



**NEWS: Simon Fuller** leads the tributes to **BOB HERBERT**, the Spice Girls' first manager  
News 6



**NEWS: Silver lining** for UK acts in the US as more **RIAA** awards have gone to break-through acts  
International 8



**DOOLEY: There is** where you were when the **ECLIPSE** happened? Dooley finds out where the industry was  
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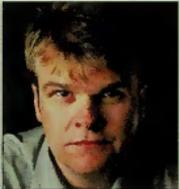
## Stringer promoted to Sony senior VP role

by Robert Ashton

Sony Music Entertainment chairman and ceo Paul Burger has given the clearest indication yet as to his likely eventual successor by promoting Epic managing director Rob Stringer to the newly-created post of senior vice president at the UK company.

The role, which Stringer will combine with his current responsibilities as managing director of the Epic label, will allow him to contribute further to the strategic direction of the company. It will also enable Stringer to have an input in to sister label Columbia, where Burger appointed former Sony/ATV managing director Blair McDonald as managing director at the beginning of the month.

After nearly 15 years with CBS and then Sony, Stringer, 37, is steeped in the company's culture, giving him a depth of experience that Burger says he is keen to harness. "I am eager for Rob to use his talent in helping to further strengthen the strategic direction for the company going forward," he says.



**Stringer newly-created role**

Stringer adds he is "delighted" to become involved in working on areas and issues of broader strategic importance to Sony, but stresses "my main priority is still on breaking new talent with the Epic label".

Burger's choice of Stringer as a possible heir apparent is not a huge surprise following the latter's breadth of experience which spans marketing and A&R and the success he has enjoyed during his six years running Epic. He has helped build the label's domestic

roster by signing and developing the Manic Street Preachers, Lightning Seeds and B\*Witched and has also helped to enhance the UK careers of the company's international roster of artists, notably Celine Dion, Gloria Estefan and Ben Folds Five.

"During the past number of years, Rob has moulded the Epic UK label into one of this country's premier record labels," says Burger. "He has done this by building a successful yet diverse roster of artists, by developing new international talent and by building a creatively-focused team of executives around him."

After a sabbatical year following his degree in sociology at Goldsmiths College, Stringer joined CBS in September 1985 as a marketing graduate trainee. He was promoted to product manager in June the following year and marketing manager in 1989. In 1991 he was elevated to A&R director of the Columbia label and worked closely with acts including Bros, Prefab Sprout, Paul Young and Rochford.



EMI was challenging yesterday (Sunday) to secure its sixth number two single of 1999. Capitol's/Parlophone's Bran Van 3000 (pictured) and Positiva's DJ Jurgan/Alice Deejay were both chasing Westlife for the top spot. Bran Van 3000's Drinking In LA, which originally entered the Top 40 last summer, was re-released to capitalise on its use in a TV ad campaign for Rolling Rock beer. Parlophone managing director Keith Wozencroft says, "It shows the power of TV within a marketing mix, although I do think it is a great sign in its own right." Both tracks looked like being kept off the top spot by Westlife's If I Let You Go and follow number two singles for EMI this year with Blur, Cartoons, Geri Halliwell, Terriovision and DJ Jurgan/Alice Deejay, as well as two number ones with Vengaboys and Baz Luhrmann. "It's a frustration I can deal with," says Wozencroft.

## Indies test new Eros internet system

Retail trials are set to begin shortly on a new Eros system which could help independent stores avoid the problems of returning to using the telephones and faxes to place their orders.

Both Andy's Records and Quirks Records are lined up to start testing A&R's new Electronic Record Ordering System next month using Millward Brown data and which

would see retailers ordering product via an internet link. The current Eros system was due to be scrapped on July 31, although it will continue until the introduction of a new system.

Paul Quirk of Quirks says, "As far as we're concerned we expect all the major distributors to be on it if it happens and also some of the smaller ones."

## Trade deliveries see singles market shine

A lucrative singles market was the industry's star performer in quarter two, helping the overall value of shipments to rise 2.6% to nearly £210m despite a 5.6% fall in album units year-on-year.

In a period which saw an increasing number of singles retailing at £2.99 or £3.99 in their first week, newly-released BPI trade delivery figures show the value of singles shipments jumped by 11.4% year-on-year to around £25m. The rise came despite only a 1.3% increase in the number of units shipped.

However, the albums market, again active with Instore retail campaigns, increased in value by only 1.1% in the quarter as the number of units shipped dropped for the second quarter in succession. Cassette albums suffered the biggest fall with units tumbling 36.5% year-on-year.

● Full details next week

## Virgin duo join Outside one-stop plan

The Outside Organisation is claiming it will revolutionise promotion by launching a one-stop media operation with outgoing Virgin head of promotion Tony Barker and his deputy Mick Garbutt.

The Inside joint venture, which begins operating today (Monday), will offer a combined press, radio and TV promotions service under one roof. Its roster includes Virgin acts such as David Bowie and the Spice Girls whose press is already handled by Outside.

Outside managing director Alan Edwards says he has been considering such a setup for a long time, although it became a reality when Barker and Garbutt decided to quit Virgin after 15 and nine years respectively. "We found, particularly dealing with American clients, they ask questions about all areas of promotions and I thought it made more and more sense," he says. Barker adds, "The different



Outside team (from left): Garbutt, Edwards, Caroline McAteer, Outside's director of publicity, and Barker

areas of promotion are intricately linked and record companies for too long have separated them."

Outside and Inside's cross-promotion service is a part of a growing trend in the industry, with BMG announcing a week earlier that independent plugger Nigel Sweeney was joining in a cross-media vice president role.

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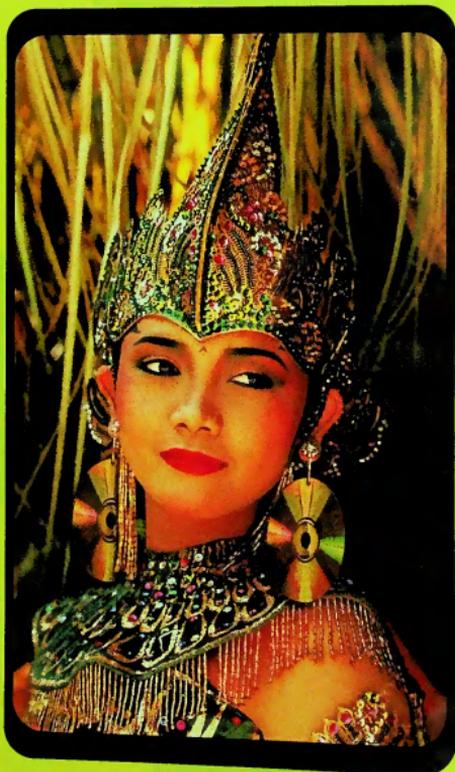
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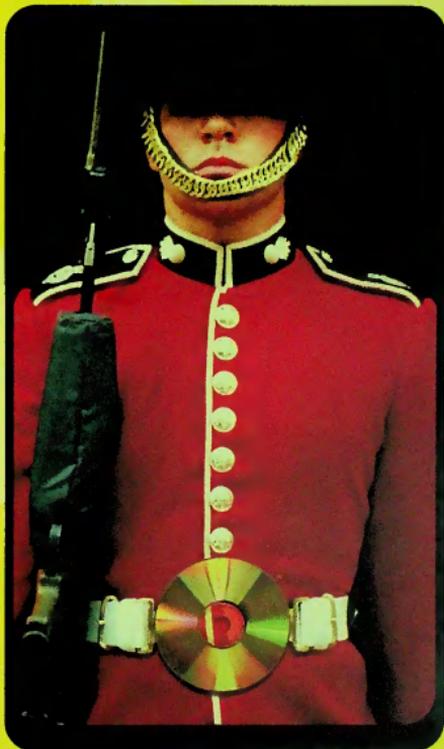
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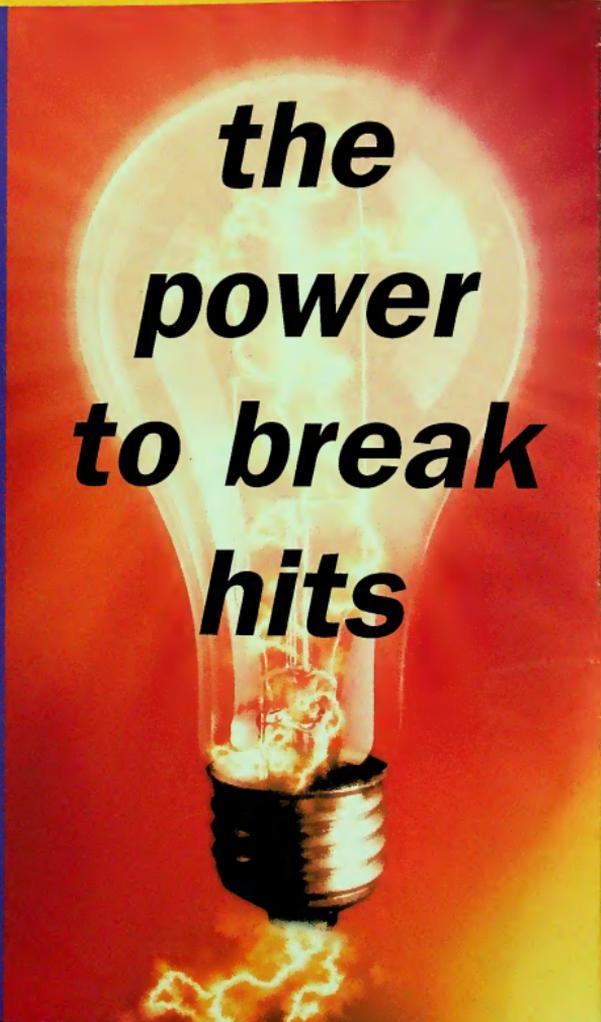
#### INDUSTRY SECTORS COVERED

- Radio stations
- Retailers
- TV stations (music)
- TV stations (terrestrial)
- TV shows
- Record labels
- Publishers
- Artist managers
- Collection societies
- Export organisations
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hits**

Kingfisher-owned Entertainment UK is building a new 25,000 sq m distribution centre in Greenford, three times bigger than its current Hayes HQ. Greenford is due to come on stream next autumn and will operate alongside centres in Southgate and the Hayes HQ. Operations at Perivale and Colnbrook will close in due course. The new site compares with the 23,000 sq m warehouse from which Sony/Warner's joint venture Ten operates in Aylesbury. "It will probably be the most automated of its type in the world," says EUK commercial director Richard Lord, adding that the site will automate applications such as price labelling, security tagging and picking. EUK's customers include Woolworths, Asda, Tesco and M&M.



# Pop music magazines lose their fizz

by Tracey Snel  
The continuing buoyancy of the dance market was underlined by the latest magazine circulation figures published last week.

Leading the charge was Ministry Of Sound's *Ministry*, whose ABC for the Jan-June 99 period was 80,476, a 31% period-on-period rise and a 31.1% increase on the year before. *Ministry's* Muzik also reported healthy increases, with a 3.5% year-on-year increase to 43,501, up 1% on the past six months.

*Ministry* associate publisher Richard Johnstone says dance is a strong area but attributes the degree to which his magazine outperformed its rivals to its editorial policy. "The point of the magazine is to reflect clubbers' lifestyle. We have more fashion and lifestyle features than our competitors," he says.

Empac-owned *Mixmag* gained

readers compared with the previous six months - its total was 67,274 compared with 65,624 for July-Dec 98. However, year-on-year its circulation plummeted 17% from 81,008 in 1998.

Lucy Barclay, director at media agency Target Media, says, "Dance has done very well. *Mixmag* will be very concerned. Where *Ministry* is everything to do with the dance lifestyle, *Mixmag* is focused more on music and clubs."

The chart success of crossover acts such as Fatboy Slim and The Chemical Brothers, as well as the growing popularity of superclubs like Grouptecher and Cream, have also been attributed to helping drive dance magazine circulation figures.

Elsewhere, NME shows signs of turning the corner in the circulation wars, with the weekly paper reporting a 0.2% increase in readers peri-

## WINNERS AND LOSERS

	Jan-June '99	July-Dec '98	Jan-June '99	Jan-June '98
Melody Maker	34,000	-15.5	-2.9	
NME	90,763	+0.2	-1.7	
Kerrang!	40,080	-1.0	-1.3	
Metal Hammer	33,485	+0.1	+1.1	
Uncut	44,534	+10.8	+23.4	
Heat	65,522	n/a	n/a	
Muzik	43,501	+1.0	+3.5	
Mixmag	67,274	+2.6	-17.0	
Ministry	80,476	+11.0	+31.1	
Q	204,516	+0.0	+0.1	
Select	98,234	-8.9	-21.9	
Mojave	75,150	+0.2	+0.1	
Smash Hits	230,764	-21.8	-39.8	
TOTP	385,441	-11.8	-11.7	
TV Hits	241,746	-10.2	-14.2	
Live & Kicking	158,707	-5.2	-27.2	

Source: ABC.

ode-on-period to 90,763. But fellow IPC title *Melody Maker* continued to decline, falling to 34,068 from 40,017 at the last six-month audit.

## Bowie threatens to quit NZ millennium festival

A question mark hangs over the future of New Zealand's Gisborne 2000 Festival, following poor ticket sales and a threat by two of the event's major acts to pull out.

David Bowie and Split Enz, who were scheduled to appear with Dame Kiri Te Kanawa and the New Zealand Symphony Orchestra to see the world's first sunrise of the new millennium, are unhappy at the promoter's ability to stage the event. A spokesman for Bowie says that his management was not convinced the Year 2000 Festival Company has the "ability or financing to complete the necessary infrastructure, production and marketing arrangements required for a safe and successful festival".

## news file

### R1 TO STAGE MANCHESTER EVENT

Melanie C and Supergrass are the first acts to be confirmed to appear at Radio One Live in Manchester, a free tented gig announced by the station last week. The concert, an extension to Radio One's summer festive season, will be held at Heaton Park in Manchester on September 12.

### BLONDIE SIGN FAMOUS DEAL

Famous Music has signed Blondie to a worldwide publishing deal. The agreement covers songs written by all four members via the band's publishing company Dick Johnson Songs, including their platinum-selling album *No Exit*.

### CIN UPDATES MISSING CHART DATA

CIN's files and chart books have now been updated to include the missing Virgin and Our Price data from week 26's charts. However, there are no plans to re-run the relevant charts.

### KERRANG! AWARDS EVENT HEARS

Stereophones walked off with six nominations at last week's Kerrang! awards launch, including best British live act, best single, best album and best band in the world. Out of the 10 categories Marilyn Manson won five nominations at last week's Kerrang! awards launch, including best British live act, best single, best album and best band in the world. Out of the 10 categories Marilyn Manson won five nominations at last week's Kerrang! awards launch, including best British live act, best single, best album and best band in the world. Out of the 10 categories Marilyn Manson won five nominations at last week's Kerrang! awards launch, including best British live act, best single, best album and best band in the world.

### ASDA CUTS EXCLUDE MUSIC

Asda last week announced further sweeping price cuts but says its music and video department remain unaffected. Asda, which was recently acquired by Wal-Mart, says the cuts largely cover food products.

### ROBBIE WILLIAMS BROADCAST

Robbie Williams' concert at Slane Castle in Ireland, which will be broadcast simultaneously on Sky One, the broadcaster's website and for free on Sky Box Office, takes place on August 28 and not as stated last week.

## Our Price keeps music first despite Virgin phone plans

Virgin Entertainment has pledged to keep music at the heart of its Our Price chain, despite its planned move into the mobile phone market.

A deal was concluded last week between Virgin and One2one to form Virgin Mobile, which will sell mobile phones in Virgin Megastores and all 230 branches of Our Price across the UK. In addition a selected number of Our Price stores are likely to be turned into outlets exclusively selling mobiles.

The decision to utilise the Our Price chain for Virgin's entry into the market marks a swift change in direction for the brand with VE chief operating officer Simon Wright saying that up until the week before the long-anticipated management buyout plan was "very much on the cards". However, with Virgin confident of the success of its new venture, he adds, "At the moment, the management buyout is completely off the agenda".

Despite the Our Price sell-off originally being at the centre of Virgin's strategy, Wright says the mobile phone venture allowed the group to



Wright: MBO now off agenda

take another look at the business. But he stresses that Our Price remains a music store. "We're not going to dilute what really does form the bread-and-butter range for Our Price," he says.

Our Price commercial director Neil Bootle says the management team would still be keen to progress with the MBO and is disappointed it now looks unlikely to happen. In the meantime, the most important thing is for Virgin to support Our Price's growth plans, including new store openings, he adds.

## Weather casts shadow over Eclipse festivals

Eclipse festivals appeared a washout last week with poor attendance being blamed on the weather, media scaremongering and the publication of a government emergency planning report.

There was also criticism of local authorities' refusal to grant any event a licence for less than a week in an attempt to encourage festival-goers to stay longer.

Total Eclipse promoter Harvey Goldsmith slammed local and police authority officials after his event attracted 6,500 out of an expected 15,000 festival-goers. "The authorities did a really good job of telling people not to come. Never in my life have I seen something so badly done," he says.

While the Lizard Festival proved the most popular with around 18,000 people out of a 20,000 capacity attending by Wednesday, it is understood that not all paid. Moonshadow 99 was cancelled mid-week, with just 500-1,500 people removed to have attended.

The only clear success appeared to be Lynx Voodoo, a competition winners event.

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## PRESS FALTERS AS MUSIC FAILS

The consumer music press needs more than music to needs the music press, but the two are locked into an intimate tango. Which explains a neat parallel between two sets of figures in this week's issue.

On the one hand overall UK music sales were depressingly flat in the second quarter, with album shipments down and only a strong singles performance saving the day. On the albums front there has been little to excite the business, let alone the consumer, especially in the area of rock. Meanwhile, singles held firm, thanks to a combination of pop and, more particularly, dance smashes.

Surprise, surprise that a look at the second set of statistics – the magazine ABCs – shows most of the rock press at best static and at worst in steep decline, while the overall dance market is far healthier. Meanwhile, *Smash Hits*, *TOTP* et al continue to suffer from the curse of demographics.

There is no direct correlation – *Ministry* magazine soared while *Mixmag* faltered. But it does reflect how this summer is shaping up as the summer of Ibiza. The perennial problem for the record industry is that dance produces brilliant singles (think Moloko, Shanks & Bigfoot, Basement Jaxx) but not albums. Some of this year's dance albums have disappointed while even some of the big compilations have underperformed. Given this environment, one of the most noteworthy performances of recent months has been Travis, who are emerging as one of those rare things, a rock band who are building album success on the back of quality tunes, a great record and word-of-mouth. It is a sign of the times that what was once a commonplace occurrence stands out as unusual. There are a few other great songs coming through such as Supergrass' next single, Falling, not to mention crossover acts like Death In Vegas. But they still seem too few and far between. Let's hope that changes – and not just for the consumer music press's sake.

Alex Scott

## WEBBO

## IN DEFENCE OF THE MERCURY PRIZE

The Technics Mercury Music Prize – which I invented and still have an active involvement in – goes from strength to strength, so it has been somewhat distressing in recent weeks to read from reps, retailers and so forth that there is nothing happening in their world at the moment.

One of the reasons why the prize was instigated and positioned at this time of year was precisely because there are so few new releases and it therefore would give the retailers something to promote during quieter times.

True, the sampler is not going to be rush-released for another week (it is out on August 23) but there has been such a large amount of media coverage on radio, TV and particularly press, that any retailer looking at falling sales could surely help themselves by organising promotions around the shortlist.

Agreed, the major uplift in sales occurs around the televised awards ceremony, but when faced with few exciting new releases to play, shouldn't retailers utilise the most potent selling tool at their fingertips: Instore play?

Some albums are already well-known and perhaps don't need that push but there are a fair few that would surprise and delight customers if they were exposed to them, particularly those that have garnered significant press features in the broadsheets after their nominations.

Denys Baptiste and Kate Rusby spring to mind as having benefited most so far, but the whole list stands to increase media exposure and sales.

The prize was set up as a non-profit making body in an altruistic way to promote British music – not very common in this cynical world – but it needs everyone involved to make an effort to maximise the sales benefit. The book trade gets behind the Booker every year, so let's combine our efforts to get behind our version.

If anyone feels that we at the prize could do more to help sales or has ideas to make it better we'd be glad to receive your comments.

Jon Webster's column is a personal view



by Paul Williams  
Former Spice-Girls manager Simon Fuller has paid his own tribute to the late Bob Herbert whose gift for finding star talent included putting together the all-female group.

Fuller, who succeeded him and his son Chris as the band's manager, said he was very saddened to hear about Herbert's death, which happened on a car crash last Monday as he drove in heavy rain in Windsor, Berkshire.

"I feel terribly sorry for Chris and his family – it's such a loss," says Fuller. "I had got to know Bob over the past few months through our collaboration on *Lolly* and he had become a friend."

Herbert, 57, who was remembered by industry colleagues last week as a true gentleman, was responsible for finding some of the UK's most successful pop acts of the Eighties and Nineties. He discovered Bros, and was behind the advertisement placed in *The Stage* which led to the formation of the Spice Girls.

## Beat 106 signs R1 producer Wilkinson

Beat 106, the Glasgow-based alternative radio station which starts broadcasting in mid-October, has poached Radio One producer Richard Wilkinson as head of music.

Wilkinson, who produces the Chart Show and *TOTP* Radio Show, joins the station next month and one of his first tasks will be to assemble the line-up of DJs to reach the new outfit's core target audience of 18- to 26-year-olds.

"The station will be about what is cool and cred and we will probably play stuff Clyde and Forth won't touch," says Wilkinson, who was one of the team behind Glasgow University's SubCity radio, which won Radio One's best student station in 1995. "It will be about being popular, but not too commercial."

Beat 106, which broadcasts coast-to-coast in central Scotland, has also hired former Radio Clyde marketing development director Mike Marley as its first sales director. Earlier this year Bobby Helm left as programme director at Virgin Radio to take up the post of Beat 106 managing director.

## Stars line up for NetAid charity concerts

George Michael, Bono and Robbie Williams are among the first wave of acts to be announced for this autumn's trio of *NetAid* concerts which are being organised to support the cause of the global eradication of extreme poverty.

Wyckl' Jean, teaming up with Bono, Bush, The Corrs and Earth, Wind & Fire will also be taking part in the event, which will be staged on October 9 at London's Wembley Stadium. New York's Giants Stadium and The Palais des Nations in Geneva, and broadcast on television, radio and over the internet.

The initial list of names, which also includes Jimmy Page and Pete Townshend, was unveiled last Thursday by event producer Harvey

## Fuller leads tributes to Five manager Herbert



Herbert (centre) with Five members

Together with his son Chris he also managed the band Five, whose debut album topped the UK chart last year and reached platinum status in the States this year for 1m sales.

BMG A&R consultant Simon Cowell, who worked with him on Five, says, "He made life very easy for everybody because he wasn't someone who screamed and shouted. His deals were sensibly put together and a lot of thought went into them."

He adds Herbert was very proud of Five, particularly having parted com-

pany with both Bros and the Spice Girls before they broke through. "It was third time lucky really," says Cowell, who adds the tragedy of his death was made doubly worse by a father and son team and Bob will be missed by many friends and colleagues all over the world.

RCA managing director Harry Magge says it was Herbert's focus and tenacity that had steered Five to their current success. "There was something special in working with a father and son team and Bob will be missed by many friends and colleagues all over the world."

Polydor general manager David Joseph, who worked on Five while at RCA and on *Lolly* in his current role, described Herbert as a "classical gentleman". "He loved his artists which was the key to it all and threw everything into it. He was an amazing bloke and everyone here is devastated by it," he says.

Herbert, whose funeral will take place in Woking in Surrey this Friday, leaves a wife Ann, daughter Nicoly and son Chris.

## Cash injection buoys Snapper

Snapper Music is planning to speed up its signings policy and strengthen its artist roster after attracting significant capital investment from two new equity investors.

The three-year-old company led by former Castle Communications managing director Jon Beecher and A&R director Dougie Dudgeon is linking with Credit Agricole Indosuez and Dublin-based ACT Venture Capital, who will take over the 56% stake Paul Levinson's family trust held in Snapper.

The remaining equity remains split between Beecher, Dudgeon and International sales director Tony Harris with around 2% allocated to former Castle finance director and Rock Accounts auditor Cliff Dane, who is joining the company as finance director.

Dane says the move follows a parting of the ways between Snapper's management and its major shareholder Levinson, who once held a stake in Tring. "It wasn't working out over the direction of the company and the buyout means there will be more money for development," he says.

Dane is unable to reveal how



Tairrie B: signed to Madfish

much money will be available for investing in the company's roster, a new Los Angeles office planned for later this year and its internet company, worldwidetribes.com. But he says a \$1.4m package has been assembled, part of which will be used to buy out Levinson's interest.

"It will represent significant funds allowing us to invest in our acts and signing new talent," says Dudgeon citing Tairrie B, a recent signing to its Madfish imprint, as one of the artists who will benefit from the new deal.



Bono: set for October 9 event

Goldsmitth with the rest of the line-up set to be announced next Monday. Tickets for the Wembley show, which will run from 5pm-

10.15pm, will go on sale on August 24 with tickets for the New York event following on September 8. The Geneva show will be held before an invited audience only.

Goldsmitth says the whole object of the event is to drive as many people as possible to the *NetAid* website, where they will be able to view the concerts and donate. "The music industry has yet again risen to the top to help other people by standing on stage to perform to the best of their abilities. By doing nothing more than that, they can use that effort to help other people," he says.

The event will be broadcast in the UK by BBC television and radio with MTV and VH1 handling it in the US.

## MTV ups V99 show with C4 broadcast

MTV is increasing its TV involvement at V99 by jointly producing an hour-long programme to be screened by Channel 4 later in the month.

MTV, which is already planning to broadcast four hours of highlights from the August 21-22 event the following weekend, is teaming with production outfit Pacific to deliver one hour's worth of programming for Channel 4.

The MTV/Pacific programme will be screened on August 25 and is expected to feature four pop stars plucked from the Staffordshire and Cheshire line-ups, which include Gay Dad, Mercury Rev, Massive Attack and Red Snapper.

A spokeswoman says the pop stars' identities are still under wraps, but they will combine the roles of reporters and performers during the weekend to meet backstage with their fellow acts and bands on the bill.



Mercury managing director Howard Berman is lining up a heavyweight marketing and promotional campaign to launch the solo career of former Eternal singer Kellie Bryan. Berman says Kellie has produced a "diverse and very accomplished" debut solo album, which he believes will broaden her audience from hardcore Eternal fans. "Obviously, it will appeal to the Eternal audience, but there is some clear blue water between what she did in the past and what she is doing now.

Because she is very visual we are presenting her as very bright and sophisticated, which will appeal to a wide demographic," he says. A broad TV and press campaign is being hung around the first single release, Higher Than Heaven on September 1, including appearances on Des O'Conner and The O Zone and interviews in *Minx*, *Looks* and the *Sunday Times*.

Berman adds a second single is being planned before the release of the as-yet-untilled album, due for release through 1st Avenue/ Mercury on November 29.

## Marketing news file

**LEAHY PROMOTED AT EMI-CHRYSALS**  
EMI-Chrysalis senior marketing manager John Leahy has been promoted to the newly-created role of head of marketing. Meanwhile, Paul Fletcher joins as senior producer from Artful Records/Apex Music Group. His appointment follows EMI-Chrysalis senior marketing manager Jo Cosbert moving over to EMI International.

**WILKOJO GOES TO BBC LIVE MUSIC**  
Mik Wilkojo, Radio One's chief producer between 1991 and 1995, has joined BBC Music Entertainment's live music unit to produce live music and concert programmes, mainly for Radio Two. Wilkojo set up his own production company, Apparatus, in 1995.

**PEPSI CHART SHOW TAKES LEAD**  
Independent radio's The Pepsi Chart claims to have further cemented its audience superiority over Radio One's Top 40 programme in the latest Rajar figures, with the show attracting an average of 2.58m listeners in the 18-34 age bracket. Radio One's figure, by contrast, ranked at 2.53m.

**PHUTURETRAX HITS NORTH LONDON**  
Promotions company Futuretrax, whose clients include Talvin' Loud and Sound Of Ministry, has moved premises. The new address is 128 Fonthill Road (Finchley area), Finchley Park, London N4 3HT. The telephone number is: 0207 263 1600, fax: 0207 263 4999.

**MIXMAG CELEBRATES 20TH ISSUE**  
Dance magazine *Mixmag*, launched in 1983, celebrates its 20th issue in September with a special edition featuring the past, present and future of clubbing.

**DISNEY CHANNEL HONOURS STARS**  
Steps B'Witched, S Club 7 and Boyzone's Stephen Gately are among the acts performing at the Disney Channel's Kids Awards at the London Arena on September 18. At the event the favourite children's celebrities in the world of pop, sport, TV and eight other categories will be rewarded.

### WILL SMITH GOES DOUBLE PLATINUM

In the week during which he tours the UK promoting his latest movie, *Wild Wild West*, Will Smith's *Big Willie Style* album achieves a second platinum award. The compilation album, *Music To Watch Girls By*, gained its first platinum disc, while in the singles market, Ricky Martin's smash hit *Livin' on a Prayer* has also gone platinum. Also, Deejay's *Better Off Alone* also picked up a silver award.

### HOW TV SHOWS' RATINGS COMPARE

Programme	This week's	Change on
Top Of The Pops	3,317	-8.3
Planet Pop	3,650	-5.3
The Chart	1,231	n/a
CD Junk	960	n/a
Pop Zone	711	-8.9
Pepsi Chart Show	601	-42.9
Vidiotech	306	-42.7

\* compared weekly figures

Source: Mediaprofil/Barbcom July 26

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# Melody Maker switches format in bid to build separate identity

by Tracey Snell

IPC's *Melody Maker* is being relaunched as an A4 glossy in what will be the biggest change to the weekly music magazine's format in its 72-year history.

The newlook *MM* comes as the publication reports a further drop in circulation to 34,068 for the first six months of 1999, down 14.9% year-on-year and 15.6% period-on-period, according to ABC figures published last week.

Publishing director Robert Tame says the relaunch is designed to bring *MM* out of the shadow of sister IPC title *NME*, which is the bigger of the two and whose circulation is showing signs of improving.

He says it builds on editorial changes introduced to the paper since the arrival of Mark Sutherland

as editor in 1997. "Since Mark took over it has become more tabloid. But we felt that to maximise the proposition the format had to change," says Tame.

Launching in the autumn, the revamped title will retain key features such as news, charts, gossip, reviews, the gig guide and classified ads, while introducing a number of new ones. These include a pull-out poster section in the middle, personal ads and song lyrics.

It will be aimed at 16- to 20-year-olds, slightly younger than the 22-year-old age group targeted currently. The title's editorial policy, however, will remain largely unchanged. A cover price has yet to be confirmed.

"This will bridge the gap more effectively between the pop market and more serious titles such as



**Melody Maker: A4 revamp**  
NME and Q," says Tame.

He denies the relaunch, which will be supported by a £500,000 marketing campaign, is a response to the death of Britpop or the market's

inability to sustain two similar titles. "Melody Maker won't be a pop magazine. It will still cater for an indie/rock audience," says Tame. "But for it to prosper, it needs to have a format that is appealing to young people.

The changes follow an extensive research programme among readers, non-readers and advertisers. This found that 85% of readers would continue to buy the publication after the changes and of the 15% who would not, 80% said they would move on to *NME*.

Lucy Barclay, director of media agency Target Media, says the changes are a positive step. They couldn't let it sit there and vegetate. It didn't know what angle it wanted to be — one minute it was pop, the next it was indie. I think I might add *NME*'s circulation figures."

## Party In The Park proves a TV winner

Capital Radio says its Party In The Park event is on target to attract a worldwide TV audience of at least 250m viewers.

Last week Capital revealed that Channel Four's 90-minute broadcast of the show at 5.45pm on August 1 had attracted 3m viewers, giving it a 22% share of viewing. The channel's share of viewing at that time is normally 13%.

It follows ITV2 last month reporting its biggest audience since the station's launch last December with a six-hour live broadcast of the show.

Capital group head of programming Clive Dickens says, "The growing national awareness of Party In The Park is such that the event remains a national institution beyond its influence in the London area. It goes to show that there is massive demand for live concert coverage on television."

Channel Four, which is planning to broadcast a repeat at Christmas, is equally delighted with the show's performance.

"For a music show to do that well is fantastic. It is the highest-rated music programme of the year on Channel



**Gary Barlow: Party player**  
Four," says a spokeswoman.

Capital further revealed last week that the show is predicted to attract 23.5m viewers in the US through Showtime's pay-per-view broadcast on September 25, further pay TV deals and network TV. Elsewhere internationally, it is estimated to reach some 250m viewers. Fuji TV, which broadcasts the show live in Japan, has yet to release figures.

Party In The Park, which took place on July 4 in London's Hyde Park and featured 32 acts including Boyzone, Geri Halliwell and Gary Barlow, has so far raised £750,000 for the Prince's Trust charity, already exceeding last year's total of £500,000.

## Flagship London store continues M/C growth

MVC is pressing ahead with its rapid expansion programme with the opening of a flagship store at London Bridge this autumn.

The launch of the 400sq m store on September 24 will come as part of an intensive period of openings for the Kingfisher-owned chain, which is also planning launches in Wexham on September 7, Southampton on September 10 and another seven during the next couple of months. MVC's only London store at present is in Chiswick.

Advertising and promotions manager Zsófia Bartels says the retailer is looking on course to beat an original target of reaching 81 stores by the end of its financial year next January, with the tally now expected to reach 84 branches. "Expansion is probably the number one priority in terms of getting our distribution network across the UK," says Bartels, who adds the chain is looking to reach 100 stores sometime next year.



**MVC: intensive period of openings**

With its existing 67 stores MVC has increased its support of new acts with the launch on August 2 of a sampler CD which retails at £3.99 and contains 12 tracks by alternative acts such as Pavement, Grand Drive and Rex Somsith, as well as £2-off vouchers for each of the albums featured. Bartels reports sales of the featured artists' latest albums have already risen by around 30% since the launch of the sampler.

In another move, MVC has begun selling a Top 40 range of CD singles in four of its stores.

# INTERNATIONAL **chartfile** **Swinging for up-and-coming acts in US RIAA certification**

● Despite its title, there is no Turn Around at the top of **fono's** Top 20 chart of UK-signed acts in European radio with the Phats & Small hit in the lead for the third week (see below). Texas's Summer Son moves from three to two to become its closest challenger, while Geri Halliwell returns to the Top 10 with a five-place climb to nine with *MI Chico Latino*.

● Moloiko's Sing It Back has been a number one Billboard club play hit in the States and is now being plenty of friends at European radio. The Echo track climbs three places to 14 on the fono chart, one of four indie tracks on the survey. There are also four BMG and Universal titles, three from Sony (including Nude), two apiece from EMI and Virgin, and one from Warner.

● It's taken a long time, baby, but Skint act Fatboy Slim's current album has finally made it into the Top 10 of the French *hit parade*. Your Love A Long Way, Baby, which was released last October, climbs one place to 10 this week, meaning Jamiroq's *Synchronised* as the highest-ranked UK album across the Channel. Meanwhile, the Bee Gees' One Night Only makes the biggest climb within the Top 40 there with an 18-place leap to 19.

● Band member, solo artist, co-manager and soundtrack contributor — Ronan Keating is enjoying a diverse presence on worldwide charts at the moment. The Notting Hill soundtrack featuring his When You Say Nothing At All has moved into the Dutch Top 20 with a 16-place climb to 33 and is the highest new entry at 16 in Norway. His soundtrack contribution and his co-managed act Westlife both remain in the Australian Top 20. Boyzone's No Request, meanwhile, has overcome Shania Twain's Come On Over to claim top spot in Norway.

● Another level has landed their biggest German hit to date, with From The Heart climbing from 49 to 29. In the States, their single, Summertime, leaps 11 places to 19 on Billboard's sales-only chart.

● Jamiroq in a European Top 20 for the course at the moment with *Synchronised* established as one of the most successful albums released this year. However, in Sweden it is their previous album, *Travelling Without Moving*, which is currently making the grade following a six-place climb to 20 on the back of a Sony summer promotion. Another Sony act, Manic Street Preachers, head a list of nine Sony albums in the Top 20 with This Is My Truth Tell Me Yours up two to number eight.

● Mike Oldfield more than made good on a trip to the Czech Republic at the end of last month, playing his first concert there with an appearance in Prague and picking up a clutch of platinum and gold awards in the process. His current album *Guitars* has made it into the country's Top 10, while the same album returns to the Top 20 on the back of a Sony three-place climb to 18.

## by Paul Williams

Fewer than a dozen UK albums have grabbed their first RIAA awards so far this year, underlining the continuing difficulty of overseas acts trying to crack the US market.

During the first seven months of the year just one UK-signed album actually achieved a multi-platinum success, as Cher's *Believe* last month passed the 3m sales mark to win its third platinum award. Now established as her most successful release to date in the States, the WEA album also produced another platinum success with the title track this year surpassing 1m sales.

However, despite the fact that only 11 new UK albums have reached gold or platinum status (compared with 3.3 in 1998), four of these releases are by breakthrough acts (three in 1998). Pop provides the bulk of these with the self-titled debut by Glow Worm/Epic's B\*Witched and RCA's

## 1999 RIAA UK AWARD WINNERS

The following are albums by UK and UK-signed acts released since the start of 1998 and winning gold or platinum RIAA awards between January and July this year.

**PLATINUM:** B\*Witched - B\*Witched; Cher - *Believe* (total platinum); Phil Collins - *Hits: Five + Five*; **GOLD:** Bee Gees - *One Night Only*; Charlotte Church - *Voices Of An Angel*; Def Leppard - *Euphoria*; Fatboy Slim - *You've Come A Long Way, Baby*; Geri Halliwell - *Schizophrenic*; Elton John/Tim Rice - *Aida*; Vainous - *Notting Hill OST*

Five's both going platinum, while in the RIAA awards for July EMI-signed Geri Halliwell's first solo album, *Schizophrenic*, received a gold award. B\*Witched also won gold for the single *C'est La Vie*. Meanwhile another new Sony act, Charlotte Church, marked her entry into the record books as the youngest solo act with a



Fatboy Slim: first US gold award

Top 40 US album by reaching gold with *Voices Of An Angel*. Skint's Fatboy Slim, headed by Virgin's Astralwerks in the States, received his first RIAA gold award in July for *You've Come A Long Way, Baby*, which has now been on the Billboard 200 chart for 35 weeks. Four of the UK's most successful

US exports have also registered again this year. Phil Collins' *Hits* turned in again, Elton John's Aida collaboration with Tim Rice went gold to match the status of its first single *Written In The Stars*, and there were gold awards for the Bee Gees' *One Night Only* and Def Leppard's *Euphoria*.

The UK's tally of RIAA awards in the first seven months has been further boosted by the continuing popularity of a number of classic albums. Among them are the Beatles self-titled album (better known as *The White Album*), which reached a new peak for the group by picking up its 42th platinum award, and Pink Floyd's *The Wall*, which took its 23rd platinum award.

The popularity of UK pop in use in the US is reflected by the Spice Girls' *Girl Power*: Live In Istanbul and Live At Wembley doing platinum, and B\*Witched's *We Four Are Here To Stay* reaching gold status.

You'll Be In My Heart, Phil Collins' biggest US hit in nine years, is finally to receive a UK release this autumn to tie in with the launch here of the Disney animated movie, *Tarzan*, in which it features. The track — the only one by a UK artist on the *Billboard* Hot 100 last week — will be issued by Edel as a single on October 25 with support including Collins performing the song on BBC1's National Lottery Live programme. The track, which spent six 15th weeks at number one on *Billboard's* adult contemporary chart last week and previously peaked at 21 on the Hot 100, will be serviced to radio at the end of this month, while the album, which features five tracks by Collins, will be released on October 25. Marketing activity around the film will include tie-ups with British Airways, McDonald's, Tesco and the *Daily Mail*.



## UK TOP 20 AIRPLAY HITS IN EUROPE

UK	EUROPE (UK EXCEPT)
1	Turn Around (Phats & Small) (Polygram)
2	Summer Son (Texas) (Mercury)
3	Carned Heat (Jamiroq) (Capitol)
4	I Don't Know What You Want... Put She Bya (Parlophone)
5	When You Say Nothing At All (Ronan Keating) (Polygram)
6	All Or Nothing (Kiss) (RCA)
7	It's Ya Gattin' (Down Flow) (GWR)
8	Cloned #10 (Bryan Adams) (Mercury)
9	My Crook Lotties (Ger Halliwell) (EMI)
10	Sweet Like Chocolate (Shine A Light) (Chocolate ByRhythm)
11	Now That You've Gone (Mike & The Mechanics) (Virgin)
12	In Our Lifetime (Bass) (Mercury)
13	Bandwidth (Bass) (Mercury)
14	Sing It Back (Moloiko) (Echo)
15	She's In Fashion (Stacy) (A&M)
16	George Day (Bass) (RCA)
17	Let Forever Be (The Chemical Brothers) (Virgin)
18	As George Michael & Mary J Blige (Epic)
19	From The Heart (Apostle) (Mercury)
20	711 Let You Go (Westlife) (Mercury)

Chart shows the 20 most popular UK signed bands in Europe. Euro Hit 100 of 100 (last issue) - Mike G. (Mercury). *Notting Hill* (EMI). *Art of Noise* (Capitol). *3000 Miles* (GWR).

## GAVIN US ALTERNATIVE RADIO TOP 20

UK	US ALTERNATIVE RADIO
1	Turn Around (Phats & Small) (Polygram)
2	What's My Age Again (Beverly) (Mercury)
3	Nookie (Limp Bizkit) (Interscope)
4	All Star Smash Mouth (Interscope)
5	My Own Worst Enemy (RCA)
6	Bottle Flz (La-Fidelity) (Arista) (A&M)
7	The Kids Aren't Alright (The Offspring) (Columbia)
8	Strut My Stuff (Santana) (Epic) (Mercury)
9	Sombody Sugar (Ray J) (Atlantic)
10	American Woman (Lenny Kravitz) (Mercury)
11	Ana's Song (Sheena Easton) (RCA)
12	You Wanted More (Tina Turner) (Mercury)
13	Why I'm Not Cheating (Limp Bizkit)
14	Bandwidth (Kiss) (Mercury)
15	100 Miles From Now (Epic)
16	Here We Were (Papa Roach) (Mercury)
17	Stitches (No Doubt) (Interscope)
18	Welcome Back To The Field (Ripster) (Mercury)
19	Black Ballroom (Go Go) (Mercury)
20	Beautiful Joyless (Tommy Stinson) (Mercury)

Chart shows the 20 most popular UK signed acts in alternative radio. *Notting Hill* (EMI). *Art of Noise* (Capitol). *3000 Miles* (GWR).

## TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Artist/Album	Chart Pos.	Weeks on Chart
AUSTRALIA	Turn Around (Phats & Small)	1	9
album	Notting Hill (EMI)	18	4
CANADA	Turn Around (Phats & Small)	6	7
album	Notting Hill (EMI)	14	15
FRANCE	Turn Around (Phats & Small)	24	9
album	You've Come A Long Way, Baby (Fatboy Slim)	10	11
album	Turn Around (Phats & Small)	25	24
album	Bee Gees - One Night Only	18	20
ITALLY	Turn Around (Phats & Small)	1	8
album	Notting Hill (EMI)	18	2
NETHERLANDS	Turn Around (Phats & Small)	6	6
album	Notting Hill (EMI)	18	7
SPAIN	Turn Around (Phats & Small)	1	8
album	The Heart (Apostle)	14	14
US	Turn Around (Phats & Small)	18	23
album	Notting Hill (EMI)	28	39

\* Source: ASCAP. *Notting Hill* (EMI). *Art of Noise* (Capitol). *3000 Miles* (GWR).

## AMERICAN CHARTWATCH

by ALAN JONES

Florida-based acts fill all of the top three places on the album chart this week, with Backstreet Boys restored to pole position with *Millennium*, ahead of Limp Bizkit's Significant Other and Ricky Martin.

Backstreet Boys, based in Orlando, and Limp Bizkit, from Jacksonville, have been riding musical chairs at the top since the latter group's album came out seven weeks ago. This week is the third straight week that Backstreet Boys have won the tussle, and they've spent eight albums in total at number one with *Millennium*, which sold 233,000 copies last week compared with the 220,000 sale of *Significant Other*. Moving back up to third place, Miami resident Ricky Martin sold 144,000 copies of his self-titled album, which is picking steam again as the single *Livin' On A Prayer* dives 20-40, having been dethroned. The only new entry to the album Top 50 comes from July 2 protégé Memphis Bleek, whose introductory disc *Coming Of Age* takes seven weeks and setting more than 117,000 copies. It's noticeable that the avalanche of rap available recently has caused

buyers to become more selective, with the formerly hot No Limit imprint of Master P suffering the unhealed indignity of a number 99 debut for its latest signing, *UP! Italy*, this week.

Among UK acts, Eric Clapton still leads the way, selling just more than 20,000 copies of his *Blues* album as it dips 52-71. *The Chemical Brothers* and Def Leppard remain their Top 100 places, but they're down two, 88-92 and 80-93 respectively. Def Leppard's album also appears to have lost their battle to the Bubbling Under chart: *Hyperion* sits 6-23 on the album chart.

What exits the same chart but continued A/C radio station exposure of the track is generating some interest in their album *Where We Belong*, which jumps 44-25 on the Heatseekers chart.

Debating a notch lower on the Heatseekers chart, had rare reviews in America, while Incognito's *Jack* (pictured), which has 28-34 and Lamb's *Far Of Fours* retreats from its debut position to 35 to 48. Finally, a brief mention for UK-signed B\*Witched, who return to the Hot 100 with Rollercoaster re-entering at number 97, helping their self-titled debut album to climb 82-70.

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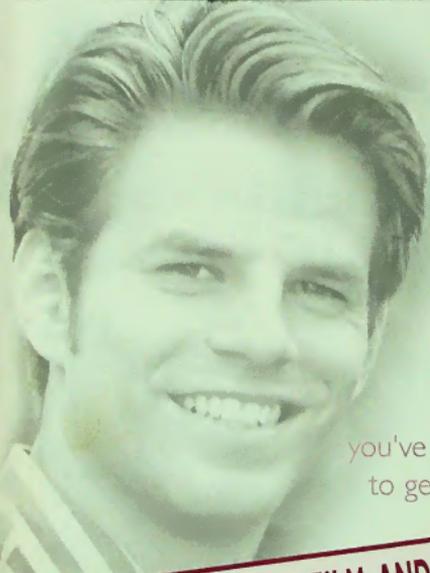
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● Despite its title **Turn Around at 11** on European radio and **Phats & Small** hit the third week (3 Texas) **Summer** from three to two closest challenge **Hallelwells** returns with a five-place climb with **MI Chico La**

● **Moloko's** Sing played a number of gigs in the Star winning plenty of European radio. **T** climbs three places **fano** chart, one track on the air also four **BMG** in titles, three from **Nude!**, two apiece from **EMI** and **Virgin**, and one from **Warner**.

● It's taken a long time, baby, but **Skint** act **Fatboy Slim's** current album has finally made it into the **Top 10** of the French album chart. **You've Come A Long Way, Baby**, which was released last October, climbs one place to **10** this week, replacing **Jamiroq's** **Synchronised** as the highest-ranked UK album across one Channel. **Meanwhile**, the **Bees Girls' One Night** only makes the biggest climb within the **Top 40** there with an 18-place leap to **15**.

● **Band** member, solo artist, co-manager and soundtrack contributor — **Ronan Keating** is enjoying a diverse presence on worldwide charts at the moment. **The Notting Hill** soundtrack featuring his **When You Say Goodbye** **At All** has moved into the **Dutch Top 20** with a 16-place climb to **13** and is the highest new entry at **16** in **Norway**. His country contribution and his co-managed act **Westlife** both remain in the **Australian Top 20**. **Boyzone's No Request**, meanwhile, has overcome **Shania Twain's Come On Over** to claim top spot in **Norway**.

● **Another** Level have landed their biggest German hit to date, with **From The Heart** climbing from **49** to **29**. In the States, their single, **Summertime**, leaps **96** to **46** on **Billboard's** sales-only chart.

● **Jamiroq** in a European **Top 20** is par for the course at the moment with **Synchronised** established as one of the most successful albums released this year. However, in Sweden it is their previous album, **Travelling Without Moving**, which is currently making the grade following a six-place climb to **20** on the back of a **Sony** summer promotion. **Another Sony** act, **Blame Street Preachers**, head a list of nine **Sony** albums in the **Top 20** with **This Is My Truth** **Hit Me** Yours up to two number eight.

● **Mike Oldfield** more than made the most of a trip to the **Czech Republic** at the end of last month. **Reaching** his first concert there with an appearance in **Prague** and picking up a clutch of platinum and gold awards in the process. His current album **Go** has made it into the country's **Top 10**, while the same album returns to the **Top 20** in **Spain** this week with a three-place climb to **18**.

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platinum success with the title track this year surpassing **MI** sales.

However, despite the fact that only 11 new UK albums have reached gold or platinum status (compared with 13 in 1998), four of these releases are by breakthrough acts (three in 1998). Pop provides the bulk of these with the self-titled debut of **Glory Worm/Epic's** **B'Witched** and **RCA's**

**Five's** both going platinum, while in the **RIAA** awards for July **EMI**-signed **Girl Hallelwell's** first solo album, **Synchronised**, received a gold award. **B'Witched** also won gold for the single **C'est La Vie**. Meanwhile another new **Sony** act, **Charlotte Church**, marked her entry into the record books as the youngest solo act with a

#### Fatboy Slim: first US gold award

**Top 40** US album by reaching gold with **Voice Of An Angel**. **Skin's** **Fatboy Slim**, handled by **Virgin's** **Astralwerks** in the States, received his first **RIAA** gold award in July for **You've Come A Long Way, Baby**, which has now been on the **Billboard 200** chart for 38 weeks. Four of the UK's most successful

reached a new peak for the group by picking up its 17th platinum award, and **Pink Floyd's** **The Wall**, which took its 23rd platinum award.

The popularity of **UK pop** on video in the US is reflected by the **Spice Girls' Girl Power: Live In Istanbul** and **Live At Wembley** going platinum, and **B'Witched's** **We Four Are Here** to **Sty** reaching gold status.

**You'll Be In My Heart**, **Phil Collins'** biggest US hit in nine years, is finally to receive a UK release this autumn to tie in with the launch here of the Disney animated movie, **Tarzan**, in which it features. The track — the only one by a UK artist on the **Billboard** **Hot 100** last week — will be issued by **Edel** as a single on **October 25** with support including **Collins** performing the song on **BBC1's** **National Lottery Live** programme. The track, which spent its 11th week at number one on **Billboard's** adult contemporary chart last week and previously peaked at 21 on the **Hot 100**, will be serviced to radio at the end of this month, while the album, which features five tracks by **Collins**, will be released on **October 25**. Marketing activity around the film will include tie-ups with **British Airways**, **McDonald's**, **Tesco** and the **Daily Mail**.



#### UK TOP 20 AIRPLAY HITS IN EUROPE

UK	EU	Title/Artist (UK company)
1	1	Turn Around at 11 / Phats & Small (Mercury)
2	3	Summer Sun / Texas (Mercury)
3	2	Carnated Heat / Jamiroquai (Sire)
4	4	I Don't Know What You Want... / Pet Shop Boys (Parlophone)
5	8	When You Say Nothing At All / Ronan Keating (Polygram)
6	5	40 In Notting Hill (RCA)
7	7	If Ya Gettin' Over Me / Jaxx (RCA)
8	6	Cloud 9 / Bryan Adams (A&M/Atlantic)
9	14	No One Is Here / The Chemical Brothers (Virgin)
10	9	Sweet Like Chocolate / Blue / Ripped / Chocolate / Jay / Pepper (Epic)
11	13	Now That You've Gone / Mike & The Mechanics (Virgin)
12	12	In Our Lifetime / Texas (Mercury)
13	10	Flonzo / Na / Basement Jaxx (XL Recordings)
14	11	Slip In Back / Westlife (Globe)
15	10	She's In Fashion / Sade (Epic)
16	15	Stranger / Gary Barlow (Jive)
17	11	Let Forever Be / The Chemical Brothers (Virgin)
18	16	As George Michael & Mary J Blige (Epic)
19	13	From The Heart / Another Level (Mercury/Decca)
20	17	If I Last You Go / Westlife (RCA)

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#### GAVIN US ALTERNATIVE RADIO TOP 20

UK	US	Title/Artist (UK company)
1	1	Scar Tissue / Red Hot Chili Peppers (Warner Bros)
2	2	What's My Age Again / Blink 182 (RCA)
3	4	Nookie / Limp Bizkit (Interscope)
4	3	All Star Smash Mouth (Interscope)
5	5	My Own Worst Enemy / UK (RCA)
6	6	Stutter / The LaFolleys / Alabama Road / Pigpenhead / (Dare)
7	7	The Acid And/Alight / The Offspring (Columbia)
8	11	Stall / My Sunshine / Len (Capricorn Music)
9	9	Somewhere / Sugar Ray / (Lava/Atlantic)
10	8	American Woman / Len / (Mercury/Atlantic)
11	12	Avril's Song / Silverchord (Epic)
12	14	You Want Me / Mike Tenen (Universal)
13	15	Why I'm Here / Glasser / (Universal)
14	13	Bandwidth / Hit Rock / (Mercury)
15	10	Last Kiss / Jimi Jam / (Epic)
16	10	Hero / The Verve / (Polygram)
17	17	Slits / (Epic)
18	18	Welcome Back To The Fold / Filter / (Riposte)
19	16	Black Ballroom / One Zero / (Warner Bros)
20	20	Beautiful Young / (Dunham)

Chart shows the 20 most played new (unreleased tracks on the basis of 100 percent of 100 countries in Music Centre. To subscribe to **fano**, call **Area Sales** on 0171 940 8205

#### TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Title/Artist (UK company)	Chart pos.	Weeks on chart
AUSTRALIA	single When You Say... / Ronan Keating (Polygram)	7	9
single	Notting Hill OST / Westlife (Globe)	4	5
single	Catcha... / Blame Street Preachers (Mercury)	8	7
CANADA	single Notting Hill OST / Westlife (Globe)	14	16
single	Turn Around at 11 / Phats & Small (Mercury)	15	9
single	You've Come... / Fatboy Slim (Virgin)	10	11
GERMANY	single Turn Around at 11 / Phats & Small (Mercury)	25	24
single	Burn... / Blame Street Preachers (Mercury)	1	1
ITALY	single If Ya Gettin' Over Me / Jaxx (RCA)	8	20
single	Burn... / Blame Street Preachers (Mercury)	6	6
NETHERLANDS	single If Ya Gettin' Over Me / Jaxx (RCA)	2	5
single	If Ya Gettin' Over Me / Jaxx (RCA)	8	7
SPAIN	single The Bushy / Texas (Mercury)	14	14
US	single You'll Be In My Heart / Phil Collins (Mercury)	43	39
single	Notting Hill OST / Westlife (Globe)	38	33

© Sources: **Billboard**, **Vegetable**, **Music Centre** (the single Top 100 Albums chart is based on the **IFPI** Communications and Services)

## AMERICAN CHARTWATCH

by ALAN JONES

Florida-based acts fill all of the top three places on the album chart this week, with **Backstreet Boys** restored to pole position with **Millennium**, ahead of **Limp Bizkit's** Significant Other and **Ricky Martin**. **Backstreet Boys**, based in Orlando, and **Limp Bizkit**, from Jacksonville, have been playing musical chairs at the top since the latter group's album came out seven weeks ago. This week is the third since then that **Backstreet Boys** have won the hassle, and they've spent eight weeks in total at number one with **Millennium**, which sold 283,000 copies last week compared with the 220,000 of significant Other. Moving back up to third place, Miami resident **Ricky Martin** sold 144,000 copies of his self-titled album, which is picking up steam again as the single **Livin' On My Side** (dies 20-44, which has been deleted). The only new entry to the album **Top 50** comes from **Ray J**, a Memphis **Blues**, which introductory disc **Coming Of Age** takes 23rd place after spending more than 117,000 copies. It's noticeable that the avalanche of rap available recently has caused

buyers to become more selective, with the formerly hot **No Limit** imprint of **Masta P** suffering the unbranded indignity of a number 99 debut for its latest signing, **Lu' Italy**, this week.

Among **UK** acts, **Eric Clapton** still leads the way, selling just more than 20,000 copies of his **Blues** album as it dips 52-71. **The Chemical Brothers** and **Def Leppard** retain their **Top 100** places, but they're down too, 88-92 and 80-93 respectively. **Def Leppard** also appear to have lost their battle to the **Bubbling Under** single with **Promises** sliding 6-23 on the **Bubbling Under** chart. What exits the same chart but is generating more interest in their album **Where We Belong**, which jumps 44-25 on the **Heatseekers** chart.

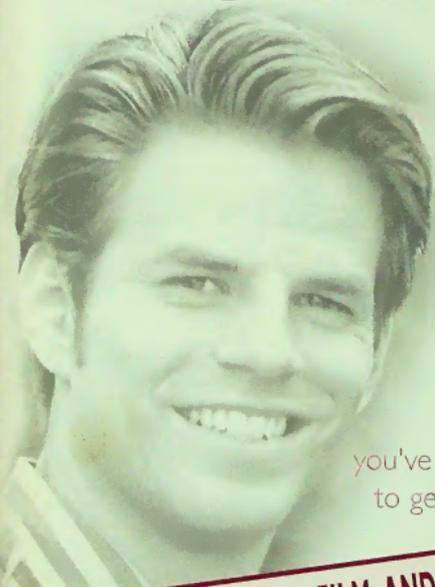
Debating a notch lower on the **Heatseekers** chart, is **Ramsey** by **Basement Jaxx** (pictured), which has had reviews in America, while **Innocent** by **Time Like The Future** dips 4-19. Finally, a brief mention for **UK**-signed **B'Witched**, who return to the **Hot 100** with **Rollercoaster** re-entering at number 67, helping their self-titled debut album to climb 82-70.



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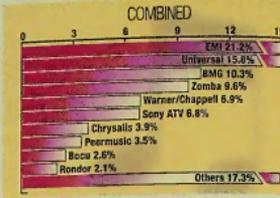
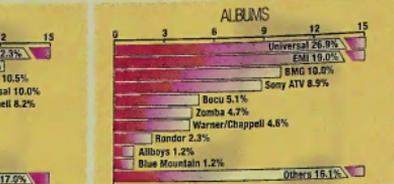
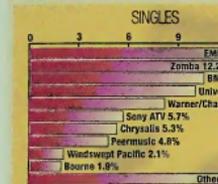


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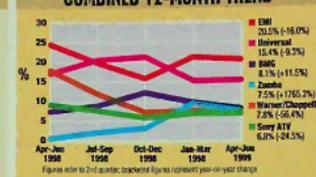


Source: compiled by Music Week from CN data

TOP 10 SINGLES SECOND QUARTER 1999

Title/Artist	Publisher
1 SWEET LIKE CHOCOLATE Sharks & Bigfoot	EMI 100%
2 PERFECT MOMENT Marianne McCutcheon	Chrysalis 100%
3 THAT DON'T IMPRESS IMPRESS ME MUCH Shana Tynan	Universal 100%
4 NO SCRUBS TLC	EMI 52%/Windswpt Pacific 48%
5 BRING IT ALL BACK 5 Club 7	BMG 53%/Sony ATV 26.6%/19 18.9%
6 EVERYBODY'S FREE-4id Luhmann	Peermusic 100%
7 9PM (TILL I COME) ATB	EMI 50%/Sony ATV 50%
8 I WANT IT THAT WAY Backstreet Boys	Zomba 100%
9 TURN AROUND Phats & Small	BMG 65%
10 SWEAR IT AGAIN Westlife	Warner/Chappell 25%/Sony ATV 10% Rondor 80%/Rockstone 50%

COMBINED 12-MONTH TREND



TOP 10 SONGWRITERS SECOND QUARTER 1999

Writer/Artist	Publisher
1 LANGE/LANGE Shania Twain	Zomba/Universal
2 LANGSAM/MEADE Sharks & Bigfoot	EMI
3 PAGE/MARR Marianne McCutcheon & Billie	Chrysalis
4 ANDERSSON/ULVAEUS Abba/Abbas Tribe	Becu
5 BRIGGS/BURROWS/COTTELL JLC	Windswpt Pacific/BMG
6 KENNEDY/PERCY/LEVER 5 Club 7	Peermusic/Sony
7 COX/SWANTON Baz Luhrmann	Peermusic
8 TANNERBERG/RIVERA/POSADES ATB	Sony ATV/EMI
9 SANBERG/CARLSSON Backstreet Boys	Zomba
10 PHATS/SMALL Phats & Small	Warner/Chappell/EMI/BMG

Size does matter, but 1999's first half suggested it does not always tell the full story when it comes to market share figures.

Judged by statistics alone, EMI Music Publishing's victory here, while impressive, came nowhere near to the same heights it scaled during the same period a year ago when its share of the market dwarfed that of its two nearest rivals combined.

In the second quarter EMI had to settle for a more modest 5.1 percentage point victory over Universal Music, but the likelihood is that Peter Reichardt and his team have taken more satisfaction from their latest triumph than 12 months earlier when only something totally spectacular would have seen anyone but EMI take the crown.

Back then EMI, champion for 12 of the 13 previous quarters, was expected to head the pack, although that expectancy lessened at the start of the year when PolyGram/Island — EMI's closest challenger in recent years — was combined with MCA to form Universal Music Publishing. But despite the creation of Universal, it has remained business as usual when it comes to the market share ranking in 1999, even though on albums alone EMI was soundly beaten during both of the first two quarters by Universal.

The latter, spurred on by the likes of the Stereophonics, The Corrs and Fatboy Slim, claimed 23.4% and a 2.9 percentage points advantage over EMI in the period. Its lead extended to 7.9 points across the entire six months.

EMI, however, managed to narrow the gap on Universal on albums thanks to writers such as Texas, Jamiroquai and Robbie Williams, having trailed it by 10.2 percentage points in 1999's opening period. Meanwhile, on singles it dropped back only slightly on its first quarter showing when it led the field by 10.5 percentage points. Significantly, the big change here occurred among its challengers with Zomba — previously singles runner-up — slipping to fifth as it was overtaken by Universal, Warner/Chappell and BMG.

Universal, which saw the departure of general manager and head of A&R Kate Thompson and the recruitment of 19 Management's Mike McCormack during the period, enjoyed its biggest singles success with Shania Twain's own half share of her hit That Don't Impress Me Much (the other half was written by her husband Mutt Lange and published by Zomba Music). In reply, EMI claimed 100% of the Sharks & Bigfoot hit Sweet Like Chocolate, (which was released by Universal's subsidiary Jive) and was the quarter's biggest single, 52% of TLC's No Scrubs — fourth of the quarter — and half of ATB's 9pm (T I Come).

# EMI continues to hold off all challengers

While EMI Music Publishing's lead was cut, it still managed to beat the enlarged Universal. By Paul Williams

## ZOMBA DIVERSITY PAYS DIVIDENDS

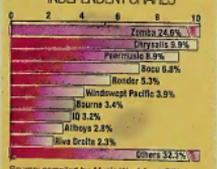


The deep-rooted links between Zomba's recording and publishing divisions paid huge dividends during 1999's opening six months with both operations dominating their respective indie fields.

While Jive stormed to a second successive quarterly victory on singles in the record company market shares with a run including hits by Britney Spears and the Backstreet Boys (pictured), there was a similar story in publishing, where the same acts performed some of Zomba's most successful songs during the period.

In fact Zomba's publishing division had stakes in three of Jive's four biggest hits during the year's second quarter with the likes of the Backstreet Boys' I Want It That Way and Spears' Baby One More Time giving it an unbeatn 18.2% of the

## SIX-MONTH COMBINED INDEPENDENT SHARES



Source: compiled by Music Week from CN data

indie market for singles in the period. That was the main contributor to Zomba taking 18.0% across singles and albums over the three months, while on the six-monthly figures it claimed 24.6% of the indie publishing market. This was more than its two closest challengers Chrysalis Music (9.9%) and Peermusic (8.9%) managed between them.

Zomba had more than an impressive run on albums during the six months, taking 15.2% of the indie market, but had to settle for second place behind Becu, whose success with Abba's Gold — Greatest Hits gave it the albums crown with 16.6%. The album sold more than 500,000 units alone in quarter two, finishing as the period's second biggest album.

Paul Curran and his team at BMG Music Publishing took third place for the third consecutive period in quarter two, finishing in the same position for the six months as a whole with 10.3%. However, unlike second-placed Universal, which is currently far stronger on albums than singles, BMG's success is almost evenly divided between the two. On singles it registered a second quarter share of 8.3% and 10.5% for the half-year, while on albums it took 7.8% for the quarter and 10.0% for the six months.

Warner/Chappell made some progress in the period — it moved up 0.2 percentage points during the three months to 7.8% to finish in fourth place. However, the scale of the challenge facing new managing director Richard Manners is illustrated by the fact that a year earlier it had been runner-up with 17.8%. Across the first six months of this year it was beaten into fourth place by Zomba, whose 9.6% owed much to its success on the singles chart with writers such as Mutt Lange.

While Manners was moving into a new job in publishing, Sony/ATV's Blair McDonald was about to move out of the sector and into the major's recording division. Confirmed at the end of July as Columbia's new managing director, McDonald saw his erstwhile company register 6.8% for the second successive period in quarter two, thereby giving it the same score across the two year's first six months. Coincidentally, 6.8% was also the same market share Sony ATV managed in the second quarter of 1994, the period McDonald was installed as the publishing division's managing director.

You do not have to go quite as far back as when Chrysalis was appointed to discover when McDonald produced a higher market share than it managed in 1999's quarter two, but the clock almost has to be wound as far back. Its 5.0% putting it in seventh place overall, was its best result since the second period of 1995. The biggest contributor to its current success was the Jim Marri and Wendy Page song Perfect Moment, which gave Martine McCutcheon the second biggest single of the period.

After the corporate shake up that saw Universal Music Publishing make its first appearance in the market shares in quarter one, the shake ups were apparently confined to personnel with three of the five majors losing or hiring a key staff member. But, while the name plates on the office doors may have been changing, the name at the top of the market share table remained EMI. And with recent high-profile deals under EMI's belt such as the acquisition of Windswpt Pacific's catalogue and renewal of Diane Warren's international sub-publishing, it is clearly not going to make way without a fight.

# Battle of the unsigned bands switches over to the internet

by Stephen Jones

The competition to establish the UK's leading unsigned music website is already heating up even before the imminent launch of new players such as *Stargid* and *Peoplesound.com*. While most sites provide a similar function — the ability to download MP3 files and/or Real Audio streaming access — they differ greatly in design, ease of use and the way in which they make money from artists. Moreover, some of the leading UK- and US-based sites (see table) offer a confusing lack of detail about what they can offer potential artists.

One of the strongest newcomers will be *Peoplesound.com*, which is financed by MP3.com backer Group Annuat and launched an extensive marketing campaign to attract acts in magazines such as *NME* last week. It is offering £100 in cash to the first 1,000 bands who sign up, though this will be in the form of an advance offset against sales. It also plans to take a 50% commission on all CD sales — like *mp3.com* — but also charge artists £2 for their manufacture, although the act retains full copyright ownership.

Company president Ernesto Schmitt promises that the site will be easy to navigate when it comes online in the autumn and will have local content for each country. With an agent network set up across the UK and Europe, he says that it is well on the way to finding its first 1,000 acts.

*Peoplesound.com* is likely to go online before *Stargid.com*, the site recently announced by Terry Ellis and which has taken a 50% stake in the Band Register. However, the Band Register already operates its own

## HOW DEALS COMPARE ACROSS THE SITES

Address	Number of acts	Some of the small print
<i>mp3.com</i>	unclear	Artist receives \$0.02/\$0.05 per track downloaded; plans allow for them to receive 50% ad revenue
<i>riffage.com</i>	unclear	Free to download as a guest for a certain period; artist receives 85% of all sales
<i>musicmatch.com</i>	1,000 MP3 files	free hosting/downloading; in addition monthly 25-track compilation available for \$4.99
<i>getsignd.com</i>	100s MP3 files	free hosting/downloading
<i>mp3.com</i>	11,000	artist receives 50% all sales (CDs range from \$5.99 to \$9.99); website absorbs manufacturing/shipping costs
<i>Bands-on-line.com</i>	unclear	Starter package: \$25 setup charge plus \$20 per month
<i>musicnsignd.com</i>	30-40	free Real Audio streaming; artists charged £12 per week for a minimum of 13 weeks

Table compares a selection of existing unsigned music websites, most of them US-based. *Peoplesound.com* and *Stargid.com* are not yet offering music online. Source: MWI research

unvetted banding.com site. "Bands know our site's reputation as a resource, and that we can provide a link that points people directly to their URL," said Band Register head of artist development Adrian Malloy.

Also already active is *Musiciansignd.com*, which has offered music online for about a month and referred music to Friday. It boasts a strict A&R policy — headed by first Avenue head of A&R Stewart Feeney, Shola Amu co-manager Robbie Ringwood and ex-Battery Studios general manager/engineer and producer Bob Mallot — and charges expensive fees for about a week of weaker material, leaving it with 33-40 acts.

Managing director Aaron Maharaj says, "It sounds ridiculous but we are really just showcasing acts. We make our money through publishing acts." He adds that soon it will be able to inform artists how long each consumer spends on each track.

East West A&R manager Jim Ottlieb says he has not yet signed anything after discovering it on a website, though he has used the internet to check acts' material. The main problem is the multitude of sites putting up "any old material", he adds: "My favourite way through is going to a band that I like's website and going to its links, because every band's got links to bands they like."

Polydor International A&R manager Eddie Ruffett says he receives around 20 unsolicited e-mails a day directing him to unsigned bands' websites. While good sites are emerging, the problem remains too much material and extensive download times — it took MW up to 25 minutes to download single tracks.

"I find the net most useful to find out about our own [US] artists. It's easier than phoning people. To me the internet is about information not about the music," Ruffett says.

## newsfile

**ZZ TOP GETS SAMPLE CLEARANCE FOR MARTY**  
ZZ Top have granted approval for the first sample to be taken from one of their songs to be used in Marty's debut solo single, *Gimme All You Levin' 2000*, released on Riverhorse on September 20. The deal was arranged by Riverhorse managing director Robin Godfrey-Cass, who used to publish the Texan rock band on behalf of Warner Brothers Music which became Warner/Chappell. Female rapper/singer Martya has previously worked with acts such as Urban Cookie Collective and the Rebel MC.

## BONEHEAD WALKS OUT ON OASIS

After months of speculation, Oasis guitarist Paul "Bonehead" Arthurs last week confirmed that he had left the band. A Creation spokesman says that Arthurs' work will still feature on their fourth untitled album, due for release next year. There is no word on Arthurs' solo project, although he is known to be building a studio at home.

## INNOCENT SNAPS UP ATOMIC KITTEN

Innocent has signed its first act since the departure of head of A&R Cheryl Robson to East West, teenage Liverpool girl pop trio Atomic Kitten. The band were signed by managing director Hugh Goldsmith within four weeks of him receiving an unsolicited tape and have been co-writing with one former head of OMD, Andy McCuskey.

## LEVI'S LOOK FOR SPIRITUALIZED SUPPORT

Levi's is holding a competition to find an unsigned band to support *Spiritualized* on their only UK gig this year at the Flux Festival in Edinburgh's Phoenix Street Gardens on August 28. Legendary broadcaster John Peel will select the winner from demos dropped at around 350 independent record stores across the UK and at Levi's stores.

The Charlatans last week finished mastering their sixth studio album in New York *Us And Us Only* (set for release on October 18) is the follow-up to their last two number one albums 1995's *The Charlatans* and 1997's *Tellin' Stories*, and will be preceded by a single, *Forever*, on October 4. The self-produced record is the band's first for Universal — they left *Beggars Banquet* for MCA in 1997 — and the first from their new self-built studio Big Mushroom in Cheshire, where it was also mixed by James Speares, as well as at Great Unford Manor, Bucks.



## Finally marks the end of the road for Teddy Riley's Blackstreet

US R&B pioneers *Blackstreet* have split after poor sales of *Finally*, April's Top 30 follow-up to the acclaimed 1996 album *Another Level*.

While an official statement has yet to be issued, an interscope label source confirms the split and the fact that group founder Teddy Riley is working on the reunion album of his former group *Guy*.

The band, who were one of the pioneers of the early-Nineties New Jack Swing sound and had a track on the recent *Wild Wild West* soundtrack, are aiming to release the album in November.

Think About You, the planned *Blackstreet*

follow-up single to April's number 11 Janet Jackson collaboration *Girlfriend/Boyfriend*, is now thought unlikely to be released.

The source says, "They've split up. Another Level was one of the R&B records of the Nineties and *Blackstreet* really wanted to follow it up with something to match, but most of the reviews of *Finally* were bad and Teddy really takes these things personally."

Riley — who has worked with acts such as Tom Jones and Michael Jackson — meanwhile continues to produce tracks for Spice Girl Melanie B's debut solo album at his Virginia studios.

## Walker leaves Cheeky to open ZTT dance imprint

Champion/Cheeky Records A&R consultant Johnny Walker has left the company after six years to set up a new dance label at ZTT.

Walker, who has most recently enjoyed success with *Faithless*, plans initially to focus on singles-based club anthems covering all genres of dance in his new venture *Vision Records*.

"In the long term I will be looking to develop some albums acts from dance singles,

much as we did at Cheeky with million-selling album act *Faithless*," he says.

Walker joined London Records in 1987 as club promotions manager for *ffr*, moving to Polydor in 1990 to run the Urban label where he enjoyed chart success with releases including *Thinking Of You* by Maureen Welch.

In addition to *Faithless* his spell at Champion/Cheeky included success with acts such as Robin S, Stax and Sandy B.

# Victoria Newton

Having achieved five top forty hits with Strike including the massive 'U Sure Do,' it was a natural progression for Victoria Newton to start work on her own solo Album 'Live For Today'. "After travelling all over the world with Strike I wanted to write an album that captured the essence of clubland and the strength of great songs" says Victoria who is originally from Perth in Australia. The first single from the album is 'Martha's Harbour' set for release in September with mixes from Mike Koglin, Floorplay and Blu. Her band will be touring in October.



# Lovestation

"Footsteps on the dance floor, reminds me baby of you" - Yes that classic anthem from 1998 is back. Lovestation's re-working of the Womack and Womack classic is being re-released in early October to start the campaign on the acts debut Album 'All In My Mind' Deleted after four weeks and with sales of well over 100,000 'Teardrops' looks set to be a smash with new mixes from Lovestation and Joey Negro. The West London collective are currently working on the live show with plans to tour in January with the album release.



Lovestation's Payliene Brown says "We are keen to take this live as there is a real need for that vibe. We are getting a big response from Europe after initial club P.A.'s and with the album finished we can't wait to tour."

US interest is also high following the Top 10 Billboard Club chart position of 'Teardrops'.



# Freestylers

Freskanova's shining lights the Freestylers are currently causing a storm in the USA. Their debut album 'We Rock Hard' has shipped over 110,000 units on US label Mammoth (with worldwide sales at 210,000 units). An autumn support tour with Lenny Kravitz and Smash Mouth looks set to take the band to the 'major league'. Head of sales for Mammoth, Dan Gill says "we have a fantastic real street reaction to this record with kids getting into

the band and the radio play (KROQ / KISS) is really translating." The band have been chosen by Best Buy (retail) for a major US TV campaign endorsing the act as a major up and coming band to watch out for.

The Freestylers second album is approaching completion and there are collaborations under way with the Dust Brothers and Jurassic 5. The Freestylers seem set to carry on the great success when the Album (yet to be titled) is released in March, 2000.

# Label Profile: Fresh 2000

With a back catalogue roster that includes many club and pop acts such as Mr Roy, Lovestation, Strike, Sol Brothers, Eden, Sugarbabes, Freestylers and Serious Danger, Fresh has built a strong profile over the last five years both in clubland and the charts.

With a period of intensive artist development now starting to come to fruition - (Freestylers, Lovestation and Victoria Newton Albums) Fresh is re-designing its look and branding, and focusing once again on club anthems. "It felt like a good time to re-design our image - in terms of repertoire we will be looking to run a healthy number of club based singles a year alongside our album projects," says M.D. Dave Morgan.

# Fresh Studios

Fresh have finished upgrading it's two studios in west London. Both Fresh studios now have an extensive equipment list including pro tools editing and mastering.



Studio 1



Studio 2

Contact: Spencer @ Fresh Studios  
tel: 01819689977, fax: 0181 9603940

# Freshnet

To MP3 or not MP3 that is the question on a lot of music industry minds. Fresh have been building a new media site over the last six months with various companies including Curve and Area 52. A new media home is planned to run alongside the label sites for Fresh and Freskanova.

Managing Director Vicki Aspinall says "We have been working on the sites (which include a radio and music TV channel) with a launch date planned for early November. With regard to retail the labels have been talking to several online parties in order to build on traditional retail sales provided by 3MV/Pinnacle. We are a keen advocate of MP3 and we have major plans to develop Fresh as an internet record company," says Aspinall.

freshrecords.com freskanova.com





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Fresh Records, 7a Colville Terrace, London W11 2BE. Tel 0171 221 9300. Fax 0171 221 0088  
General Manager - Tony Piercy • Head of A&R - Richard Phillips • Production - Amanda Sinclair • International - Jessica Aspinall

# UK promoters and agents remain on edge as SFX and DEAG move in

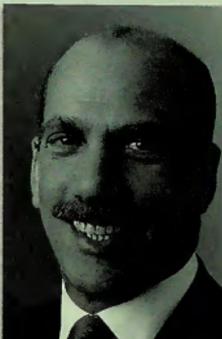
By Neville Farmer

The UK's live music sector had long anticipated such a move but, even so, SFX Entertainment's \$254m purchase of Apollo Leisure Group has still left it feeling shaken.

In a little more than two years, SFX has captured the lion's share of the US concert, theatre and sports event market. It has pioneered a controversial path, as its acquisition of venues and key promoters across the country has left many agents complaining they are getting cut out of the picture.

Now it has bought one of the largest theatre and arena operators in the UK and, with it, acquired Tickets Direct and The Barry Clayton Corporation, which has promoted artists such as Michael Jackson, Neil Diamond and Tom Jones, and is currently co-promoting Riverdance in Europe. Couple this move with the recent purchase of 50% of leading UK promoter Marshall Arts by Germany's Deutsche Entertainment (DEAG), and it is no wonder that the UK live music sector is anticipating much change ahead.

SFX says it is currently unable to discuss its plans for the UK beyond press release statements because of a 30-day quiet period following the takeover. This has left observers to speculate about what its next step might be, with much of that speculation being done in private. As one industry insider says, "People don't want to speak because they don't know if they're going to get the



Sillerman: deal develops SFX's capabilities next call. They fear being left out of the business if they don't let SFX buy them."

SFX Broadcasting was set up by Robert Sillerman as a public company in 1993 and developed on the principle of consolidation and cross-collateralisation. By buying up key players in the radio market it gained the strength to absorb smaller, ailing businesses

## HOW SFX OFFERS A COMPLETE PACKAGE

SFX Entertainment Inc is the largest concert tour, theatre tour and sports event promoter/producer in America.

Born out of the SFX Broadcasting radio group, SFX Entertainment has flourished under the chalmership of the company's senior shareholder and founder, Robert Sillerman and his CEO, Mike Ferrel. A publicly quoted company, SFX dipped in and out of the radio industry with the rapid acquisition and restructuring of more than 70 radio stations followed by the \$2bn sale of SFX Broadcasting to Capstar Broadcasting in 1997.

In the last couple of years it has spent more than \$1.5bn acquiring promoters, artist managers, event producers and venue owners such as the huge Contemporary Group, Bill Graham Presents in San Francisco, Pace Entertainment, Atlanta's Concert Southern, and Delsener-Slater in New York.

and help them thrive.

Since its move into the live market, SFX has frequently been accused of grabbing multiple sponsorship deals at the expense of promoters and bands, while effectively ensuring that touring artists appear at its venues in every market where it has a presence. It is also been accused of paying huge sums to attract the biggest superstar acts – thus putting up ticket prices and overall costs – while not supporting up-and-coming acts. In September last year it emerged that the US Justice Department had launched an "informal enquiry" into the group to see whether it had created a monopoly.

SFX strongly denies such claims, insisting that it is committed to both the agency system and supporting developing artists. But there is no doubt about the extent of its powerbase after a \$1.5bn spending spree that has seen the company buy everything from promoters and venues to hot dog stalls – it even owns Event Merchandising Inc, a company that negotiates merchandising deals on behalf of other venues.

Indeed, such is its power that 11 of the top promoters in the US announced the formation of the Independent Promoters Organization last week. Their aim is to pool funds to make competitive offers for landing major acts on a tour-by-tour basis, thus offering an alternative to SFX, while also maintaining the traditional agency-promoter system.

SFX's acquisition of Apollo – which operates music venues including Dublin's The Point, the International Arena in Cardiff, Sheffield Arena and Hammersmith Apollo – is a precursor to a big push by the company into Europe.

Apollo founder Paul Gregg will head SFX Europe, which has been created to expand the company's interests in the UK and on the continent.

Senior Apollo staff appear unconcerned by the headlines SFX's business practices have sometimes attracted in the US. "It has asked us all to sign five-year contracts, so it can't be in that much of a hurry to get rid of us," says Sam Shrouder, chief executive of Apollo's Entertainment Division. "It has bought the most successful theatre company in Europe by a long way, and must have done that because it believes we can do the job. What it has bought is primarily venue operators and we need all the promoters and producers out there to create quality events."

In a press release, SFX's Sillerman says the deal "develops our capability to offer international 'one-stop' shopping for



At the last count SFX owned 82 US venues, including 16 amphitheatres in the top 10 US markets. It also manages athletes and commentators, produces and promotes theatrical shows, sports events and family spectaculars and has interests in ticketing companies. Last year alone, SFX produced or promoted 6,250 concerts, 5,800 theatrical shows, 350 motor sports events and 800 family events.

performers and events, leveraging on our relationships with touring international acts". He adds, "We also expect that the synergies and best business practices we have successfully applied here in the US will doubtless benefit the overseas as well."

Such bullish talk is bound to cause nervousness in the UK industry, though some believe the live scene could benefit from a shake-up, particularly in light of the recent difficulties the sector has been facing.

Louis Parker, managing director of Concorde International Artists, says, "To be quite honest, their acquisition of theatres could actually do the industry some good, as a great deal of venues do need some new input. SFX is establishing friendly relationships with all types of people, our company included, and I'm sure there is more to come."

Others agree. "The business has no rules and is unregulated," says one industry insider. "The agents have policed it, but it is still run by people who just wanted to be in the music business. Maybe it is about time it got organised."

Barrie Marshall, managing director of Marshall Arts, sees DEAG's recent move on the UK market as a positive step too. DEAG has emerged as Germany's largest live music operator in less than 18 months, with financial muscle. "It worries me that it is becoming corporate, but I like this business and I don't want to be out of it because I can't compete," says Marshall. "One of the things about our discussions with DEAG was that we should be able to maintain our independence and make our own decisions about who we deal with even in Germany. So we can still maintain our existing relationships with other people there."

Marshall maintains that it is the artists who ultimately dictate who does what, not the promoters. But with the increased corporatisation of the UK's live music scene there is growing concern in some quarters that money made from big tours will no longer filter down the chain to develop new talent.

Apollo's Shrouder sees no reason for a move in this direction, however. "Many agents and promoters have responsibility tied to bring on new bands and that has served well, because many of them still look after those bands now that they are big," he says. "I see absolutely no reason why the business should become less enthusiastic about finding new talent." A lot of people will be hoping that he is right.

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I have been following with great interest the coverage of PPL and P@nra in Music Week. Mention of those two organisations in such a public forum as your periodical opened many wounds for myself and my colleagues who feel we have been very much short changed.

We are the musicians who worked unheralded on the majority of the hit records in the Sixties and Seventies. I myself worked on countless sessions for artists as diverse as Adam Faith, Nancy Sinatra, Tom Jones and many of the bands to come out of Liverpool, not to mention playing guitar for John Barry in many James Bond films as part of the John Barry Seven (yes, that is me at the start of the Bond movies). Now, I live in the US and have left the session business altogether.

When questioned over the years, the Musicians' Union denied it was getting money from PPL during that period for distribution to those musicians and was using the money for 'the betterment of music' - although not all of us thought this was the same as 'betterment of members' interests. It was only when the Monopolies & Mergers Committee stepped in and found out what was going on that the Union was forced to do an about face and distribute the money correctly.

Of course, by this time, all records of performances by musicians in the Sixties and Seventies had been lost or destroyed - not thinking they were ever going to be needed (if, that is, they ever existed). The PPL and P@nra now insist on documented proof of who was on which record before any money can be distributed, knowing full well that it is not available in many cases. The fact that it is, to a degree, common knowledge in the music business who was on which records is completely disregarded.

The two organisations invent new rules at every twist and turn to make a musician's sparse qualifications unacceptable. They also know that if it is

## LETTERS

TIME TO BACK CO<sub>2</sub> CAMPAIGN

Musicians are free thinkers and do not generally have too much of an axe to grind. As a result they often support the right causes. Future Forests is a simple way for bands to re-absorb the CO<sub>2</sub> they create by planting forests. Trees absorb CO<sub>2</sub> as they grow and convert it into oxygen and carbon (stored as wood). We work out the CO<sub>2</sub> emissions from activities such as CD production and performing and, from this, calculate the number of trees required to offset this. Once this is done the band is 'carbon neutral.'

This summer, The Pet Shop Boys released the world's first Carbon Neutral CD and Glastonbury Festival's CO<sub>2</sub> emissions were offset by fans buying certificates. To date we've had great success with many names from the industry including Lenny Kravitz, Jarvis Cocker, Space, Neneh Cherry, Keith Allen, Damien Hirst, Joe Strummer, UB40, Roger Taylor, Hugh Cornwell and The Levellers all supporting our work.

Many bands plan to carry Future Forests' offer on their CDs and fans will have a choice of 23 UK forests in which

not distributed by a certain period, then the collected money will revert to the record companies - who coincidentally own PPL - in, one must presume, an equally random arrangement.

To read that P@nra has distributed some £5m to performers and still has £5m to find a home for gives the whole scenario a touch of the Twilight Zone. I hope that



Pet Shop Boys: going carbon neutral

to plant their trees. And we're going global with [www.futureforests.com](http://www.futureforests.com).

We're delighted that record companies are beginning to follow their artists' lead - EMI's corporate fleet is carbon neutral as is Gut Records. Now this initiative has taken off it would be great if 'carbon neutral' became the industry standard. For as little as 1p per CD, carbon offset is surely an economical way to make real environmental sense.

Dan Morris, Founder of Future Forests, Castle Cary, Somerset.

somehow we can find a way of progressing this whole matter so that the money available is paid out to those who rightfully deserve it.

Vic Flick, FLIGHT007@aol.com

The recent publication of the latest Rajar figures - the second since the discovery of

another 2.3m listeners under the new system - showed that some stations are up but many are down. Heading towards the new millennium seems a good time to ask if radio reflects the musical needs of the UK for the 21st Century. For one don't think it does.

I have been involved with promotion and radio in particular since the Seventies, when the choice of musical outlets were few compared with today. A shortage of radio stations, formats and limited 'needletime' aggravated the situation. Still, there was no shortage of talent and special shows helped pave the way. World-conquering acts like Bob Marley, Pink Floyd and The Sex Pistols owe a lot to champions like John Peel, Fluff Freeman and Johnnie Walker.

It was my view that all this country needed to become an even greater musical world-bater was more of the same. More radio stations playing different types of music of the past, the present and encouraging creativity of the future.

Fast forward to 1999 and there are hundreds of stations now at the touch of a button across the UK - but it's a case of more is less. More stations playing the same thing and not necessarily reflecting the varied tastes of Joe Public. The airplay chart shows 40% of the songs listed aren't in the sales chart, either because they have not yet been released or have dropped out weeks ago.

Meanwhile, the presenters - those with a special skill to communicate or better still, a flare for comedy - are made to toe the station line. If the dynamic duo of John Peel and Kenny Everett were starting out now, would they be employed by today's radio? The answer makes me shudder.

Geoff Atherton, Managing Director, Geoff Atherton Promotions, Eweil Court, Surrey.

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21 AUGUST 1999

# CHART COMMENTARY

by ALAN JONES



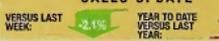
**D**ropping co-manager Ronan Keating, who would have lost his title anyway, Westlife are the first boy band to start their career with consecutive number one hits. Their success with *If I Can't Let You Go* makes it the fifth number one in a row performed by an act either originally from or signed to a deal on the continent. Following Ronan Keating, Ricky Martin, ATB and the Vengaboys, illustrates just how tough it is for native British talent at the moment. There are just two British acts in the Top 10 - Basement Jaxx at number eight and Five at number nine - and in 33 chart weeks thus far this year, native talent has topped the list just eight times, a record without precedent. British chart toppers have been S Club 7, Shanks & Bigfoot, Martine McCutcheon, 911, Fatboy Slim and Steps. Our tiny neighbour the Republic of Ireland has matched that tally, with half a dozen number ones thus far, from Boyzone (twice), Westlife (twice), B'Witched and Ronan Keating.

## MARKET REPORT

### TOP 10 COMPANIES



### SALES UPDATE



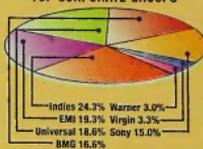
Running both Westlife and DJ Jaegeren presents Alice Deejay a close third for chart honours, Bran Van 3000's *Drinking In LA*.

## SINGLE FACITILE

For the second time in three months, Westlife - the hottest new addition to the ranks of successful boy bands - debut at number one, but only just. They sold more than 102,000 copies of *Swear It Again* on its first week in the shops but sold only 90,491 copies of *If I Can Let You Go* last week - a mere 470 more than DJ Jaegeren presents Alice Deejay's *Better Off Alone*, which stays at number two in this week's ranking in its fourth

week in the chart. If *I Can Let You Go* is the first number one single of the year written by Swedish songwriters - Max Martin wrote *Baby One More Time* for Britney Spears and *I Want It That Way* (the latter track with a Carlasson) for the Backstreet Boys, while *If I Let You Go* was authored by Jorgen Elofsson, Per Magnusson and David Krøuger, the same trio also penning Spears' current single *Sometimes*.

### TOP CORPORATE GROUPS



### PERCENTAGE OF UK ACTS IN THE CHART

UK: 62.7% US: 22.7% Other: 14.7%

sold more than 87,600 copies last week to debut at number three. The Canadian collective's single managed to reach only

number 34 when first released last summer but has become increasingly popular recently after being pressed into service as the soundtrack to the Rolling Rock Lager commercial. Its success comes just weeks after The Weisguys' similarly neglected *Doh La La* reached number two after being used in a Budweiser campaign.

A week before it receives its official UK release, Lou Bega's *Mambo No. 5 (A Little Bit Of...)* continues to climb the chart, jumping 40-33 this week as European imports continue to flood in. The record actually sold even better than its chart position suggests, as one CD format which sold nearly 2,850 copies was top toget to be considered a single and qualified by default as a budget album, in which chart it barely debuts at number one. Bega's single is one of four climbers in the Top 40 which, along with three non-movers and a mere nine new entries, gives the chart an oddly old-fashioned feel.

## INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (distribution)
1	1	RENDEZ-VOU	Basement Jaxx	XL Recordings/XL (1102) (V)
2	NEW	YESTERDAY WENT TOO SOON	Fredder	Echco ESC52 09 (V)
3	NEW	THE POP SINGERS FEAR OF THE POLLEN COUNT	The Divine Comedy	Selena SETC08 09 (V)
4	2	FIRE IN MY HEART	Super Furry Animals	Creation CRESC0 23 (3M)(V)
5	NEW	STRAIGHT FROM THE HEART	Ducally	Chocolate Bay/ML Records L0X 1123 (2) (V)
6	5	SOMETIMES	Britney Spears	Jive J652302 (P)
7	3	LOVE'S GOT A HOLD ON MY HEART	Steps	Jive J619332 (P)
8	NEW	LOW FIVE	Sneaker Pimps	Clean Up CUP 062005 (P)
9	6	AT THE RIVER	Gloove Amada	Pepper PE02002 (P)
10	7	DOUBLE DOUBLE DUTCH	Dupe Smunglaz	Perfecto PERF 0205 (3M)(V)
11	4	MAKES ME LOVE YOU	Eclipse	Anzi ADNYX00 100 (V)
12	NEW	ULTRA-OBSCENE	Breakeast Era	XL Recordings/XL 107202 (V)
13	9	DID YOU EVER THINK	R Kelly	Jive J612632 (P)
14	8	SO MANY WAYS	Elio Campbell	Jive/Eastern Bell 051932 (P)
15	NEW	HONEYHONEY (IS THERE ANYONE OUT THERE?)	Fridg Vingar	Get COG01 72 (V)
16	NEW	DONKEY	Billie Ray Martin	React CDREACT 129 (V)
17	NEW	TOUCHED BY GOD	Kinchee	Noel Chevin NOEL 1750 (V)
18	NEW	COMPUTER LOVE	Superstar feat. Mikalás	Pepper PE02032 (P)
19	11	SWEET LEE CHOCOLATE	Shanks & Bigfoot	Pepper PE02032 (P)
20	NEW	FRAGILE THING	Big Country feat. Eddi Reader	Track TRACK 0006A (P)

At charts 10 CD

## PEPSI Chart

This Week	Last Week	Title/Artist	Label
1	1	IF I LET YOU GO Westlife	RCA
2	1	BETTER OFF ALONE DJ Jaegeren Presents Alice Deejay	Polygram
3	2	DRINKING IN LA Bran Van 3000	Capitol
4	1	WIKES YOU SAY NOTHING AT ALL Floor Jansen	Polstar
5	1	LIVIN' LA VIDA LOCA Ricky Martin	Columbia
6	1	WILD WILD WEST In Stereo	Columbia
7	1	GUILTY CONSCIENCE Enigma	Virgin/epi/phd
8	1	RENDEZ-VOU Basement Jaxx	XL Recordings
9	1	IF YA GETTIN' DOWN Fire	RCA
10	1	MY LOVE IS YOUR LOVE Whitney Houston	Arista
11	1	BEAUTIFUL STRANGER In Stereo	Maverick
12	1	SOMETIMES Bambi Tammes	Jive
13	1	THAT GUYT IMPRESS ME Much Thero Tivo	Virgin
14	1	FEEL GOOD Phats & Small	Multiple
15	1	WHY DOES IT ALWAYS RAIN ON ME? In Stereo	Interscope
16	1	IF YOU HAD MY LOVE Jennifer Lopez	Columbia
17	1	SUMMER SENS In Stereo	Mercury
18	1	9PM (TIL I COME) In Stereo	Sound & Vision
19	1	SECRET SMILE In Stereo	MCA
20	1	MAMBO NO. 5 (A LITTLE BIT OF...) Lou Bega	RCA

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21 AUGUST 1999

## CHART COMMENTARY

by ALAN JONES



**B**oyz n the Banda's album is number one for the 10th time in 11 starts, but its sales last week were at their lowest level yet, with fewer than 34,000 buyers compared to more than 29,000 takers for the rapidly growing Travis album. With former challengers Shania Twain and Ricky Martin currently in decline, and The Very Best of Elvis Costello's initial threat failing to turn into anything more, Travis could take Boyz's throne as early as next week.

The aforementioned Costello album was last week's only new entry to the Top 75. Of this week's newcomers list is equally threadbare, containing only one name — that of metal merchants Machine Head. Their third album *The Burning Red* debuts at number 13 with sales in excess of 9,000 copies last week, making it the third and highest charting album by far for the San Francisco group, bettering the number 25 peak of their 1994 debut *Burn My Eyes* and the number 16 peak of their 1997 follow-up

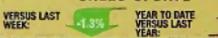
## MARKET REPORT

## TOP 10 COMPANIES



Figures show the 10 companies by % of total sales, and compare graph shares by % of total sales of the Top 75 artist albums

## SALES UPDATE



The More Things Change...

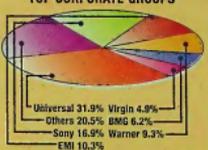
With just one new entry to the chart and a slightly reshuffled Top 10, the main items of

## ALBUM FACTFILE

Travis have arrived. Though their introductory Top 10 hit *Why Does It Always Rain On Me?* can't hold its place on the singles chart this week, it has a massive surge in radio support, while generating a massive 50% increase in week-on-week sales for their album *The Man Who*, which jumps from its previous peak position of five to this week's number two. The album, which has so far spawned three hit

singles, is rapidly emerging as one of the biggest selling albums of new material in 1999, even though it is still shy of 200,000 sales. In a bid year for new product, the Stereophonics' *Performance & Cocktails* (550,000 sales) leads, with Texas' *The Hush* (330,000) the only other album of new material to reach 300,000, though Britney Spears' will in a week or so, and Travis will in less than a month.

## TOP CORPORATE GROUPS



TLC's Unpretty has the unenviable task of following their No Scrubs single but looks destined to do so in style, receiving plenty of airplay of late and sending sales of FanMail, the album which spawned them both, soaring. Released exactly six months ago, the album has been as high as number seven but recently dropped out of the Top 40. It has moved 31-26-18 in the last fortnight, however, and seems sure to climb higher still. Sales to date are a respectable 180,000.

Meanwhile, Mi Chico Latino is getting a much better response for Geri Halliwell than her debut solo single *Look At Me* and is destined for a high chart debut this week. Radio support for Mi Chico Latino has also been good, with Geri's *Schizophrenic* album climbing 61-55-45-30 in response. It's comfortably selling twice as many copies a week as it was at its lowest point, but still has a lot of growing to do, with fewer than 70,000 buyers after 10 weeks.

## COMPILATIONS

**N**umber one compilation for the fourth straight week, *Now That's What I Call Music 431* sold more than 59,000 copies last week. And though the gap between it and the number two album — *The Best Ibiza Anthems...Ever!* closed from 40,000 to just below half that amount, it looks to have shaken off its pursuer. After selling more than 45,000 copies the previous week, *The Best Ibiza Album* sold a little more than 40,000 copies last week, and has thus started its decline, a decline which will — as these things usually do — accelerate next week, with *Now 431* seemingly sufficiently far ahead to see off any threat. *Now 431* has sold more than 460,000 copies in the last four weeks, enough to make it the second biggest selling compilation of the year. The

biggest — naturally — is *Now 421*, with 716,000 including nearly 2,000 last week. After those two there is a very big gap to the Ministry of Sound compilation *Trance Nation*, which fills third place with sales of 245,000 in the last 13 weeks.

The private battle between Notting Hill and Austin Powers — *The Spy Who Shagged Me* to be the top soundtrack album favours the former for the 11th straight week — but the gap between the two is narrowing, and with the latter film released later and thus still grossing more at the cinema is likely to change. Notting Hill retains fifth slot on the compilation chart this week, with nearly 17,000 buyers, while *The Spy Who Shagged Me* reaches a new peak, climbing 8-6 with 14,500 buyers.

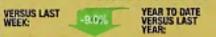
## MARKET REPORT

## TOP 10 COMPANIES

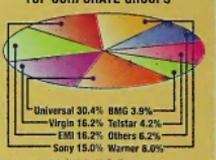


Figures show the 10 companies by % of total sales, and compare graph shares by % of total sales of the Top 75 artist albums

## SALES UPDATE



## TOP CORPORATE GROUPS



Figures show the 10 companies by % of total sales, and compare graph shares by % of total sales of the Top 75 artist albums

## COMPILATIONS' SHARE OF TOTAL SALES

Artists' albums: 67.9%  
Compilations: 32.1%

## INDEPENDENT ALBUMS

This Week	Title	Artist	Label (Distribution)
1	PERFORMANCE AND COCKTAILS	Stereophonics	V2 VR 100482 (UMV/P)
2	REMEDY	Corrosion Jaxx	XL Recordings XLCD 128 (V)
3	BABY ONE MORE TIME	Britney Spears	Jive 652172 (P)
4	VERTIGO	Ginny Amada	Pepper 953032 (P)
5	YOU'VE COME A LONG WAY, BABY	Fabry Sim	Skin Records 11CD (UMV/P)
6	STEP ONE	Shogun	Ebi/Jive 1519112 (P)
7	MILLENNIUM	Backstreet Boys	Jive 652022 (P)
8	DEFINITELY MAYBE	Oasis	Creation CRECD 189 (UMV/P)
9	WORD GETS AROUND	Stereophonics	V2 VR 100038 (UMV/P)
10	HEAD MUSIC	Suede	Nude NUDE 14CD (UMV/P)
11	(WHAT'S THE STORY) MORNING GLORY?	Osiris	Creation CRECD 188 (UMV/P)
12	GUERRILLA	Sugar Baby Animals	Creation CRECD 240 (UMV/P)
13	TIGERLILIA	Belle & Sebastian	Jeepster JPCD 187 (UMV/P)
14	FORGET ABOUT IT	Alison Moyet	Rounder RHC0 2465 (JBR)
15	RECAUSION FISH	Underwood	JBO JBO 1005432 (UMV/P)
16	FIN DE SIECLE	The Divine Comedy	Sentista SETCDL 057 (V)
17	PURE CUT	The Cult	Beggars Banquet BEGA120CD (V)
18	REVENGE OF THE BLACK REGENT	Add N To X	Mete COMTE231 (V)
19	GREATEST HITS	2Pac	Jive 652062 (P)
20	MY WEB	Maxim	XL Recordings XLS106CD (V)

THE YEAR SO FAR...  
TOP 20 ALBUMS

This Week	Title	Artist	Label (Distribution)
1	BY REQUEST	BOYZONE	POLYDOR
2	TALK ON CORNERS	The Corrs	143/LAW/ATLANTIC
3	GOLD - GREATEST HITS	ALBA	POLYDOR
4	YOU'VE COME A LONG WAY, BABY	FABRY SIM	SKIRT
5	I'VE BEEN EXPECTING YOU	ROBBIE WILLIAMS	CHRYSALIS
6	PERFORMANCE AND COCKTAILS	STEREOPHONICS	V2
7	STEP ONE	STEPS	EBULIVE
8	THE MIS EDUCATION OF LIAURIN HILL	LIAURIN HILL	COLUMBIA
9	FORGIVEN, NOT FORGOTTEN	THE CORRS	143/LAW/ATLANTIC
10	COME ON OVER	SHANIA TWAIN	MERCURY
11	LADIES & GENTLEMEN - THE BEST OF	GEORGE MICHAEL	EPIC
12	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON	ARISTA
13	THE HUSH	TEXAS	MERCURY
14	RAY OF LIGHT	MAADINA	MAVERICK
15	THIS IS MY TRUTH TELL ME YOURS	MANIC STREET PREACHERS	EPIC
16	GRAN TURISMO	THE CARICACANS	STOCKHOLM
17	BABY ONE MORE TIME	BRITNEY SPEARS	JIVE
18	LIFE THRU A LENS	ROBBIE WILLIAMS	CHRYSALIS
19	SYNCHRONIZED	JAMIROQUAI	SONY
20	WHERE WE BELONG	BOYZONE	POLYDOR

© DN Last figures represent the chart position from the last published issue for all singles chart

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21  
august  
1999

# THE OFFICIAL CHARTS

100% **music week**

AS USED BY  
**BIG RADIO 1**  
97-99 fm



# Singles

21  
august  
1999



## 1 IF I LET YOU GO

1	IF I LET YOU GO	Wesltribe	RCA
2	BETTER OFF ALONE DJ Jurgens presents Alice Deejay		Positiva
3	DRINKING IN LA Bran Van 3000		Capitol
4	WHEN YOU SAY NOTHING AT ALL Roman Keating		Polydor
5	LIVIN' LA VIDA LOCA Ricky Martin		Columbia
6	WILD WILD WEST Will Smith feat. Dru Hill		Columbia
7	GUILTY CONSCIENCE Eminem feat. Dr Dre		Interscope/Polydor
8	RENDEZ-VOU Basement Jaxx		XL Recordings
9	IF YA GETTIN' DOWN Five		RCA
11	MY LOVE IS YOUR LOVE Whitney Houston		Arista



10	11	WHY DOES IT ALWAYS RAIN ON ME? Travis	Independiente
12	12	FEEL GOOD Phats & Small	Multiply
13	13	PE 2000 Puff Daddy feat. Hurricane G	Puff Daddy/Arista
14	14	9PM (TILL I COME) ATB	Sound Of Ministry
15	15	LOVE'S GOT A HOLD ON MY HEART Steps	Ebu/Jive
16	16	SOMETIMES Britney Spears	Jive
17	17	THE POP SINGER'S FEAR OF THE POLLEN COUNT The Divine Comedy	Sesita
18	18	BOOM, BOOM, BOOM, BOOM!! Vengaboys	Positiva
19	19	LET EMPOWER BE The Chemical Brothers	Virgin



**CD1** INCLUDES EXTRA TRACKS STAKEOUT AND DEEP BASS NINE, PLUS THE VIDEO

**CD2** INCLUDES MIXES BY MINT ROYALE GIGOLO & T-TOTAL

**MC** INCLUDES EXTRA TRACK STAKEOUT & MINT ROYALE MIX

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# albums



## 1 BY REQUEST

1	BY REQUEST	Boyzone	Polydor
2	THE MAN WHO TRAVIS		Independiente
3	COME ON OVER Shania Twain		Mercury
4	RICKY MARTIN Ricky Martin		Columbia
5	THE VERY BEST OF ELVIS Costello		Universal TV
6	MY LOVE IS YOUR LOVE Whitney Houston		Arista
7	THE HUSH Texas		Mercury
8	GOLD - GREATEST HITS Abba		Polydor
9	THE PARTY ALBUM! Vengaboys		Positiva
10	THE VERY BEST OF - CAPITOL REPRISE YEARS Dean Martin		EMI



11	PERFORMANCE AND COCKTAILS Stereophonics		Virgin
12	SURRENDER The Chemical Brothers		Virgin
13	THE BURNING RED MACHINE HEAD		Roadrunner
14	BABY ONE MORE TIME Britney Spears		Jive
15	SYNKRONIZED Jamiroquai		Sony S
16	STEP ONE Steps		Ebu/Jive
17	TALK ON CORNERS The Corrs		Atlantic
18	FANMAIL TLC		LaFace/Arista
19	SLING Sling		Interscope/Polydor
20	THE REPLICATION OF LAUREN HILL		Columbia

19	YESTERDAY WENT TOO SOON	Federer	
20	BEAUTIFUL, STRANGER	Madonna	
21	THAT DON'T IMPRESS ME MUCH	Stania Twain	
22	IF YOU HAD MY LOVE	Jennifer Lopez	
23	STRAIGHT FROM THE HEART	Doolittle	
24	FIRE IN MY HEART	Super Furry Animals	
25	SYNTH & STRINGS	Yomanda	
26	BILLS, BILLS, BILLS	Destiny's Child	
27	BRING IT ALL BACK S	Club 7	
28	ALL THAT I CAN SAY	Mary J Blige	
29	SO LONG	Fierce	
30	NOT OVER YET	99 Planet Perfecto feat. Grace	
31	BETTER DAYS TO	Corde Blue	
32	MAMBO NO 5	Loa Bega	
33	SECRET SMILE	Semisonic	
34	AT THE RIVER	Groove Armada	
35	GROOVE MACHINE	Marvin And Tamara	
36	DOUBLE DOUBLE DUTCH	Dope Smugglaz	
37	DOUBLE DOUBLE DUTCH	Perfecto	
38	LOVESTRUCK	Madness	
39	LOW FIVE	Sneaker Pimps	
40	MAKES ME LOVE YOU	Eclipse	

19	THE MISEDUCATION OF LAURYN HILL	Laury'n Hill	
20	REMEDY	Basement Jaxx	
21	RAY OF LIGHT	Madonna	
22	THE WRITING'S ON THE WALL	Destiny's Child	
23	I'VE BEEN EXPECTING YOU	Robbie Williams	
24	MORE ABBA	GOLD Abba	
25	VERTIGO	Groove Armada	
26	CALIFORNICATION	Red Hot Chili Peppers	
27	YOU'VE COME A LONG WAY, BABY	Fatboy Slim	
28	FEELING STRANGELY FINE	Semisonic	
29	SCHIZOPHONIC	Geri Halliwell	
30	13 Blur		
31	MILLENNIUM	Backstreet Boys	
32	BLUE LINES	Massive Attack	
33	ON THE 6	Jennifer Lopez	
34	LIFE THRU A LENS	Robbie Williams	
35	EUALLY CURSED AND BLESSED	Catatonia Blanco Y Negro	
36	LEFT OF THE MIDDLE	Natalie Imbruglia	
37	STAR WARS - THE PHANTOM MENACE	(OST), John Williams	
38	LADIES & GENTLEMEN - THE BEST OF	George Michael	
39	THIS IS MY TRUTH	Tell Me Yours	
40	MANIT-STREET	Street Preachers	

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19	STUNN SHADY	Eminem	
20	REMEDY	Basement Jaxx	
21	RAY OF LIGHT	Madonna	
22	THE WRITING'S ON THE WALL	Destiny's Child	
23	I'VE BEEN EXPECTING YOU	Robbie Williams	
24	MORE ABBA	GOLD Abba	
25	VERTIGO	Groove Armada	
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# compilations

- 1 **HOW THAT'S WHAT I CALL MUSIC!** 43 9 11  
EMV/Universal TV  
DANCE FEATRE PTS 40 CLASSIC DANCE ANTHEMS  
Universal TV
- 2 **THE BEST BEIZA ANTHEMS. EVER!** 13 20  
Virgin/EMI  
Sony TV/Universal TV
- 3 **CLUB MIX 99** 11 13  
Universal TV  
FIVE TONG ESSENTIAL SELECTION - BEIZA 99  
for
- 4 **MUSIC TO WATCH GIRLS BY** 12 14  
Columbia  
DAWSON'S CREEK (OST)
- 5 **NOTTING HILL (OST)** 15  
Virgin/EMI  
CAFE DEL MAR - VOLUMEN SEIS  
Columbia
- 6 **AUSTIN POWERS - THE SPY WHO SHAGGED ME** 16 18  
Warner Brothers  
BEIZA 99 - THE YEAR OF TRANCE  
Global TV
- 7 **CLUBBERS' GUIDE TO... TRANCE** 17 17  
Ministry Of Sound  
FRESH HITS 99  
Warner/Global TV/Sony TV
- 8 **GATECRASHER** 16 18  
MCA/Universal  
THE CHILL OUT ALBUM - 2  
Radar TV
- 9 **BEST DANCE ALBUM IN THE WORLD... EVER!** 9 18 19  
Virgin/EMI  
SALSA FEVER!  
Global TV
- 10 **SUMMER DANCE ANTHEMS 99** 19 20  
Radar TV  
CLUBBERS' GUIDE TO BEIZA - SUMMER '99  
Ministry Of Sound

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# THE OFFICIAL UK CHARTS SPECIALIST



21 AUGUST 1999

## MID-PRICE

This	Last	Title	Artist	Label (Cat No.)
1	2	DEFINITELY MAYBE	Davis	Creation CRECD 188 (3MVP) (V)
2	3	BLUE LINES	Melanie Attack	Wild Bunch WBRCD12 (V)
3	4	TRACY CHAPMAN	Tracy Chapman	Elektra 836374 (V)
4	1	WELCOME TO THE PLEASUREDOME	Frankie Goes To Hollywood	ZTT 84094742 (3MVP) (V)
5	17	THE BEST OF CARL OSGOOD	Carl Osgood	RCA Victor 7560181352 (18MG) (V)
6	12	TAKE TWO	Robson & Jerome	RCA 7422142520 (3MG) (V)
7	7	XPANDER EP	Sasha	Deconstruction/Arista 7422018492 (18MG) (V)
8	13	SCREAMADELLICA	Primal Scream	Cowbell CRECD008 (3MVP) (V)
9	8	GREATEST HITS	Bob Dylan	Columbia 462679 (TEN) (V)
10	13	GENERATION TERRORISTS	Monic Street Preachers	Columbia 471062 (10E) (TEN) (V)
11	11	WHAT'S GOING ON?	Marvin Gaye	Motown 53082 (V)
12	15	DOOKIE	Green Day	Reprise 382452920 (V)
13	5	GREATEST HITS	Take That	RCA 7422135542 (18MG) (V)
14	16	APPETITE FOR DESTRUCTION	Dir Enu	GCA 472161298 (V)
15	18	BROTHERS IN ARMS	Dire Straits	Vertigo 4210182 (V)
16	14	OFF THE WALL	Michael Jackson	Epic CD0498 (TEN) (V)
17	17	EXIT PLANET DUST	The Chemical Brothers	RIZ JXD01CD1 (TEN) (V)
18	4	THE FINAL	Wham!	Epic CD0681 (TEN) (V)
19	20	TONDAGE	Cher	Flax/EMI 466504 (V)
20	21	THE HOLY BIBLE	Manic Street Preachers	Epic 47423 (TEN) (V)

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## COUNTRY

This	Last	Title	Artist	Label (Cat No.)
1	1	COME ON OVER	Shania Twain	Mercury 77082 (V)
2	4	FORGET ABOUT IT	Alicia Keys	Rounder ERCD 0465 (DIR) (V)
3	2	WIDE OPEN SPACE	Dixie Chicks	Epic 498422 (TEN) (V)
4	3	TRAMPOLINE	The Mavericks	MCA Nashville UMD 0056 (BMG) (V)
5	5	THE WOMAN IN ME	Shania Twain	Mercury 528862 (V)
6	6	SITTING ON TOP OF THE WORLD	LeAnn Rimes	Curb/London 556202 (TEN) (V)
7	7	SHANIA TWAIN	Shania Twain	Mercury 514622 (V)
8	8	SONGS OF INSPIRATION	Daniel O'Donnell	Ritz RTZCD 709 (BMG) (V)
9	11	LOVE WILL ALWAYS WIN	Faith Hill	Warner Bros 936241312 (TEN) (V)
10	13	A PLACE IN THE SUN	Tom McEvoy	Curb/London 556112 (RMG) (V)
11	12	LOVE SONGS	Daniel O'Donnell	Ritz RZCD 75 (18MG) (V)
12	16	THE MOUNTAIN	Kim Richey	Mercury 538882 (V)
13	9	THE MOUNTAIN	Steve Eari	Gravestone GRACD 25 (RMG) (V)
14	18	ROSAIRVILLE	Kate Campbell	Compass 14292 (V)
15	10	A FAR CRY FROM DEAD	Townes Van Zandt	Compass 14292 (V)
16	15	TRIO II	Various	Asylum 55622725 (TEN) (V)
17	14	MUSIC FOR ALL OCCASIONS	Harris/Pardon	MCA/Universal-Island MCD 11341 (BMG) (V)
18	19	FURTHER DOWN THE ROAD	The Mavericks	Ritz RTZCD 0095 (RMG) (V)
19	19	YOU LIGHT UP MY LIFE	Charlie Landsborough	Curb/London CURCD 046 (RMG) (V)
20	20	SINGLE WHITE FEMALE	LeAnn Rimes	MCA Nashville MCD 70080 (V)

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## BUDGET

This	Last	Title	Artist	Label (Cat No.)
1	1	MANABO NO 5	Los Bogs	Ariola 742163012 (Import) (V)
2	2	REVENGE OF THE BLACK REGENT	Add N To X	Mute COMUTJ21 (V)
3	1	STRICTLY TRANCE	Various	Beechwood STROD 8 (18MG) (BMG) (V)
4	4	MY WAY	Maxim	XI Recordings XLS1042 (V)
5	5	FUNK! THE MILLENNIUM EP	Ganja Kru	True Playz's TPR 1203CD (SR) (V)
6	2	THE MUSIC STILL GOES ON	Alba	Spectrum 851780 (V)
7	6	WHISKY IN THE JAR	Various	Spectrum 852010 (V)
8	13	CLYDE COLLECTION	Clannd	Camden 7422167032 (BMG) (V)
9	9	MOTOWN CHARTBUSTERS - VOLUME 3	Various	Spectrum 9541462 (U) (V)
10	11	BEST OF THE 80s	Various	Crimson CRMCD 53 (EUK) (V)

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## ROCK

This	Last	Title	Artist	Label (Cat No.)
1	1	THE BURNING RED	Machine Head	Roadrunner RR 8652 (V)
2	3	NEVERMIND	Nirvana	Capric 0202 24425 (V)
3	4	AMERICAN	The Offspring	Columbia 497552 (V)
4	1	THE MATRIX (OST)	Various	Maverick/Warner Bros 93042413 (TEN) (V)
5	5	POST-ORGASMIC CHILL	Stark Abuse	Virgin CDVX 2881 (V)
6	2	HEY HO LET'S GO! - ANTHOLOGY	Ramones	Rhino 112758172 (RMG) (V)
7	7	DOOKIE	Green Day	Reprise 356245952 (TEN) (V)
8	5	SPLUNKIT	Spectrum	Roadrunner RR 86205 (V)
9	9	PURE CULT	The Cult	Baggage Baguest BEGA 138CD (V)
10	6	EUPHORIA	Dat Leppard	Bludgeon Rittin/Mercury 5463072 (V)

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## R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	1	GUILTY CONSCIENCE	Enimem feat. Dr Dre	Interscope/Polydor 491252 (V)
2	3	PE 2000	Puff Daddy feat. Hurricane G	Puff Daddy/Arista 7422169482 (8MG) (V)
3	2	WILD WILD WEST	Will Smith feat. Dru Hill	Columbia 850985 (18MG) (V)
4	3	MY LOVE IS YOUR LOVE	Whitney Houston	Arista 742167282 (8MG) (V)
5	5	ALL THAT I CAN SAY	Janet Jagan	MCA/Universal-Island MCST70 4025 (V)
6	8	IF YOU HAD MY LOVE	Jennifer Lopez	Columbia (TEN) (V)
7	5	BILLS, BILLS, BILLS	Destiny's Child	Columbia 857326 (TEN) (V)
8	4	BETTER DAYS	TiL	Columbia 857326 (TEN) (V)
9	4	SO LONG	Fiance	Wilderz COWLD 17 (20E) (V)
10	7	WHERE MY GIRLS AT?	TiL	Motown/Universal-Island T16502 1500 (U) (V)
11	8	CRUVE MACHINE	Marilyn Add Tamara	Blacklist One/Epic 8675802 (TEN) (V)
12	9	DID YOU EVER THINK	R Kelly	Jive 052367 (V) (V)
13	10	MOTHERSHIP RECONNECTION	Scott Grooves	Virgin DINS3D 18 (E) (V)
14	10	SWEET LEE CHOCOLATE	Shanks & Bigfoot	Papper 053050 (V) (V)
15	10	PRISONER	All Blue	WEA WEA 213CD2 (TEN) (V)
16	11	NO PIGEONS	Spory Thizz	Columbia 8674022 (TEN) (V)
17	12	EVERYTHING IS EVERYTHING	Layn Hill	Columbia 8675445 (TEN) (V)
18	13	GREATEST DAY	Beverly Knight	Parlophone Rhythm Series CDHRH75 22 (E) (V)
19	15	GET READY	Mase	Puff Daddy/Arista 7422162612 (18MG) (V)
20	17	NO SCRUBS	Nas	LaFace/Arista 7422162692 (18MG) (V)
21	20	HATE ME NOW	Nas feat. Puff Daddy	Columbia 8675925 (18MG) (V)
22	18	IT'S OVER NOW	Deborah Cox	Arista 7422162692 (18MG) (V)
23	13	DEAR MAMA	Jive	Jive 052337 (V) (V)
24	14	100	Timbaland	Parlophone Rhythm Series CDHRH75 21 (E) (V)
25	20	SYMPHONY 2000	Juice	Jive 6505012 (V) (V)
26	20	UNPRETTY	LaFace/Arista 7422162612 (Import) (V)	
27	25	TABOO	Glamma Kid feat. Shola Ama	WEA WEA 203CD (V) (V)
28	23	VP	Jungle Brothers	Gez Street/V2 GEE 501785 (3MVP) (V)
29	24	808	Blaque Ivory	Columbia 8674866 (TEN) (V)
30	26	ALMOST DOESN'T COUNT	Brandy	Atlantic AT 0083CD1 (TEN) (V)

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## DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	1	REKIDZ	Basement Jaxx	XL Recordings XL12 113 (V) (V)
2	7	BETTER OFF ALONE	DJ Jargon presents Alice Deaivy	Positiva 127V 113 (E) (V)
3	3	MAKES ME LOVE YOU	Epic	Azuli AZNY 100 (V) (V)
4	4	ULTRA-OBScene	Beastie Era	XL Recordings XL1 107 (V) (V)
5	2	TOUCHED BY YOU	Katena	Hool Choons HQ03 17R (V) (V)
6	2	NOT OVER YET 99	Pharis Perfecto feat. Erace	Code Blue BLO04 (V) (TEN) (V)
7	4	FEEL GOOD	Pharis & Small	Multiply TMLTY 54 (TEN) (V)
8	6	F.L.O DO ANYTHING... TO MAKE YOU MINE	Holliday & Co.	Incredible INCs 123 (2P) (TEN) (V)
9	6	STRAIGHT FROM THE HEART	Deejay	Chocolate BoyX/Recordings LDX 1127 (V) (V)
10	10	MOTHERSHIP RECONNECTION	Scott Grooves	Virgin DINS18 (E) (V)
11	11	SYNTH & STRINGS	Yomanda	Manifesto Mercury FCS5 59 (V) (V)
12	12	HONEY	Billie Ray Martin	React 12R/CAT 123 (V) (V)
13	8	MADAGASCAR	Al & DJ Trace	Philips 5642 121 56 (SR) (V)
14	11	ALL THAT I CAN SAY	Marilyn J Bigge	MCA/Universal-Island MCST 4025 (V) (V)
15	14	9PM (TILL COME)	ATB	Sound Of Ministry MOS 132 (3MVP) (V)
16	19	FOR REAL	Ticky	Island/Universal-Island 12M575 (V) (V)
17	9	LET FOREVER BE	The Chemical Brothers	Virgin CHOC 8 (E) (V)
18	15	TOCA ME	Fragma	Addive 12AD 06 (V) (V)
19	15	TRY ME OUT	Sunship feat. Anita Kelsey/RB	Filmz FILZ 02 (V) (V)
20	20	DREAMS LAST FOR LONG	Digital Control	Good As 5A610 (ADD) (V)

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## DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	1	REMEDY	Basement Jaxx	XL Recordings XL121/XLX12 121 (V) (V)
2	1	THE WRITING'S ON THE WALL	Destiny's Child	Columbia 49343/49349/344 (TEN) (V)
3	1	KAFFE DEL IRAN - VOLUDEM SEIS	Various	Manifesto 56421 56421 (V) (V)
4	4	CLUB MIX 99	Various	Universal TV 564824 (V) (V)
5	5	SUM SHADY	Enimem	Interscope/Polydor INT 29238/INT 90292 (V) (V)
6	2	SURRENDER	The Chemical Brothers	Virgin XDUSTLP 40XDUSTMC4 (E) (V)
7	7	THROUGH THE K-HOLE	Wayne G. Ward/Sledge What? 'n' Fabulous! ITSA/BUL 01 (SR) (V)	
8	6	FULL CUP, A DECADE OF	Gang Starr	Columbia 5211891 (V) (V)
9	9	GATCASHIER	Various	Incredible vnc 8MG (TEN) (V)
10	10	CLUBBER'S GUIDE TO... TRANCE	Various	Ministry Of Sound - JMSM53 (3MVP) (TEN) (V)

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## MUSIC VIDEO

TW	WV	Title	Label Cat No.
1	1	STEPS: The Video	Jive 051975 (V)
2	2	BOYZONE: By Request Their Greatest Hits	WV 5194 (V)
3	3	ABBA: Forever Gold	PolyGram Video 05563 (V)
4	4	FOSTER AND ALLEN: Irish Times	Telstar Video TVE108 (V)
5	5	ORIGINAL CASTY RECORDING: Cuts	Jelstar Video VJ584 (V)
6	6	MICHAEL RILEY: Feet Of Flames	WV 0582CD (V)
7	6	SPICE GIRLS: Live At Wembley Stadium	Virgin VJ2234 (V)
8	8	THE CORRS: Live At The Royal Albert Hall	Warner Music Video VSD30373 (V)
9	7	STEREOPHONICS: Live At Cardiff	Visual VLS 0047 (V)
10	12	THE VERVE: The Videos 96-98	Real/Virgin HVT021 (V)

This	Last	Title	Label Cat No.
11	10	BACKSTREET BOYS: A Night Out With	Jive 051975 (V)
12	9	STEPS: The Unearthed Story	Visual VLS 0038 (V)
13	11	MICHAEL FLETLEY: Live Of The Dance	WV 41363 (V)
14	15	METALLICA: Calling States	PolyGram Video 105043 (V)
15	17	GEORGE MICHAEL: Ladies & Gentlemen - Best Of	SNV EPC 02852 (V)
16	11	U2: The Best Of - 1980-1996	WV 41363 (V)
17	14	VARIOUS ARTISTS: Hey Mr. Producer!	Visual VLS 01563 (V)
18	12	BOYZONE: Live At Wembley	WV 50899 (V)
19	19	BOYZONE: Live At Wembley	WV 41363 (V)
20	16	MARRAH CAREY: Around The World	SNV Columbia 521942 (V)

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21 AUGUST 1999

COOL CUTS CHART

as featured on **Pete Dinklage's Essential Selection** **BBC RADIO 1**

1	SUN IS SHINING Bob Marley	Hypnotic/Edel
2	MUSIC IS THE ANSWER Depeche Mode	Twisted
3	NEVER KNEW Roger S	INCredible
4	SOUND OF THE BIG BAMBOU Laurent Garnier	F Communications
5	LIKE THE SOUNDZ Studio 54	Avant
6	DR FUNK Carl Cox	Edel
7	SWEET RELEASE Trouser Enthusiasts	Delirious
8	JUST ME & YOU New Wavies	Stridley Rhythms/AM-PM
9	BLAXTRAXX 3 (FUNKY MASSAU) Mr Spring	Tommy Boy
10	I FEEL LOVE CRW	Nucleus
11	SHAKE ME Mini Royale	Faith & Hope
12	WAITING 4 THE SUN Ruff Drivers	Inferno
13	CASCADES OF COLOUR The Ananda Project	Virgin
14	HOLD YOUR TURTLES Appleheadz	Loaded
15	EACH FINGER HAS AN INTENSE GUY From Add Rival	AlmaBrique
16	STAY WITH ME TILL DAWN Lucid	Delirious/Infr
17	NO PISCHOT EP Darruk Carter	Clastic
18	SYMMETRY C Brainchild	Multiply
19	LEFTRUNO Scott 4	V2
20	JOLI DRAGON Le Tano	Creation

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URBAN TOP 20

1	ALL THAT I CAN SAY Mary J Blige	MCA
2	JAMBOREALIVE Or The Naughty By Nature	Arista
3	I KNOW WHAT'S UP Donell Jones	LaFace
4	SUMMERTIME Another Level feat. TQ	Northwestside
5	ALL I WANT MISSY Missy Elliott feat. MC Solaar	Elektra
6	ALWAYS FIND A WAY Nine Years	Virgin
7	UNPRETTY TLC	LaFace
8	BEST FRIEND Mark Morrison & Corner Boys	Mack Little/Wildstar
9	HERE WE GO Elizabeth Lewson	Intervista
10	WHERE MY GIRLS AT 702	Motown
11	GAMEPLAN Me-Done	Island
12	THINKING ABOUT IT Blood	Oyster Music
13	THE HOTTEST 9 ON THE WALL (P) Destiny's Child	Columbia
14	SO LOUD Finesse	Wildstar
15	P.E.2000 Patti Diddy feat. Hurricane G	Bad Boy
16	DO Blaque Ivory	Track Masters/Columbia
17	ALL I KNOW Rattaz	MCA
18	DISCIPLINE Gang Starr feat. Total	Capitol
19	GIVE IT TO YOU Jordan Knight	Interscope
20	BETTER DAYS TO	Epic

CLUB CHART TOP 40

1	HAVEN WILL COME The Space Brothers	Manifesto
2	PLEASEUR LOVE DeFunk	INCredible
3	THE AWAKENING TQ	Subversive/Manifesto
4	ON THE RUN Big Time Charlie	Inferno
5	GAMEMASTER Lost Tribe	Hooj Choons
6	RED SUN RISING Lost Witness	AM-PM
7	LAUNCH DJ Blood	AM-PM
8	MARTHA'S HARBOUR Newton	Fresh
9	LA NOCHE VIEJA Eddie Lock vs Priest	Logic
10	DESTINATION SUNSHINE Balearic 6/11	Xtravaganza
11	UNDER THE WATER Brother Brown feat. Frank'e	Infr
12	ITZA TRUMPET Thing Mantana vs The Trumpet Man	Serious
13	FIVE FATHOMS Everything But The Girl	Virgin
14	TOCA ME Fragma	Additive
15	SUMMERTIME Another Level feat. TQ	Northwestside
16	WAITING 4 FOR THE SUN Ruff Drivers	Inferno
17	SUPERSONIC Jamroque	S2
18	SWEET RELEASE Trouser Enthusiasts	Inferno
19	SING IT BACK Moloko	Echo
20	FLY AWAY (BITE BYE) Eyes Cream	Accolade
21	3 URS TO '90 Strike	Fresh
22	MESSAGES Doo Suede	Global Cuts
23	EVERYTHING WILL FLOW Suede	Nude
24	THE ELECTROFUNK Space Penguins	Playa
25	(MUCHO MAMBO) SWAY Shatt	Wanderboy
26	READY FOR THE WEEKEND Nightvision	Free Duty
27	SUNSHINE & HAPPINESS Darryl Fandy meets Neira's Dobruck	Azul
28	BOOGIE ON DA FLOOR Cherry	Distinctive
29	BALLROOM M3	Inferno
30	PARADISE WE'RE GOING TO IBIZA/VENGABOS MEGAMIX Vengaboys	Positive
31	SUMMER IN SPACE Tom Middleton presents Cosmos	Island Blue
32	EVERY DAY. EVERY MOMENT. EVERY TIME Apollin & Nelson	Xtravaganza
33	THE WHITE ISLAND EP JEANIE/REZ/MOZIE/OCEAN Salt Tank	Hooj Choons
34	DR. LOVE Smokin' Beats	Playa
35	SUMMER SON Texas	Mercury
36	HAPPY DAYS PJ	Defected
37	AYLA Ayla	Positive
38	1999 Binary Finary	Positive
39	HOLDING ON DJ Mantia	AM-PM
40	COPI Heli	V2

CLUB CHART BREAKERS

1	SATURDAY NITE The Brand New Heavies	Infr/London
2	BASS DROP Barabas & ODI	Phoenix/Upstart
3	SNOW ON THE SAHARA Angun	Epic
4	DISCO DEALER Wayne G presents Twisted feat. Stewart Who?	It's Fabulous
5	OUTSTANDING Ainy Star	WEA
6	TOUCH ME Rising Star	Data
7	HALE BOPPER Dr Dittie Blood	Additive
8	BLADERUNNER Andora	Inferno
9	SUMMER OF OUR LIVES AT 10	Columbia
10	EARTHLESS Gintare	Parlophone

breakers are the 10 records outside the top 40 which have registered the most improved 52 week chart. The Club Chart Top 40 including mixed, Urban, Pop and Cool Cuts charts can be obtained from MCA's website at [www.dotmusic.com](http://www.dotmusic.com). To receive the Club, Urban and Pop charts in full by fax call Kim Roach on 0171 940 8569.



CHART COMMENTARY

by ALAN JONES

Less than three months after registering their second club chart number one with Legacy (Show Me Love), the Space Brothers are back on top again, this time with Heaven Will Come, which vaults 10.1 this week. The Manifesto act also topped the chart in 1997, with their introductory smash Forgotten (I Feel Your Love), and are due to release their debut album soon. By this time last year Manifesto had already chalked up seven number ones, and in 1998 as a whole they had no fewer than 10 chart-toppers. Thus far in 1999, the only number one the label has had apart from the Space Brothers' brace are Dina Carroll's Without Love and Tomazda's Synth & Strings - though, to be fair, it has released fewer records than last year... Given that it was a major club hit in 1994 and 1995 - also reaching number four on the CIN sales chart second time around - some have questioned the necessity for Strike's classic U Sure Do to get another outing so soon. It climbed as high as number 14 last week, with a rash of new releases from the Little Rascals, Jono, Tazmi, Mirrabol and WCL, but now falls back to number 21. But vocalist Victoria Newton, who fronted the band back in the day, has her own solo hit courtesy of a remake of All About Eve's 1988 Top 10 pop hit Martha's Harbour. Newton's excellent recording of the song is this week's highest new entry at number eight. She didn't, of course, supply all the vocals on U Sure Do, the main refrain 'you sure make me feel like lovin' you, you sure do' being borrowed from Donna Allen's earlier classic Serious... Vengaboys' We're Going To Ibiza occupies pole position on the Pop Chart for the third straight week - but only just, fighting off a determined challenge from Geri Halliwell's Mi Chico Latino, which actually managed to score exactly the same number of points under our scoring system but from fewer DJs. In such cases, the most widely-supported record gets the higher position. Completing an all-tin top three - We're Going To Ibiza's connection is, admittedly, limited to the mention of the Balearic club haven - Shatt's now re-titled and re-recorded (Mucho Mambo) Sway shimmies up to third place and is looking very strong. All three should be over Lou Bega, whose Mambo No. 5 surges 34-10, and should be in contention by next week.

POP TOP 20

1	WE'RE GOING TO IBIZA/VENGABOS MEGAMIX Vengaboys	Positive
2	MI CHICO LATINO Geri Halliwell	EMI
3	(MUCHO MAMBO) SWAY Shatt	Wanderboy
4	ON THE RUN Big Time Charlie	Inferno
5	PLEASEUR LOVE DeFunk	INCredible
6	3 URS TO '90 Strike	Fresh
7	SUMMERTIME OF OUR LIVES AT 10	Columbia
8	THE AWAKENING TQ	Manifesto
9	MICKEY Lohy	Polydor
10	MAMBO NO. 5 A LITTLE BIT OF... Lou Bega	RCA
11	WHEN YOU SAY NOTHING AT ALL De La Soul feat. Tashin	Alright
12	SNOW ON THE SAHARA Angun	Epic
13	WAITING 4 THE SUN Ruff Drivers	Inferno
14	SUMMER SON Texas	Mercury
15	RED SUN RISING Lost Witness	Sound Of Ministry
16	DON'T GO Yazzz	Mute
17	BOOGIE ON DA FLOOR Cherry	Distinctive
18	HAVEN WILL COME The Space Brothers	Manifesto
19	FEEL GOOD Patti & Small	Multiply
20	THAT'S WHAT LOVE CAN DO Tooltes Lee Filles	London

you + me technic

new single-out now-cd/cd2/12 inch vinyl mixes by: matt darey - colour system inc the dronez: harry"choo-choo"romero jose nunez erick"more"morillo

www.creation.co.uk/artists/technic



21 AUGUST 1999

music control

airplay

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	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
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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	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

**BIGGEST INCREASE IN PLAYS**

25	1	0	BAILAMOS	Enrique Iglesias	InterScope/Polydor	382	+163	27.77	+233
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**HIGHEST TOP 50 CLIMBER**

26	39	0	MAMBO NO. 5 (A LITTLE BIT OF...)	Lo Boga	RCA	932	+172	27.65	+63
27	23	0	DRINKING IN L.A.	Bran Van 3000	Capitol	546	+26	27.11	+25
28	39	0	COFFEE & TV	Blur	Food/Palophone	299	-14	25.04	-1
29	17	0	YOUR KISSES ARE CHARITY	Culture Club	Virgin	249	-13	22.10	-3
30	19	1	I WOULDN'T BELIEVE YOUR RADIO	Stereophonics	V2	374	+87	22.03	4.74
31	17	0	BILLS, BILLS, BILLS	Destiny's Child	Columbia	848	-25	21.86	-65
32	10	1	ELEVEN TO FIVE	Tin Tin Out feat Wendy Page	VC Recordings	441	+62	21.89	29.17
33	5	0	IF YA GETTIN' DOWN	Fine Time	RCA	628	-19	20.89	-27
34	31	0	I'VE GOT YOU	Martine McCutchen	Innocent	376	+68	19.34	+21
35	40	0	NO SCRUBS	TLC	LaFace/Arista	500	-7	18.77	-15
36	10	0	WHENEVER I STOP	Mike & The Mechanics	Virgin	233	-50	18.54	+163
37	23	0	STRAIGHT FROM THE HEART	Doolittle	Chocolate Boy/D Recordings	450	+11	17.86	-6
38	34	0	BEST FRIEND	Mark Morrison And Cannon Reeves	Mack Life/Wildstar	572	-6	16.68	-11
39	43	0	SO LONG	Fierce	Wilstarr	534	-16	16.53	-35
40	13	1	SUMMER GIRLS	LFO	Logic/Arista	348	+76	15.55	+89
41	17	0	STOP THE ROCK	Apollo Four Forty	Epic	159	+3	14.88	-5
42	33	0	EVERY MORNING	Sugar Ray	Lava/Atlantic	628	-6	14.50	-8
43	18	0	SUMMERTIME	Another Level feat. T.O.	Northwestside/Arista	354	+25	14.06	+17
44	17	0	YOU GET WHAT YOU GIVE	New Radicals	MCA	494	-22	13.87	-13
45	14	0	MUSIC SOUNDS BETTER WITH YOU	Stardust	Virgin	366	-17	13.68	-51
46	39	0	TURN AROUND	Phil & Small	Multiply	403	-1	13.49	+31
47	11	0	FRIENDS FOREVER	Thunderbugs	1st Avenue/Epic	516	+9	13.44	+48

**MOST ADDED**

48	0	0	PROFIT IN PEACE	Occasional Scene	Island	226	n/c	13.29	n/c
49	29	124	MILLENNIUM	Robbie Williams	Chrysalis	391	-6	13.09	+15
50	30	0	FRAGILE THING	Big Country	Track	61	+13	12.98	+99

© Music Control UK. Chart compiled from airplay data from 26 to 30 Sept 1999 and 29 Sept 1999. See page 14 for full details. New entries indicated by asterisk. Figures based on latest full week play data. n/c = no change. + = increase. - = decrease. % = percentage.

**TOP 10 GROWERS**

Pos.	UK	Artist	Album	Wk	Plays	%
1	1	MAMBO NO. 5 (A LITTLE BIT OF...)	Lo Boga (RCA)	932	280	30
2	2	UNPRETTY TLC (LaFace/Arista)	1534	376	25	
3	3	RENEZVOUS (Jazz XL Recordings)	1314	364	28	
4	4	SUMMER SON (Mercury)	2020	360	18	
5	5	WHY DOES IT ALWAYS RAIN ON ME? (Travis)	1696	323	19	
6	6	IF I LET YOU GO (Westlife)	1100	270	24	
7	7	SING IT BACK (Moloko)	805	246	31	
8	8	BAILAMOS (Enrique Iglesias)	382	237	62	
9	9	PROFIT IN PEACE (Occasional Scene)	226	225	100	
10	10	FEEL GOOD (Pharos & Small)	145	215	150	

**TOP 10 MOST ADDED**

Pos.	UK	Artist	Album	Wk	Plays	%
1	1	PROFIT IN PEACE (Occasional Scene)	Island	226	100	44
2	2	LAY DOWN... (Meredith Brooks)	Capitol	546	100	18
3	3	MAMBO NO. 5 (A LITTLE BIT OF...)	Lo Boga (RCA)	932	100	11
4	4	DON'T DREAM DOWN (ZTT)	100	100	100	
5	5	I WOULDN'T BELIEVE YOUR RADIO (Stereophonics)	V2	374	100	27
6	6	SATURDAY NIGHT BRAND NEW HEAVENS (V2)	100	100	100	
7	7	FIVE FATHOMS Everything But The Girls (Virgin)	100	100	100	
8	8	SUNSHINE & HAPPINESS (Sanyo Fanyo Means Neozoo Au.)	100	100	100	
9	9	I'VE GOT YOU (Martine McCutchen)	Innocent	376	100	27
10	10	SUMMER GIRLS (LFO)	Logic/Arista	348	100	29

**RADIO ONE**

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	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
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**ILR**

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	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

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# SINGLE of the week

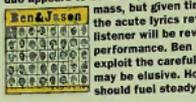
**A1: SummerTime Of Our Lives** (Columbia 6678324). Apart from missing no promotional opportunities this summer, what sets the hard-working A1 apart from

other current boy bands is that they write their own material. That truth will out with further singles and their November album. Meanwhile, they must first consolidate the success of their July 30 debut, *Be The First To Believe*, with this superior follow-up co-written by D-Ream's Pete Cunnah. Latin-style guitars and a summery video (currently Top 30 on the Box) make it a likely Top Five chart entry which will cement their breakthrough.



# ALBUM of the week

**BEN & JASON: Emotions** (Go Beat 5477672). Initially the first full album from the acclaimed folk-southern duo appears to be an inimitable



mass, but given time the subtle twists of the arrangements and the acute lyrics reveal themselves. Ultimately the perceptive listener will be rewarded by the relaxing, frequently beautiful performance. Ben Parker's voice lacks the range and variety to exploit the carefully-crafted backdrops, so a vital hit single may be elusive. However, a likely positive critical response should fuel steady sales. This is one of the debuts of the year.

## SINGLE reviews



**MOVING (Parlophone CDRS524)**. The second single from the 'Grass' singer-songwriter's debut album is in fact a couple of typically distinctive songs spliced together. What opens as a subtle piece of acoustic whimsy soon

discos into a funky rock-pop outburst with mutes strings. It is unlikely to outperform the number 11 Pumping On Your Stereo, but will gain further critical acclaim. Radio One has Blisted this excellent track.

**THE OFFSPRING: The Kids Aren't Alright** (Columbia 6677632). The third single from the Offspring's platinum-selling album Americana is a more straightforward rocker than their previous outings. With echoes of Magazine's *Shot By Both Sides*, it has already been clipped by Radio One and should see the US act complete a hat-trick of Top 10 hits.

**FEMI KUTI: Bong Bang Beng (Talkin' Loud T1C444)**. This first single from the album Shoki Shoki shows a more commercially aware side to the son of the legendary Fela Kuti. Strong club support means the single could cross over. His profile will be helped by a UK tour as people get to hear his warm Afrobeat sound.

**MARK MORRISON & CONNER REEVES: Best Friend (WEA WE4221C)**. After a two-year absence the Mack is back, and on surprisingly good form, ably assisted by Reeves on this laidback groove. The Gil Scott Heron-sampling track has an acid jazz feel to it, with the pair complementing each other admirably.

**NAUGHTY BY NATURE: Jamboree (Arista 74321892882)**. Taken from their fourth studio album, *Arista debut*, Nineteen Naughty Natures: *Natura's Fury*, this is a slinky summer rap. Already picking up club plays, it could cross over thanks to the chorus.

**LENNY KRAVITZ: American Woman (Virgin BUCSD13)**. For this second single from the Austin Powers: *The Spy Who Shagged Me* soundtrack, Kravitz has covered the 1970 US number one hit American Woman by The Guess Who. Currently on the MTV *Blist*, it has not been supported by radio in the same way as this number one by Adele.

**WONDERBOY: Mucho Mambo (Wonderboy WBOYD015)**. Based on the Perez Prado classic *Swy*, this swinging latin

scorching now sees a release on Universal's Wonderboy imprint. Familiar in London thanks to a Kiss 100 promotional TV campaign, it has now gained national support with a Radio One A-listing. How it will fare in the wake of Lou Bega's similarly latin-themed *Mambo No. 5* (whose release was last week brought forward to July 23) remains to be seen.

**HYBRID FEAT. JULIE CRUISE: If I Survive (Distinctive DISNCS55)**. The hotly-piped breakout hit Hybrid this cinematic single featuring vocals by Julie Cruise of *Twin Peaks* fame. Cruise's dark lyrics find their match in Hybrid's skittering beats and atmospheric live strings, creating a release with strong crossover potential. They play live at Creamfields and HomeLand Scotland.



**SHARA NELSON: Black Island (4AD BAD901CDD)**. Building on the potential shown by their *Cross The Line* and *Havana* singles, the south London duo team up with soul diva Shara Nelson for this cracking tune. A joyous mix of bubbling bass, wah-wah guitars and meaty beats, plus Nelson's distinctive voice, it is on the Xfm A-list and is being played by Radio One's Jo Whiley.

**DI JEAN: The Launcher (AM-PM CDAMP1123)**. Former A&M imprint AM-PM resurfaces through Island for the release of this thumping Dutch house track. Based around a horn riff, it has been a hit across Europe and is packing dancepunks in Ibiza. Recently A-listed by Radio One, it is currently in the Top 20 of the *MW* Club Chart.

**HANMER: GOMEZ: Rhythm & Blues Alibi (Hut HUTC114)**. These refined blues from Gomez hit the mark once more. Even after the number 21 peak of last single *Bring It On*, *Rhythm & Blues Alibi* could go a little further. It is B-listed at Radio One.

**BLOOD: Thinking About It (Oyster Music OYS002)**. Pleasant blue-eyed soul from Oyster's first signing. The band have been working the live circuit and a selection of their up-tempo and downtempo mixes should extend *Thinking About It's* appeal, though a high chart placing is unlikely.

**RAHEL: All I Know (MCA MCSD 40213/155 609-2)**. Rachel's vocal scintillates always admirably when her performed beats states live with the Roots. And they also work now they have been captured on wax. The ever-consistent Pete Rock provides the backing track while

**BALAMOS: ENRIQUE IGLESIAS: Balamos (Polydor Ball)**. Already a massive hit across Europe and climbing the US Top 30, Balamos is Iglesias' first English-language single after a conquest of the Latin market which has seen him win a total of 132 platinum awards in a three-album career. Written by UK production team Rove Drite (who were partly behind Cher's *Believe*), the song blends Spanish guitar with a catchy chorus and a moody latin vibe. A more uptempo Broove Brothers mix could prove more popular at clubs, while the track has been B-listed by Radio One.

Rahzel adds everything else. The video is also well worth checking out.

## ALBUM reviews



**THE DIVINE COMEDY: A Secret History (Setanta SETCD100)**. Compiled as a fond farewell to the 17-track Setanta label, this 17-track set features all eight of the Divine Comedy's Top 30 hits to date, as well as highlights from their first two albums. The two newly-recorded tracks are instant reminders of their lavishly-arranged repertoire and will no doubt succeed as future singles. Neil Hannon & Co have built up a huge cult following, but this deserves to win them new fans.

**HAWKWIN: Epoch Eclipse 30th Anniversary (EMI 5217512)**. Orbital, The Orb, even Prigdig: they all owe a considerable debt to Hawkwind. This three-CD set should open up a whole new audience to the veteran rockers. The set opens with *Hurry On Sundown*, closes with the Hury-on remix of *Silver Machine*, and contains everything else in between, including the wonderful *Motorhead*.

**VARIOUS: National Anthem Vol. 2 (Tance/Dance Dept TTVTSC3081)**. Mixed by DJs Alex P and Brandon Block, this volume offers the same high-quality diversity as its highly successful predecessor. Hit acts featured include ATB, Phats & Small, Underworld and Basement Jaxx. **NINE YARDS: Where Do We Go From Here (Virgin CDV2875)**. Virgin's UK R&B hopefuls deliver the goods on this 14-track debut album. Neat harmonies and some catchy hooks mark this out as a promising start, even if Nine yards was not yet ready to steal the crown for best UK male R&B group from Another Level.

**BILLY BRAGG: Reaching To The Converted (Cooking Vinyl COOKCD198)**. The Barkling Bard returns, still basking in the critical glow from his Mermaid Avenue collaboration with Wilco, with a set of rarities, B-sides and live favourites. There is nothing new here, but each track is interesting. **JOHN BARRY: Raise The Titanic — The Complete Film Score (Silva Screen)**

This week's reviewers: Dugald Baird, Michael Byrne, Hamish Champ, Olaf Furnis, Chris Finan, Simon Harper, Stephen Jones, Sophie Moss, Ajax Scott, Simon Ward and Adam Woods.

**FILMCD319**. Unreleased since the 1980 film flopped at the box office, this fine elegiac John Barry score now sees the light of day. Arranged and conducted by Nic Raine, it should find a willing market given Barry's relatively sparse recent output.

**VARIOUS: Hip Hop Don't Stop — The Greatest (Virgin YTDCCD 7243 848084 2 6)**. These 44 hip-hop gems are culled from the three previous HHDS volumes and are seamlessly mixed live by DJ Prime Cuts. **ZEN GUERRILLA: Trace States In Tongues (Epitaph 6571-2)**. Hailing from Delaware, Zen Guerrilla pump out a blend of traditional Southern bygone and pure thrash metal — think Lynyrd Skynyrd meets Nashville Punk. The album takes half a dozen listens, then the listener is hooked.



**ARCHIVE: Take My Head (Independence ISM10CD)**. Archive's second album and their first for Independence boasts a new line-up and a refreshing attitude.

**THE MADD RAPPER: Tell 'Em Why I Mad (Columbia 4960912)**. The rising star of East Coast rap does not disappoint on his debut album, which relies on beats and rhymes rather than hype and million-dollar videos. Hitherto best known for his guest raps for other artists, here he enlists the likes of Mase, Eminem and Raekwon to add flavour. One of the hip-hop heads.

**KID LOCO: Jesus Life For Children Under 12 Inches (East West/Yellow 398426912)**. Parisian act Kid Loco adds his seductive, laidback touch to songs by acts including The Pastels, Pulp and Mogwai on this 12-track musical mélange. Highlights include his haunting reworking of Talvin Singh's *Traveller* and his dreamy mix of Saint Etienne's 4.35 in the Morning.

## Hear new releases

Audio clips from the releases marked with this icon can be heard on domestic at [www.dmtotmusic.com/reviews](http://www.dmtotmusic.com/reviews)



CLASSICAL news

**BBC LAUNCHES OUTDOORS CHILDREN'S PROMS**

The BBC is advancing its campaign to bring live classical music to mass audiences with the first Children's Proms in the Park.

The event takes place in Hyde Park on September 12 — the day after the Last Night of the Proms — and will be headlined by Charlotte Church (pictured).

The BBC Philharmonic Orchestra will back a wide range of artists, including S Club 7, who will perform a set of hits from the Fifties.

Haydn's *Toy Symphony*, Beethoven's *Boleéro* and the *Dance of the Swans* from Tchaikovsky's *Swan Lake* are on the programme, as is John Williams' *Star Wars* theme.

"Proms in the Park extends the experience of the Proms to a new audience, and we hope the same will be achieved by the children's event," says Nicholas Kenyon, director of the BBC Proms.

Meanwhile, the preceding day's Proms in the Park event will include simultaneous concerts in Swansea and Birmingham, with at three sites linked live to the Royal Albert Hall.

**ANONYMOUS 4 STEP INTO SPOTLIGHT**

Medieval music, once the province of a small group of musicologists and off-beat enthusiasts, has become a potent commercial proposition in recent years, not least thanks to the sales of recordings by the all-female vocal quartet Anonymous 4.

The New York-based group have sold almost 1m discs worldwide since the release of their first album on the Harmonia Mundi label in 1992, with six-figure UK sales returns reflecting a healthy British appetite for the contemplative Anonymous 4 sound.

Legends of Saint Nicholas, the 10th Anonymous 4 disc, is released on October

11 to capture a slice of the Christmas market. Display discs will appear in BBC Music Magazine, Gramophone and Classic FM Magazine, and a sampler disc is cover-mounted on Gramophone's *Early Music Quarterly*.

**NAXOS UNLEASHES POPULAR CLASSICS**

Budget label Naxos has raised its back catalogue to create 10 five-disc boxed sets of popular and accessible classics, scheduled for release on 31 August.

The initiative is the second phase of a programme introduced last year by the label's UK distributor Select, when four sets were released to combined sales of around 400 units a month.

The second wave includes British Light Music, British Orchestral Masterpieces, Cinema Classics and Opera boxed sets. Each box is offered at a dealer price of £11.12 and will retail at £19.99.

"We were aware that entry-level consumers might be attracted by a different design input from that of the standard Naxos release," says Select marketing director Michael Holden.

He hopes robust, unflashy packaging and simple artwork images will add to the appeal of some shrewd back-catalogue exploitation. Cinema Classics, for example, offers classical music from almost 40 films, from *Death in Venice* and *A Clockwork Orange* to *Die Hard 2*.

"We will advertise the range in the national press in November," says Holden. "In the meantime, we are putting them out to test the market before talking to retailers in a month or two about their Christmas potential."

Andrew Stewart can be contacted by e-mail at: [Andrew.Stewart@compuserve.com](mailto:Andrew.Stewart@compuserve.com)

ALBUM of the week



**VARIOUS: Amadeus — The Essential Mozart Collection (Philips 464312-2). Promoted as "The only Mozart album you'll ever need", this double CD compilation offers quality**

performances from the Philips archives, with disc one devoted to orchestral and instrumental favourites, and disc two to operatic and choral selections, including *Così fan Tutte*, sung by Anne Sofie von Otter (pictured). The marketing campaign includes radio advertising on Classic FM, press ads in the *Daily Mail*, *Classic FM Magazine* and *September's BBC Music Magazine*. The release also coincides with the launch of the touring version of the *Old Vic's* production of *Amadeus*. In-store display material features artwork closely associated with Peter Schaffer's play and its film adaptation.

REVIEWS

for records released up to 30 August, 1999

**SUBRAMANIAM & GUESTS: Connections (Erato 3984 254952).**

The violinist Subramaniam — dubbed the Indian Paganini — is a genuine crossover artist who is at home in a wide range of genres. In the past he has worked with Stéphane Grappelli, Miles Davis, Chick Corea, Yehudi Menuhin and conductor Zubin Mehta, performing everything from Indian classical music to western classical music and jazz fusion.

**DONIZETTI: The Elixir of Love, Banks, Plazes, Shore, Holland, Williams; Philharmonia Orchestra/David Parry (Chandos CHAN3027(2)).** The first English-language recording of Donizetti's opera, funded by the Peter Moores Foundation, is blessed with a fine cast on very good form.

POs posters feature the disc's artwork, which maintains the verve of earlier releases in Chandos' Opera in English series, while ads are running in *Gramophone*, *BBC Music Magazine* and *Classic FM Magazine*.

ads are running in *Gramophone*, *BBC Music Magazine* and *Classic FM Magazine*.

**SHOSTAKOVICH: Symphonies Nos 6 and 12. London Symphony Orchestra/Mstislav Rostropovich (Teldec 4509 950702).**

Rostropovich recorded these works after sensational performances in his Shostakovich series with the LSO at the Barbican Centre last year.

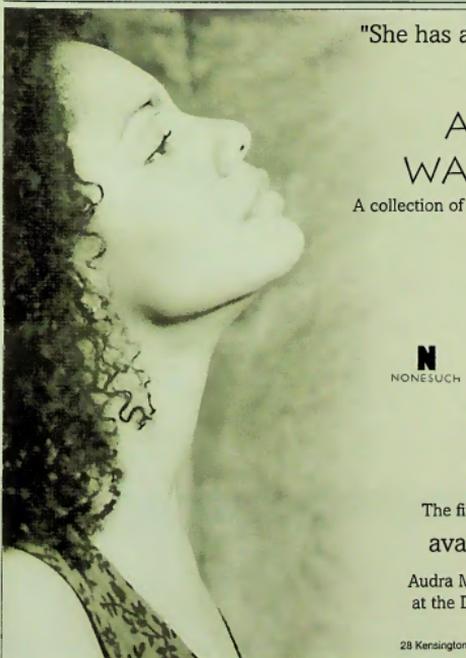
**MAHLER: Symphony No. 5. Berlin Philharmonic Orchestra/Herbert von Karajan (Deutsche Grammophon 463 260-2).** Karajan's interpretation of Mahler's Fifth Symphony was recorded shortly after the German maestro saw Visconti's film *Death in Venice*, in which the symphony's Adagio was featured prominently. Impressive sound and refined playing make this an attractive bargain for collectors, while the use of the noted passage in Hyundai's current television commercial offers a convenient promotional tie-in to attract a broader market.

"She has a presence and power that many say come along once in a lifetime"

NEW YORK TIMES

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# RIISING TO THE COVER MOUNT CHALLENGE

It's high-volume, low-margin work, but increasingly promotional CDs are becoming prevalent in the publishing world. Karen Faux reports

Print is a medium which has been left behind by the relentless march of technology, then clearly no one has told the many publishers who have made covered CDs and CD-ROMs such a feature of the news-stands during recent years.

Virtually every key music title has experimented with these promotions — regardless of genre — and some have followed the lead of a host of computer magazine publishers in making the free discs central to their very identity.

From a manufacturer's point of view, the rise of covermounts is something of a mixed blessing. The work offers only the slimmest of profit margins, while the tight schedules of the publishing sector leave little room for error.

Nevertheless, promotional CD spends are growing by the month in the magazine publishing sector, and covermounts for high-circulation consumer titles frequently command bigger manufacturing runs than commercial product.

According to a recent Periodical Publishers' Association (PPA) report, consumer magazine publishers spent around £120m on covermounts and supplements in 1998, and a browse among the racks of any big newsagent highlights the fact that covermounted discs are by far the most popular option.

Future Publishing has built a stable of music and computer magazines which are characterised by their use of covermounts, while Emag Metro has frequently produced companion CDs for its Q and Select titles. IPC's monthly music and film magazine, Uncut, has generated a circulation of 44,500 with the help of a regular covermounted compilation CD which offers songs from a selection of the albums reviewed in that month's issue. When NME

ran its *Glastonbury* preview issue, the front page was built around a CD of live highlights from previous years' festivals.

As this level of activity suggests, publishers do not simply regard covermounts as a tool to encourage impulse purchasing. While they may initially provide a one-off incentive to buy, in the longer term they should represent a key component of the magazine's overall proposition.

With titles such as *PC Format*, *Computer Music* and *Future Music*, Bath-based Future Publishing offers a range of examples of how close interaction between editorial and CD content can increase reader appeal.

"The fact that many of the discs are tuition-based makes them an integral part of the editorial package," says Computer Music advertising manager Mark Durham.

With publications such as *Mac Format* and *PC Format* commanding monthly circulations of 37,000 and 98,000 respectively, Future can guarantee its manufacturer, Disctronics, significant volumes.

Cost in this light, promotional CDs are clearly big business, and in a short space of time publishers have had to become astute judges of manufacturing standards. Durham stresses that Future places its disc business with great care and attention to detail.

"Because of the quantity produced and the money involved, manufacturing decisions are taken at the highest level," he says.

IPC also has high expectations of its suppliers and demands a service which is nothing less than impeccable.

"With a portfolio of 100 titles and an active covermount policy, we place a significant volume of work," says Mike

**"Because of the quantity produced and the money involved, manufacturing decisions are taken at the highest level" — Mark Durham**



## Classics target the music lovers

A passion for music and an open mind are the two qualities that mark out classical music fans as an ideal target market for covermounted CDs.

The four main classical magazines — *BBC Music Magazine*, *Classic FM*, *Gramophone* and *Classical CD* — all employ covermounts as part of their editorial package. While each has established its own niche readership, there are signs that free CDs contribute to the significant crossover

between titles, with fans buying more than one publication on any given month. "The four magazines each have a different purpose and a different target reader," says *BBC Music Magazine* publisher Jessica Gibson. "However, the classical music lover is keen to consume as much actual music as possible."

*BBC Music Magazine's* current cover disc features works by Brahms and Martinu performed live at the Proms, as well as an interactive guide to the music. In recent issues, the multimedia dimension has become an increasingly important part of the offer, enabling consumers to learn about the music as they listen to it.

"Our readers are getting a very clear proposition," says Gibson. "We provide them with an interesting way to sample a piece of music that is also covered in the editorial. They are not run as a collection and we view our offers as being value-added extras."



Gibson: covermounts tied to editorial

and editorial content, such as when a conductor would rather we featured a different piece of music to the one we had intended to use. For this reason our manufacturer has to be flexible."

*BBC Music Magazine* has been with the same manufacturer, West Sussex-based Disctronics, for several years, and Gibson testifies to the benefits of using a supplier which is situated in the UK.

"We have used other manufacturers in the past, including one in Germany," she says. "However, there were inevitably terrifying moments when we asked where our discs were and discovered they were still on a truck somewhere in the middle of Europe."

"From the manufacturer's point of view the good thing about this kind of work is the regular business we can offer them," adds Gibson. "The size of each run doesn't vary much, and factories know what they are dealing with every month, whereas other types of CD releases ebb and flow."

# ipc music and sports magazines



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## Tapping into new business

If a picture is worth a thousand words, then an audio or multimedia promotional disc puts any such sayings in perspective. The increasing use of CD and CD-Rom as a business-to-business promotional tool has opened up a vast new market for UK manufacturers - and one which is capable of making magazine covermount revenue look like small change.

"At one time most of our covermount and mailer work used to be for the magazine market," says CD Plant UK sales manager Daragh McDonogh. "But that has changed as CD has proved itself to be a very effective, relatively cheap marketing tool."

CD Plant produces promotional audio and Rom discs for a diverse client base, with internet service providers currently providing some of the biggest runs.

"The number of companies using these media to promote their businesses, and the amount of money they are prepared to spend, reflects the reliability of CD formats as a vessel for marketing information," says McDonogh. "We compete for this kind of work during the quieter parts of the year when we know it will not affect our existing customers. With a big mail-order run you could be talking about anything between 1m and 2m discs and we can juggle capacity between our UK plant and our three Scandinavian factories so that these kinds of volumes can be produced very quickly."

At First Sound And Vision (FSV), business-to-business CDs are welcomed as interesting projects, not least because companies are often prepared to invest money and imagination in exciting design



and packaging.

"The down side is that companies tend to spend a lot of time on deciding and preparing content, and then they want a very swift turnaround," says Marie Concha, FSV CD-Rom sales executive. "Volumes tend to run at between 500 and 3,000 and we can usually turn a job round in five days."

Sportswear manufacturer Acupuncture recently used FSV to produce an electronic brochure on CD-Rom, featuring Robbie Williams.

"The company spent a lot of time and money on it and the CD was packaged in a special silver tin, which we sourced," says Concha. "The promotion was such a success that Acupuncture are now thinking of extending it into a second phase."

FSV has also recently produced promotional CDs for Whitbread's Rolling Rock and Stella Artois brands showcasing the products' TV commercials and

providing information about their alcoholic content.

"They are distributed to both press and retail outlets as part of an ongoing promotional drive," says Concha. "The volumes for each pressing are not necessarily high, but there is a good cycle of work as product profiles are always changing and need to be updated."

Meanwhile, the business-to-business magazine publishing sector is beginning to find its own uses for promotional CDs. *Music Week's* European hits-based sister title, *fono*, produces a fortnightly CD featuring an A&R guide of eight to 10 tracks, compiled by editor Martin Talbot. The CDs support the magazine's brief to help artists and record labels break hits in Europe, and are now established as an indispensable part of the editorial mix.

"The success rate has been impressive since we launched the CD in January," says Talbot. "We decide on 10 or so tracks which we believe can be international hits, and can appeal particularly to radio. Then we approach the relevant labels to offer them the chance of a slot, in exchange for a contribution towards printing, production and compilation costs and MCPS payments. The *fono* CD is unique in the music industry, since it delivers music direct to radio and retail, with our editorial seal of approval."

> Lock, marketing and promotions executive at IPC Music and Sport. "We seek to clinch by the very best deal and expect a level of support that takes account of the occasionally unpredictable nature of magazine publishing."

Who some manufacturers feel that the slim margins on such work are not worth the time and effort involved, others see reliable covermount work as a welcome bedrock to their business.

Districonics processes 20m covermounts a year in the UK alone, with a further 10m in Europe. The manufacturer's biggest client is Future Publishing, and Emap and the BBC are also responsible for large orders.

"In 1994 we made a strategic decision to draw a certain percentage of our business from this sector," says Districonics CEO Dave Macvie. "We targeted music and CD-Rom as the two key areas, and we are now very happy with our client base."

At MPO, covermount work is seen to provide a steady revenue stream and currently accounts for between 25% and 30% of CD orders. This includes seven or eight CD-Rom jobs a month. The manufacturer attributes its success in the

**"We seek to clinch the very best deal and expect a level of support that takes account of the occasionally unpredictable nature of magazine publishing"**

- Mike Lock

promotional CD field to its large capacity which enables it to schedule covermounts without jeopardising other orders.

"Contracts are signed well in advance and the work is generally scheduled for a whole year ahead," says MPO sales

## Manufacturing

CD Cassette Vinyl



The high profile of some of the music releases that we manufacture means you can be sure security is a top priority at First Sound & Vision. We also realise that when you have a hot number on your hands, you'll need it in the shops, and on the shelves in record time - we always endeavour to be as fast as possible.

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Tel:44 (0)77 866 3800 Fax:44 (0)77 865 2003 www.fsv.co.uk

## Freeze: the 2m order

Promotional disc orders do not come much larger than those placed by internet service providers, and one of the most coveted clients is Dixons Freeview. Its internet access disc has been available free of charge in all Dixons, Currys, PC World and The Link stores since the service launched last September. The number of customers who have opened an account with Freeze is now more than 2m and the promotional disc's manufacturing runs have been enormous.

"Each time Dixons places an order the volume is in excess of 2m," says one manufacturer which has dealt with the electrical giant. "Essentially the contracts are awarded to companies which are reliable and have the capacity to produce them quickly and cheaply. We are currently pitching for quite a few ISP contracts and hope to see these orders materialising soon."

Dixons now claims to be the biggest service provider in the UK, and it seems that it will continue to feed big orders to those manufacturers who are prepared to commit significant capacity. Freeze recently increased its promotional activity with a TV, radio and press campaign that included a 4.5m-strong brochure blitz.

The brochure underlined the wide range of content on the Freeze service which currently includes sport, news, entertainment, shopping and finance. Designed to promote the value of the service to potential members and



reinforce existing membership loyalty by introducing new content, the June campaign coincided with Freeze's flotation, which gave it a value of between £1.3bn and £1.5bn.

Manufacturers agree that one drawback of ISP business is that companies tend to place orders at short notice and with the shortest possible lead times. AOL nonetheless merits an honorable mention, having recently agreed to book summer capacity for bulk deliveries in the autumn.

Either way, the work is undoubtedly particularly good for large manufacturers with substantial production gaps to fill. But with margins squeezed even tighter than those of other promotional discs, few small operators are likely to find their fortune through the internet.

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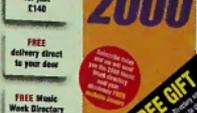
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## RING



strategy.  
 "The range of titles that use covermounts is vast, from college magazines to high-profile consumer titles," she says. "The fact that you have to pitch to some publishers for CD and to others for CD-Rom can complicate matters as well. We regularly handle one-off runs, but do not currently have any publishers on board on a contract basis. However, we had a good response rate to a promotion we recently did in connection with the Total Publishing exhibition and are currently looking to build covermount business."  
 While one-off deals offer none of the security of contract work, they can be larger and more lucrative, as DOCdata recently found earlier this year when it was asked by V2 to provide a sampler for *The Guardian's* Saturday magazine, showcasing the label's acts which were appearing at the Glastonbury Festival.  
 "With a run of 250,000 we were able to negotiate a more profitable deal than we

quality. That would defeat the entire purpose of the exercise."  
 Manufacturers stress that, if they are to win promotional business and keep it, quality control has to be the very first priority. Most factories have sophisticated automated systems for monitoring quality and complement these with frequent manual checks made at different stages of the mastering and production process. Many, including Discronics, have sought the ISO 9002 quality management accreditation, an optional set of guidelines, drawn up by the Swiss-based International Organisation for Standardisation and suggesting certain procedures which should be put in place in the interests of customers. This then gives manufacturers the advantage of being able to demonstrate formally that their systems and staff are optimised to ensure quality assurance at every stage.



Discronics' Discjet 600 with Speedline attachment

At First Sound And Vision, which is currently ISO 9002-accredited by cassette and is aiming for CD accreditation by next year, the production process is monitored right the way down the line.  
 "A PC-controlled system automatically picks up rejects," says FSV quality manager Malcolm Reynolds. "We also have quality controllers doing random checks. CDs taken off the line and checked have to conform to a very high standard."  
 For Universal Music Manufacturing, which has had ISO 9002 accreditation for

the past five years, providing the best possible service means maintaining a proactive approach.  
 "Having the accreditation does not mean that we simply conform to the minimum specified standards," says sales manager Merrick Iszatt. "We apply the processes we have learnt as part of the accreditation on a day-to-day basis. It would be unrealistic to expect things never to go wrong, but when there is a problem we look at ways of preventing it from happening again."



# Music

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## Freeseerve: the 2m order

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Dixons now claims to be the biggest service provider in the UK, and it seems that it will continue to fend big orders to those manufacturers who are prepared to commit significant capacity. Freeseerve recently increased its promotional activity with a TV, radio and press campaign that included a 14m-strong brochure blitz.

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## Quality control: the first priority

manager Norman Ahmed. "Masters and firms have to be organised well up front, and provided both sides work efficiently, production runs like clockwork."

London-based First Sound And Vision recently produced 200,000 interactive velvet Underground discs for The Independent, and marketing manager Sarah-Jane Ethingington says she is keen to take on more of this kind of work. However, she believes the breadth and variety of the covermount market make it difficult to formulate a coherent new business

**'The range of titles that use covermounts is vast, from college magazines to high-profile consumer titles'**  
— Sarah-Jane Ethingington

strategy.

"The range of titles that use covermounts is vast, from college magazines to high-profile consumer titles," she says. "The fact that you have to pitch to some publishers for CD and to others for CD-Rom can complicate matters as well. We regularly handle one-off runs, but do not currently have any publishers on board on a contract basis. However, we had a good response rate to a promotion we recently did in connection with the Total Publishing exhibition and are currently looking to build covermount business."

While one-off deals offer none of the security of contract work, they can be larger and more lucrative, as DOCDATA recently found earlier this year when it was asked by V2 to provide a sampler for *The Guardian's* Saturday magazine, showcasing the label's acts which were appearing at the Glastonbury Festival.

"With a run of 250,000 we were able to negotiate a more profitable deal than we >

It is understandable that a client placing an order for a promotional CD might harbour concerns about the manufacturer's ability to maintain the highest standards of quality control — particularly when runs can stretch into the hundreds of thousands and beyond.

"The quality issue is a big worry for promotional customers who fear their orders may be sidelined by more profitable work," says one manufacturer. "But we recognise that no customer who is using a disc to target consumers or business users can afford to compromise on quality. That would defeat the entire purpose of the exercise."

Manufacturers stress that, if they are to win promotional business and keep it, quality control has to be the very first priority. Most factories have sophisticated automated systems for monitoring quality and complement these with frequent manual checks made at different stages of the mastering and production process. Many, including DiElectronics, have sought the ISO 9002 quality management accreditation, an optional set of guidelines, drawn up by the Swiss-based International Organisation for Standardisation and suggesting certain procedures which should be put in place in the interests of customers. This then gives manufacturers the advantage of being able to demonstrate formally that their systems and staff are optimised to ensure quality assurance at every stage.



DiElectronics' Discjet 600 with Speedline attachment

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► could have managed on shorter runs for the label's individual artists," says Nick Allen, senior account manager.

But as often as not, manufacturers' willingness to accept one-off business comes down to a question of scheduling. "We prefer contracts, but we will quote on special orders if our capacity planning suggests we should," says Diagnostics' Mackie.

Optical Disc Management has recently boosted its capacity to 120m discs a year.

**'In this business it is important to provide a good service all year round, and particularly in the busy autumn period'**  
— Norman Ahmed

which means, according to sales director Martin Daniell, that the company can handle the largest of publication runs as long as lead times are realistic. Optical Disc currently handles covermounts for publishers in the UK and throughout Europe. Daniell believes that once a certain capacity is achieved, the key to a smooth-running operation is timing.

"Many discs have to be mounted on the front cover by hand," he says. "That brings a finishing house into the equation and makes deadlines tighter than they might otherwise be. Our plant is based in Germany, which makes careful planning all the more crucial as we have to allow extra time for deliveries in other territories."

Daniell also underlines the importance of respecting publishers' schedules.

"Sometimes they will plan up to two years in advance, and in many ways there are advantages in knowing exactly how production should plan out over a long

## White heat: white labels

Manufacturers well used to handling white label discs say the unpredictability of the promo sector is simultaneously its main attraction and its biggest stumbling block.

Record companies frequently change their minds about which tracks and mixes should end up on the final release and often conduct more than one test-pressing to gauge reaction.

But while this side of the promotional business rarely adheres to a predictable timetable and yields volumes that can sometimes be as small as five units, manufacturers are nonetheless keen to secure such contracts.

"White label business is exciting and fast-moving," says one. "And of course, if a label is happy with the job a manufacturer does on a promo CD, it makes sense to award the full commercial run to the same company."

The fact that the white label run can effectively amount to a pitch for the full contract means that manufacturers have a vested interest in ensuring that white label production goes smoothly. And for a promo CD to build up the maximum pre-release buzz in the clubs or at radio, it is crucial that turnaround times are met.

Most labels will need both a CD and a vinyl promo for each release, both of which will typically take between five days and a week to produce, and their content will vary depending on their intended destination.

"Different sectors call for different kinds of promo," says DDCdata senior account manager Nick Allen. "For instance, a club white label will often be very different from the radio version. Often a promo will contain two or three tracks and an extra one will be added for the commercial version. Then again, the track



Underworld: promo unpredictability; inset: Key director Karen Emanuel

could just as easily change completely." V2's promotional approach for Underworld underlines the unpredictability of promo pressings.

"We are currently manufacturing their single King Of Snake, which we originally produced as a white label before the album and first single were released," says Allen. "It was designed to get interest going in the clubs, which it certainly did, but when the time came to decide on the first single, V2 decided to save it and release Push Upstairs instead."

With its emphasis on indie labels, London-based broker Key Production handles a significant number of club promotions and has become adept at adapting to the rhythm of this kind of

work. "When it comes to vinyl the pattern is fairly well established," says Key director Karen Emanuel. "White labels generally appear between four to six weeks before release; we need to deliver to the distributors a week to 10 days before that, and vinyl takes about three weeks to turn round, so we need as much advance warning as possible."

Emanuel advocates a proactive approach to ensure production runs smoothly for both vinyl and CD.

"We recognise the importance of promos and treat our large and small clients to the same standard of service. We can also troubleshoot along the way, which is a quality our customers value particularly," she says.

period. However, it is not always plain sailing and we try to work in partnership with our publishing clients so that we can help them out if they hit any problems."

IPD's Look agrees that it is important for manufacturers to understand the difficulties which can arise on the client's side.

"When we have to source tracks from a variety of labels for a single CD, it can sometimes mean that deadlines are missed," he says. "We expect our supplier to support us in these kinds of circumstances and be aware of the difficulties."

According to MPO's Ahmed, the rigidity of deadlines makes the work particularly pressured. "The client has to supply the necessary materials to us by the deadline, and by the same token we have to deliver the discs on time," he says. "When we know an inexperienced publisher is involved we try to avoid problems by keeping a close eye on jobs as they are going through."

The high level of competition among manufacturers means no supplier can expect to hold on to a contract for long if the level of service it offers is not suitably high.

"A lot of factories push for the business

in the summer when their production lines are only half full," says MPO's Ahmed. "But in this business it is important to provide a good service all year round, and particularly in the busy autumn period, otherwise publishers find themselves incurring additional costs. After Christmas we tend to get a lot of enquiries from magazines whose manufacturers have let them down."

Despite the fact that covermounts frequently out-distance music orders when it comes to volumes, not all manufacturers are keen to chase the work. "It can be good business on the basis of high quantities and advance planning, but rates remain low," says Emil Dudek, Nimbus Manufacturing UK director of CD-Rom. "We have found that we are better off targeting more profitable business and are currently not involved in any covermount work at all."

However, the number of manufacturers which are prepared to turn down covermount business in the current climate is relatively few and far between.

Publishers may continue to drive a hard bargain but it seems there will always be factories fighting for the work in order to guarantee their presses are kept busy.

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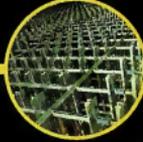
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product and possess experience in providing marketing support materials for a range of international markets. Used to managing a small production team, you should be confident in controlling third party suppliers and at ease working with in-house designers, multi-lingual editors, typesetters and other specialists. New media experience would be useful - although this is not essential for this demanding temporary appointment which will add value and interest to your CV.

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## RETAIL FOCUS: SWORDFISH

by Karen Faux

August may traditionally be the quietest trading month of the year, but Birmingham indie Swordfish doesn't feel it has too much to complain about. According to owner Mike Caddick, recent weekend sales have bucked the trend. "Business has been just as solid as at other times of the year," he says. "Because we specialise in a wide range of music, there are always things to fall back on. We attract a lot of regular music buyers who can be relied on to come in every week and make purchases."

Vinyl is currently a burgeoning area and Swordfish is pleased to report that its vinyl racks are bigger and better due to popular demand. "Three years ago, sales of vinyl had dwindled and we were thinking of winding it down," says Caddick. "However, in the past 18 months there has been quite a dramatic increase in demand and we have expanded our racks accordingly. Because fewer shops are selling vinyl we are in a strong position to pull people in."

Recently, vinyl sales have been fuelled by the availability of more titles and Caddick



Swordfish: pulling in buyers with strong vinyl range

praises the Simply Vinyl series. "The label brings out a lot of reissues which are hotly anticipated," says Caddick. "For example, this week we have done very well with Nick Drake's Brighter Later and Leo Perry's Super Age, and both are reasonably priced."

## SCORING VITAL SUMMER SALES

Vital's current promotion with product priced at £6.99 gets Swordfish's thumbs up as the best back-catalogue campaign of the summer. "It was supported by a very strong advertising campaign and it is packed with titles that haven't been available at mid-price before," says Mike Caddick. "A lot of the albums were big sellers for us at full-price and the move down to £6.99 has driven impulse buys." Current bestsellers include The Charlatans, Prodigy, Nightmares On Wax and Red Snapper. The campaign winds down at the end of the month.

Caddick maintains that music fans are no longer throwing vinyl away and its collectability is becoming more widely valued. "A lot of my customers are also investing in decent turntables and whereas at one time it was dance music which kept the format

going, now people are buying music across the board. I reckon vinyl will still be here long after CDs have gone."

The nostalgia factor is already beginning to gather momentum as the millennium approaches and more customers are being tempted to splash out on boxed sets. This week Swordfish has done particularly well with the Captain Beefheart boxed set which retails at £50.

Caddick believes that this autumn will see a particularly intense marketing assault from the major record companies. "Because the millennium is going to provide a strong marketing hook for the last quarter, record companies seem to be holding back for that period," he says. "There are bound to be more collections and best of than ever before and we will be looking to put together our own promotions in-store."

However, the autumn period will not just be about back catalogue campaigns. "On the new release front it is looking pretty good," says Caddick. "We'll do reasonably well with the Supergang album, very well with Beck and extremely well with The Charlatans."

## IN-STORE NEXT WEEK (from 23/8/99)

**Andys RECORDS** Universal campaign with two CDs for £20; **In-store** - Richard Thompson, Santana, Cartoons, Rietwood Mac, Hawkwind, Sibelius, Bernstein, Benjamin Britten; **Press ads** - Fleetwood Mac, Hawkwind, A1, Cartoons, Bernstein, Benjamin Britten, Sibelius

**ASDA** Singles - Lou Bega, Martine McCutcheon, Shaft, Another Level, A-Teens, Moloko, Stereophonics, Ocean Colour Scene, Cartoons, Mark Morrison; **Albums** - Puff Daddy, Big Hits 99, Jethro Tull, Viva Latino, National Anthems, Sisters of Swing 99, Mercury Music Prize, Club Anthems 99, Prince, Chaka Khan

**Boys** **In-store** - Friends, A Bug's Life (pre-awareness), two CDs for £12 on Boots exclusive titles, rock and pop CD and video sale, two children's videos for £3.99. New Millennium promotion with two CDs for £22

**Red Hot Chili Peppers** **In-store** - campaign with CDs for £6.99 including Divine Comedy, Space, Charlatans, Cornershop; **In-store display boards** - Add N To (X), Breakfast Era, Brothers In Sound, Liama Farmers, Maxin, Spring Head Jack



"There is no doubt business is quiet at the moment and we are missing a lot of our regular customers who are on holiday. However, albums such as the new one from **Destiny's Child** have helped to keep things ticking over in the past couple of weeks. Our big strength is being an R&B and soul specialist, and this year we have also been very successful with underground garage."

On the dance side, singles from **Shaft** and **Another Level** are selling well on both CD and 12-inch. Next week we are looking forward to releases from **Mary J Blige** and **Mobb Deep** which should provide a boost while **Donnell Jones'** forthcoming album on **LaFace** is perfect for this store.

One of the biggest difficulties for independents at the moment is the aggressive price-cutting on the part of the major chains. One of our neighbouring multiples was selling **Now!** 43 for £14.99 in its first week of release when the usual price

**HMV** Windows - Another Level, Moloko, Elastica, A-Teens, Shaft, Lou Bega, Stereophonics, Martine McCutcheon, Ocean Colour Scene; **In-store** - Another Level, Caprice, Mark Morrison & Conner Reeves, Tutes Les Filles; **Press ads** - Stereophonics, Badly Drawn Boy, TLC

**MENZIES** **In-store** - Travis, Now! 43, Star Wars; **Listening posts** - Boyzone, Shania Twain, Hope And Glory, Ricky Martin

**MVC** **Album** - Dance Music UK: Windows - Festivals campaign; **In-store** - Elvis Presley, by a video and get one... **Listening posts** - Jethro Tull, Mary Bole, Richard Thompson, Bright Lights sampler, Pavement, Diana Krall, Moty

**NOW** Singles - Martine McCutcheon, Caprice, Another Level, Ocean Colour Scene, Stereophonics; **Albums** - Puff Daddy, Club Anthems 99, Dancemix 99, Sisters of Swing 99, Chaka Khan, Ibiza Uncovered 3; **Video** - A Bug's Life; **In-store** - children's videos for £5.99 or two for £10

**ourprice** Singles - Cartoons, Shaft, Martine McCutcheon, Moloko; **Albums** - Summer of Love, Ibiza Del Mar, MTV Ibiza, Viva Latino; **Windows** - Basement Jaxx, Mercury Rev; **In-store** - Another Level, Stereophonics, Mercury Music Prize, Club Anthems 99

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

**TOWER** **Singles** - Sheryl Crow, The Offspring, Stereophonics, Badly Drawn Boy; **Windows** - Austin Powers, Mercury Music Prize, South Park, singles range, summer sale with CDs, videos and books for £3.99; **In-store** - Austin Powers, Reading Festival, Mercury Music Prize, summer sale, South Park, Nottingham Hill; **Press ads** - South Park videos and soundtrack, Mary J Blige, Destiny's Child, Public Enemy

**MEGASTORES** **In-store** - Stereophonics, Mercury Music Prize, Shaft, Martine McCutcheon, Basement Jaxx, Ocean Colour Scene, Hepburn, TLC

**WHSmith** **In-store** - Travis, Now! 43; **Listening posts** - Boyzone, Shania Twain, Hope And Glory, Ricky Martin

**WOOLWORTHS** Singles - Shaft, A Teens; **Albums** - Big Hits 99, Andreas Bocelli, Elvis Presley; **Press ads** - Austin Powers, Viva Latino, Feeder, Sisters of Swing 99, Feeder, Geri Halliwell

## ON THE SHELF

AZAR GOHAR,  
owner, Lopy Lugs,  
Edgeware, Middlesex



should have been £16.99-£18.99. We had to match it which meant we made a tiny margin on it. To combat this kind of competition we realise that in the future we are going to have to work very hard to maintain a good local profile."

The decline in the number of rep visits has also had a negative knock-on effect. We are now under pressure to get our orders exactly right on pre-sale as reps are not calling in to top us up during the week of release. If we run short we have to buy additional stock at full price in the first week. It is hardly surprising that independents feel they are maturing less and less to record companies.

We are currently working hard to produce a good website which will enable us to reach a wider catchment of customers and boost our mail-order activities. We won't be competing with the mainstream stores that offer thousands of back catalogue items online but will be maximising our particular niche."

"Having covered the South East for some time, I now also call on stores in Essex and the West End of London. This includes selling in albums and singles to the majority of the area's accounts."

This week we are continuing to sell in both the **Ricky Martin** and **Travis** singles and albums, as well as starting to work on a very impressive set of album releases, which will be presented at our sales conference in Bournemouth at the beginning of September. Just before that we are releasing the **Hepburn** album, which already has a Top 10 single. With their new single, **Bugs**, looking to do even better we are looking forward to a successful debut album for the autumn and beyond.

The most requested album release from our indie accounts is **Leftfield's** *Rhythm And Stealth*, which will be released at the end of September. The single *Afrika Shox* will include *Planet Asan* as an extra track and has a brilliant video."

## ON THE ROAD

CLARE RICKWOOD,  
Sony sales rep for the South  
East, Essex & the West End

On the singles front, we have big releases from **A1, Apollo 444, The Offspring, Sheryl Crow** and **Shawn Mullins**, with the latter releases from the excellent **Big Daddy** soundtrack. New signings **Thunderbirds** are their debut, **South Park**, **Notting Hill**, **Press ads** - South Park and everyone has been working hard to build up their profile which started with their excellent showcase at the London Hilton and has excellent airplay building. We are also starting to focus on forthcoming product from **Barbra Streisand, Mariah Carey, Savage Garden, Wilf Smith, Charlotte Church, B\*Witched** and **Celine Dion**.

Covering the West End and the South of London, I also have the benefit of doing particularly well with R&B and rap, so with releases from **Cam'ron, Jagged Edge, Nas, Babyface**, and **Blaque Ivory** we will see a lot of things are looking up. However, despite the temptation with the eclipse, I have not been looking up too much."



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