Time Greatest Pop, Will Smith, Club Ibiza, Macy Gray, Leo Green, Gary Barlow, Steps, Ricky Martin

Selecta listening posts - Ozomatli, Gram Parsons, Main Dr, Astromon, Cas Cock, McCabe; Mojo recommended retailers - Tim Keegan & Departure Lounge, Sneakerstar, Martin Stephenson, Mark Venn, Washbone Ash, Caravan

Singles - Freestyles, Skunk Anansie, Destiny's Child; Album - Basement Jaxx, Windows - Belle & Sebastian; Ricky Martin, X-Files, 1999 Promos, summer sale including audio, video and books, Paolo Conte; In-store - Basement Jaxx at £10.99, Paolo Conte, X-Files, Skunk Anansie, sale; Press ads - Ricky Martin, Paolo Conte, Celine Dion, X-Files, sale

In-store - Belle & Sebastian, The Chemical Brothers, Jamiroquai, The Beta Band, Celine Dion, Austin Powers, Macy Gray, Jennifer Lopez, Catatonia, Goo Goo Dolls

Album - Ricky Martin; Compilation - Country; In-store - Fresh Hits '99; Shania Twain, Baz Luhrmann, Def Leppard

Woolworths Singles - Steps, Dina Carroll; Album - Ricky Martin; In-store - Best Dance 99, New Millennium Series, Celine Dion, Now! 43 pre-awards; Press ads - Catatonia, Best Dance 99, Destiny's Child, Ibiza 99, Gipsy Kings

Andys RECORDS Windows - Universal campaign with CDs at £11.99 each or two for £20; In-store - Beach Boys, La Botine Souleite, Benjamin Britten String Quartet, Will Smith, Lauryn Hill, Simply The Best Night At The Opera; Press ads - La Botine Souleite, Beach Boys, Benjamin Britten String Quartet, House Proud Vol 1, Slipknot

ASDA Singles - Steps, Dina Carroll, Destiny's Child, Yomanda, The Cardigans, Catatonia, Daniel O'Donnell; Albums - Belle & Sebastian, Ibiza '99, Gipsy Kings, Adrenaline, Best Dance 99, Dave Pearce Dance Anthems, sale

In-store - New Millennium promotion with two CDs for £22, Sliding Doors, BOC Comedy Greats, Geri Halliwell, City Of Angels, three CDs for the price of two on Boots exclusive range

In-store - campaign offering CDs for £6.99 including The Divine Comedy, Sade, The Charlatans and Corneil Coppe; In-store display board - Dr Doom, Freddy Fresh, Moby, Squaresphere, Public Enemy, Jy Zipper, Red House Painters and Jean Michel

HMV Windows - sale, Steps, Yomanda, 3 Jays, Dina Carroll, The Cardigans, Destiny's Child; In-store - Box Hits, Ibiza Album '99 - A Year In Trance, Clubbers' Guide To Ibiza, Def Leppard, Club Ibiza, Austin



ON THE SHELF

DAVID STRAUSS,
owner, Bakewell Music
Shop, Bakewell, Derbyshire

"We occupy a small, stone-built premises that was formerly an office location attached to a pub. We are in the heart of the Peak District and the Peak Park Management board are very strict on the kind of signage and facades we can use. Any illumination is banned and we have a hand-painted hanging sign that fits in with the other neighbouring specialist shops. Bakewell is a very old-fashioned holiday town and we don't have any of the big entertainment multiples here.

We generally get a phenomenal 12.5m visitors here each year and we have to cater for everyone - from eight- to 80-year-olds. Our recent best-sellers are probably completely different to most other mainstream stores. This morning for some reason we have had a run on Crosby, Stills, Nash & Young and my biggest sellers in recent weeks have spanned albums from Jan Garbarek, Tom Waits, Van Morrison and BB King to Celtic Collection and Celtic Moods. New releases on

the pop front have recently been strong with The Chemical Brothers, Jamiroquai, Red Hot Chili Peppers and The Pretenders.

In the past couple of years I have concentrated much more on classical and jazz and it is still a growing market here. I sell a lot of cassettes, as many of the tourists want something to listen to in the car and I have had to fight very hard with suppliers to get the stock - especially for classical titles. I monitor what the local supermarkets sell and then ignore it. I don't try to compete with them as I've got my own market and it does very nicely.

Although a lot of our custom is from passing trade, we also have a fairly local customer base and many tourists keep coming back to us. We service a lot of customers abroad and are finding that there is a big demand from the US for choral and Celtic music. I employ my two sons in the store and we are very much a family business. The priority is to provide a good service that people remember."



ON THE ROAD

ANDY SLOCOMBE,
SRD rep for London's West
End and Thames Valley

"I worked in music retailing before joining SRD and spent a year in the office before going out on the road. This is my first summer travelling around and it is good to be able to report that there is no slowdown in business. Most of SRD's product is fairly specialist and business is steady all year round, especially through big indie outlets like Selectadisco and Rough Trade.

In our indie and leftfield department there's a lot for our accounts to get their teeth into. The new album from Black Heart Procession has established itself well and Capitol K's Sounds Of The Empire, on Planet Mu, should do very good business over the next few weeks. The Rachels' new album is picking up steam with their epic strung-laden sound getting exposure in the classical departments of central London stores.

We've also got lots of product on the electronic front and have high expectations for next week's Four Tet single. The Fat Cat label

is very prolific and everything on it always sells, while labels such as Leaf, Resonant and Spymania are popular in the London shops. Drum & bass continues to be a healthy genre for us, with the Moving Shadow and Renegade Hardware labels generating steady sales. We've just picked up the True Playaz label and a big upcoming release on Hospital is London Electricity's Pull The Plug.

On a breakbit tip, we have just done excellent business with Leftfield's first Planet single which was featured on the Guinness advert. It was limited to a single pressing of 2,000 copies and they all sold out in the first week. This week I'm topping stores up with Da Real World Surreal Madnry's Freaky People and next week Freq Nasty's More Back will hit the racks.

We're hoping for a hit single with the re-issue of Madagascar by Art Of Trance and this is being tied in with back catalogue campaign for Platipus with HMV."

Forget all that talk about Man Utd's absence from next season's FA Cup. When it came to **EMI MUSIC PUBLISHING's** annual golf day the other week, there was an even bigger gap, with two of the music industry's biggest stars conspicuously missing from the starting line-up. Despite claiming a staggering nine bit singles between them, there was mysteriously no room at the Surrey event for those mighty old celebrity swingers **Tabbie and Lynchie**. Still, their absence allowed a few other stars to shine at the bash, not least **Radiohead** and **Supergrass's** co-manager **BRUCE EDGE**, who took best individual score, **CARL LEIGHTON-POPE** - who got nearest to a hole in one - and **ROGER WATSON**, who had the longest drive. And, to add a bit of style to the event, **BILL MARTIN** was declared best dressed golfer. Among the other movers and shakers stepping out to the green were **Nick Phillips**, **Ged Doherty** and **Jeremy Marsh**.



Remember where you heard it: **Radio One** is still reeling from a Sunday newspaper report that it is **too laddish**. The station commissioned a panel of four, including **Mushroom boss Korda Marshall** and **Gerri Halliwell**, to listen in and pass comment. Although the report mentions **Steve Lamacq** as one of the chief culprits of laddism, a **Radio One** insider says that **Halliwell** had actually picked out the DJ's velvet tones as being a great favourite among lady listeners...The scene at London's Tower Bridge this morning (Monday) will confirm sister **Annie** is no longer doing it by herself. **Mrs Lennox** will be reuniting with her old Eurythmics buddy **Dave Stewart** on board the Greenpeace ship **Rainbow Warrior** to announce plans for a **world tour**...Meanwhile, the band's manager **Simon Fuller** was in his home town of Hastings the other week **lending a hand at a school fete** where his dad was once head. Making an appearance there, too, were his new charges **S Club**

7...Fellow popsters Steps really are everywhere these days - including in **Steve Mason's house**. The **Five** stars were the surprise turns last Saturday at **Mason's Kent home** for a huge bash celebrating the indie king's **30 years in the biz**. Among those dancing along to **Last Thing On My Mind** and the rest were **Rob Dickins**, **Nick Phillips** and **Martin Mills**...Speaking of indie kings, it looks like the third week in July could be **D-Day** for some of Europe's key players...**Virgin's** former mouthpiece **Dave Pittman** is checking his new operation, **Vital Publicity**, into one of the hipper addresses in town. His office will be beneath **Fluid**, the juice bar off London's **Portobello Road** that is no self respecting west eleven resident passes without getting a **lime and mango fix**. Until then catch him on **0374 666926**... **Mercury's Jonathan Green** really is making the most of his company's current success with the likes of **Texas** and **Shania Twain**, recently being seen cruising around in a **flashy blue Rolls**. Sadly, it turns out he has just been borrowing the **Roller**, which is part of **Mercury's marketing plot** for the forthcoming **James**

Quiet and shy aren't the first adjectives you'd pick to describe ZTT dynamo JILL SINCLAIR. But her dad reckons she once was. However, **DAVID SINCLAIR**, who was profiled with his daughter in the *Sunday Times's* **Relative Values** column, has got the measure of Jill now. "She's an extrovert now. Bossy even. Very bossy, actually," he told the paper.



album...What is **Desmond Child** up to?...Mystery solved. **John Slater** did, in fact, act as a talent scout at **Virgin** and has worked for **London Records**. Thanks to all those who contacted **Dooley** to fill him in, including **Slater** himself. Oh and by the way, the **Slater** who worked at **Decca** during the Seventies was in fact his **mom**... Following months of rumour, the **FT's** entertainment industry correspondent **Alice Rawsthorn** has finally confirmed that she is changing job. From September, she will become the paper's architecture and design correspondent...Which **MD** was spotted frolicking naked in a sauna with other label executives in the **Glastonbury** healing field?...Many names in the **A&R** rooming mill at the moment. Is at least one appointment imminent?...**Polydor** is certainly setting the pace when it comes to breaking debut singles with the likes of **S Club 7**, **Adam Rickitt** and now **Lolly**, whose **Viva La Radio** enjoyed only 10 plays on UK radio between May 30 and June 20 (six of those on **BBC**

Wales) despite its title. That is far less than **Cartoons' 164** plays in the same period.....

There is no doubt who **bosses those BPI COUNCIL meetings** - it's the man they now call **THE COMMANDER**. A dab hand with the cake knife, **DD JOHN DEACON** got to test his skills last week when the council presented him with a celebratory **Jane Asher** cake baked in the

shape of his new award. **BPI chairman ROB DICKINS**, pictured left, was one of those more than happy to **help Deacon** tuck in.



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