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**FOCUS ON MERCHANDISING STARTS - P26**

FOR EVERYONE IN THE BUSINESS OF MUSIC

26 JUNE 1999 £3.50

# musicweek

## Euro net sales to hit \$1bn

by Robert Ashton

The value of online music sales is expected to top \$1bn across Europe by the year 2003 on the back of rapidly escalating internet penetration in the northern part of the continent.

A forthcoming pan-European survey of online shopping underlines how Germany, the UK and Scandinavia are driving this booming trade. Last year internet consultancy Jupiter Communications estimates that music bought across the continent via the internet totalled \$38.5m, a figure that is expected to more than double to \$87.6m this year.

UK consumers are predicted to spend \$16m on buying music via the internet in 1999. Although this is more than double last year's level, it is still only equivalent to just 0.5% of the \$2.8bn spent in traditional out-

### EUROPE'S ONLINE SPEND MARCHES ON

HOW SPEND WILL SOAR	TOP ONLINE MUSIC MARKETS
1998 \$38.5m	1999 \$99m
1999 \$87.6m	1 Germany \$25.7m
2000 \$174.1m	2 UK \$16.3m
2001 \$330.4m	3 Sweden \$12.1m
2002 \$621.7m	4 Norway \$6.8m
2003 \$1,121.8m	5 France \$5.5m

Source: Jupiter Communications

lets in 1998 according to the IFFI. The figure puts the UK second behind Germany - with projected sales of \$26m in 1999 - in the European online league. The total across the continent will approximately double every year for the next four years until 2003, when online music spend is predicted to reach \$1,121.8m.

The new figures come as UK chart compiler CMI is examining ways of collecting data about mail order sales

ordered via the internet for inclusion in a new chart. It is understood such a chart is expected to be up and running in the fourth quarter of this year.

Nick Jones, commerce analyst at Jupiter's European Internet Strategies, which is due to publish the European Consumer Online Shopping report at the end of June, says the UK, Germany and Sweden lead Spain, Italy and other southern European territories because they are

early adopters of new technology.

"There are initial fears about security when shopping online, but Germany, Sweden and some other countries have used the internet longer and become more confident with the environment," he says.

Consumers' migration from traditional High Street retailers to shopping online means that the internet is now estimated to account for between 0.75% and 1.0% of the total music sold in Europe, with a figure of 0.6% for the UK.

Jupiter has not yet processed statistics for the most popular online music sites, but provides anecdotal evidence that the most successful ones are not necessarily those that offer the cheapest product range. "Ease of use, finding the artist and record, delivery and follow up are all important," says Jones.

## Newman rejoins Hole in new Universal role

East West UK director of press Lee Ellen Newman is rejoining the label's former managing director Max Hole in a newly created role at Universal Music International.

Newman is leaving Warner Music after 12 years to assume the job of vice president promotion and artist relations at UMI.

Newman, who joined Warner Music UK as head of press for WEA US in 1987, will oversee international media promotion including press, TV and radio for all Universal acts.

"I've had a close working relationship with Max that goes back almost a decade," says Newman.

She will report directly to Hole, who set up East West in 1990 and left in March 1998 to become UMI's senior vice president, marketing and A&R.

## Universal Music's Thompson resigns

Universal Music Publishing general manager and head of A&R Kate Thompson resigned from her post last week in a surprise move just two weeks after being officially confirmed as a key member of the company's senior management team.

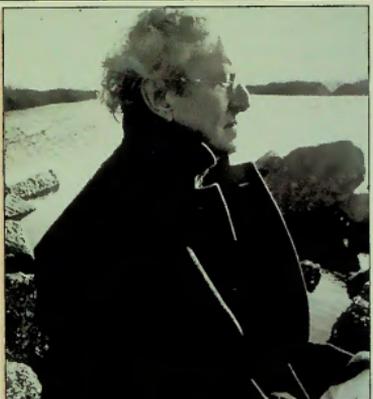
Thompson carved out a reputation as a key A&R figure on the publishing scene at PolyGram Music and also, following the company's merger with Island Music, as part of the team under Richard Manners.

Among her signings were the Lighthouse Family, Fatboy Slim and Boyzone.

Thompson was one of the most senior PolyGram/Island Music staffers to survive the company's merger with MCA Music, which saw the departure of executives including Manners, who was recently appointed as managing director of Warner/Chappell UK.

One source close to Thompson says, "She didn't really feel comfortable in the new structure or within the new company culture."

Thompson was unavailable for comment last week, as was Universal Music executive vice president of Europe and UK Paul Connolly, who was abroad.



John Barry's OBE in the Birthday Honours last week is to be followed on October 22 by the composer being honoured at this year's Music Industry Trust's Dinner at London's Grosvenor House Hotel. The decision to honour Barry at the Andersen Consulting-sponsored event, which supports Nordoff Robbins and the Brit Trust, comes at a time when his profile is at its highest in years. "A couple of things have happened," says Barry of his renewed popularity. "A couple of young acts like Portishead and Robbie Williams have been using samples from my previous work, which I think is due to them seeing the Bond movies as kids. Then last year I did my first non-soundtrack album for 20 years and played the Royal Albert Hall." His forthcoming projects include a musical version of Brighton Rock and a project involving Irish rock acts, both with fellow OBE recipient Don Black.

## UK acts' US charts fortunes look up

Mercury-signed Def Leppard and Sony S2's Jamiroquai have lifted the chart fortunes of UK acts in the States with both their latest albums debuting inside the US Top 30.

Def Leppard's Euphoria entered the Billboard 200 at number 11, making them the highest-placed album act from the UK since Eric Clapton reached number four with Pilgrim in March last year. Meanwhile, Jamiroquai's Synk-

ronized entered at 28.

Mercury director of international marketing Sian Thomas believes the time is now right for Def Leppard. "Rock is back and a lot of young American bands are openly admitting they were influenced by them," she says.

Jamiroquai's album success is just the latest this year for Sony UK in the States, with B'Witched and Charlotte Church also going Top 30.

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# Gina G leads legal fight for unpaid Eurovision royalties

by Paul Gorman

Angry creditors led by Eurovision star Gina G are hunting at least £500,000 in unpaid royalties from her 1996 Eurovision hit 'Oh Ah... Just A Little Bit'.

Last week the High Court ruled that Ooh Aah songwriter Simon Taube was entitled to £350,000 from FX Music, the company run by artists/producers Steven Rowday which is now in liquidation. Taube had previously launched a lawsuit freeing all of Rowday's assets. "There's a disgraceful history to this case," says Taube's lawyer John Simmons of Knaar & Co. "We're not happy with the liquidation and it's unclear where all the money has gone."

Rowday, who recorded as Motiv in the early Nineties and mixed

Pulp's number one hit Common People, signed Gina G to FX three years ago and licensed her to Warner. 'Oh Ah' went to number one in March 1996, selling 810,000 copies in the UK alone. It also reached number 12 in the US and was a massive hit in Europe, South East Asia and Australia.

Although she went on to score two more UK Top 10 hits and sold 40,000 copies of her album Fresh, Gina G claims she has received just £26,000 of the royalties paid by Warner to FX Music. A year ago she split from her manager Terry Blomey (who also handles Kylie Minogue) and issued proceedings against FX to gain freedom from her record deal.

Last week the High Court also ruled that £88,000 should be paid to



Gina G: claiming damages

unpaid royalties. She declines to comment but an insider says, "That's the tip of the iceberg as far as we're concerned. Her career has been severely hampered by the battle to free herself from her contract and she can't really start again until this whole business is resolved."

Last week the High Court also ruled that £88,000 should be paid to

the song's original producers, Richard Burton and Bob Wainwright of The Next Room, who forced royalties streams from Warner to be frozen two years ago when they did not receive payments on an overdue agreed with FX. Taube also received £17,000 last week.

"We were able to apply pressure at an early stage by ring-fencing disputed monies which Warner held in suspense," says their lawyer Christian Keesing of P. Russell & Co.

Rowday, who earlier this year was forced to relinquish his passport, has instructed his lawyers Statham Gill Davies not to comment. But one creditor's lawyer says, "There is a truckload of money which has not been accounted for, and we intend to go all the way back to court to get it."

Industry veterans have paid tribute to Screaming Lord Sutch, the pioneering rock'n'roller who brought his own inimitable brand of humour to politics.

David Sutch, who was found dead at his north London home last week aged 58, started his pop career in the late Fifties when he formed the Savages, whose line-up included Deep Purple and Rainbow guitarist Ritchie Blackmore. His most successful period was the early Sixties when he was produced by the legendary Joe Meek and achieved notoriety with his mock-heroic live act. "He was a colourful character - we need people like that because British centrists are increasingly rare," says producer Pete Waterman.

The founding of the Nones Raving Loony Party distracted Sutch from a full-time musical career, although he continued to perform live. "He was a true showman and performer for music," says songwriter and Ascaph senior VP Roger Greenaway. "He was one of the first to create a show out of rock'n'roll."



## Aim moves closer to BPI subscription deal

The issue of subscriptions payable to the Association of Independent Music (AIM) is set to move nearer to resolution next week when it tops the agenda at the group's board meeting.

Two methods of paying subscriptions to the indie body will be under discussion at the June 29 meeting following the recent outline agreement between Aim and the BPI relating to members of both trade bodies. A formula has been agreed in principle to divert part of the Aim members' BPI subscriptions to the indie body. Aim is also proposing to collect subscriptions of members who do not belong to the BPI by taking around 9% of their PPL income at source.

The BPI has rescheduled its AGM from July until September 22 to give it time to consider the proposals.

## Telstar group scoops Sega distribution deal

Telstar moved a step nearer to its goal of becoming a major player in global distribution last week when it recently launched Track One. Logistics group won its first piece of business - to distribute Sega's next generation of video game console.

Track One, the international distribution joint venture launched by Telstar's Startle division and UK transport and logistics giant Tibbett & Britten in January, will be responsible for distributing Sega's Dreamcast game consoles and software to multiples and to a secondary distributor for onward transport to independents in the UK.

Telstar declines to reveal the size of the contract, but the September 23 launch of Dreamcast, which replaces the Sega Saturn and claims to be 15 times more powerful than Sony's rival Playstation, is being backed with a £60m pan-European marketing spend. "Playstation sold around 50m globally and Sega is hoping to blow that out of the water," says a Sega spokesman.

## BPI warns of new threat from CD-R compilations

The music industry is being urged to increase its vigilance in the face of an explosion of sales of illegal CD-R compilations.

Last week a series of police raids co-ordinated by the BPI halted in thousands of illegitimate videos, cassettes and CDs, including a significant number of CD-R compilations. One seizure in north London netted illegal bootlegs CDs worth £300,000, and a separate exercise in the same area resulted in the arrest of a Camden Market trader and seizure of hundreds of illegal live music videos including one from a Rolling Stones gig just four days earlier. Meanwhile, thousands of counterfeit audio cassettes and CDs were seized in an operation centring on Cross Green Market in Leeds.

"There are an increasing number of CD-Rs appearing for sale in pubs, local markets and in particular computer fairs," says Jolyon Barn of the BPI anti-piracy unit, which has tracked more than 100 illegal compilations of major artists. "The price has really come down



The Stones: live video bootlegs because so many people are actively compiling them," adds Barn. Illegal traders produce the releases on CD-R duplicators, which retail at around £2,000.

According to latest estimates from manufacturer TDK, 44m blank CD-R discs were sold in the UK in the year to March, compared with 15m in the previous 12 months. Although the majority are used for computer applications, evidence from Europe suggests that an increasing number are being used for recording music. The BPI's PR committee is currently considering how to tackle the problem, while the APU is set to circulate a leaflet to the industry explaining the potential threat.

## newsfile

### DOTMUSIC COVERS GLASTONBURY

MW's sister website dotmusic will provide live coverage from this weekend's Glastonbury Festival with updates throughout the day. The site ([www.dotmusic.com/glastonbury](http://www.dotmusic.com/glastonbury)) from Friday will add reviews, interviews, pictures and soundbites to its festival guide.

### EDEL RECRUITS NEW STAFF

Edel Records has recruited two new staff. Lynne Morgan has joined to handle national radio promotions while Dorian Wathean has been appointed product manager responsible for catalogue and soundtracks.

### AMAZON OPTIONS LIQUID AUDIO STAKE

Internet retailer Amazon.com has acquired options to buy a minority stake in Liquid Audio, the company which makes software for the digital download of music.

### BRIT SCHOOL UNVEILS SHOWCASE

This year's music showcase for the Brit School's class of '99 students takes place on June 23-24. A CD featuring music by the undergraduates is being sponsored by Universal.

### MIRROR APOLOGISES TO VIRGIN

The Mirror last Friday apologised in the High Court for a story suggesting Virgin Records executives were "trifled and furrowed" at the news that Spice Girls' Victoria Adams and Melanie Brown were pregnant. The Mirror, which accepted the allegation was untrue, will pay Virgin's legal costs.

### DAISLEY JOINS SOMERSET'S ELSE

Bruce Daisley, formerly sales executive at Emag On Air, has been appointed head of sales of independent radio production company Somethin' Else.

### GOLDS

Golds was omitted from the list of leading UK importers and exporters published in last week's Music Week. The company is based at Gold House, 69 Remington Road, London E10 7NL, tel: 0181 539 3600; fax: 0181 539 2176.

## "Transfer Of The Season"



Tape to Tape Mastering have just added Jack "Jacko" Adams (left) to their list of vinyl disc cutting engineers. Owner Ronnie Garrity (right) says: "Jack is a great asset to our team, with his experience and expertise he's definitely a premier league player, our prospects look very good indeed for the next season. For fixture details call Natasha: 0171 731 7541"

## TIME TO FORMULATE CD-R PLAN

When this column highlighted the growing problem of CD-R piracy two months ago, a number of readers telephoned to mention about local bootleggers knocking off pirate copies to order and wanting to know who to report them to.

Since then the problem has continued to grow, as the BPI's raids last week underlined and has expanded to encompass computer files. At these events held every weekend, discs featuring everything from hardcore porn to the full works of The Beatles are available for £5.

Part of the problem in working how to tackle this new menace is that there is no means of calculating exactly how many pirate CD-R discs are in circulation, or even how many blank discs have been sold. Many of the discs are technically for computer-only use, but it is relatively easy to adapt them for recording music. That is certainly what has been happening elsewhere in Europe. In Germany the local industry body estimates 20m of the 75m blank discs sold last year were used to record music, while in France the total is estimated to be equivalent to around 12% of the total legitimate market.

This is serious stuff – so serious that in France the industry launched a high-profile anti-CD-R consumer campaign in March, and a similar "It's Not Cool To Burn" initiative is due to kick off in Germany later in the summer. Meanwhile, the Dutch government last week agreed to a levy on all blank CD-R discs to compensate rights owners.

The difficulty is what to do in the UK. Here the problem appears not so acute – yet. A consumer campaign could actually encourage people to make their own copies.

A starting point has to be to raise awareness within the industry. The leaflet being prepared by the BPI's Anti-Piracy Unit is a small first step. But much more work is needed. It is too late to nip this particular problem in the bud. Hopefully it is not too late to prevent it blossoming into a fully-fledged epidemic.



Ajax Scott

## Haymarket snaps up Gramophone magazine

Gramophone Publications Limited, parent of the Gramophone magazine and the annual Gramophone Awards, has been bought by Haymarket Magazines for an undisclosed sum, writes Andrew Stewart.

Gramophone, which celebrated its 75th anniversary last year, is one of the UK's most respected specialist classical review magazines. However, its monthly circulation has declined from an early Nineties peak of almost 70,000 to what the magazine now describes as "over 50,000 mature affluent music lovers".

Gramophone Publications editorial director Christopher Pollard, who



took over the family-run business following the retirement of his father, says he is confident that Haymarket

will continue to support the magazine's philosophy. "The purchase will enable Gramophone to adapt to the needs of the current marketplace, to invest in other areas and to develop a further range of specialist titles still in demand," he says. Classical record company executives have welcomed the Haymarket deal, brokered by Baker Tilly Corporate Finance, suggesting that Gramophone will benefit from the support of a major publisher.

Haymarket is expected to retain the full range of Gramophone-related titles and is committed to staging October's Gramophone Awards.

## Retailers fear price wars as Wal-Mart's Asda bid

By Paul Williams  
Wal-Mart's £6.7bn bid for Asda has sparked fears of a price war breaking out among UK retailers selling music.

Wal-Mart's bid for Asda, announced early last Monday, stunned many in the music industry who had been expecting to see the supermarket paired with Kingfisher in a powerhouse controlling around 30% of the UK single and album sales. Kingfisher has confirmed it does not intend to put in a higher offer for Asda, although it has vowed to continue to pursue its strategy for international growth.

The US retail giant has not yet revealed details of its pricing intentions for the UK, but across the Atlantic it has grown into the world's largest retailer with a value-led philosophy, which has included using music as a loss-leader. "The potential has got to be there for them to start discounting across a range of products including music," says one record company sales executive.



Asda: subject of £6.7bn bid

Virgin Entertainment chief operating officer Simon Wright says the Wal-Mart deal throws up more questions than the previously planned Asda-Kingfisher merger. He adds that the UK music industry must tread very carefully in allowing other specialist discounters to come in and reduce prices. "If the UK record companies want to maintain the UK as a strong and fairly well-structured

music market, they should hesitate before allowing further discounting," he says.

Asda general manager for entertainment David Inglis plays down talk of discounting at the chain. "The Asda and Kingfisher's share prices. Asda recorded its busiest trading session to date last Monday following the announcement of the deal, closing 33.5p up that day at £2.18. Meanwhile, Kingfisher fell 45p to £7.78, while Tesco and Sainsbury's shares were also hit during the week. Sainsbury's share price subsequently picked up later last week following suggestions that Kingfisher might pursue taking a bid for the supermarket, although this has been dismissed by analysts.

See analysis, p11

## TILLY

## S CLUB 7 HEAD THE NEW POP AGENDA

It's fantastic to see the success of S Club 7 with their debut single shooting in at number one, as that man Simon Fuller does it again. This despite the total lack of support from Radio One, which seems to me to bear more resemblance to a Student Radio station than a national youth station. Of course, the BBC did give them the vital exposure needed to capture the nation's kids via their own children's TV programme, Miami 7. The programme has become one of the world's most successful kids slots to date, overtaking even that old favourite, Blue Peter.

Not all pop acts are so fortunate, however, and most now have to have so much going for them to be successful. With artists such as A1, No-Nsync, Mero, Adam Rickitt and Simon Cowell's new all-girl group ready to assault the charts, the competition is going to be fierce, but at least the next six months look rosy for some pop-flavoured teen acts.

The real test comes when you cross these acts over to the wider market. Boyzone and Backstreet Boys started out just like the above, but have achieved worldwide recognition by developing a more mature sound without losing their initial young fanbase.

The Boyzone Special, Just For You, which attracted around 6m-7m viewers on ITV, ensured that their latest greatest hits package album would storm to the number one spot. The Backstreet Boys' Millennium CD had the benefit of incredible exposure via MTV worldwide. That a kids act sold almost half a million albums in the US last week shows the power of TV exposure. Companies now seem to almost ignore radio and concentrate on the TV and teen magazine route, and who can blame them?

Even in other areas of the market there are TV opportunities once again, with the return of Jo Whalley's chat show and Channel Four's Acetate. Any TV generates an interest in music, which has to be good for the industry. However, it seems a long time since a Top Of The Pops appearance was vital to a single's chances of success.

Tilly Rutherford's column is a personal view

## Music to get summer boost in TV schedules

Music television is due for a boost across the summer schedules with new series, one-off concerts, and festival and concert coverage.

BBC2 kicks off the season with more than 11 hours of coverage of live and recorded music from the Glastonbury festival later this week. Meanwhile, Channel Four has commissioned the Lynx Voodoo Eclipse concert from Initial Films, which will be aired on or around the August 14 total eclipse in Cornwall and features performances from Faltsy Slim, Carl Cox and Faithless.

New series include BBC2's Songwriters' Circle from Later With Jools Holland producer Mark Cooper. The five-part, Friday-night series brings together some of the world's best-known songwriters to talk about the inspiration behind their songs and jam with other musicians. The first programme airs July 2.

Meanwhile, Channel Four is to screen a seven-part series on ambient music and visuals under the Transambient moniker from July 20, followed a month later by the first of the Hip Hop Years, three programmes tracing the history of rap.

## Chrysalis history repeats itself as Jethro Tull kick off new label

The Chrysalis Group is heading back to the future by launching a label with its very first act, Jethro Tull. Besides Tull, who signed to the original Chrysalis label in 1968, history is further repeating itself at the as-yet-named venture because it is being headed by former Chrysalis Records executives Roy Eldridge and Mike Andrews. Eldridge was made managing director of Chrysalis Records when it was fully acquired by EMI in 1991 and recruited Andrews as marketing director a year later.

The new label, which plans to sign long-established acts, will issue its first release on August 24 with the new Jethro Tull album *Jullu* due this. This will be the band's first release since they ended their three-decade relationship with the original Chrysalis label.

Chrysalis Group chairman Chris Wright points out the band never fully left the company because Chrysalis continued to publish their records. "Jethro Tull are the foundation stone of Chrysalis. If it hadn't been for the fact we couldn't get a record deal for them we wouldn't have started producing records ourselves," he says.

The idea for the new label came



The new team, from left: Eldridge, Wright, Jethro Tull's Andrews and Andrews

about following the departure of Phil Cokell as managing director of Chrysalis Group's Hit Label, which will now be overseen by Eldridge and Andrews. Steve Lewis, CEO of Chrysalis Group's main division says he was looking for a niche the Hit Label could operate in, while Eldridge – then running management consultancy R&M Entertainment with Andrews and with clients including Jethro Tull – suggested to Wright a label was needed for heritage acts.

Eldridge believes there is a gap in the market for such a venture. "There are a lot of artists who feel slightly alienated by a lot of record companies now," he says. "It will be those mature artists who continue to tour and want to work with someone who'll treat them with respect."

## Music missing chance on washroom ad campaigns

Media owners are targeting record labels, promoters and other music industry businesses to encourage them to participate in the growth in washroom advertising.

TV and other entertainment and media companies are currently the biggest supporters of advertising in washrooms, just one aspect of the mushrooming ambient advertising sector, which encompasses everything from balloons to the sides of cows and is worth an estimated £64m annually.

Entertainment companies have a 16% share of the 27,000 ad panels currently displayed in toilets throughout the UK, but Lucy Barclay, associate director of ad agency Target Media, says only a tiny number of these advertisers are music-related.

"There is a move to change this because the washroom is an ideal market for record labels and bands because venues and clubs are often dark and normal posters inside the venue don't get seen," she says.

Barclay adds that washroom advertising is also branching out, but with the introduction of splash mats positioned inside each individual urinal. "That is guaranteed to get someone's attention because they will be aiming right at it," she says.

## Emap to plough £2m into new net venture

Emap Radio is investing £2m in a new internet company to develop spin-off opportunities from its radio websites.

Former Emap On Air operations director Ian Clasper will head the new, as yet unnamed operation. He will be based in the Manchester-based venture by Sam Thomas, who will oversee content and marketing. Clasper says he wants to increase the content of the websites for Kiss, Key 103, Hitlarm FM and its other stations to extend them beyond being pure promotional tools to become guides to what is happening in the area. "We see them as becoming gateways to the cities they are operating in," he says.

Clasper adds that the new internet company will pull in skills from other Emap companies and expects the changes on websites to filter through within the next two months.

# Pop sales rise in UK as rock slips further

by Paul Williams

Rock music's popularity among UK record buyers declined further in 1998 as pop took an even bigger share of single and album sales.

Huge hits by the likes of Boyzone, B'Witched and Cher helped lift pop's representation to 36.9% of the albums market and 41.0% of singles last year, while rock fell to its lowest levels in both sectors since the BPI began compiling such figures five years ago.

Rock experienced its biggest decline on singles, where its 12.7% share was more than 30% down on 1997. The genre's most successful release, I Don't Want To Miss A Thing by Aerosmith, only finished 17th of the year. However, rock was more resilient in the albums market with The Verve's Urban Hymns and Phil Collins' His being the main contributors to its 24.5% share.

BPI research director Peter Scapang says that the fact that pop is doing so well at present could be taken as an indicator of the future health of the UK music industry. "The important thing is capturing

## HOW UK MUSIC SALES DIVIDE BY GENRE

SINGLES SALES BY GENRE				ALBUMS SALES BY GENRE			
	1994	1997	1998		1994	1997	1998
Pop	33.5%	39.6%	41.0%	Pop	33.5%	34.3%	36.9%
Dance	28.0%	21.7%	22.2%	Rock	28.4%	25.7%	24.5%
R&B	13.4%	17.7%	17.8%	Dance	11.0%	11.8%	12.0%
Rock	18.6%	18.5%	12.7%	R&B	5.7%	7.7%	7.8%
MOR	n/a	n/a	2.4%	MOR	7.2%	6.3%	6.3%
Country	2.0%	1.8%	2.3%	Classical	6.7%	3.6%	5.0%
Reggae	3.3%	0.4%	0.5%	Country	2.3%	2.1%	2.3%
Others	1.2%	0.3%	1.1%	Others	7.5%	6.5%	7.0%

Source: BPI

customers when they are young and getting them to keep up the habit, so it's a very good sign for the UK record business that we've got a genre of music which appeals to very young people," he says.

Elsewhere, dance slipped back slightly on singles and by 1.6 percentage points on albums, while R&B coincidentally increased by 0.1 of a percentage point in both sectors. M People's Best of alone made up 9.0% of R&B album sales, with their last studio album fresco contributing a further 2.4%.

Country music's best year so far

in the UK is reflected in singles where, having previously not been successful enough to gain a listing, it took a 2.4% share of the market thanks to hits by LeAnn Rimes, Shania Twain and The Mavericks. Despite that success, however, on albums the genre only rose 0.2 percentage points year-on-year to 2.3%.

Titanic and Charlotte Church's popularity lifted classical album sales to 5.0% of the market, while world music appeared for the first time in the figures with 1.2%, largely on the back of LadySmith Black Mambazo's success.

Striking visual images of everyday objects tied to each track will form the backbone to the marketing campaign to launch Scotti Pollitt's first album since 1988. Each song on Anomie & Bonhomie is accompanied by a different artwork including an outsized bottle top

(illustrated for the title track and a plenum for the first single, Tinseltown To The Boogietown, to be released on July 12. Virgin Records product manager Claire Phillips says this means that each single can be accompanied by a collector's pack featuring postcards of the relevant image, created by Scotti founder Green Gartside and designers Form and photographed by Mark Mattock. "If you collect enough cards you will end up with every image featured in a foldout with the album," she says. The visual themes will plug into the advertising, which kicks off two weeks before the July 19 release date for the album. Anomie & Bonhomie was produced by David Gamson and includes contributions from artists including rapper Mos Def and Me'Shell NyeGeOcello.



## MAY'S TOP TV ADVERTISERS

by ROBERT ASHTON

Record labels spent £5.5m less on TV advertising during the first five months of this year than in the previous year following the continuing drought of big-name albums to plug.

Spend during May totalled just £1.15m – 54% down on May 1998 and the third successive monthly fall following the 71% year-on-year decline in April and 57% fall in March. The total spend between January and May is now just £7.7m, compared with £33.2m for the same period last year.

May Cowie, director of advertising at agency Mediacom TMB, says the £5.5m shortfall could normally be expected to generate sales of around 1.8m albums. He suggests that labels have either found cheaper advertising media or have simply not been releasing albums big enough to put on to television. "Sales aren't drastically down, so that indicates record labels are using cheaper satellite stations, where they can target audiences more easily, rather than spending on Channel 4 and ITV," he says.

The number of albums advertised on TV during May fell from 63 a year ago to 43 last month, which Cowie says supports the view that there is an abundance of albums by big names. "Last year there were really big stars like Simply Red whereas we haven't had the big artists yet," he says.

May's heaviest spender on an individual album was V2, which put £190,000 – its biggest TV spend so far – on an ad behind the StereoPhonics' Performance And Cocktails, programmes on ITV, Channel Four and Sky and around a diverse range of broadcasters from CDUK to Broadlink.

V2 general manager David Steele also believes that the lower overall TV spend is because of the lack of big albums. "There can be a lot of wastage

## TOP 10 TV-ADVERTISED ALBUMS DURING MAY

Artist/Album	Spend in May 1999	1999 spend to date	date of first ad in 1999
1 STEREOPHONICS: Performance...	£190,000	£190,000	May 10
2 VARIOUS: Top Of The Pops '99	£178,000	£178,000	May 10
3 VARIOUS: Midway Trance Nation	£90,000	£90,000	May 10
4 KENNY ROGERS: All The Hits...	£80,000	£80,000	May 17
5 VARIOUS: Kiss Clublife	£70,000	£125,000	April 19
6 CORRS: Talk On Corners	£52,000	£295,000	Jan 14
7 ABBA: Gold – Greatest Hits	£50,000	£130,000	March 9
8 VARIOUS: Euphoria 2	£50,000	£50,000	May 10
9 VARIOUS: National Anthems '99	£40,000	£40,000	May 17
10 VARIOUS: 21st Century Rock	£38,000	£38,000	May 17

Source: Mediacom TMB. Figures based on average station price

on TV by going to big programmes. That's why we didn't go for blanket coverage [with Performance And Cocktails], but went for a few mainstream programmes like The Bill plus younger ones like Home and Away," he says.

The only other album whose spend topped £100,000 during May was BBG/Universal's TV Top Of The Pops '99.

## newsfile

### GALAXY AND TOUCH LINK UP

Touch magazine and the Galaxy Radio group have linked in a deal which sees the dance title providing a gossip slot for Jay Smith's late night (10pm-2am) show, The Chill Out. Touch publisher Joe Pidgeon says the magazine's assistant editor Tinazzine Davy will provide an insight into the latest clubs, concerts and showcases across the country from Monday to Thursday. In return Galaxy will feature Touch for clubs and events around the country.

### MASTERMIND IN GWR SWITCH

Tony Masters, former sales director at GWR FM in Bristol, has been appointed managing director of GWR's Somerset-based station Orchard FM. GWR bought Orchard Media Group, which includes Gemini FM, Lantem FM and Westward Radio, in March.

### CHEMICALS TAKE STUDENT VOTE

The Chemical Brothers' Hey Boy, Hey Girl has been voted the number one track in the Student Broadcast Network's radio chart of the term. Votes for the student chart of the year have still to be counted with the results set to be broadcast across two special end-of-year shows on June 22 and June 29.

### SELECT DAILY AT GLASTONBURY

Emap's Select is producing three daily editions of its Glastonbury Daily at this year's festival, which runs from June 25-27. The free sheet will be available from around 8am with the latest news and reviews from the site. Meanwhile, the Virgin Megastores Tea Room, a feature at other festival sites during the past two years, is to make its Glastonbury debut this year.

### BLUE MOUNTAIN IN RAY-BAN DEAL

Chris Blackwell's Blue Mountain Music has teamed up with Ray-Ban to promote the first UK tour by the Screaming Orphans. Blue Mountain, which publishes the unsigned Irish rock act, says the deal – brokered by independent marketing consultants Solutions By Design – is the first step in Ray-Ban helping to develop and market the band.

### SEVEN TIMES PLATINUM FOR LEADIES

George Michael's Ladies First and Gentlemen best of album picked up its seventh platinum award last week as BPI's own best of By Request became a triple platinum album. BPI platinum awards went to Chemical Brothers' set Planet Dust and Whitney Houston's My Love is Your Love.

### HOW TV SHOWS' RATINGS COMPARE

Source: Broadcasters' Audience Research Board (BARB)

Programme	Viewers (000s)	Change on 1998
Top Of The Pops	4490	+12.8
TF1	2168	-33.9
Top Zone	1807	n/a
CD-UK	1470	n/a
Jo Whalley*	960	-17.5
Planet Pop	522	n/a
Puppal Chart Show*	399	+43.6
Videos*	271	-39.4

\*combined weekly figures

Source: Mediacom TMB/Bats/Wic May 31

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## chartfile

● Though UK acts are continuing to find chart life difficult in the US, across the border in Canada they took a firm grip on the top part of the singles chart last week. Four of the top seven tracks were by UK acts, led by The Chemical Brothers with Hey Boy. Hey Girl the highest new entry at three. Geri Halliwell's Look At Me dropped two places to three, the record-breaking Candle In The Wind 1997 by Elton John fell two positions to six and former number one Goodbye by the Spice Girls was at seven.

● Cher's record-breaking Believe finally drops out of fono's Top 20 countdown of the biggest UK-sourced hits on European radio (see below), only to be replaced by another single from the veteran singer. All Or Nothing is the highest new entry to the chart at 16, while Strong Enough drops three places to 10.

● There is very little action in the top half of the same fono chart, where Jamiroquai's Canned Heat heads a top six which is exactly the same as last week. It is one of four Sony tracks (including Nude) on the chart, the same as both Universal and the Indies, while EMI has three tracks, Virgin and Warner two and BMG one.

● EMI's Geri Halliwell is beginning her album chart life as a solo act, though thus far she has not yet broken into the Top 10 of any key chart in mainland Europe. Her 13 album enters at 12 in Norway, at 13 in Finland and 20 in Italy, while in Spain it is the second highest new entry at 22. The single Look At Me remains a top 40 hit in Belgium, France, Germany and Spain.

● Boyzone's By Request continues to build its strong start last week across mainland Europe. Only Backstreet Boys' Millennium stands in front in Belgium, where it moves 6-2, while in Sweden it jumps from seven to four. It loses the top spot in Norway to the Red Hot Chili Peppers, who enter at one with Californication, but climbs 11 places to seven in Denmark, one place to eight in the Netherlands and 12 places to 12 in Portugal. A special Italian version of the album enters at 16 in Italy.

● Denmark's album chart is turning into something of a home for imported UK acts. The stars Joining Smoke, whose Our Danish Collection drops three places to 12, is Guyana-born Eddy Grant, who enters at 13 with The Complete Collection.

● Jamiroquai's Synkronized, released in Sweden ahead of the UK, is the highest new entry there this week at 22. The single Canned Heat drops a place to three in Spain and four places to seven in Finland.

● George Michael and Mike Oldfield are rubbing shoulders in Germany's Top 40 albums chart with four of the biggest stars to hail from the UK. The fab four in question are none other than the Teletubbies, whose EMI-issued German language album Sing Along With Us enters one place below Michael and a place above Oldfield at 39.

Columbia Records artist Ricky Martin is to begin his biggest push yet in the UK in a bid to break him in the key territory where he has not yet become a superstar act. Martin will appear at Capital's Party in The Park in Hyde Park on July 4, the day before the release of his single Livin' La Vida Loca, which spent five weeks at number one on Billboard's Hot 100. This will be followed by an appearance on Derm O'Connor's ITV programme to be transmitted on July 16, while other TV already lined up includes TOTP, The Pepsi Chart and This Morning. Columbia director of promotions Robbie Mitosh believes television will be the key to the single's success here. "Once people start seeing him on TV more and more it's going to explode. We're all very confident about it," he says.



# New Gavin and highlights

## top 50 problem for UK acts

by Paul Williams  
The difficulties UK acts are experiencing in gaining exposure on US radio has been further highlighted by new enhanced airplay data collected from hundreds of stations across the States.

The research has been collated by Mediabase 24-7, a division of leading US radio network Premiere Radio Networks and used for the first time by MW's sister publication Spin last week. Currently based on the monitored output of 747 stations — the total is set to rise to 850 in 125 markets by July 1 — it underlines how American radio is currently dominated by domestic acts, with only a handful of UK artists making any significant impact on the airwaves.

UK acts are generally strongest at Top 40 and adult contemporary



Boyzone: AC radio success stations, with some acts strongly supported by a number of alternative services. Last week Robbie Williams was the UK's biggest act at Top 40 radio with Millennium the 18th most popular song. Fatboy Slim, B'Witched, Sillie and the UK-singer Chad also figure, while Geri Halliwell's Look At Me and Jamiroquai's Canned Heat are

among the 20 biggest tracks just outside the pop format's Top 40 chart.

UK interest at adult contemporary is largely confined to long-established acts such as Phil Collins — currently at one with You'll Be In My Heart — Elton John and Rod Stewart, though Boyzone had the 31st most-supported adult contemporary track last week with No Matter What. On the Alternative chart, the Lo-Fidelity Allstars were at eight with Battle Flag/Pigeonhead, followed by The Chemical Brothers at 37 with Let Forever Be.

The Mediabase data differs from that of Broadcast Data Systems, which compiles Billboard's airplay information, as it records every track played by stations and not just those "fingerprinted" by the monitoring service, which can miss new tracks

or different versions of hits. Mediabase records the output of the radio stations and uses an extensive team of musicologists who listen to the tapes and as soon as they have a positive ID of the song move on to the next one," says Gavin on-air-chief Reed Bunzl.

He adds that UK acts' difficulty in winning airplay is one shared by all overseas acts at the moment. "We're having great success with Robbie Williams, but as far as other UK acts are concerned it is very difficult, especially at hit radio or even alternative. There's such an abundance of artists over here trying to get product on the radio and not too much interest in trying to break overseas acts."

Data compiled by Mediabase will be incorporated into MW's international section from next week.

### UK TOP 20 AIRPLAY TITLES IN EUROPE

TW	UK	Title	Artist	UK company
1	1	Canned Heat	Jamiroquai	Sony S2
2	2	In Our Lifetime	Texas	Mercury
3	3	Look At Me	Geri Halliwell	EMI
4	4	Croud 93	Boyzone	ABM/Mercury
5	5	Turn Around	Phats & Small	Multiply
6	6	As	George Michael & Mary J Blige	Epic
7	8	Red Alert	Basement Jaxx	XL Recordings
8	11	Now That You've Gone	Mike & The Mechanics	Virgin
9	13	She's In Fashion	Nude	WEA
10	7	Strong Enough	Cher	WEA
11	9	You Needed Me	Boyzone	Polydor
12	10	Strong	Robbie Williams	Chrysalis
13	15	Shanks & Bigfoot	Sweet Like Chocolate	Chocolate Boy/Proper
14	15	Blame It On The Weatherman	B'Witched	Glow World/EMI
15	12	You Don't Know Me	Armand Van Helden	4ttr
16	—	All Or Nothing	Cher	WEA
17	14	Swear Again	Westlife	IRCA
18	18	Hey Hey Hey Girl	The Chemical Brothers	Virgin
19	20	Pick A Part That's New	Strophenographics	WEA
20	—	Pumping On Your Stereo	Supersgrass	Parlophone

Notes: charts the 30 most added US/UK tracks on Spin's Europe 2000 survey of 100 stations. © Music Business. All rights reserved. UK chart data from 0273 944 820.



## AMERICAN CHARTWATCH

by ALAN JONES

This is one of the better weeks for UK acts in recent US album chart history, with Def Leppard, Jamiroquai, Sarah Brightman, Delirious? or Orbital all enjoying new entries.

Def Leppard have declined a little since their back-to-back chart-toppers Hysteria (1987) and Adrenalize (1992), but their new album Euphoria sold more than 98,000 copies last week and debuts at number 11, with the first single Promises at number one on the rock chart and receiving hefty MTV support. Jamiroquai's Synkronized sold a more modest 47,000 on account at number 28. The group's last album, Travelling Without Moving, their first to breach the US chart, eventually peaking at 24 during a long chart run.

It is only eight weeks since Sarah Brightman's latest album Eden came out, to give the singer another number one on the classical crossover chart. The album is selling a steady 10,000 a week, and claims 106,959 this week, 31 places below its peak position. Meanwhile her Andrew Lloyd Webber Collection has released Stateside, and debuts at number 240. That is three places

down on Mezzanotte by religious rock band Delirious? (pictured), which additionally makes a number two debut — behind Kim Fowley and ahead of Sixpence None The Richer — on the contemporary Christian chart. It is the group's most successful album to date. Their debut Cutting Edge reached number 18 on the contemporary Christian chart, while falling well short of the Top 200, and the follow-up King Of Fools reached number seven on the contemporary Christian chart, peaking at number 13 on the Heatseekers list. Like Delirious?, Orbital have never previously had an album on the main chart, and they also break their duck this week, with the Middle Of Nowhere gamering a number 131 debut from 6,000 sales. In other British action, Fatboy Slim's album slides 62-71, 72-77. B'Witched are boosted at 67 with their single Rockacaster, while 57 might have spelled victory for Heinz but not for Cher, whose Strong Enough falls that position for the fourth week in a row.

At the sharp end of the albums chart, Backstreet Boys' reign continues. Their Millennium album sold a further 371,000 copies last week, to bring its just behind Britney Spears' Baby One More Time and TLC's FanMail. Ricky Chilli Peppers have the highest new entry, debuting at three with Californication, with 189,000 sales secured.



### TOP UK-SIGNED SLES CHART PERFORMERS ABROAD

Country	Title/Artist	Label	chart position
AUSTRALIA	single Look At Me Geri Halliwell	EMI	7
	album You've Come A Long... Fatboy Slim	Sir	6
CANADA	single Hey Boy... The Chemical Brothers	Virgin	3
	album Believe Cher	WEA	13
FRANCE	single Turn Around Phats & Small	Multiply	16
	album The Hutch Texas	Mercury	4
GERMANY	single Look At Me Geri Halliwell	EMI	28
	album By Request Boyzone	Polydor	4
ITALY	single Look At Me Geri Halliwell	EMI	5
	album Not Dying... Sleazeballs	Virgin	9
NETHERLANDS	album Turn Around Phats & Small	Multiply	14
	album By Request Boyzone	Polydor	8
SPAIN	album Canned Heat Jamiroquai	Sony S2	3
	album Guitars Like Oldies	WEA	6
USA	single Believe Cher	WEA	23
	album Euphoria Def Leppard	Mercury	11

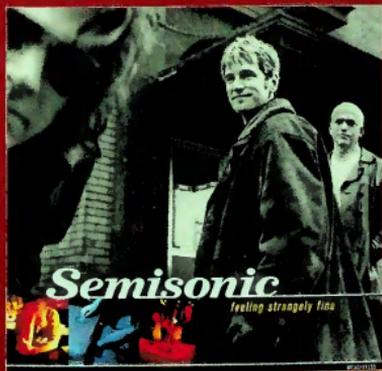
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## newsfile

**BEH & JASON WRAP UP DEBUT ALBUM**  
 On Beh's Ben & Jason — best known for their songwriting with Marlene McCutcheon — are this week due to finish recording their first proper debut album, *Emotions*, at Metropolis Studios. Due for release this August, *Emotions* is the follow-up to their critically acclaimed mini-album *Heilo*, released in April. It is co-produced with Tom Aitkenhead and reportedly draws "Radiohead meets Simon & Garfunkel" comparisons.

**SPIRITUALIZED TO FORM NEW LINE-UP**  
 Spiritualized, aka songwriter Jason Pierce, is expected to put together a new band after the musicians who made up the most recent incarnation of the live band had their contracts terminated. The Deconstructionist artist is understood to have been working on pre-production material at the Shoreden for three months. "The line-up always fluctuated and Jason is Spiritualized really. His musicians are bought in and as when," says one source.

**THE CURE HIT THE STUDIO FOR LATEST LP**  
 Fiction/Polydor's The Cure last week mastered their untitled — and rumored to be fast — album at Genesis' Fisher Lane Film Studios in London with producer Paul Corkett, for release this autumn. A source describes the material as "for Cure fans," sounding similar to The Cure circa *Phenomena*/Disintegration.

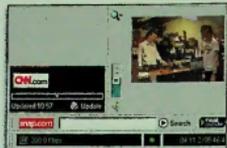
**SMASHING PUMPKINS AND FLOOD REINITE**  
 Smashing Pumpkins, who recently reunited with drummer Jimmy Chamberlain, are working in an unnamed Chicago studio on their follow-up album, due for release this autumn. Virgin US says the band are again working with producer Flood, who worked on Mellon Collie And The Infinite Sadness. The group performed some new material during their recent club tour, which also marked Chamberlain's first shows with the band in three years.

**OLIVE BEGIN SEARCH FOR NEW LABEL**  
 Dance act Olive are in talks with other labels, having parted company with RCA UK. The duo — now down to Tim Kelllett and Ruth Ann Boyle after Robin Taylor-Firth left last year — won an Ivor Novello award 12 months ago for their May 1997 number one smash *You're Not Alone*. They are currently negotiating rights to their unreleased second album *Trickle*.

## NW PLAYLIST

James — Millionaires (Mercury) Sounding like a band again — great (album, tbc); BB Mak — sampler

(Telstar) Serious pop. *Classified* hit is Back Here (album, tbc); Pet Shop Boys — I Don't Know What You Want But I Can't Give It Any More (Parlophone) David Morales hooks up with the Pets (single, July 19); All Seeing I — Picked Eggs & Shambert (fir) Peculiarly brilliant (album, tbc); Pacifica — Lost In The Translations (Heart Of Glass) (Wildstar) A hit, if a touch too blatant (single, tbc); Alex Gopher — You My Baby & I (V2) An eclectic but rewarding listen (album, tbc); Sammie — The Beg Apocalypse (Universal) Standout track is the persuasive Number 9 (album, August 15); Dot Allison — Afterglow (Heavenly) engaging talent (album, September tbc); Shelby Lynne — I Am Shelby Lynne (Mercury US) Sheryl Crow meets Phil Spector (album, tbc); Madness — Lovestruck (Virgin) Classic, catchy Madness (single, July 26); Jamelia — I Do (Rhythm Series) Quality street pop (single, tbc); Pocket Size — Walking (EMI/Chris) Intelligent pop (single, July 12); Angie Stone — sampler (Arista) Good of fashioned soul — from A'Godd's some-time writing partner (sampler, tbc)



Beck getting back to work on the new

## Beck records new LP in full view of the web

Beck has begun work on a new album, posting a weekly video of work-in-progress on his website ([www.beck.com](http://www.beck.com)).

The video segments are directed by Bart Upton — who made Beck's *Mutations* album EPK — and show how the artist develops tracks and the elements he uses to create them. The first segment features Beck working on a left-sounding track with The Dust Brothers in their studio.

The artist has commenced work on his new material despite the ongoing legal battle between him and the Bong Load and Geffen labels launched in April. In contrast, Bush has resolved their legal battle with Trauma, preparing the way for the release of their next album, *Science of Things*, in October via Interscope.

Produced by Clive Langer and Alan Winstarley at London's Mayfair and West Side Studios, the Bush album is described by one source as a "happier album than *Razorblade Sultana*." It looks likely to be the band's last album through Interscope, with subsequent sets reportedly due to appear through Trauma/BMG.



## The Mack teams up with Reeves for duet

Mark Morrison's first new single in two years is to be a soulful, slightly retro duet with Corner Reeves.

Released jointly by their respective labels Mackfile and Wildstar through WEA on August 2, *Best Friend* was originally written by Morrison before he was imprisoned.

Morrison's A&R Clive Black says, "I had a list of people, but Mark always liked Corner's voice and I managed to get hold of [Reeve's manager] Colin Lester at Wildstar and sort it out."

In a statement to *MW*, Morrison says, "I couldn't wait to get back to the music, it's been too long." Reeves adds, "I see Mark as one of the, if not the, most visible British R&B artists."

Both artists are currently working on their second albums. Reeves, whose debut album *Earthbound* is now certified gold, has been writing with Robbie Neville, David Frank and Billy Steinberg, as well as concentrating on his own material, mostly in Los Angeles.

## Arnold seeks artist for new Bond theme

by Stephen Jones

Composer David Arnold is close to confirming the artist who will perform the title track he has cowritten for the 19th James Bond film, *The World Is Not Enough*.

Lowers are understood to be set to finalize the deal any day. Garbage are the latest act being tipped to record the track, although they have not been confirmed. Other names who it has earlier been suggested could follow in the steps of previous Bond vocalists such as Shirley Bassey, Tina Turner and Sheryl Crow include Texas' Sharien Spiteri, Jamiroquai, Robbie Williams, Mel C and Björk. It is understood they have been rejected.

Garbage could be a neat fit, balancing Arnold's desire for artistic credibility with the wish of the film's makers Con Productions for an international name to boost its audience.

One source, who has heard a demo of the song without Garbage, says, "There are in-depth conversations going on. It's a great song — obviously in the style of John Barry — and everyone is up for it. These things just take some sorting out."

Unlike many previous Bond films, where artists submitted tracks for consideration, Grammy-winning Arnold says the film-makers offered him the chance to cowrite his first Bond title track — co-writer Don Black has written five, including *Diamonds Are Forever* and *Man With The Golden Gun* — off the back of his score for the previous Bond film,



Arnold: desire for artistic credibility

Tomorrow Never Dies. Throughout the shooting of *The World Is Not Enough*, Arnold says he has spent a lot of time on set talking to everyone from actors to sound-effects engineers to gain a thorough insight into the film.

"People want to get back to the old tradition of the song born out of the drama from the script," he says. With filming due to finish soon, the film is set for a November release.

Arnold, who co-wrote K D Lang's closing track for *Tomorrow Never Dies*, as well as scoring the film and mastering the shooting of *Shaken And Stirred* album on East West, says: "We can't reveal who [the featured artist] is yet, but it's been deemed and given the thumbs up. I think we've got the perfect balance between artists who have enough interest for every market and retain appeal and credibility."

Ern, Garbage and their UK label Mushroom decline to comment.

Jamie 'Dodger' Benson and Lisa 'Lis' Lister, the songwriters in Columbia Records UK girl group *Heppur*, last week signed a worldwide publishing deal with Strongongs Publishing, the co-venture with Telstar. They were signed by Strongongs co-owner and managing director Anna Jolley, who earlier this year signed their co-writers *Notodog*, aka former Johnny Hates Jazz members Mike Nocito and *Johnny Datchler* (who also manages the band). "The *Notodog* has four or five hits — especially *Napoleon*, the third single. They are going to be successful across the world," says Jolley. The Scottish group's Top 10 hit *I Quit*, written by Notodog and Phil Thornalley (Natalie Imbruglia, Bryan Adams), has spent four weeks in the charts. Last week *Heppur* were in Spain shooting the promo for their second single, *Bugs* (On The Wingshield), due for release on August 16, two weeks before their eponymous album. Strongongs, whose roster includes Sash! Mark Paul Corroy and Big Mike, has a sub-publishing deal with EMI Music for the rest of the world. Pictured from left are Jolley, Benson, Datchler and Lister.

## Virgin hosts new Bowie songs playback

Virgin Records flew in the most senior executives from its affiliates around the world to London last week to meet David Bowie and hear new material that they are expected to release following his imminent signing of a worldwide deal.

Bowie, who has been technically without a deal in the UK since his last album *Earthling* on BMG in 1997, is understood to be keen to sign with Virgin, which already releases him in the US.

Among the executives who attended the meeting in London last Thursday were those instrumental in the deal — executive vice president Virgin Music Group Worldwide Nancy Berry, Virgin Records UK president Paul Corroy and Virgin Records America co-president Ashley Newton.

Manager Alan Edwards says, "It wasn't a case of falling out with anyone at BMG — the deal just expired and it was the end of the John Preston era. There comes a time when it makes sense to have some synergy and to be on the same label for the world."

According to one source who heard the



Bowie: close to new deal

material developed with Reeves Gabrels — guitarist in *Tin Machine* — it sounds like "early Bowie mixed with the best ideas from *Tin Machine*."

The source adds, "The vocals are more distinctive, there are no singles and it sounds like a band — he's not going for the younger listener the way he did with his last drum & bass material."

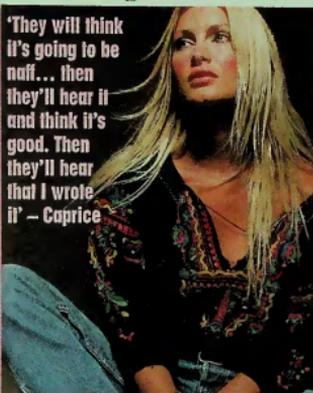
Even five years after Naomi Campbell's ill-fated attempt at switching from model to singer, signing and developing an artist like Caprice Bourret is, at the least, brave – let alone for Dave Boyd.

As Virgin's director of A&R and managing director of its Hut label, Boyd has A&R'd bands such as The Verve, Placebo, Embrace and Gomez. Indeed, Bourret is his first pop project – and one he admits to having been sceptical about when it was first mooted. But, a year on from signing, it appears his faith has been justified. And a listen to the resulting *State Of Grace* album (due for autumn '99 release) reveals a number of facts. First, Bourret can sing. And second, the songs are not cheesy Euro-pop, covers or schmaltzy ballads but original guitar-rock/pop numbers. Indeed, with eight out of ten co-writes, the former model/TV presenter is even the subject of growing publishing A&R interest.

The first public proof will out when debut single *Oh Yeah* (released August 2) is scheduled to radio next week, where its catchy edginess will likely be embraced. Bourret says, "They'll think it's going to be naff, so sars, so Europop. Then they'll hear it, and think it's good. Then the chorus will be ringing in their heads... and then they'll hear that I wrote it."

Bourret, 26, has been working on the project since 1997 with Greg Fitzgerald, a relatively unknown songwriter/producer who has a publishing deal through Good Groove, the company owned by Virgin Radio DJ Gary Davies. Having met Bourret through a mutual friend, Davies introduced the pair. Handled by Stephen Budz Management, in recent years Fitzgerald's credits have included Maria Nayler and Matthew Marsden, and he has also written with Madonna writer Rick Nowells.

'They will think it's going to be naff... then they'll hear it and think it's good. Then they'll hear that I wrote it' – Caprice



## CAPRICE

The early material – including an attempted collaboration with Rive Droite – was cheesy, but enabled Davies to land a five-album production deal with Virgin through Good Groove. Those sounds were soon ditched, however. Fitzgerald says, "I can't stand cheesy pop, but at the start of anything you're under a lot of pressure to do the obvious thing. Then, finally, we got the real cool trip hop stuff, and it just got better and better."

The turnaround came as much from the duo as Boyd, and a determination to find

reference points in other music. A listen to tracks such as *The Idea Of Being In Love*, *On The Move*, *Give Me A Chance* and *Say What You Want* suggests references ranging from Madonna's *Ray Of Light* to Garbage's *Version 2.0* and *The Cardigans'* *Gran Turismo*. Bourret adds *Fabrizio Simi's* *You've Come A Long Way Baby* and *Massive Attack's* *Mezzanine* to the list.

There is little doubt about Bourret's commitment and focus, having long quit modelling to learn guitar and improve her voice and choreography. Of Boyd, Bourret says, "It was really good timing. He was looking for something different from what he was doing. But with signing a model, Dave was taking a big chance with stereotyping and then he let me go on and do it."

Critics are quick to forget that Sade and Garage Jones were models – Boyd remarks that as far back as Cilla Black artists have been able to have more than one talent. "Caprice gets it abrupt from me compared with some male bands I A&R. The more she gets into it, the better," he says. "I'm fed up with pop being all sequins and nylon – I want it to be her. She's more naked in this than in magazines."

Bourret agrees, "He says 'change this', 'more guitars here', 'don't like this riff', 'bring the voice in here' – but always starts off 'it's really good but maybe do it like this...'. He's brilliant."

Bourret's high profile in the UK might make this territory her biggest challenge at radio – there must have been a temptation for Virgin to service *Oh Yeah* on white label, or include her surname on the artwork. But for Europe and the US, where she is comparatively unknown, she is unlikely to face the same initial scepticism. Her music will be doing the talking and, on that basis, she may be in line for a major breakthrough. **Stephen Jones**

## ONES TO WATCH

### EDISON

A&R interest is slowly ticking unsigned Edison, who at their seventh gig at London's Albany Theatre last Tuesday finally ditched any shy pretensions. The entertaining Somerset four-piece, who have been together for just six months and have an average age of 22, drew comparisons ranging from INXS to Fun Lovin' Criminals and Beck. Several also mentioned U2's *Bono* in a vocal reference to energetic lead vocalist/bassist Mick Jones, who writes the bulk of songs with fierce drummer Matt Groves. Edison are managed by MCM (Merz, Dot Allison) and have an agent, Freetrade's Paul Boswell (Garbage, Prodigy).

### TRIPPA

Although Trippa have been on the scene for 12 months, they are worth another look. Blue Silver's Frazer Fearnhead left a career as a lawyer at Lee & Thompson – involved in deals including Stroke, All Saints, Spice Girls and Rico – to become a manager and independent label boss out of his conviction about the talents of industrial pop duo Trippa. Touted as a new Cynthia/Travis and centred around Tina Murphy (vocals) and Rob Reed (guitarist), the Cardiff-based band's 2,000-copy EP *Where Are You* continues to garner support from all quarters. A recent single of the week for Jo Whalley – earning it a Radio One Chasing, although the B-sides are better – it has also been supported by Red Dragon, Atlantic 252, Signal FM and BBC Wales.



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# Music industry ponders implications of Wal-Mart's sudden move on Asda

The largest retail operation in the world has set its sights on the UK. Paul Williams reports on what it means for music

When Asda and Kingfisher announced their proposed merger two months ago, the reaction from rival retailers and music suppliers was one of nervous concern, tempered with the thought that "it could have been worse - Asda could have merged with Wal-Mart". Well, last week that nightmare scenario came to pass. And many are now scratching their heads to work out the consequences.

The US retailing giant's £6.2bn bid for Asda last week stunned not only rival retailers and the City, but the supermarket's own staff who had been preparing to become part of the UK's biggest retail group with control of around 30% of all music sales in the UK. Now they are about to join the largest retail operation in the world.

"We were completely taken by surprise," admits Asda's general manager for entertainment David Inglis. "I came in here at 7.30 on Monday morning and was given a note saying Wal-Mart had put in a bid. We all assumed we would be going with Kingfisher."

Wal-Mart's move on Asda is all the more surprising given the fact that just last month Wal-Mart's senior vice president and treasurer Jay Fitzsimmons claimed at the Goldman Sachs international retailing conference in London that it had no plans to enter the UK market in the near future. Its decision to do the exact opposite will create what many music retailers and other industry players see as a nightmare scenario with the arrival in the UK of a business with a reputation for a pile-it-high, sell-it-cheap mentality and treating music as a loss leader. This has all helped to turn Wal-Mart into the US's third biggest company with annual worldwide sales of more than £85bn.

With the announcement of the proposed takeover just a week old, there are still few precise details as to what it will actually mean, although Wal-Mart has pledged to preserve the Asda brand. Music undoubtedly has a bit part to play in the unfolding retail drama. Asda may have a healthy share of the music market, but the £170m its entertainment department turned over in the 12 months to May 1 accounted for just 2% of the group's overall turnover. However, the merger looks set to have a far bigger effect on the music market, if only because the planned expansion of Asda and possible arrival of Wal-Mart will inevitably increase their music trade. And it is likely that will give supermarkets an even larger share of existing UK music sales rather than growing



Wal-Mart: seeking to establish a grip on UK consumers

the market by attracting new customers who do not currently buy music or videos.

EMI sales director Mike McMahon is adopting a cautious approach at this stage, noting the US company's public support for the existing Asda brand. "It's early days yet and we have to see what exactly happens," he says. "They were saying at the press conference they intended to retain the Asda brand, which is important because it has a good heritage with the British public and anyone taking over a company like Asda has to take a long, hard view before changing it."

However, others are expressing fears about what Wal-Mart's presence could mean in a market that is already engulfed with a seemingly endless round of in-store discount

campaigns on the High Street. "I'm quite nervous what Wal-Mart will do to the market here," says one senior record company sales executive. "It could create a major price war."

Steve Davies, an analyst at Retail Intelligence, has little doubt Wal-Mart will introduce changes to the UK market once it arrives, though it will take some time. "We expect to see Asda lowering prices in the not too distant future. As part of the largest retail group, they're in a very happy position when dealing with suppliers," he says.

In fact, Wal-Mart's approach to business is not merely similar to Asda's but identical. Indeed, last week Asda's chairman Archie Norman said his company, which promises "Permanently Low Prices", had modelled the

turnaround and subsequent growth of the business on Wal-Mart and its "We Sell For Less, Always" motto. "They are the world's greatest retailer and we are very excited at the prospect of joining them," he said.

Asda's Inglis plays down talk of his company's role as the discounteer, suggesting instead Asda is consistent on price and accusing the likes of HMV and Virgin of devaluing product by their ongoing range of promotions on new or recent product. "I don't think it takes a genius to work out we'll be value-led because we are at the moment," he says. "We buy in order to pass on that value and the reason people buy from a supermarket is convenience and price. If we don't do that there won't be a place for it."

Though it is too early yet to talk about specifics, Inglis, who along with other staff met and was addressed by Wal-Mart's senior vice chairman Donald Soderquist at Asda's Leeds head office last Tuesday, expects to see a rapid expansion of the chain's existing 229 stores. In music terms, that will have a significant effect on its already healthy market share of 9%-10% for singles and 6%-8% for albums.

Andys Records managing director Andy Gray believes the immediate targets for market share will be Tesco and Sainsbury, though he suggests, "If Asda starts aggressively pricing and Tesco and Sainsbury respond, it could start to spiral out."

For Kingfisher, Retail Intelligence's Davies notes the Wal-Mart move has dealt it a double whammy. Not only has it lost out on the opportunity to become the biggest UK retail group and 10th biggest in the world with Asda, but it now faces the prospect of having to compete against the world's most powerful retailer.

Additionally, the role of the Kingfisher-owned distribution group EIK is brought into question by the Wal-Mart deal since Kingfisher is now set to be in the uncomfortable position of supplying music to the company which killed its Asda bid. Inglis, though, stresses the supermarket maintains a very good relationship with EIK. "But that, however, is but a relatively small consequence of a deal that will bring even more unpredictability to a retail sector already having to come to terms with the likes of online sales and people downloading music. Indeed, the only certain factor now facing music retailing is a long period of uncertainty."

## AT HOME IN THE US WAL-MART PRIDES ITSELF ON BEING EVERYBODY'S HOME TOWN STORE

Wal-Mart has certainly made its share of music-related headlines in its home territory - though they have often been of the negative variety.

Talking as one of its mottos "Everybody's home town store", the chain goes to great pains to maintain a wholesome image. As a result, it has in the past refused to stock albums containing what it deems inappropriate lyrics or sleeve imagery.

"We don't carry any stickered items [albums carrying the RIAA's Parental Advisory sticker]," says Wal-Mart spokesman Jack Blisio. "That's just an attempt to eliminate most of the objectionable material from our shelves, to do something to help out parents. It is not possible, nor is it our desire, to eliminate every image, word or topic that someone might find objectionable."

One by-product of that policy has been the decision on the part of such labels as Priority and Interscope to release edited versions of such albums as Ice Cube's *War & Peace*, Vol. 1. While the labels outwardly claim they have no problems with Wal-Mart's policies, and that they work well with Wal-Mart's buyers, privately there is some discontent over the chain's strict guidelines.

Based in Bentonville, Arkansas, Wal-Mart has also come

### HOW THE COMPANIES COMPARE

	1995	1992
Founded	1962	1962
Annual sales	\$8.2bn	£86bn
Annual profits	\$422.9m	£2.75bn
Music and video sales	£170m	n/a
Number of stores	229	3,600*
Number of employees	76,000	950,000

\*In the US Wal-Mart has 1,850 stores, plus 601 super-centers and 453 Sam's Clubs; internationally it is present in Argentina (13 stores), Brazil (14), Canada (154), Germany (95), Mexico (425) and Puerto Rico (15), and has joint venture agreements in China (6) and Korea (4).

under fire for its practice of opening superstores in small towns, subsequently running existing mom-and-pop stores out of business through harsh price-slashing. That price-cutting has extended to music, though since its music departments typically take up as little as 10% of each store's floorspace (and the chain does not break out its music sales figures), the practice has not had too widespread an effect.

"They mostly stock Top 40 product," sniffs a competitor at a major music chain, "so there might be a bit of a bump, but I don't think that many people go there just to buy music. What they carry isn't as deep as rival electronics superstores such as Best Buy or Circuit City."

Celine Dion's *Let's Talk About Love* typically retails for \$14.49 (compared with \$15.95-£16.99 at the likes of Tower and HMV and a list price of \$17.98), while the edited version of Ice Cube's *War & Peace*, Vol. 1 sells for \$13.88 (\$14.99-£15.99 at its music specialists and a \$17.97 list price).

Wal-Mart offers most of its goods for sale via its website ([www.wal-mart.com](http://www.wal-mart.com)), and previously sparked concern about an online music price war with key discounts, though this has yet to materialise.

The Asda purchase is Wal-Mart's third foray into Europe in two years - in 1997 it bought Germany's 21-store Wertkauf chain, followed last December by the acquisition of 74 stores from Germany's Spar Handels AG - and will reportedly boost its sales in Europe sixfold to about \$17.2bn (£10.8bn). To set that in context, its total net sales for the year to January 31, 1999 rose 17% to \$137.6bn (£86bn). Kevin Zimmerman



Pos	Title	Artist (Producer)	Publisher (Writer)	Label	CD/Cass (Distributor)	7/92
1	<b>BOOM, BOOM, BOOM, BOOM!!!</b>	Positiva CD/TVS 14/1TCV (L&L)	Vengaboia (Dariusz D) Drexid (D) Peer (D) Jasio (D) Delund (D)			1
2	<b>BRING IT ALL BACK</b>	Polydor 5613062501086 (L)	G. Bush (I) Kennedy (R) Kelly-Lewis (S) Sony A17V15 BMG (K) (K)			2
3	<b>SOMETIMES</b>	EMI 6632007052204 (L)	Binney Spens (M) Jagger (D) Jagger (D) Jagger (D) Jagger (D)			3
4	<b>BEAUTIFUL STRANGER</b>	Mercury 4750000000000 (EM)	Madsen (M) Davidson (O) Warner Bros W 4500000000000 (EM)			4
5	<b>I BREATHE AGAIN</b>	Polydor 5611802501186 (L)	Adam Beck (L) Lewis (S) Stone (D) Jagger (K) (L) (S) (L)			5
6	<b>THAT DON'T IMPRESS ME MUCH</b>	Mercury 4750000000000 (L)	Shirna Twinn (L) Jagger (M) MCA-PolyGram/Zomba (Twinn/L) (L)			6
7	<b>EVERYBODY'S FREE (TO WEAR SUNSCREEN)</b>	EMI 02842 011708240 (E)	Bob L'Orange (R) Jagger (L) (S) (L) (S) (L)			7
8	<b>SWEET LIKE CHOCOLATE</b>	Pepper 0530500300004 (P)	Shanks (S) Jagger (S) & Jagger (S) (EM) (B) Jagger (S) (L)			8
9	<b>TEARIN' UP MY HEART</b>	Northwestside (L&L) (EM) (G)	N. Sims (L) Jagger (L) Cherion (L) Jagger (L) (S) (L)			9
10	<b>HEY BOY HEY GIRL</b>	Virgin CHEMSD 6164500000000 (E)	The Chem (S) Jagger (S) Jagger (S) Jagger (S) Jagger (S) Jagger (S)			10
11	<b>DODDHA!</b>	EMI 02842 011708240 (E)	Carmona (S) Jagger (S) Jagger (S) Jagger (S) Jagger (S) Jagger (S)			11
12	<b>I WANT IT THAT WAY</b>	EMI 0523203200234 (P)	Backstreet Boys (M) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			12
13	<b>PINK</b>	Columbia 6973402667304 (TE)	Electra 6973402667304 (TE)			13
14	<b>KISS ME</b>	Euro E 3750000 37500 (TE)	Columbia 6973402667304 (TE)			14
15	<b>FROM THE HEART</b>	Northwestside (L&L) (EM) (G)	Another Level (K) (EM) (W)			15
16	<b>MY OWN WORST ENEMY</b>	RCA 743216903027432169034 (BM)	EMI 743216903027432169034 (BM)			16
17	<b>OOH LA LA</b>	Wall Of Sound WALLD 608X-WALLS CDK (W)	Wanajays (R) Jagger (C) (L) (S) (L)			17
18	<b>SALTWATER</b>	Xtremazone XTBAV ICDS/XTBAV LSC/XTBAV 112 (EM) (TE)	Cherish (S) Jagger (S) Jagger (S) Jagger (S) Jagger (S) Jagger (S)			18
19	<b>INSANE IN THE BRAIN</b>	INCOGNITO INCL7 2100000 21000 (TE)	Carson (S) Jagger (S) Jagger (S) Jagger (S) Jagger (S) Jagger (S)			19
20	<b>ALL OR NOTHING</b>	WEA WEA 2100000 21000 (TE)	Char (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			20
21	<b>CANNED HEAT</b>	Sony SZ 8673002667304 (TE)	Jagger (S) Jagger (S) Jagger (S) Jagger (S) Jagger (S) Jagger (S)			21
22	<b>NO SCRUBS</b>	LaFace/Arista 743216903027432169034 (BM)	TLC (B) Jagger (EM) (W) Warner Pacific (B) Jagger (S) (L)			22
23	<b>ROCK IS DEAD</b>	Maverick/Warner Bros W 4800000 (TE)	Marilyn Manson (L) Jagger (EM) (M) Jagger (EM) (M) Jagger (EM) (M)			23
24	<b>CREAM</b>	Deviants DVD1 2100000 21000 (L)	Back (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			24
25	<b>ALMOST DOESN'T COUNT</b>	Atlantic AT 050820121 05082 (L)	Brandy Larkins (L) Jagger (S) Jagger (S) Jagger (S) Jagger (S) Jagger (S)			25
26	<b>SKIN TISSUE</b>	Warner Bros W 4900000 49000 (TE)	Red Hot Chili Peppers (R) Jagger (K) (L) (S) (L) (S) (L)			26
27	<b>LOOK AT ME</b>	EMI 02842 011708240 (E)	Gar (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			27
28	<b>EVERY MORNING</b>	Virgin/Atlantic AT 050820121 05082 (TE)	Sugar Ray (K) Jagger (EM) Jagger (EM) Jagger (EM) Jagger (EM)			28
29	<b>YOU NEEDED ME</b>	Polydor 5633020000000 (L)	Boyzone (M) Jagger (EM) Jagger (EM) Jagger (EM) Jagger (EM)			29
30	<b>YOU GET WHAT YOU GIVE</b>	MCA MCSTD 48111/MCSC 4811 (L)	Positiva CD/TVS 14/1TCV (L&L)			30
31	<b>BABY ONE MORE TIME</b>	EMI 0521692052169 (L)	Britney Spears (M) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			31
32	<b>TURN AROUND</b>	Multiply COMDLY4 49/COMDLY4 49 (TE)	Phish (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			32
33	<b>SAV IT AGAIN</b>	EMI 02842 011708240 (E)	Phish (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			33
34	<b>EVERYTIME</b>	MJ/ICP 667442867444 (TE)	Tayana A. (P) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			34
35	<b>PUMPING ON YOUR STEREO</b>	Parlophone/Capitol 6518/TCR 6518 (E)	Sugarcubes (M) Jagger (EM) Jagger (EM) Jagger (EM) Jagger (EM)			35
36	<b>UNTIL YOU LOVED ME</b>	Cyrus/EMI 0541700000000 (L)	The Moffats (B) Jagger (EM) Jagger (EM) Jagger (EM) Jagger (EM)			36
37	<b>NOMANLAND (DAVID'S SONG)</b>	Positive CD/TVS 11/27VTCV 541 (E)	DJ Spin & Friends (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			37

Pos	Title	Artist (Producer)	Publisher (Writer)	Label	CD/Cass (Distributor)	7/92
38	<b>DOWN SO LONG</b>	Atlantic AT 0605000/AT 06050 (TE)	Shane (L) Warner (M) Warner-Chappell (K) (H)			38
39	<b>RACE FOR THE PRIZE</b>	Warner Bros W 4800000 (L)	The Flaming Lips (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			39
40	<b>PICK A POUND</b>	Columbia 66740126674014 (TE)	Thompson (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			40
41	<b>THANK A LOT FOR THAT NEW</b>	V2 VWR 5000749 W 500075 (BM) (P)	Therapies (A) & Bush (M) MCA/Atlantic (L) Jagger (S) (L)			41
42	<b>THANK ABBA FOR THE MUSIC</b>	Epic ABBCD 1/ABC 1 (TE)	Various Artists (W) Jagger (S) Jagger (S) Jagger (S) Jagger (S)			42
43	<b>PERFECT MOMENT</b>	Innocent SINCD 7/SINC 7 (E)	Mr. O'Jays (M) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			43
44	<b>SHOCKY</b>	London LOND 421/3000000 427 (L)	Chad (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			44
45	<b>DISCO DOWN</b>	Polydor 56275005627504 (L)	Shed Seven (S) Jagger (M) MCA-PolyGram (Banks/Watkins/Leach)			45
46	<b>21ST CENTURY GIRLS</b>	EMI NTNCD5 00/NTNTE 01/1 (E)	Red (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			46
47	<b>(9PM) TILL I COME</b>	Chub Tools CLU600657 (Unrec)	ATB (N) Jagger (S) Jagger (S) Jagger (S) Jagger (S) Jagger (S)			47
48	<b>SWEAR IT AGAIN</b>	RCA 743216903027432169034 (BM)	Westlife (M) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			48
49	<b>RED ALERT</b>	XL Recordings XLS 10000 (P)	Basement Jaxx (M) Jagger (M) MCA-PolyGram (R) (L) (S) (L)			49
50	<b>ABOUT AM</b>	Harvest COEMS 5451 (E)	Dark Star (L) Jagger (L) Warner-Chappell (Dark Star)			50
51	<b>ALL IS FULL OF LOVE</b>	One Little Indian 242 17000 (P)	Book (B) Jagger (M) MCA-PolyGram (L)			51
52	<b>CLOUD NUMBER 9</b>	ABM/Mercury 5628450 5628450 (L)	Red (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			52
53	<b>MEATFORCE</b>	ZTT 211 123000 (EM) (P)	Red (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			53
54	<b>LIZARD (GONNA GET YOU)</b>	VC Recordings VCRD 500 (E)	Morise (M) Jagger (M) Warner-Chappell (P) (S) (L) (S) (L)			54
55	<b>RIGHT HERE RIGHT NOW</b>	SUN SHINY 4000/SUNNY 4800 (CD) (P)	Fabrizio (S) Jagger (L) MCA-PolyGram (L) (W) (S) (L)			55
56	<b>LIFT IT HIGH (ALL ABOUT BELIEF)</b>	Musique Collective MAN/CA 6/AMMAN/CA 6 (DISC)	The 1998 Manchester United Squad (P) (M) Jagger (M) (S) (L)			56
57	<b>HATE ME NOW</b>	Columbia 66726596872654 (TE)	R&B (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			57
58	<b>WITCH DOCTOR</b>	REXEMT TONC02 17000 (E)	Carmona (S) Jagger (S) Jagger (S) Jagger (S) Jagger (S) Jagger (S)			58
59	<b>INSOMNIA</b>	Echo EESCD 77EACMSD 77 (P)	Foster (N) Jagger (L) MCA-Nickel (Nicholas)			59
60	<b>I KNOW MY LOVE</b>	RCA Victor 743216903027432169034 (BM)	Cherise (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			60
61	<b>IN OUR LIFETIME</b>	Mercury MERCID 317 (M) (EM) (C)	Texas (M) Jagger (EM) (P) (S) (L)			61
62	<b>NOTHING IS REAL BUT THE GIRL</b>	BeyondRCA 743216903027432169034 (BM)	Blondie (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			62
63	<b>FINER</b>	Warp WAP 12300 (V)	Warp (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			63
64	<b>BIG LOVE</b>	Essential Recordings ESPD 4/ESCD 4 (P)	Pete Heller (H) Jagger (EM) Jagger (EM) Jagger (EM) Jagger (EM)			64
65	<b>GET INVOLVED</b>	Hollywood 0101185 HNRV (P)	Warrant (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			65
66	<b>DRIFTWOOD</b>	Independiente ISOM 27/ISOM 27CS (TE)	Wax (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			66
67	<b>YOU LOOK SO FINE</b>	Mushroom MUSH 4900000/MUSH 4900000 (EM) (P)	Garbage (A) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			67
68	<b>IT'S A GIRL THING</b>	IN TR 00/INTR 00 (L)	Mr. Jaxx (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			68
69	<b>WHY DON'T YOU GET A JOB?</b>	Columbia 667265456672654 (TE)	The Offspring (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			69
70	<b>FLAT BEAT</b>	F Communications/PIAS Recordings F 104CDUK/F 10400 (L)	Mr. O'Jays (M) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			70
71	<b>PRIVATE NUMBER</b>	Virgin VSD02 17000 (L)	Red (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			71
72	<b>MORE LOVE</b>	Universal MCSTD 40201/MCSC 40201 (L)	Red (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			72
73	<b>UNO</b>	Mushroom MUSH 5000000 (EM) (P)	Muse (M) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			73
74	<b>HONEY TO THE BEE</b>	Innocent SINCD 8/SINC 8 (E)	Red (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			74
75	<b>BETTER BEST FORGOTTEN</b>	Virgin 051942051924 (P)	Steps (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			75

As used by Top Of The Pops and Radio One

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1	<b>DOWN SO LONG</b>	Atlantic AT 0605000/AT 06050 (TE)	Shane (L) Warner (M) Warner-Chappell (K) (H)			1
2	<b>RACE FOR THE PRIZE</b>	Warner Bros W 4800000 (L)	The Flaming Lips (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			2
3	<b>PICK A POUND</b>	Columbia 66740126674014 (TE)	Thompson (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			3
4	<b>THANK A LOT FOR THAT NEW</b>	V2 VWR 5000749 W 500075 (BM) (P)	Therapies (A) & Bush (M) MCA/Atlantic (L) Jagger (S) (L)			4
5	<b>THANK ABBA FOR THE MUSIC</b>	Epic ABBCD 1/ABC 1 (TE)	Various Artists (W) Jagger (S) Jagger (S) Jagger (S) Jagger (S)			5
6	<b>PERFECT MOMENT</b>	Innocent SINCD 7/SINC 7 (E)	Mr. O'Jays (M) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			6
7	<b>SHOCKY</b>	London LOND 421/3000000 427 (L)	Chad (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			7
8	<b>DISCO DOWN</b>	Polydor 56275005627504 (L)	Shed Seven (S) Jagger (M) MCA-PolyGram (Banks/Watkins/Leach)			8
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10	<b>(9PM) TILL I COME</b>	Chub Tools CLU600657 (Unrec)	ATB (N) Jagger (S) Jagger (S) Jagger (S) Jagger (S) Jagger (S)			10
11	<b>SWEAR IT AGAIN</b>	RCA 743216903027432169034 (BM)	Westlife (M) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			11
12	<b>RED ALERT</b>	XL Recordings XLS 10000 (P)	Basement Jaxx (M) Jagger (M) MCA-PolyGram (R) (L) (S) (L)			12
13	<b>ABOUT AM</b>	Harvest COEMS 5451 (E)	Dark Star (L) Jagger (L) Warner-Chappell (Dark Star)			13
14	<b>ALL IS FULL OF LOVE</b>	One Little Indian 242 17000 (P)	Book (B) Jagger (M) MCA-PolyGram (L)			14
15	<b>CLOUD NUMBER 9</b>	ABM/Mercury 5628450 5628450 (L)	Red (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			15
16	<b>MEATFORCE</b>	ZTT 211 123000 (EM) (P)	Red (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			16
17	<b>LIZARD (GONNA GET YOU)</b>	VC Recordings VCRD 500 (E)	Morise (M) Jagger (M) Warner-Chappell (P) (S) (L) (S) (L)			17
18	<b>RIGHT HERE RIGHT NOW</b>	SUN SHINY 4000/SUNNY 4800 (CD) (P)	Fabrizio (S) Jagger (L) MCA-PolyGram (L) (W) (S) (L)			18
19	<b>LIFT IT HIGH (ALL ABOUT BELIEF)</b>	Musique Collective MAN/CA 6/AMMAN/CA 6 (DISC)	The 1998 Manchester United Squad (P) (M) Jagger (M) (S) (L)			19
20	<b>HATE ME NOW</b>	Columbia 66726596872654 (TE)	R&B (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			20
21	<b>WITCH DOCTOR</b>	REXEMT TONC02 17000 (E)	Carmona (S) Jagger (S) Jagger (S) Jagger (S) Jagger (S) Jagger (S)			21
22	<b>INSOMNIA</b>	Echo EESCD 77EACMSD 77 (P)	Foster (N) Jagger (L) MCA-Nickel (Nicholas)			22
23	<b>I KNOW MY LOVE</b>	RCA Victor 743216903027432169034 (BM)	Cherise (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			23
24	<b>IN OUR LIFETIME</b>	Mercury MERCID 317 (M) (EM) (C)	Texas (M) Jagger (EM) (P) (S) (L)			24
25	<b>NOTHING IS REAL BUT THE GIRL</b>	BeyondRCA 743216903027432169034 (BM)	Blondie (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			25
26	<b>FINER</b>	Warp WAP 12300 (V)	Warp (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			26
27	<b>BIG LOVE</b>	Essential Recordings ESPD 4/ESCD 4 (P)	Pete Heller (H) Jagger (EM) Jagger (EM) Jagger (EM) Jagger (EM)			27
28	<b>GET INVOLVED</b>	Hollywood 0101185 HNRV (P)	Warrant (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			28
29	<b>DRIFTWOOD</b>	Independiente ISOM 27/ISOM 27CS (TE)	Wax (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			29
30	<b>YOU LOOK SO FINE</b>	Mushroom MUSH 4900000/MUSH 4900000 (EM) (P)	Garbage (A) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			30
31	<b>IT'S A GIRL THING</b>	IN TR 00/INTR 00 (L)	Mr. Jaxx (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			31
32	<b>WHY DON'T YOU GET A JOB?</b>	Columbia 667265456672654 (TE)	The Offspring (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			32
33	<b>FLAT BEAT</b>	F Communications/PIAS Recordings F 104CDUK/F 10400 (L)	Mr. O'Jays (M) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			33
34	<b>PRIVATE NUMBER</b>	Virgin VSD02 17000 (L)	Red (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			34
35	<b>MORE LOVE</b>	Universal MCSTD 40201/MCSC 40201 (L)	Red (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			35
36	<b>UNO</b>	Mushroom MUSH 5000000 (EM) (P)	Muse (M) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			36
37	<b>HONEY TO THE BEE</b>	Innocent SINCD 8/SINC 8 (E)	Red (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			37
38	<b>BETTER BEST FORGOTTEN</b>	Virgin 051942051924 (P)	Steps (S) Jagger (L) Jagger (L) Jagger (L) Jagger (L) Jagger (L)			38

**Ice Delange**  
FLYING BLIND  
THE NEW SINGLE OUT NOW W482CD  
AS SEEN ON TOUR WITH THE DIXIE CHICKS

26 JUNE 1999

# CHART COMMENTARY

by ALAN JONES



After reaching number four with their debut single *Up And Down*, and number three with *We Like To Party* (The Vengaboys), it's third time lucky for the Vengaboys, who debut in pole position with *Boom, Boom, Boom!*. The record sold nearly 135,000 copies last week, and brings the group's UK sales since their debut last November to more than 1m. *Boom, Boom...* is the first number one for the Vengaboys' record

## SINGLE FACTFILE

label *Positiva*. Its previous biggest hits by chart position – both reaching number three – were *BBE's Seven Days And One Week* and *We Like To Party*, though *Real 2 Real's* number five hit *I Like To Move It* (1994) sold more copies. *Real 2 Real* are still *Positiva's* biggest-selling act overall, but the Vengaboys are certain to eclipse them, if not with their current hit, then with their upcoming single *We're Going To Ibiza*.

The biggest act to come out of the Netherlands since 2 Unlimited, the Vengaboys' number one debut with *Boom, Boom, Boom!* was in doubt throughout the week, with their lead over *Club 7* being both small and fragile. In the end, however, the margin of their victory was more than 15,000 sales. Though *Club 7* might have hoped to hold on for a second week at number one, they can be happy that their debut hit *Bring It All Back* has sold more than 309,000 copies in the past fortnight – and the rate at which it is declining suggests it will sell many more before it's finished.

These are heady days for Polydor, with two records among the top five in both the singles and albums charts. Both of their current hit singles are debuts by new acts – former Coronation Street star Adam Rickitt and the aforementioned *Club 7*. Rickitt's single *I Breathe Again* – an old fashioned hi-NRG track – races to number five this week, with sales of more than 76,500. Rickitt

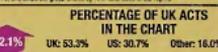
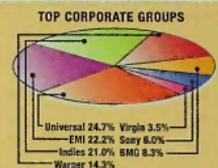
## MARKET REPORT



Figures show top 10 companies by % of total sales of the Top 75, and corporate group shares % of total sales of the Top 75



played Nick Tidesley in Coronation Street, where his granny was Audrey Roberts, played by Sue Nicholls, who herself had a



number 17 hit, *Where Will You Be*, 31 years ago/next week while starring in *Crossroads*.  
\* *N'Ye* seem set to join the growing list

of bankable boy bands, landing their second Top 10 hit of the year with *Tearin' Up My Heart*. The single debuts at number nine this week, and follows the number five success of *I Want You Back* in February. Both tracks were much smaller hits when last released in 1997. *I Want You Back* peaking at 52 and *Tearin' Up My Heart* reaching 40. The latter is one of three hits in the current Top 40 written by Sweden's Max Martin, the others being *Baby One More Time* by Britney Spears and *I Want It That Way* by the Backstreet Boys. Spears' hit sales 27-54 on its 13th appearance in the chart, while her follow-up *Sometimes – Written by another Swede, namely Jorgen Elofsson*, debuts at Number three with sales of more than 82,500.

Another 1997 release returning for a second bite of the cherry is Aerosmith's *Pink*. Lost in the Christmas rush, it peaked at 38 originally, and now capitalises on the success of *I Don't Want To Miss A Thing* by debuting at this week.

## INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label/Distribution
1	NEW	SOMETIMES	Britney Spears	Jive 052332 (PI)
2	NEW	SWEET LIKE CHOCOLATE	Shanks & Bigfoot	Pepper 050332 (PI)
3	3	I WANT IT THAT WAY	Backstreet Boys	Jive 052336 (PI)
4	NEW	CHEAM	Blake & Jones	Deviant DVT 3323 (V)
5	2	OOH LA LA	Wolfgang	Wall of Sound WALLD 0308 (V)
6	4	BABY ONE MORE TIME	Britney Spears	Jive 052752 (PI)
7	4	ALL IS FULL OF LOVE	Björk	One Little Indian 242 TPTTCD (V)
8	NEW	METAFORCE	Art Of Noise	ZTT ZTT 12502C (UM/VP)
9	NEW	RED ALERT	Bassment Jaxx	XL Recordings XLS 100C2D (V)
10	10	PICK A PART THAT'S NEW	Savoytronic	V2 VWR 506776 (UM/VP)
11	7	BSOMINIA	Feeder	Echo 05027 77 (PI)
12	NEW	FINER	Nightmares On Wax	Warp WAP 123C2 (V)
13	6	IT'S A GIRL THING	My Life Story	Hollywood 018118 HW (PI)
14	5	GET INVOLVED	Raphael Saadiq & Q-Tip	Mushroom MUSH 50C3 (UM/VP)
15	NEW	UNO	Muse	4AD 040 990C2 (V)
16	NEW	ECHO	Kristin Hersh	Tidy Tote TDTY 125 (ADD)
17	NEW	SANKARA	Dave Holmes	Skin Skint SKINT 46C2 (UM/PI)
18	17	RIGHT HERE RIGHT NOW	Ferby Slim	Mushroom MUSH 49C2C (UM/VP)
19	13	YOU LOOK SO FINE	Gabaye	Mushroom MUSH 49C2C (UM/VP)
20	NEW	IT'S ALL YOU	Seabooth	Domino DUG 88C2 (V)

This Week	Last Week	Title	Artist	Label/Distribution
1	NEW	BOOM, BOOM, BOOM, BOOM!	Vengaboys	Positiva
2	1	BRING IT ALL BACK TO ME	Club 7	Polydor
3	3	SOMETIMES	Britney Spears	Jive
4	4	BEAUTIFUL STRANGER	Melanie B	Mercury
5	NEW	I BREATHE AGAIN	Adam Rickitt	Positiva
6	5	THAT DON'T IMPRESS ME AUCH	Stevie Nicks	Mercury
7	7	EVERYBODY'S FREE...	Joe Lieberman	EMI
8	6	SWEET LIKE CHOCOLATE	Shanks & Bigfoot	Pepper
9	NEW	TEARIN' UP MY HEART	Jorgen Elofsson	Positiva
10	8	HEY BOY HEY GIRL	The Chemical Brothers	Virgin
11	9	KISS ME	Sophia House The Rhyth	Elektra
12	12	CANNED HEAVEN	Jean-Louis	Sony SI
13	11	EVERY MORNING	Stacy Ray	Look/Music
14	10	FROM THE HEART	Backstreet Boys	Mercury
15	15	NO SCRIBES TO	Leticia Kite	Virgin
16	16	I WANT IT THAT WAY	Backstreet Boys	Jive
17	14	OOH LA LA	The Vengaboys	Wall of Sound
18	18	YOU GET WHAT YOU GIVE	Nova Pacifica	NCA
19	19	IN OUR LIFETIME	Thelma Houston	Mercury
20	17	SALTWATER	Chase and. Mera Bennett	Savoytronic



This Week	Last Week	Title	Artist	Label
21	NEW	CLUB 9	Bryan Adams	ASW/Mercury
22	18	WILD WILD WEST	Will Smith	XL Recordings
23	19	RED ALERT	Bassment Jaxx	Echo
24	16	AS GOOD AS NOTHING	Mary J. Blige	Columbia
25	15	MY LOVE IS YOUR LOVE	Whitney Houston	Arista
26	14	PUMPING ON YOUR STEREO	Savage	Parlophone
27	NEW	DOODAH!	Caroline	Parlophone
28	13	STRONG	Robin Williams	Capitol
29	11	GUEST IN FASHION	Enya	Nonesuch
30	NEW	MY OWN WORST ENEMY	La	RCA
31	NEW	PINK	Jay-Z	Columbia
32	12	PICK A PART THAT'S NEW	Savoytronic	VC
33	17	TURN AROUND	Pharrell & Soul	Mutiny
34	10	ALMOST GENTLE	Count Down	Arista
35	14	ALL BY NOTHING	One	WEA
36	NEW	BABY ONE MORE TIME	Britney Spears	Jive
37	18	LOUT	Redman	EMI
38	16	LOOK AT ME	Devil Ray	Columbia
39	19	SCAR TISSUE	Red Hot Chili Peppers	Warner Bros
40	17	YOU NEEDED ME	Requena	Polydor

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26 JUNE 1999

## CHART COMMENTARY

by ALAN JONES



**Boyzone** by Request surrenders pole position after two weeks at number one but his gentle decline seems unaffected by revelations about Stephen Gately's personal life and, after a mere three weeks in the shops, its sales to date exceed 563,000. That's enough to make it the third biggest seller of the year, behind **Abba's** Gold - Greatest Hits and **The Corrs'** Talk On Corners. The sudden decline of the latter gives both Abba and Boyzone a chance of snatching away, at least temporarily, the title of best-selling album of the year, with Abba the more likely to do so, but probably not for another five or six weeks.

Sparked back into life by an Omnibus profile a few weeks ago, **The Very Best of Dean Martin** - The Capitol/Reprise Years has grown into a genuine hit album, selling more than 90,000 copies so far. It improves its chart position again this week, jumping from number eight to five. That's the highest position the late crooner has ever held in an

## MARKET REPORT



## SALES UPDATE



album chart career lasting nearly 40 years, beating the number seven peak of the 1976 compilation 20 Original Dean Martin Hits.

## ALBUM FACTFILE

Though the introductory single **Canned Heat** could climb no higher than number four, **Jamiroquai's** **Synkronized** album debuts at the album chart after selling 95,000 copies last week. It's the group's second number one album, emulating 1993's **Emergency On Planet Earth**. Between their two chart-toppers, they had two number two albums - 1994's **The Return Of The Space Cowboy** and 1996's **Travelling Without Moving**. The latter spent a

fortnight at two, being prevented from reaching pole position first by **REM's** **New Adventures In Hi-Fi** and then by **Kula Shaker's** **K**. Its first week sales were 80,000, and now stand at 1.06m. It joins in the fun this week, advancing 113-84, partly because it is reduced to £9.99 at Woolworth. **Synkronized** was originally due for release on 7 June. Had it not been rescheduled, it would have finished second to **Boyzone's** **By Request** last week.

most recently **Slang**, which reached number five in 1996. Unless **Euphoria** can improve, it will be their lowest charting album since **Pyromania** in 1983.

After just one hit single, **Spice Nine** The **Richie's** self-titled debut album makes a credible debut at 27. Their introductory single **Kiss Me**, which reached number four a few weeks ago and is still top of the airplay chart, is obviously providing much of the impetus but so too is their upcoming single, a cute cover of **The La's** **Three She Goes**. Oddly enough, even though **Kiss Me** has sold more than half a million copies in the US in the past five months, reaching number two on the singles chart, the album has been something of a damp squib there so far, with a peak position of 69 to show from an 18-week chart career.

Finally, despite landing their first number one single, the **Vengaboys'** **Party Album** declines 23-25 this week. The album has sold 90,000 copies so far.

## COMPILATIONS

The Ministry Of Sound's **Clubbers Guide To Ibiza - Summer '99** spends its second and last week at number one, selling more than 34,000 copies, to beat off a determined charge by Columbia's excellent MOR compilation **Music To Watch Girls By**, which advances 9-2 on its fourth appearance in the chart.

Although it goes against the current trend for contemporary hits/dances to dominate the top end of the chart, the latter album does have a familiar lineup for older buyers, with the likes of Andy Williams, Louis Armstrong, Doris Day and Al Martino making appearances.

That's not the case with the other top five album from Columbia, which includes a largely unknown lineup, among them Chantal Krevuluz, Nikki Hassman, Sozzi, Adam Caron and PJ Olsson. These are just

some of the acts on the **Dawson's Creek** TV soundtrack, which has done remarkably well in the past three weeks, selling upwards of 63,000 copies, while moving 7-34 on the chart.

Overall, it's a very quiet chart this week, with the only new arrival capable of making the top 10 being **Kiss Smooth Grooves** **Summer '99**. A somewhat disappointing selection, it's not greatly surprising it is underachieving compared to recent **Kiss** albums, debuting at number seven with 16,000 sales.

Among other new arrivals, the rock-based **The Matrix** soundtrack can't match the film's box office number one position, debuting at number 13 and **Bud Luhmann's** **Something For Everybody**, having been ruled ineligible for the artist chart, debuts at 21.

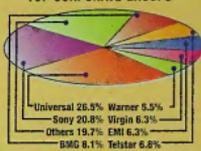
## MARKET REPORT



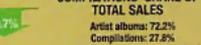
## SALES UPDATE



## TOP CORPORATE GROUPS



## COMPILATIONS' SHARE OF TOTAL SALES



## INDEPENDENT ALBUMS

This Week	Title	Artist	Label (distributor)
1	GUERILLA	Super Furry Animals	Creation CRECD 362 (JMW)
2	PERFORMANCE AND COCKTAILS	Stereophonics	V2 VVR 100482 (JMW/P)
3	MILLENNIUM	Backstreet Boys	Jive J62222 (P)
4	YOU'VE COME A LONG WAY, BABY	Fahey Six	Shint BRASSIC 1102 (JMW/P)
5	BABY ONE MORE TIME	Brinley Spears	Jive J62212 (P)
6	REMEDY	Basement Jaxx	XL Recordings XLCD 126 (V)
7	VERSION 2.0	Garbage	Mushroom MUSIC 2802 (JMW/P)
8	HEAD MUSIC	Swerve	Nude NUDE 1402 (JMW/P)
9	TERROR TWILIGHT	Parlophone	EMI/Jive 059112 (P)
10	STEP ONE	Steps	EMI/Jive 100428 (JMW/P)
11	WORD GETS AROUND	Stereophonics	Jive J62118 (P)
12	BACKSTREET'S STORY	Backstreet Boys	Mercury BEN 0702X (P)
13	BIG CALM	Maribou	Creation CRECD 180 (JMW/P)
14	WHAT'S THE SICKENING MORNING GLOOM?	Oasis	Creation CRECD 189 (JMW/P)
15	DEFINITELY MAYBE	Oasis	Essential! ESSCD082 (P)
16	THE SINGLES COLLECTION - WATERLOO SUNSET	The Kinks	Mushroom D 31450 (JMW/P)
17	11 GARBAGE	Garbage	World Circuit WCD 155 (P)
18	BUENA VISTA SOCIAL CLUB	Ibrahim Ferrer	Creation CRECD 219 (JMW/P)
19	BE HERE NOW	Oasis	XL Recordings INT 884452 (V)
20	THE FAT OF THE LAND	The Prodigy	

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

This Week	Title	Artist	Label
1	NOW THAT'S WHAT I CALL MUSIC 42	VARIOUS ARTISTS	EMV/VERGIN/UNIVERSAL
2	NEW HITS 99	VARIOUS ARTISTS	WARNER/GLOBAL/SONY/T
3	EUPHORIA	VARIOUS ARTISTS	TELSTAR TV
4	LOVE SONGS	VARIOUS ARTISTS	WARNER/RESPIN/T
5	TRANCE NATION	VARIOUS ARTISTS	MINISTRY OF SOUND
6	THE BEST CLUB ANTHEMS 99...EVER!	VARIOUS ARTISTS	VERGIN/EMV
7	NOW THAT'S WHAT I CALL MUSIC 41	VARIOUS ARTISTS	EMV/VERGIN/UNIVERSAL
8	KISS NUDE NATION	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
9	CLUBBERS GUIDE TO...NINETY NINE	VARIOUS ARTISTS	MINISTRY OF SOUND
10	DANCE NATION SIX - TALL PAUL & BLOCK	VARIOUS ARTISTS	MINISTRY OF SOUND
11	KISS CLUBBIE	VARIOUS ARTISTS	MINISTRY OF SOUND
12	HITS 99	VARIOUS ARTISTS	WARNER/GLOBAL/SONY/T
13	TOOK STUCK & TWO SMOKING BARRELS	ORIGINAL SOUNDTRACK	ISLAND
14	QUEER AS FOLK	VARIOUS ARTISTS	ALMIGHTY
15	BEEPER - EUPHORIA	VARIOUS ARTISTS	TELSTAR TV
16	ESSENTIAL SOUNDTRACKS	VARIOUS ARTISTS	TELSTAR TV
17	TOP OF THE POPS 99 - VOLUME ONE	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
18	THE CHILLOUT ALBUM	VARIOUS ARTISTS	TELSTAR TV
19	KISS SMOOTH GROOVES 99	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
20	KISS MUSIC OF THE NIGHT	VARIOUS ARTISTS	UNIVERSAL MUSIC TV

© 1999 Last figures appeared on the chart placing them in the last published hour 50 for compilations chart

26  
june  
1999

# THE OFFICIAL CHARTS

## singles

AS USED BY



- |           |  |                      |
|-----------|--|----------------------|
| <b>1</b>  | <b>BOOM, BOOM, BOOM!!</b><br><i>Positive</i>             | Polydor              |
| <b>2</b>  | <b>BRING IT ALL BACK S Club 7</b>                        | Jive                 |
| <b>3</b>  | <b>SOMETIMES</b> Britney Spears                          | Maverick/Warner Bros |
| <b>4</b>  | <b>BEAUTIFUL STRANGER</b> Madonna                        | Maverick/Warner Bros |
| <b>5</b>  | <b>I BREATHE AGAIN</b> Adam Rickitt                      | Polydor              |
| <b>6</b>  | <b>THAT DON'T IMPRESS ME MUCH</b> Shania Twain           | Mercury              |
| <b>7</b>  | <b>EVERYBODY'S FREE (TO WEAR SUNSCREEN)</b> Baz Luhrmann | EMI                  |
| <b>8</b>  | <b>SWEET LIKE CHOCOLATE</b> Shanks & Bigfoot             | Chocolate Boy/Pepper |
| <b>9</b>  | <b>TEARIN' UP MY HEART 'N Sync</b>                       | Northwestside/Arista |
| <b>10</b> | <b>HEY BOY HEY GIRL</b> The Chemical Brothers            | Virgin               |

- |           |  |                      |
|-----------|--|----------------------|
| <b>11</b> | <b>DOODAH!</b> Cartoons                                  | Flex/EMI             |
| <b>12</b> | <b>I WANT IT THAT WAY</b> Backstreet Boys                | Jive                 |
| <b>13</b> | <b>PINK</b> Aerosmith                                    | Columbia             |
| <b>14</b> | <b>KISS ME</b> Sixpence None The Richer                  | Elektra              |
| <b>15</b> | <b>FROM THE HEART</b> Another Level                      | Northwestside/Arista |
| <b>16</b> | <b>MY OWN WORST ENEMY</b> Lit                            | RCA                  |
| <b>17</b> | <b>OOH LA LA</b> Wiseaguys                               | Wall Of Sound        |
| <b>18</b> | <b>SALTWATER</b> Chicene feat. Maïre Brennan             | Xtravaganza          |
| <b>19</b> | <b>INSANE IN THE BRAIN</b> Jason Nevins Vs. Crystal Ball | WS/Capitol           |

26  
june  
1999

# THE OFFICIAL CHARTS

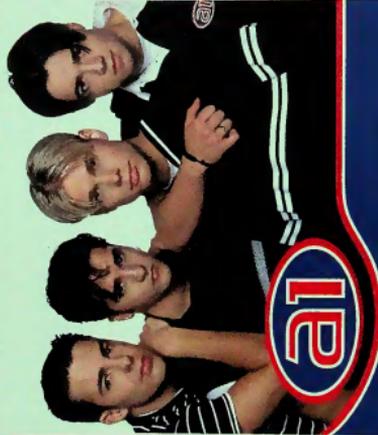
## albums



- |           |   |             |
|-----------|---|-------------|
| <b>1</b>  | <b>SYNKRONIZED</b><br><i>Jamaican</i>                       | Mercury     |
| <b>2</b>  | <b>BY REQUEST</b> Boyzone                                   | Polydor     |
| <b>3</b>  | <b>GOLD - GREATEST HITS</b> Abba                            | Polydor     |
| <b>4</b>  | <b>COME ON OVER</b> Shania Twain                            | Mercury     |
| <b>5</b>  | <b>THE VERY BEST OF - CAPTAIN/REPRISE YEARS</b> Dean Martin | EMI         |
| <b>6</b>  | <b>THE HUSH</b> Texas                                       | Mercury     |
| <b>7</b>  | <b>CALIFORNICATION</b> Red Hot Chili Peppers                | Warner Bros |
| <b>8</b>  | <b>PERFORMANCE AND COCKTAILS</b> Stereophonics              | V2          |
| <b>9</b>  | <b>MY LOVE IS YOUR LOVE</b> Whitney Houston                 | Arista      |
| <b>10</b> | <b>GUERRILLA</b> Super Furry Animals                        | Creation    |

- |           |   |                          |
|-----------|---|--------------------------|
| <b>11</b> | <b>EUPHORIA</b> Def Leppard                       | Bludgeon Riffola/Mercury |
| <b>12</b> | <b>TALK ON CORNERS</b> The Corrs                  | Atlantic                 |
| <b>13</b> | <b>MILLENNIUM</b> Backstreet Boys                 | Jive                     |
| <b>14</b> | <b>BABY ONE MORE TIME</b> Britney Spears          | Jive                     |
| <b>15</b> | <b>SCHIZOPHONIC</b> Geri Halliwell                | EMI                      |
| <b>16</b> | <b>I'VE BEEN COME A LONG WAY</b> Baby Fatboy Slim | Skinny                   |
| <b>17</b> | <b>I'VE BEEN EXPECTING YOU</b> Robbie Williams    | Chrysalis                |
| <b>18</b> | <b>STEP ONE</b> Steps                             | Jive/EMI                 |
| <b>19</b> | <b>TELEVISION</b> Howard Stern                    | Atlantic                 |

BE THE FIRST TO BELIEVE



The first single released today

- CD 1 includes mix from Phats & Small (Mutant Disco Mix Part I)
- CD 2 includes the Amen Club Mix
- No. 6 at - Box selection 951
- No. 2 in the Pop Tip Chart

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14	21	CANNED HEAT	Jamiroquai	WEA
16	22	NO SCRUBS TLC	Lafayette/Warner Bros	Sony/SZ
18	23	ROCK IS DEAD Marilyn Manson	Maverick/Warner Bros	
20	24	CREAM Blank & Jones	DeWant	Atlantic
22	25	ALMOST DOESN'T COUNT Brandy	Warner Bros	
24	26	SCAR TISSUE Red Hot Chili Peppers	EMI	
26	27	LOOK AT ME Ben Hallowell	Lava/Atlantic	
28	28	EVERY MORNING Sugar Ray	Polybor	
30	29	YOU NEEDED ME BoyzOne	MCA	
32	30	YOU GET WHAT YOU GIVE New Radicals	Jive	
34	31	BABY ONE MORE TIME Britney Spears	MJL/Epic	
36	32	TURN AROUND Phats & Small	Pantophone	
38	33	SAV IT AGAIN Precious	Chrysalis	
40	34	EVERYTIME Tanyana Ali	Prestige	
42	35	PUMPING ON YOUR STEREO Supergrass	Atlantic	
44	36	UNTIL YOU LOVED ME The Motifs	Warner Bros	
46	37	NOMANSLAND (DAVID'S SONG) DJ Sakin & Friends	Columbia	
48	38	DOWN SO LONG Jewel		
50	39	RACE FOR THE PRIZE The Flaming Lips		
52	40	I QUIT Hepburn		

# compilations

- 1** **CROSSERS GUIDE TO IZBA - SUMMER '99**  
Ministry Of Sound
- 2** **MUSIC TO WATCH GIRLS BY**  
Columbia
- 3** **FRANCE NATION**  
Ministry Of Sound
- 4** **DAWSON'S CREEK (OST)**  
Columbia
- 5** **NOTTING HILL (OST)**  
Island
- 6** **CREAM IZBA - ARRIVALS**  
Vergo/EMI
- 7** **KISS SMOOTH GROOVES SUMMER '99**  
Universal TV
- 8** **FAT DANCE HITS**  
Global Telefeision
- 9** **STREET VIBES 3**  
Warner/BMG/Global TV/Sony TV
- 10** **THE SOUND OF MAGIC**  
Universal TV
- 11** **NOW THAT'S WHAT I CALL MUSIC! 42**  
EMI/Virgin/Universal
- 12** **SMASH HITS - SUMMER '99**  
Vergo/EMI
- 13** **NATIONAL ANTHEMS '99**  
Telstar TV
- 14** **THE CELTIC COLLECTION**  
Columbia/Vernor/esp
- 15** **DEEPER - EUPHORIA**  
Telstar TV
- 16** **HUMAN TRAFFIC (OST)**  
London
- 17** **SIXTIES SUMMER LOVE**  
Universal TV
- 18** **THE MATRIX (OST)**  
Maverick/Warner Bros
- 19** **TOP OF THE POPS '99 - VOLUME ONE**  
BBC/Universal TV
- 20** **MIDSUMMER CLASSICS**  
Global Television

**mccabe** <sup>TM</sup> *nothing*  
 debut single out 05:07:99. CD, cassette and limited edition 7"  
 box. #671

19	20	GOING FOR GOLD - THE GREATEST HITS	Sheed Seven	Polybor
21	21	THE MISEDUCATION OF LAURYN HILL	Laurn Hill	Columbia
22	22	FORGIVEN, NOT FORGOTTEN	The Corrs	Atlantic
23	23	RAY OF LIGHT	Madonna	Maverick
24	24	EQUALLY CURSED AND BLESSED	Catatonica Blanco Y Negro	
25	25	THE PARTY ALBUM!	Vengaboys	Positive
26	26	LOVE SONGS	Luciano Pavarotti	Decca
27	27	SIXPENCE NONE THE RICHER	Singence None The Richer	Elektra
28	28	LADIES & GENTLEMEN - THE BEST OF	George Michael	Epic
29	29	MIKE & THE MECHANICS	Mike & The Mechanics	Virgin
30	30	LIFE THRU A LENS	Robbie Williams	Chrysalis
31	31	BLUE LINES	Massive Attack	Wild Bunch
32	32	FANMAIL	TLC	Lafaze/Anista
33	33	BELIEVE	Cher	WEA
34	34	ALL THE HITS & ALL NEW LOVE SONGS	Kenny Rogers	EMI
35	35	VERSION 2.0	Garbage	Mushroom
36	36	HEAD MUSIC	Suede	Nude
37	37	REMEDY	Basement Jaxx	XI Recordings
38	38	THIS IS MY TRUTH	Tell Me Yours	Manic Street Preachers
39	39	LEISURE	Noise Gay Dad	London
40	40	GRAN TURISMO	The Cardigans	Stockholm/Polybor

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## MID-PRICE

This	Last	Title	Artist	Label (Distributor)
1	NEW	BLUE LINES	Massive Attack	Wild Bunch WBRCD1 (E)
2	2	TRACY CHAPMAN	Tracy Chapman	Elektra 8300742 (TEM)
3	1	DEFINITELY MAYER	Dina	Creation CRECD 169 (SMN/V)
4	7	GENERATION TERRORISTS	Mercy Street Preachers	Columbia 671062 (TEM)
5	5	YOUNAGE	Caroline	EMI 496824 (E)
6	3	GREATEST HITS	Take That	RCA 742120562 (BMG)
7	8	THE VERY BEST OF	Lupe Fiasco	Cowden 742120562 (BMG)
8	10	RESERVOR DOGS (OST)	Various	MCA 6013 1975 (U)
9	NEW	EXIT PLANET DUST	The Chemical Brothers	Freestyle Dust/Virgin XCDU101 (U)
10	14	BROTHERS IN ARMS	Die Struwwel	Verigo 520295 (U)
11	11	THE DOCK OF THE BAY	Ods Riddick	Atlantic 954617192 (TEM)
12	12	BRIEF UNDER TROUBLED WATER	Simon And Garfunkel	Columbia 624862 (TEM)
13	4	A LIFE IN MUSIC	Dolly Parton	RCA 742124322 (BMG)
14	9	FIRST BAND ON THE MOON	The Cadogan's	Stockholm 333172 (U)
15	13	ODDITY	Gracie Day	Regime 33629522 (TEM)
16	15	GREATEST HITS	Bob Dylan	Columbia 480379 (TEM)
17	19	WHAT'S GOING ON	Marvin Gaye	Motown 530822 (U)
18	NEW	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GRD1526 (U)
19	16	FRESCO	M People	M People/BMG 742312492 (BMG)
20	NEW	SECOND COMING	Rose Rosses	Geffen GED2453 (U)

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## BUDGET

This	Last	Title	Artist	Label (Distributor)
1	1	THE PICK OF THE '70S	Various	Crinson CRMCD 381 (EUK)
2	2	BEST OF THE '60S	Various	Crinson CRMCD 378 (EUK)
3	3	BEST OF THE SIXTIES	Various	Crinson CRMCD 49 (EUK)
4	NEW	ESSENTIAL IBAZ ANTHEMS	Various	Beechwood ESSED 15 (BMG/BMG)
5	NEW	LIVE, DIE MY DARLING	Metalica	Verigo 521532 (U)
6	4	THE MUSIC STILL GOES ON	Alba	Spectrum 5511892 (U)
7	NEW	BATTLEREEK EP	Various	Witch Records WILCS 303 (SMN/PP)
8	NEW	ESSENTIAL GARAGE	Various	Beechwood ESSED 16 (BMG/BMG)
9	NEW	PRETTY WOMAN - THE BEST OF	Roy Orbison	Columbia 463332 (TEM)
10	NEW	THE VERY BEST OF	Buffy Holly	MCA MCD81936 (BMG)

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## R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	SWEET LIKE CHOCOLATE	Shanks & Bigflow	Pepper 533353 (P)
2	NEW	INSANE IN THE BRAIN	Jason Nevins Vs Degrassi III	INCREDIBLE INC. 17CD (TEM)
3	3	NO SCRUBS	TLC	LaFace 7421240292 (BMG)
4	2	ALMOST DOESN'T COUNT	Brandy	A&M 7421240292 (BMG)
5	4	EVERYTIME	Tatiana Ali	MJJ/Epic 867442 (TEM)
6	NEW	FINER	Nightcrawlers On Wax	Wipac/War 12320 (V)
7	5	GET INVOLVED	Raphael Saadiq & Q-Tip	Hollywood 0101185 HWR (P)
8	6	HATE ME NOW	Nes feat. Puff Daddy	Columbia 667248 (TEM)
9	7	LOBSTER & SCIMP	Timbaland feat. Jay-Z	Virgin DINTS 186 (E)
10	8	WHATDY YOU COME HERE FOR?	Tina & Tanisha	Columbia 667248 (TEM)
11	11	TABOO	Gianna Nigf feat. Shola Ama	WEA WEA 203CD (TEM)
12	10	DA GOODNESS	Redman	Def Jam 876322 (U)
13	13	DAYZ LIKE THAT	Fierce	Wildcat 40418 19 (TEM)
14	12	WHAT'S IT GONNA BE!	Busta Rhymes feat. Janet	Elektra 3.342CD (TEM)
15	14	BYE BYE BABY	TQ	Epic 8672327 (TEM)
16	15	MY NAME IS	Enigma	Innerscope/Polydor/Int 8568 (U)
17	18	CHANGES	2Pac	Jive 052922 (P)
18	NEW	POSITIVE-ISM	NT	Epic 867295 (TEM)
19	NEW	THINK OF U	Raylex	Universal MCSTD 4024 (U)
20	16	IT'S NOT RIGHT BUT IT'S OKAY	Whitney Houston	Arista 7423162342 (BMG)
21	19	BREAK UP 2 MAKE UPS	Method Man feat. D'Angelo	Def Jam 876281 (U)
22	21	AS	George Michael & Mary J Blige	Epic 667102 (TEM)
23	20	INDIGIONS	Sony/Thelz	Epic 1060r (P)
24	25	LOVE OF A LIFETIME	Honey	1st Avenue/Mercury 1H230 (U)
25	20	SIPPIN'	DMX	Def Jam 876254 (U)
26	27	BE ALONE NO MORE (REMIX)	Another Level feat. Jay-Z	Northwestside/Arista 15C267 (U)
27	NEW	MY LOVE IS YOUR LOVE	Whitney Houston	Arista 2167882 (Impart)
28	26	GIRLFREND/BYFRIEND	Blackstreet/w/Janet	Innerscope/Polydor/Int 861546 (U)
29	31	MY LOVE	Kyle La Roc	1st Avenue/Wild Card/Polydor 3638112 (U)

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## COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	1	COME ON DNER	Shania Twain	Mercury 175812 (U)
2	2	TRAMPOLINE	The Mavericks	MCA Nashville/UMD 8145 (BMG)
3	3	WIDE OPEN SPACE	Olivia Chachin	Epic 496822 (U)
4	4	ITTY BOP TOP OF THE WORLD	LeAnn Rimes	Curb/Hit Label/London 556122 (U)
5	5	THE MOUNTAIN	Steve Earle	Grapevine GRACD 23 (RMG/JG)
6	9	A PLACE IN THE SUN	Tim McGraw	Curb/Hit Label/London 556122 (U)
7	7	LOVE WILL ALWAYS WIN	Faith Hill	Warner Bros 58621932 (TEM)
8	6	THE WOMAN IN ME	Shania Twain	MCA 6013 1134 (BMG)
9	8	MUSIC FOR ALL OCCASIONS	Hawkins	Mercury 522863 (U)
10	11	SONS OF INSPIRATION	Daniel O'Donnell	Ritz RITZCD 715 (RMG/JG)
11	12	LOVE SONGS	Daniel O'Donnell	Ritz RITZCD 715 (RMG/JG)
12	10	TRO I	Karris/Ronstadt/Parton	Ashlyn 75502232 (TEM)
13	16	WHERE YOUR ROAD LEADS	Tisha Yearwood	MCA Nashville/UMD 8071 (BMG)
14	14	YOU LIGHT UP MY LIFE	LeAnn Rimes	Curb/Hit Label/London 556122 (U)
15	13	SINGLE WHITE FEMALE	Garth Brooks	MCA Nashville/UMD 7098 (U)
16	15	SEVEN	Garth Brooks	Capitol 456992 (E)
17	17	FURTHER DOWN THE ROAD	Charlie Landsborough	Ritz RITZCD 085 (RMG/JG)
18	18	HUNGRY AGAIN	Dolly Parton	MCA Nashville/UMD 8052 (BMG)
19	19	SHANIA TWAIN	Shania Twain	Mercury 514422 (U)
20	20	BLUE	LeAnn Rimes	Curb/Hit Label/London 556122 (U)

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## ROCK

This	Last	Title	Artist	Label (Distributor)
1	NEW	EPHORIA	Def Leppard	Bludgeon/Riffco/Mercury 560272 (U)
2	1	THE MATRIX (OST)	Various/Khmer/Warner Bros 582624162 (TEM)	
3	1	EXPERIENCE HENRIKX - THE BEST OF	Jimi Hendrix	Telstar TV TYVCD 2038 (TEM)
4	NEW	DIE, DIE MY DARLING	Metalica	Verigo 521532 (U)
5	NEW	DARK SIDE OF THE SPOON	Ministry	Warner Bros 536247312 (TEM)
6	4	AMERICANA	The Offspring	Columbia 491852 (TEM)
7	2	GARBAGE	Garbage	Mushroom 031460 (SMN/PP)
8	15	SEVEN	Aerobic	Sony 52 428628 (TEM)
9	NEW	NINE LIVES	Paradise Lost	Columbia 482620 (TEM)
10	3	HOST	Paradise Lost	EMI 520672 (E)

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## DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	CREAM	Blank & Jones	Deviant DTVT 31X (U)
2	1	HEY BOY HEY GIRL	The Chemical Brothers	Virgin CHEMST 8 (E)
3	2	SAMBARA	Dave Holmes	Tidy Trax TIDY 125 (ADD)
4	NEW	FINER	Nightcrawlers On Wax	Wipac/War 123 (U)
5	5	LIZARD (GONNA GET YOU)	Mauo Picotto	RC Recordings VCR 50 (U)
6	NEW	PRESSURE REMIX	John B	Formation FORM 12078 (SR)
7	2	SALTWATER	Chicane feat. Mairi Brennan	Xravage/XTRAV 112 (UMD/TEM)
8	3	WHERE'S JACK THE RIPPER	Grooverider	Higher Ground HIGHS 20 (TEM)
9	NEW	TRY ME OUT	Sunship feat. Anita Kelsey/BJ	Filter FILT 037 (P)
10	12	GET MYSELF TOGETHER	Bump & Flex feat. Kalligraph	Heat Recordings HEAT 029 (U)
11	NEW	DREAMER	Janet	Tidy Trax TIDY191 (ADD)
12	17	BEAUTIFUL STRANGER	Madonna	Maverick/Warner Bros 94357 (TEM)
13	4	I BELIEVE	Lange feat. Sarah Dwyer	Positive 12 AD036 (E)
14	19	OH OH OH	Wiggys	Wall of Sound WALL 038 (V)
15	NEW	RED ALERT	Basement Jaxx	XL Recordings XL 100 (V)
16	NEW	THE MISSING SUITCASE	Ninja Tune ZEN12 818 (U)	
17	NEW	REINSCENE	Herbaliser	Kronik KWYK 003 (ESD)
18	13	ROAD BLOCK	Corrupted Cru feat. MC Neat	Renegead/Roadstar 101 (SR)
19	6	SWEET LIKE CHOCOLATE	Kontinck	Renegead/Roadstar 101 (SR)
20	12	GET INVOLVED	Shanks & Bigflow	Concetta Boy/Paper 533353 (P)
21	NEW	THINK OF U	Raphael Saadiq & Q-Tip	Hollywood 010118 HWR (P)

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## DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	SYNCHRONIZED	Jehrobrico	Sony 48451714959174 (TEM)
2	NEW	KISS SMOOTH GROOVES SUMMER '99	Various	Universal/TV 465424 (U)
3	1	CLUBBERS GUIDE TO Ibiza - SUMMER '99	Ministry Of Sound	MOSCD 044 (U)
4	5	REMEDY	Basement Jaxx	XL Recordings XLP 125X/UMD 125 (V)
5	NEW	MY LOVE IS YOUR LOVE	Whitney Houston	Arista 2167213314 (BMG)
6	NEW	WILDLIFE WEST	Original Soundtrack	Interscope 4MCR344 (U)
7	NEW	BATTLECREAK EP	Various	HitCo Records HLL12020-1 (BMG)
8	NEW	PURE SILK - THE ALBUM	Various	Pure Silk PURESCD 1 (CD/PP)
9	NEW	HEAVY BELTS - VOLUME 1	Various	Rowak's RWT1841-1 (P)
10	9	CREAM Ibiza - ARRIVALS	DJ Spinea	Virgin/EMI -AT/UMC 249 (E)

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## MUSIC VIDEO

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	BOYZONE: Live At Wembley	Boyzone	WV 01380
2	2	ABBA: Forever Gold	ABBA	Wamer Music Vision 75713 (U)
3	NEW	THE VERVE: The Videos 96-98	The Verve	WV 01383
4	3	STEPS: The Video	Steps	SMV Epic 220522
5	5	THE ROLLING STONES: Bridges To Babylon Live	The Rolling Stones	WV 02182
6	NEW	SPICE GIRLS: Live In America - A Year Story	Spice Girls	WV 01383
7	6	THE MAVERICKS: Live At The Royal Albert Hall	The Mavericks	Spice Video 1214 (U)
8	NEW	THE CORRS: Live At The Royal Albert Hall	The Corrs	Spice Video 1214 (U)
9	7	MICHAEL FLATTERY: Feet Of Clay	Michael Flattery	Virgin 02184
10	9	ORIGINAL CAST RECORDING: Cats	Various	PolyGram Video 027353

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# SINGLE of the week

**MERZ:** Many Weathers Apart (Epic 65749782). Conrad (Merz) Lambert's first commercial release is one of the year's strongest debuts so far. It is a decidedly

different version of the song from the one that set off an A&R mania after its release on his own Lotus label 18 months ago, or the one produced by Marius De Vries for the under-acted Avengers OST. However, Lambert's passionate voice and the track's earthy breakbeat-based sounds still seem fresher than almost anything else around. Radio One's Mary Ann Hobbs and Jo Wylie in particular have championed the track.

# ALBUM of the week

**JENNIFER LOPEZ:** On The Six (Columbia 4949304). Hitherto she was known as a



actress and model, but it looks as though Jennifer Lopez is set for even bigger success as a singer. Emerging from credible R&B to latin-flavoured dance to classic ballad, her debut album involves far more than simply buying in tracks from the usual hired guns and throwing them together. This is well-sung, quality pop, with wide appeal to bring Lopez to a huge audience. The debut Rodney Jerkins-produced single If You Had My Love, released this week, is just a taste of what is in store.

## SINGLE reviews



**RECORDED** **RICKY MARTIN:** **Livin' La Vida Loca** (Columbia 6574042). Ricky Martin's latin charms have won over the US, where the track spent five weeks at number one on the Billboard Hot 100. The one big barrier to UK success – singing in Spanish – has now been removed and UK airplay (including a Radio Two playlisting) is paving the way to it becoming one of this summer's big hits.

**RECORDED** **MANIC STREET PREACHERS:** **Tsunami** (Epic XPCD2351). Perhaps less immediate than the previous two singles from This Is My Truth Tell Me Yours, Tsunami still retains their epic feel. A Sixties-style opening complete with sitar builds to the sweep of Nicky Wire's guitar and James Dean Bradfield's melancholic vocal style. Airplay includes an A-listing at Radio One.

**DEF LEPPARD:** **Back In Your Face/ Promises** (Bludgeon Riffola/Mercury 731456213729). Def Leppard are not only back at their anthemic best, but their sense of humour seems to be fully intact too. Back In Your Face owes much to the "Hay" shouts of Gary Glitter's Rock And Roll Part 2 which provides the foundations of the band's most commercial offering in years. Promises, meanwhile, has all the hallmarks of vintage Leppard from the meaty opening riff to the Animal-like singalong chorus.

**MCCABE:** **Nothing (Gobal Talent Group GTRO01CDS)**. The debut single from the twenty-something duo hints at good things for the future. Irish-tinged vocals meet guitar on a track which deserves radio support.

**RECORDED** **CO:UK:** **Not Today (Bright Star BSR4CDS)**. Not Today boasts the kind of testosterone-fueled, vibrant sound that U2ster bands have an enviable knack of producing. While it is only the band's second single they are already showing signs of taking over Ash's mantle as Northern Ireland's foremost rock act.

**ORBITAL:** **Nothing Left (ffrr FCD365)**. After the moderate success of their more experimental last single Syss, the Hartnoll brothers return to thumping club mode with this epic that mixes electro, techno and a female vocal. Remixes come from Way Out West and Les Rythmes Digitales.

**SEAL:** **Lose My Faith (Warner LKCO0392)**. Lose My Faith sees Seal returning in style with his soaring vocals backed by gentle

guitar to create a soothing ballad that fails to pull punches. This remixed track from the Human Beings album features in the Sean Connery film Entrapment.

**RECORDED** **SHABOOB:** **Sweet Sensation (Warner WEA218)**. A fun retro-sounding house track – replete with upbeat piano riffs, singalong vocals and a thumping beat – this features vocals from Taka Boom.

**ELECTRONIC:** **Late at Night (Parlophone RDJ6159)**. This light summery pop concection is a new version of the track on Electronic's underrated Top 10 album Twisted Tenderness and features a fine vocal performance by Bernard Sumner.

**ROXETTE:** **Anyone (Roxette/EMI EMI6543)**. Roxette's earlier ballad has hints of Bacharach & David's Anyone Who Had A Heart in the chorus, and its appeal is basically MOR. Radio backing includes an A-listing at Radio Two – the video by Jonas Akerlund should attract TV exposure.

**GARY BARLOW:** **Stronger (RCA 74321682002)**. After so long away, Stronger is not perhaps the better of a song that many would have expected Barlow to return with. Co-produced by 10cc's Graham Gouldman and with production by their collaborators Mark Taylor and Brian Rawling, this latin-flavoured song is more of a slow burner, suggesting why Radio One (G-listing) and Radio Two (B-listing) have taken a few weeks to come on board.

**SERIOUS DANGER:** **Do U Dream (Fresh FSD070)**. The 'speed garage' act return with this catchy and atmospheric track which features ex Wild Bunch and Smith & Mighty collaborator Carlton whose distinctive sweet vocal is highlighted on remixes by Picture Of Man and Oscar Gastan.

**JUSTIN:** **It's All About You (Innocent SDCD13)**. In the wake of being showcased on doo-wopact The Fame Game, child star Justin's debut Over You hit the Top 20 in January. With memories of the programme fading fast, the quality of his material is crucial – and his appeal seems to survive. His mix of pop and hip-hop has potential.

**BEN LEE:** **Nothing Much Happened (Grand Royal GR15001CD)**. Taken from the best of over a programme of album Breaking Tornadoes, this ED Buller-produced song is hauntingly reminiscent of early Psychedelic Furys and the best advert so far for the singers/writer. Support from Radio One's Mark Radcliffe stands out.



**RECORDED** **DINA CARROLL:** **Without Love (First Avenue/Mercury FESCD 57)**. Dance purists will point out that this house track could have been released five years ago, but there's no denying that Carroll's top-quality vocal performance and a roof-raising chorus lift this above the mundane. The combination of a Top 10 placing on the *MTV* Video Music Awards – thanks to mixes from Dave Sears, Mood II Swing, Cenny and Tali Paul – and a Radio One A-listing should restore her to her rightful place in the Top 10.

## ALBUM reviews



**RECORDED** **LUSCIOUS JACKSON:** **Sweet Honey (Grand Royal/Capitol 4960842)**. The third album from the New York art-gift trio could well

be the first to achieve significant UK chart success, following exposure on a TV advert for The Gap. Guest spots from Debbie Harry and Emmylou Harris will not hurt their chances of becoming one of this year's summer breakthroughs.

**'N SYNC:** **'N Sync (Northwestside 74321 6414 2)**. Having achieved two Top 10 hits, the US-based quartet can be confident of adding further UK sales to the 9m copies their debut album has sold worldwide. Shamelessly duplicating the Backstreet

Boys formula, this mix of slick uptempo cuts and ballads showcases vocal skills that will continue to be the envy of their UK peers.

**H2SO4:** **Machine-Turned Singles (Recon RECONCD007)**. February's unique Imitation Leather jacket attracted media interest for this Kent trio, and their debut album should continue to convert new listeners. Although the break-beat-with-guitars formula a becoming oversold post-Priddy, H2SO4 have sufficient songwriting skills to combat such perceptions. It is not likely to reach lofty commercial heights, but could sell respectably within the indie/dance market.

**RECORDED** **THE BIRTHDAY PARTY:** **The Birthday Party Live '81-'82 (4AD CAD9005CD)**. He may be curating the Meltdown Festival at the moment but back in the early Eighties Nick Cave's Birthday Party ripped up the fabric of early Eighties indie with their tortured sonic experiments. This raw collection captures the band at the height of their live powers.

**CIBO MATTO:** **Stereotype A (Warner Bros 936-247-3452)**. Yoko Honda and Miho Hatori – aka Cibo Matto – get a little help from Sean Lennon on this second album, a dizzying trip through jazz, hip-hop, easy listening and good old-fashioned tunes. With plenty of tempo changes and blistering pop, this is an album that should go down well with both critics and punters.

**RECORDED** **MEINER:** **The Fidelity Wars (Too Pure PURE92CD)**. It is less than a year since Jennifer Lopez is set for even bigger success as a singer. Emerging from credible R&B to latin-flavoured dance to classic ballad, her debut album involves far more than simply buying in tracks from the usual hired guns and throwing them together. This is well-sung, quality pop, with wide appeal to bring Lopez to a huge audience. The debut Rodney Jerkins-produced single If You Had My Love, released this week, is just a taste of what is in store.

since Reheiser released their debut album Breaking God's Heart, and this follow-up finds them in fine form. Still attached to the sound of the Beach Boys amplified by changing guitars, Reheiser take the classic three-chord format and rough it up a bit.

**ILSE DELANGE:** **World Of Hope (Warner Bros 9362-47063-2)**. A strong contender in the US and a proven quantity in her native Denmark, Delange's brand of Nashville-style country is somewhat traditional. However, the recent UK success of onetime country stars such as Shania Twain should make Delange's path to the top much easier.

**WEEN:** **Paintin' The Town Brown – Ween Live '90-'98 (Mushroom MUSCH50CD)**. Ween have spent nine years building a huge cult following with their bizarre riffs set to everything from country to lounge tunes. This live set is a must for all Ween fans and a good introduction to the band.

**THE AUTEURIS:** **How I Learned To Love The Booty (Hot CDHUTLP53)**. From start to finish this is a deeply thoughtful album, full of the little tricks – such as

biting lyrics and musical initiative – that mark Luke Haines out as a songwriting talent. However, its uncompromising nature means that it is unlikely to dent the charts.

**VARIOUS:** **Ibiza Anthems 2 (Telstar TVCD3054)**. Mixed by Alex P and Brandon Block, this double CD brings together current hits from Phats & Small and Pete Heller with Ibiza classics from David Morales and Underworld. While the compilation chart is already saturated with Ibiza-themed albums, this TV-advertised collection should perform well.

**UNITED FUTURE ORGANISATION:** **Bon Voyage (Talkin' Loud CD54209-2)**. Japanese trio UFO return with another slice of atmospheric leftfield jazz and beats. Standout tracks include the upbeat breaks of Good Luck Shore and the vibes and pipes of Dans Ce Desert.

**RECORDED** **MACY GRAY:** **Macy Gray On How Life Is (Epic 4944232)**. Signed Gray so impressed Sony Music Europe's Paul Russell that he pushed the European release date ahead of the States to ensure coverage to the artist. The listless Gray's warm, soulful debut set and Russell's enthusiasm becomes understandable. Blending the best of Joan Armatrading, Aretha Franklin and Nina Simone on cuts like first single Do Something and the wonderful I Try, this album marks the arrival of a major new talent.

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COMPILER RELEASE SET TO STIR MOZART DEBATE

BMG's Conifer is expecting to court controversy with a new Telarc disc. The *Philosopher's Stone* (CCD0508) — set for release on September 6 — will feature the world premiere recording of a long-lost opera which, it is claimed, was co-written by Mozart (pictured) shortly before his death in 1792. A manuscript copy of the work, complete with attributions to Mozart and at least four other composers, was found in Hamburg in 1996 during a search of documents and artifacts returned to Germany after the collapse of the Soviet Union. Its music was rewed and recorded last autumn by Boston Baroque, one of Telarc's leading period-instrument ensembles.

BMG Conifer classical marketing and promotions manager Rachel Aplew says, "Musicalologists will argue passionately about the extent of Mozart's involvement in *The Philosopher's Stone*. The work is bound to generate strong press and radio discussion in the UK."

She adds that the album's promotion will be greatly affected by the response of classical reviewers and punters. "This is a case where column inches will count more than glossy ads and posters," she says.

CLASSIC FM CHEERED BY AUDIENCE DATA

Classic FM's importance as a vehicle for advertising and promoting classical recordings was underlined on June 10 with the announcement of the station's latest Ragar figures. The newly-calculated first quarter audience statistics show that Henry Kelly's weekday morning show captured a record audience of 2.9m, with Jamie Crick's daytime programme nudging 2.5m



listeners. The figures also reflect well on the station's more esoteric output. Classic's chart show, *Classic Countdown*, presented by Paul Gambaccini, attracts 1.2m listeners every Saturday evening, making it the ninth most popular strand in the network's output, while the weekday lunchtime record requests slot has established a loyal following of 1.9m. In the period from January 4 to March 28 1999, Classic FM registered a weekly reach of 6.038m listeners, more than half of whom are under the age of 55.

Classic FM managing director Roger Lewis says, "These are more than a remarkable set of numbers. As this century comes to a close, access for a broad-based mass audience to classical music has at last been created."

ADS HERALD BACH 2000 PROJECT

A prolonged ad campaign has already begun in *Gramophone*, *BBC Music Magazine* and *Classic FM Magazine* to promote Bach 2000, billed by Warner Classics as "one of the most ambitious projects in recording history". The complete *Sonata* edition, which Warner Classics UK general manager Matthew Cosgrove describes as "a classical punter's dream", will be released in the UK on August 23. It will consist of 153 discs packaged in 12 volumes and accompanied by a book about the Leipzig composer's life and times.

As well as a sampler disc in *Classic FM Magazine*, the marketing push will include heavy exposure on Nick Bailey's *Classic FM* breakfast show throughout August and a mailshot to specialist retailers.

Andrew Stewart can be contacted by e-mail at [Andrew.Stewart1@compuserve.com](mailto:Andrew.Stewart1@compuserve.com)



ALBUM of the week



BBC PROMS 1999: Various artists (Telarc 9548 375812). Warner Classics has arranged a shrewd tie-in

with the BBC to produce a generous two-CD compilation devoted to the artists — such as Maxim Vengerov (pictured) — and music featured in this year's Proms, which takes French repertoire and composers' late or final works as its twin themes. The budget-priced release will be supported by a two-week *Classic FM* campaign and display ads in the *Radio Times* and *BBC Music Magazine*.

REVIEWS

for records released up to 5 July 1999

**JERRY GOLDSMITH: The Mummy** (Decca 466 458-2). Released to coincide with the UK launch of Universal Pictures' remake of the classic 1932 Boris Karloff chiller, Goldsmith's thrilling original soundtrack for *The Mummy* matches the film's snook-horror sequences and high-voltage action.



**WYNTON MARSALIS: A Fiddler's Tale**. Various artists (Sony Classical SK 60765). Multi-talented trumpeter Marsalis turns composer for this sequel to Stravinsky's *Soldier's Tale*, which charts the story of a young musician who sells her soul to a record producer. Sony is releasing at least one Marsalis disc every month until October as part of the Pulitzer Prize-winning artist's *Swinging Into The 21st Century* series. They will be backed by ads in *Gramophone*, *BBC Music Magazine* and *Classic FM Magazine* and the front cover article of July's *Gramophone*.

**ILYA GRINGOLTS: Ilya Gringolts Plays Paganini**. Lahli Symphony Orchestra/Osmo

Vänskä (BIS CD-999). Russian fiddle-playing wunderkind Gringolts turns Paganini's technical tricks and traps to his own advantage in a glorious display of virtuosity, expertly recorded and produced by the Swedish BIS label. **JOHANN STRAUSS JR: 100 of His Best Compositions**. Various artists (Naxos 8501004). A 10-CD bumper harvest of music drawn from the complete Strauss edition on CPO. Timed to mark the centenary of the Waltz King's death, the budget price tag should appeal to anyone with shallow pockets and a passion for the Pizzicato Polka.

**SARAH CHANG: Sweet Sorrow** — Sarah Chang plays Vivaldi, Chopin, Paganini, etc (EMI Classics CDC 5567912). Sweet Sorrow is a compilation of the finest

showpieces and tear-jerkers from this acclaimed US teenage violinist's seven EMI Classics albums. Tracks include Sibelius' *Nocturne* and the newly-recorded Chaconne by Tommaso Vitali. Chang performs the Sibelius Violin Concerto at Birmingham's Symphony Hall on August 12 and at the Proms the following day.

BBC PROMS 99

Artists and music from BBC Proms 1999

A collection including:

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BBC PROMS 99

Artists and music from BBC Proms 1999

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The summer festival season brings with it not only a generous crop of lucrative merchandising opportunities, but also a host of suppliers' forecasting capabilities.

Accurate estimates of crowd size, per capita expenditure and consumer tastes can make the difference between a hugely profitable event and a catastrophe in merchandising terms, while the notoriously disagreeable festival weather can leave even the best laid plans looking bedraggled and forlorn.

But the merchandisers who take the biggest risks — and potentially reap the greatest rewards — are those responsible for each festival's own products. A summer event's brand is universally acknowledged to be extremely powerful, and even if one band merchandiser describes the prospect of handling festival merchandise as a "logistical nightmare", it can be worth the extra time and trouble.

"Festival product always outsells the individual acts' products, especially if you can get the names of all the artists on to the item," says Martin Goldsmith, managing director of Event Merchandising, which is responsible for vending and merchandising at Big Day Out, Ozfest at Erics Court and The Wicked Women gig in Hyde Park, which will star Martina

McCutcheon, Ronan Keating and Spice Girl Emma Bunton.

Guy Gillam, managing director of TCB, Glastonbury Festival's merchandiser and vendor for seven years in a row, has little doubt that the event's own product will outsell even the biggest act's merchandise by a ratio of 2:1.

But while the souvenir value of branded

# REAPING THE REWARDS OF FESTIVAL-LINKED PRODUCT

Trying to predict merchandise sales at festivals can be a logistical nightmare but careful planning — and personal instincts — can result in impressive sales for event-specific product. Yinka Adegoke reports

product ensures healthy sales during the course of a festival, any leftover merchandise is immediately obsolete. Consequently, careful planning is all the more crucial.

Even a legendary event such as Glastonbury, which confidently predicts crowds of around 100,000 over its three days, cannot be nearly so certain of the likely T-shirt sales. This year, Gillam conservatively estimates Glastonburygoers will spend between £1.50 and £2 per head on merchandise.

"In the past, we have managed to sell out of most product lines, even when the bad weather depresses sales like it has done in the last two years," he says. "This is because we estimate accurately."

According to David Bell, managing director of Irish Merchandising Services (IMS), which this year will handle T In The Park and V99, there is no substitute for experience.

"It's not an exact science," he says. "You have to consult historical data and trust your own instincts. The only goal is to sell out before it goes dark on the last day."

**"It's not an exact science. You have to consult historical data and trust your own instincts" — David Bell, Irish Merchandising Services**



Robbie Williams: performance at Glastonbury sent his T-shirt sales soaring

The first step to deciding on merchandise quantities is obviously to keep a close eye on ticket sales. Bell expects 10%-15% of the people who attend V99 or T In The Park to buy a T-shirt, whether artist- or festival-

branded, and around 25%-30% of all ticket buyers to purchase some form of merchandise. He predicts total merchandising revenues of between £3 and £5.50 per head, with own-brand product

## music posters bounce back

After five years of steady market erosion, the music poster sector appears to have

achieved a kind of equilibrium based on a repertoire of old favourites supplemented by a handful of solid, current acts.

Industry sources estimate that the ratio of music to film and TV poster sales has shifted from 70:30 at the height of Britpop in 1994 to around 40:60 now.

It is estimated that annual sales of music posters have stopped their decline to settle at about 1m units, giving an approximate market size of £4m, according to industry sources.

Merchandisers feel there is room for improvement, and encouraging sales of "retro" posters featuring artists such as Jimi Hendrix, Bob Marley and The Beatles have led to hopes of a full-scale revival around the corner. Sorrel Dryden, marketing coordinator for GB Posters of Sheffield, says, "Today's students love everything to do with the Sixties. They want to be part of that era."

But the market does not consist entirely of what is effectively catalogue product. Merchandisers are quick to point out that while demand for smaller contemporary acts' product has dwindled enormously, the biggest stars are still capable of commanding the same sales as ever.

GB Posters has had great success with Tupac Shakur product and A Bigger Splash general manager Robert Graves is confident his company's recent signing of V2's Stereo-

phonics will result in substantial sales.

"Sterophonics are an example of a 'real' band who have built their fan base over a period of time," says Graves. "Their fans are particularly loyal and they are the kind who want posters."

"The flip side of major acts' continued bankability has been the tendency for agents to demand increasingly steep advances for artists' poster rights.

As a result, the wealthier general merchandising companies will often acquire the license to manufacture the full range of a particular act's product and then sub-contract the poster rights for a large fee plus royalties.

"A situation like that leaves us with little or no profit so we are better off focusing on our own A&R," says one poster company executive. "That way we can sign more reasonable deals with new and upcoming bands in the hope that they will mature over time."

Graves believes that merchandisers have been successful in rejecting particularly unfavourable terms, and sees better times ahead.

"There is a new sense of realism coming back to the music market," he says. "Requests for big advances are becoming less and less frequent and may soon be a thing of the past."

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## setting their sights on new sales sites

taking by far the largest slice.

The 35-year-old Cambridge Folk Festival, which is organised by Cambridge City Council, is less concerned with profit than most privately-promoted events. Nevertheless, festival co-ordinator Eddie Garsen says careful records of day-to-day sales are kept to ensure the right amount is produced for the following year. The approach appears to have paid off, as for the past five years the event, which attracts crowds of around 10,000, has sold its full complement of 1,000 festival T-shirts and 6,500 A6-sized programmes.

But if festivals generate impressive merchandise sales in the face of difficult conditions, it is often at the expense of adventurous product selection. Items must be portable, cheap and, preferably, immediately useful if they are to capture the collective imagination.

"As soon as you start diversifying beyond T-shirts, programmes and hats, it begins to get risky," says IMS's Bell. He also notes that, in political terms, it is a bad idea for event organisers to attempt to corner the merchandise market. "It is important that bands' own merchandise is allocated a reasonable amount of vending space," he says.

Some acts also take the opportunity to capitalise on the souvenir appeal of festival merchandise by offering their own event-specific product. Bravohe heard of A&R Doug Hurcombe says the Robbie Williams At Gastonbury T-shirt was a particular success last year following the singer's show-stopping performance. Hurcombe believes such items appeal to fans who would not be tempted by more generic merchandise.

"We have carried out trials and we certainly believe specially-designed product generates extra sales," says Hurcombe.

Needless to say, merchandise sales volumes depend on more than just footfall, weather and exclusive product. Musical genre certainly has a part to play, as does

UK music merchandise sales stabilised at an estimated £25m last year as the key players began to re-evaluate the way in which they approach the consumer.

Now that — virtually the only merchandise profitable enough to merit a place on the shelves of High Street music retailers is fast-selling film or TV-licensed product such as South Park or Star Wars-branded items, companies involved in the market expect at least 60% of a given act's merchandise to sell at live shows. Remaining sales are accounted for by mail order, retail and, increasingly, e-commerce.

"The internet is the perfect vehicle for merchandising," says Chris Parkes, managing director of Merchandising For Life, which handles acts including Simply Red and Gomez. "I would like to see some big third-party website come into the sector. We need our own amazon.com."

Jeremy Joseph, managing director at Deluxe, which does merchandising for U2 and the Beastie Boys among others, agrees that the internet will play a crucial role in the development of the market, even if specific initiatives are in short supply. "We currently sell 1%-2% of our products

the duration of the event. Rock music's mature, loyal following translates into particularly handsome merchandising revenues. Indeed, sales per head at even the biggest dance festivals are widely held to be less than a third of those at a one-day rock/metal event such as Ozfest.

Some merchandisers go as far as to suggest that a strong day-long rock festival could easily outperform a three-day mixed or

through band websites but anticipate that will increase to 10% in the next few years," says Joseph.

Despite the excitement about prospective sales media, merchandisers know that sales can only be maintained while strong acts continue to fuel demand and develop new lines and approaches.

During the past couple of years, acts such as Jamiroquai and Simply Red have tent their names to merchandise that would not be out of place in a hip sports-wear outlet. Earlier this month, Skint Records reversed the process with its £100,000 sponsorship of Brighton & Hove Albion football club, initiated by Brighton general manager

Nick Rowe, who previously held the same position at Island Records. The new Skint-embossed replica strips retail at £37, and sales are expected to double to around 6,000 this year simply because of the association with Skint and its flagship artist, Fatboy Slim.

"If he were to show up on Japanese television wearing a Brighton shirt, I would expect kit sales in that part of the world to

inde event in terms of vending revenues.

"The longer an event goes on, the less money punters are likely to spend on a given day," says Hurcombe. "At a three-day festival, fans' basic subsistence costs are higher than at a one-day event, so they will tend to hold on to their money and may end up not buying any merchandise at all."

At the time of going to press, the Mean Fiddler Organisation had still to allocate

shoot through the roof," says Rowe.

Meanwhile, Bravohe is lining up against High Street stores such as Oasys and Warehouse with fashionable items like the All Saints-branded chiffon see-through top. In all instances, the goal is to establish price parity between merchandise and equivalent High Street items.

Other new product for this season displays merchandisers' increasing willingness to think laterally in relation to fans' tastes. One of Backstreet International's best-selling Mercury Rev items has been a 10-inch x 8-inch Fifties-style print mirror, designed in conjunction with the band.

Event Merchandising will offer an engraved cigar case/brandy flask and letter openers for this summer's Luciano Pavarotti concert at Earl's Court, priced at £30 and £15 respectively.

"The audience for someone like Pavarotti is more mature than the average pop fan and will have different tastes," says Event managing director Martin Goldsmith.

Deluxe has found success with its tour programmes for pop acts including Another Level and Texas. Tour books accounted for an impressive 70% of merchandise sales on those bands' tours earlier in the year.

As Jeremy Joseph says, "If you got your product mix right, your sales per head will stay up." YA

merchandising contracts for the Reading/Leeds and Fleadh festivals, giving an indication of the last-minute nature of the sector.

All the same, with cloudless skies predicted for the duration of this year's festival season and many of Britain's biggest live draws putting in an appearance, 1999 could well prove to be a bumper year for merchandisers. ■



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# Distribution Changes

With effect from **Friday, 2 July 1999**, distribution to the music trade of BBC Radio Collection will pass from:

<b>Pinnacle Records,</b>	to: <b>Technicolor,</b>
<b>Electron House,</b>	<b>Customer Services,</b>
<b>Cray Avenue,</b>	<b>Northfield Industrial Estate,</b>
<b>St Mary Cray,</b>	<b>Beresford Avenue,</b>
<b>Orpington,</b>	<b>Wembley, HAO 1NW</b>
<b>Kent BR5 3RJ</b>	<b>(T) 0181 900 1122, (F) 0181 903 3183.</b>

**Please note the following:-**

## **Pinnacle**

## **Technicolor**

- Pinnacle will supply all orders placed with them by Thursday, 1 July.
- **Any orders they are unable to supply by 2 July will be cancelled.**
- Returns valid under Pinnacle's authorisation rules will be accepted by them until 31 August.
- **Credits will be issued for these returns in the normal manner.**
- Returns received by Pinnacle after 31 August will not be credited.
- **Damaged stock dispatched by Pinnacle will be dealt with under their normal terms and conditions.**
- Technicolor will be responsible for all invoicing and dispatches of Radio Collection to the music industry from 5 July 1999.
- **All accounts currently managed by a member of the BBC National Accounts Team will be contacted directly regarding account set-up arrangements.**
- Accounts serviced by the Pinnacle sales/telesales team will be contacted initially by letter from BBC Worldwide.
- **From 5 July onwards, a telesales service will be provided for accounts by Technicolor.**

If you have any queries about future arrangements, please contact the BBC Worldwide Logistics Department on 0181 576 3023