

FOR EVERYONE IN THE BUSINESS OF MUSIC

5 JUNE 1999 £3.50



mw

music week

A close-up portrait of Geri Halliwell with long, wavy blonde hair and blue eyes, looking slightly to the side. She is wearing a white top. The background is a soft, out-of-focus light color.

GERI HALLIWELL SCHIZO-
PHONIC

SCHIZOPHONIC

MARKETING CAMPAIGN

- NATIONWIDE CINEMA CAMPAIGN RUNNING IN "NOTTING HILL" FROM MAY 26TH
- 700 SITE SIX SHEET OUTDOOR CAMPAIGN IN LONDON FROM MAY 31ST
- MASSIVE REGIONAL 6 SHEET OUTDOOR CAMPAIGN FROM MAY 31ST
- PRESS ADVERTISING IN TEEN, STYLE, MUSIC, AND WOMEN'S TITLES AS WELL AS TABLOID AND BROAD SHEET PAPERS
- PROMOTION SUPPORT INCLUDING EXCLUSIVE TV PERFORMANCES AND COMPETITIONS ACROSS NATIONAL AND REGIONAL RADIO
- PRESS EDITORIAL COVERAGE ACROSS THE BOARD - TEEN, MEN'S AND WOMEN'S LIFESTYLE MAGAZINES WEEKEND BROADSHEET SUPPLEMENTS, TABLOIDS AND MUSIC TITLES
- HUGE COMMITMENT TO RETAIL PROFILE WITH SIX FIGURE MARKETING SPEND SUPPORTING "SCHIZOPHONIC" IN STORE
- PRE AWARENESS ALBUMS MADE AVAILABLE TO RETAIL FROM MAY 31ST

RELEASED 7TH JUNE COMPACT DISC - CASSETTE - MINI DISC

EMI



NEWS: Having just missed the UK top slot, **GERI HALLIWELL** is now turning her sights to international success



NEWS: After nursing Island's A&R for nine years, **NICK ANGEL** has severed his ties with the company



PUBLISHING: For the winners, that **IVOR NOVELLO** award could be worth its weight in gold



NEW MEDIA SPECIAL STARTS - P10

9 JUNE 1999 £3.50

FOR EVERYONE IN THE BUSINESS OF MUSIC

musicweek

New Virgin outlet to raise London stakes

by Tracey Snell
Virgin Megastores is to go head-to-head with HMV and Tower Records in a battle for domination at one of the highest-profile retail locations in the UK after securing a site for a new store in London's Piccadilly Circus.

The shop will be located at the site formerly occupied by the Sogo department store, opposite HMV and just across from Tower's flagship 36,000sq ft site. At 20,000sq ft, it will be the second biggest store in the Virgin chain and slightly bigger than its HMV neighbour.

The deal to acquire the lease comes less than a month after the promotion of Megastores managing director Simon Wright to the additional post of chief operating officer at Virgin Entertainment. Wright says Virgin had been waiting for a suitable site to become available in the area, which he estimates has the potential to account for annual music sales of £40m-£50m.

Virgin's two-storey location has



New store: Virgin takes over Sogo site

eight shop windows, compared with HMV's three and Tower's 15. It has two main entrances and like Tower can be accessed directly via Piccadilly underground station. Virgin hopes to open its Piccadilly outlet at the end of September, a month before unveiling a 25,000sq ft Megastore in Glasgow and another shop in Middlesbrough.

Andy Lowin, senior VP and director of operations for Tower in Europe, says he is not concerned about the arrival of Virgin. "This will make Piccadilly even more of a mecca for music fans," he says.

A spokesman for HMV, which plans to open at least 10 stores before the end of the year including a relocation of its Bond Street store in London, says Virgin's new outlet will intensify competition. But he questions its location. "It's on the south side of Piccadilly Circus where there is a busy road to cross and barriers blocking off a lot of the pavement," he says.

Wright declines to say how much Virgin paid for the lease beyond saying it struck a "very good deal". "We're going to be able to produce the best site in that area," he claims.

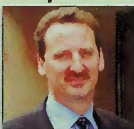
New AP1 deal eases entry for indies

As many as 100 record labels could be eligible to sign up for the AP1 scheme following a new deal between MCPS, BPI and indie labels group Aim.

The agreement provides five new options to ease entry on to the AP1 scheme, allowing royalties to be paid quarterly in arrears on product sold by companies currently on the AP2 or AP2A agreements. Under these schemes royalties are paid on units manufactured.

- The new AP1 provisions are:
 - acceptance of statement of shipments on Microsoft Excel;
 - pay-as-you-go direct debit;
 - deposits held against royalties returnable after a year;
 - existing AP1 companies can assume liability for a third party;
 - shipment statements accepted from third party service providers.

Currently 82 labels are on the AP1 scheme, but MCPS director of business affairs Chris Martin believes the move could at least



Martin: helped strike deal

double that number.

The deal has prompted a variety of reactions from indie. Snapper Music accountant Fred Jude says the deal means smaller companies do not need to invest in expensive computer systems.

Kickin Music managing director Peter Harris says the move is a step in the right direction, but only a small one. "It's a step for a two-year old, not an adult. The MCPS should also be helping to nurture smaller labels."

Sweden scores Eurovision victory

The UK lost out in its bid for Eurovision glory after Sweden stormed to victory in Saturday's contest.

The retro Take Me To Your Heaven performed by Charlotte Nilsson scored 163 votes in the contest held in Jerusalem before a TV audience of around 350m people. It beat Iceland's All Out Of Luck by Selma into second place with 146 votes, followed by Germany's Spruzh with 140.

UK entry Say It Again, written by Paul Varney and performed by Precious, scored 38 points to finish in joint 12th - one position higher than the UK's poorest showing in Eurovision history. Ireland, which has won the contest more than any other country, came 17th.

Precious entered the UK chart last week at six and stay in the Top 10 this week at eight.



Lyricist Hal David highlighted the significant part the UK played in his early career when he became the first winner of the special International honour at the Ivor Novello Awards last Thursday (May 22). David, whose legendary partnership with Burt Bacharach produced standards such as Anyone Who Had A Heart, Make It Easy On Yourself and Close To You, told the audience at London's Grosvenor House Hotel that it was in the UK that his number one in the British chart with Michael Holliday and The Story Of My Life which was a hit here but wasn't in the States, and Perry Como's Magic Moments. That's what got us going," he said. Elsewhere, the Cher hit Believe won three awards at the ceremony and collaborators Robbie Williams and Guy Chambers collected two prizes, including songwriters of the year. See story p5



RED HOT CHILI PEPPERS CALIFORNICATION

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REPLICATION



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ASSEMBLY



DISTRIBUTION AND WAREHOUSING



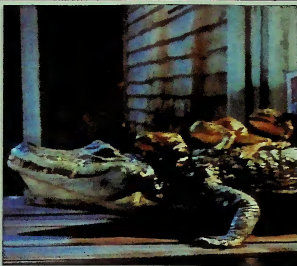
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✓ A crocodile, three frogs and a case of Budweiser have helped deliver the biggest chart success yet for the Wall Of Sound label with Oh La La expected to enter the Top three yesterday (Sunday). The single by the Wisegays – aka DJ Touché aka Theo Keating – was first released last year and failed to scrape into the Top 50. But since being chosen by the beer company for its current advertising campaign, label manager Ken Marshall says the reissued track has reached a far wider audience. "The advertising has made it huge and taken the track into a whole new area," he says. "We are now hearing cables singing it." Wall Of Sound plans to reissue The Wisegays' album *The Antidote* on June 7 and a second single from the album, *Cowboy 76*, is expected in late July.



Warner/Chappell celebrates as Believe leads Ivors coup

by Paul Williams

Ed Heine is leaving his role running Warner/Chappell's UK operations on a high after the company secured a hat-trick of honours for *Believe* at this year's Ivors Novello Awards.

The multi-million-selling single led the charge in a notably strong performance for Heine – who takes up his new post-European post in June – and his team at last Thursday's event at London's Grosvenor House Hotel. The song picked up awards for best-selling UK single and international hit of the year. Co-published by Rive Droite Music and written by Paul Barry, Matt Gray, Brian Higgins, Stuart McLennan, Tim Powell and Steve Torch, *Believe* was also named best song musically and lyrically.

Warner/Chappell's tally of awards rose further at the British Academy of Composers and Songwriters-organised event with the best contemporary song honour going to Here's Where The Story Ends by Harriet Wheeler and David Gavurin, while Robert Lane's *Close Relations* jointly won the best original music for a television or radio broadcast with BBC Worldwide Music administered by BMG Music.

The dance award went to Mousse T. and Errol Rennalls' *Horny*, published by Roncor, while the afternoon officially recognised the songwriting prowess of EMI Music's Robbie Williams and his collaborator, BMG Music-signed Guy Chambers, who were named songwriters of the year as well as winning the PRS most performed



Williams and Chambers: Ivors win for Angels. On collecting his songwriter of the year award, Williams, visibly moved, said, "Sitting here and watching every one come up has made me realise how big a deal this is." Williams' songwriter of the year success helped EMI Music almost

Creation switches to Pinnacle distribution

Creation Records is to end its five-year relationship with Vital by switching distribution to Pinnacle.

The new deal will initially run for two years, although 3MV will continue to handle sales for the label. Creation managing director Mark Taylor says the decision is no reflection on the distribution capabilities of Vital, which has worked with the independent on key releases such as the Oasis albums *The Masterplan* and *Be Here Now* and 3 Colour Red's *Revolt*.

"It has been a very tough decision, but Creation's deal with Vital was coming to an end and we felt that we had to examine all the options available to us," he says.

The switch will take place from July 12.

news file

CHRYSLIS REVIEWS HEARTY SHOW
Chrysalis Radio is to undertake a full-scale review of the breakfast show at its London-station Heart 106.2 FM following the dismissal of co-host Kara Noble. Noble lost her job last Wednesday after it emerged she had sold pictures to *The Sun* of Prince Edward's fiancée Sophie Ryls-Jones topless. Meanwhile, Phil Riley has been promoted from managing director to chief executive of the Chrysalis's radio division.

HORNALL INKS GARTH BROOKS DEAL

Hornall Brothers Music has signed a three-year deal with Garth Brooks's publishers, Warner Bob Music/Rio Bravo Music. The publisher, which already represents the artist in the UK and Ireland and some parts of Europe, will now also handle business for the world outside the Americas and Japan.

MANICS ENTER MERCURY PRIZE

Albums by the Manic Street Preachers, Faithless and Suede were among the first entries to arrive for this year's Technics Mercury Music Prize. The closing date for the contest, which is open to all albums by UK and Irish acts released between August 1, 1998 and July 31 this year, is this Friday (June 4). For entry forms ring 0181-964 9694.

COURT CONVICTS BOOTLEGGER

The fight against bootleggers could be made easier following a landmark judgment last week at Warwick Crown Court. In a case brought against Birmingham trader Nigel Simons, Judge Brazy recognised the principle that the burden of proof that permission has been given to make a live recording rests with the defence. Simons, who had been dealing in bootlegs worth £20,000, was sentenced to four months in prison – suspended for two years – and ordered to pay costs of £1,500.

SDMI standards back MP3 format into 2000

MP3 and other non-secure formats for the digital distribution of music could be supported by the record industry-backed SDMI process beyond the first generation of portable playback devices and well into 2000.

Last month it emerged that the first version of the SDMI specifications, due to be completed by June 30 so that they can be incorporated into players in time for Christmas, would accept both secure and non-secure formats. That concerned some senior record industry executives on the basis that the main application for non-secure formats is piracy. Now the SDMI has confirmed that second-generation devices built to its specifications will also accept non-secure formats.

At the same time the SDMI has revealed that second generation devices will include a "trigger" preventing copies made for personal use from being posted to pirate sites. This mechanism would also mean that pirated

SDMI – THE COUNTDOWN

● December 15, 1999 – SDMI's official launch

● May 25, 1999 – London meeting, consensus on open formats

● June 23-25, 1999 – final Los Angeles meeting before spec is rubber-stamped

● June 30, 1999 – deadline for portable device, spec

● March 31, 2000 – deadline for overall SDMI spec

music downloaded from the Internet would be unplayable on the devices.

SDMI says phase one devices will also include a "trigger" that prompts consumers to upgrade their technology if they wish to play newer SDMI-compliant music. In a statement issued last week the SDMI said its approach "launches a new generation of SDMI devices that will protect creative content" while at the same time "continuing to accept open formats".

Logan quits EMI post for management role

EMI's vice president of international pop marketing Craig Logan has left the company to make a return to artist management.

Logan, who worked at EMI International for more than three years, begins work today at the London offices of Roger Davies Worldwide Management, whose roster includes Cher, Janet Jackson, Sade and M People.

Prior to joining EMI as international marketing manager in September 1995, the former Bros bassist worked as an artist manager, most notably with Kim Appleby with whom he co-wrote the number two hit *Don't Worry*. He was promoted to director in July 1996 and took up his present position in October of that year.

Among the acts that Logan has worked with at EMI are Garth Brooks, Eternal, Geri Halliwell, Tina Turner and Robbie Williams.

In his new role Logan will be working with Roger Davies's established acts as well as signing and developing acts of his own.

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Micko Mixer

BBC: IT'S NOT GONE ALL PETE TONG

First of all it was Johnnie Walker and now Pete Tong. Why is it that the media still has such a fascination with the Beeb's DJs?

There is a key difference, however. While Walker was the unfortunate victim of entrapment, Tong was simply the victim of a non-story.

Of course it is relevant if any broadcaster shamelessly plugs their own products for personal profit – whether they work for the BBC or a commercial station – but those conflicts of interest need to be carefully defined. And playing genuine hit records by the likes of All Saints, Armand Van Helden and Pete Dinkler hardly passes muster. Indeed, it would have been more of a story if Tong deliberately boycotted the likes of Stardust and Shanks & Bigfoot because they were not on air.

The links between radio DJs and the wider music industry have always been blurred (I seem to recall John Peel, OBE, latest inductee into the ranks of the establishment, used to run Dandelion Records). The emergence of DJs on Radio One (and Kiss FM and the like) with record company connections does not reflect a creeping cancer at the heart of the BBC. Rather it reflects both how the cutting edge of youth culture has entered the mainstream and how the entertainment industry is becoming ever more complex. After all, it is now common for big name DJ to have sponsorship deals, their own mix compilations and radio shows – not to mention record industry day jobs.

There is a valid debate to be conducted about the BBC's links with commerce. And it is a debate that will become particularly important – and complex – as the corporation develops its brands and commercial partnerships online. But stories such as *The Independent's* do little to add to that debate.

Far more curious than Pete Tong's playlist is why *The Independent* decided to make it such a big story – and who placed it there in the first place. Ajax Scott



by Tracey Snell
EMI is planning to double its investment in internet systems as it prepares to start distributing music directly via the web.

The major estimates it will invest between £10m-£15m in internet-related operations this year, around double the sum it spent last year. It adds it could start distributing music directly before the end of the year. Other rivals such as BMG, Universal and Sony have all recently made high-profile announcements about strategic online alliances. EMI finance director Simon Duffy claims the UK-based group has deliberately held back from jumping into such partnerships. He adds that it will have a coherent strategy in place "within months". EMI is initially expected to offer a selection of back catalogue recordings on the internet and is understood to be re-negotiating artists' contracts as part of the strategy.

Duffy was speaking last Tuesday following the publication of EMI's year-end results, which showed a

EMI: 12-MONTH RESULTS

EMI results for 12 months ending
March 31, 1999

	1998 £m	1999 £m	change %
RECORDED MUSIC	2,115.1	2,057.0	-2.8
Pre-tax profit	251.5	182.2	-27.5
MUSIC PUBLISHING	296.4	316.5	+6.1
EMI GROUP	65.4	87.5	+2.1
Pre-tax profit	2,413.5	2,373.5	-1.7
Pre-tax	307.1	227.1	-26.1

Source: EMI

26.1% fall in pre-tax profits to £227.1m for the 12 months to March 31 on turnover down 1.7% to £2.37bn. Although the results were broadly in line with analysts' expectations, EMI's shares fell 10p to 449.5p in trading on Tuesday and closed on Friday at 440.5p.

EMI Music Publishing, whose year-end figures were broken out for the first time, reported a 6.1%

increase in sales to £316.5m (equivalent to 13.3% of the group's total). Net publisher's share was up 3.2% to £143.6m, although profits declined 2.1% to £87.5m (32.4% of group total) primarily due to infrastructure investment.

EMI says improved market shares in Japan and the US were offset by weaknesses in Europe, Brazil and south east Asia. Claiming a global market share of 15.5%, EMI estimates its European total fell by 2.7 points to 17.6% on the back of a weaker release schedule than the previous year. "We did lose some share in Europe but we still remain number two after Universal Music Group," says Duffy. Globally, EMI says it remains the third biggest recorded music group after Universal and Sony.

Forthcoming releases EMI highlights include a re-release of *The Beatles' Yellow Submarine* and new albums from the Chemical Brothers, Eric Halliwell, Mel C, Mel G, Smashing Pumpkins and Pet Shop Boys.

Music to play key role as DVD goes global

DVD has the potential to become the global format for music video within the next three or four years after capturing 2% of the US market in 1998, its first year of sale.

In his keynote speech at last week's DVD Production Europe 99 conference, International Recording Media Association (Irma) executive vice president Charles Van Horn urged delegates not to disregard the role music product could play in the development of the format as a whole.

According to Irma statistics, 12m DVD Video discs are expected to be produced in Europe this year, rising to 485m by 2003. The DVD Audio market will take longer to mature, said Van Horn, but will



Van Horn: stressing music's role amount to 75m discs by the same date.

He also predicted that key music titles would have equally strong appeal on either side of the Atlantic, unlike releases for the more polarised movie market. "The

five best-selling music video titles in the DVD format for a recent week in the US were international artists such as The Eagles, Janet Jackson, The Rolling Stones and Fleetwood Mac," he said.

"Don't dismiss these music titles. For 1998, music video titles in the US were up 45.9% (to 27.2m units), and DVD represented about 2% of that total. The DVD medium is on its way to becoming global as it rolls out throughout Europe and the world."

The two-day event, hosted by Miller Freeman Entertainment and Irma attracted more than 220 delegates and also included discussions and seminars on packaging, retail and content issues.

TILLY

R2'S LISTENERS REMAIN THE SAME

Radio Two has been much-touted as the new Radio One in recent times, with increased listening figures, some excellent specialist programmes and a more youthful programming policy. However, proof that its core listener group has not fundamentally changed came last week when there was a flood of complaints after a below-par Sarah Kennedy called a vicar "an old prune" on her show. Well, if you can't tolerate that, Radio Two listeners would presumably jam the switchboard within seconds if they listened to Mark & Lard or Chris Moyles – presenters who I personally think seem and listen on "dumbing down" Radio One. Yes, the gulf still certainly remains, although Jonathan Ross, soon to take over from Steve Wright on Saturday mornings, may shrink that gap at weekends.

I still maintain there is no station taking care of the fortysomethings who want current quality music without some of the rubbish that Radio One daytime presenter spout between tracks.

Is the UK moving towards a summer of Trance? It certainly looks that way if the placing of Ministry Of Sound's Trance Nation and Euphoria II's Deeper in a duo and two respectively in the compilations chart is any indication.

And not only that – five of the last six number ones on the Club Chart have been Trance and there is no let up on the horizon (watch The Space Brothers' Legacy and Salt Tank's Dimension fly when they are released).

Of course Trance could just be the bastard offspring of Progressive House (remember that?) under a different name. And my old friend Alan Jones goes further, arguing it is really the modern version of hi-energy (something to do with the octave intervals between notes, he assures me). Either way, there is no escaping it. Much of the music may originally have come from Holland and Germany, but now in the UK have not only caught up – we have overtaken the competition and are often leading the way.

Tilly Rutherford's column is a personal view

Stations back DJs in 'bias' allegations row

Dance broadcasters have blasted a call for an inquiry into alleged bias by DJs playing records they have an interest in.

Last week the opposition culture and media spokesman Peter Ainsworth declared he wanted the BBC to investigate Pete Tong after a newspaper report claimed the Radio One DJ's shows feature a disproportionate number of tracks from his own record label, FFRR/London. A spokesman for Ainsworth says, "He is interested in the monopoly Pete Tong has in signing up bands and playing their music."

However, the BBC has dismissed the alleged conflict of interest, while other leading commercial stations have discounted the claim for a broader inquiry.

Kiss FM head of music Simon Sadler says radio needs to employ people with expert knowledge, which usually means people who have some interest or association with a record label. "You play records you like and if you are also an A&R man you would be stupid not to sign those records," he says.

R1 unveils national opt-out plans

Radio One has unveiled details of its first opt-out services which will give Scotland, Wales and Ireland two hours of national programming every week.

Special editions of the Evening Session for those countries will be broadcast from 8-10pm every Thursday from July 8 hosted by a new line-up of presenters, while Steve Lamacq will continue to present the programme for listeners in England.

Station controller Andy Parfitt says the aim of the three new editions is to get closer to music across all genres at grass-roots level. "These aren't indie shows or dance shows or R&B shows," he says. "They will be focusing on new acts and new music that reflects what's really going on in these particular nations."

Highlights from the three broadcasts will be featured each week on Lamacq Live, which is aired across the Radio One network between 8pm and midnight every Monday. "What we're hoping with these programmes is we will further Radio One's main objective, which is to make a contribution to further contemporary music in the UK by mak-

Parfitt: closer to the grassroots



brought in to host the programmes is 17-year-old Huw Stephens, who will co-host the Welsh edition with Bethan Eifon, becoming the youngest presenter in the station's history. Gill Mills and Vic Galloway will front the Scottish programme, while the edition for Northern Ireland will be hosted by Colin Murray and Donna Legge.

Price titles out in force with special Ibiza issues

by Tracey Snell
Mimrag, MuZik and Ministry are planning dedicated spin-off magazines for Ibiza this year as record companies gear up their promotions departments for the biggest event in the dance music calendar.

Mimrag and MuZik are both planning to produce a free weekly magazine during the four-month Ibiza season, while Ministry is putting together a full-colour, 60-page fortnightly publication. DJ is again producing a series of Ibiza guides.

The increased activity by the publishers, which have previously supported Ibiza with special supplements in their regular editions, reflects the increased importance of Ibiza to the dance community.

"There is so much going on out there now," says Sarah James, publishing director of Enmap-owned Mimrag. "The real value of our publications (Mimrag) is that it's a weekly. Kids out there can pick it up



Island life: Ministry goes to Ibiza and see exactly that week, what clubs are going on and which DJs are playing."

Mimrag hopes the move will drive sales. "We feel there are a lot of people going out to Ibiza for the first time and they will see Mimrag out there," says James.

Ministry's fortnightly publication, Ministry In Ibiza, will publish from June 13. As with Mimrag, it will produce around 20,000 copies each

issue and have staff permanently based on the island. Ministry's associate publisher Richard Johnstone says, "For us it's a test to see if we can export the magazine."

MuZik has teamed up with Loaded magazine to produce its weekly Ibiza special, which is being sponsored by HMV and is called The Island.

Meanwhile, London Records is producing a cassette, which will be covered-mounted on copies of the August and September issues of MuZik available at airports and train stations serving routes to Ibiza, to promote its Essential Ibiza Mix CD. The CD artwork and publicity material will be based on a 140-page Ibiza book being produced by MuZik and publisher Random House.

Meanwhile, Radio One DJs including Zoe Ball, Pete Tong, Dave Pearce and Judge Jules will be broadcasting shows from the island between August 6-8. Elsewhere, ManiFesto, AM:PM and Positiva are amongst labels planning product and artist

shows, while MTV has teamed up with Mimrag and Galaxy Radio to stage its first series of club nights in Ibiza.

MTV's Dancefloor Chart Show will host five club nights on Ibiza at the island's El Divino Club, starting on June 25 and continuing through to September 8. They will be hosted by the show's presenter June Sarpong and feature special guests including DJ Erick Morillo and Jocelyn Brown live on stage.

Key track ManiFesto will be working at Ibiza include those by artists such as Space Brothers and Yomanda, while Dina Carroll and Byron Stingily will also be performing. AM:PM is putting together a cut-track 12-inch sampler featuring tracks by acts including DJ Jean and Trickster, and Ultra Nate will be showcasing new material.

Positiva will be hosting a club night in conjunction with Freedom and working records by acts including Binary Finery, Aurora and Ayia.

news file

ENAP PLANS TV ADS FOR MAGIC CD
Enmap Radio is planning a significant TV and radio campaign to support the release of its first Magic-branded compilation CD. The TV campaign will launch on May 31, the same day the album is released. It will support Enmap's current Magic campaign running on LWT, Carlton, Channel Four and Channel Five in London.

OYSTER BACKS URBAN SESSION
Oyster Music is sponsoring the second Urban Music Session which takes place at the Scala in London on June 13. Other support for the event includes a special window display in Tower Records' Piccadilly Circus store, while Choice FM will be broadcasting from the venue. For further details call: 0171-629 8155.

SOHO PR TO EXPAND
Anita Strymwek is stopping doing freelance press for Enmap Metro's publications after 10 years to concentrate on her PR company, Soho PR. The move follows Strymwek securing independent financial backing for her company, which was set up a year ago.

BEST UNVEILS NEW PR TEAM
John Best has set out the team for his new operation, Best

Establishment, following his split with Phil Sawidge at Savage & Best. His new team, which will look after acts including Pulp, is based at 5 Castle Road in north west London. It comprises PR Polly Birbeck (handling acts such as Republica and Jim Tenor) regional PR Paul Tucker, Nathan Thurston (dance press) and Robbie Rawlings (manager of The Most and Andrea Parker).

ABBA GO NINE-TIMES PLATINUM
Abba's Abba Gold — Greatest Hits last week — was recognised as a nine-times platinum album by the BPI. Platinum awards went to Stereophonics' Word Games Around, Texas's The Hush and Shania Twain's Come On Over, while Suede's Head Music became a gold album.

HOW TV SHOWS RATINGS CHANGE

Programme	audience (000s)	% change on 1998
Top Of The Pops*	4,345	+7%
Top of the Pops*	3,953	+33.7%
TFI Friday*	2,240	-33.6%
CD:UK**	1,620	n/a
The O Zone	925	+44.3%
Planet Pop***	777	n/a
Later/Jools Holland 99*	523	+28%
Jo Whalley*	555	-45.5%
Pepsi Chart Show*517*	517	+7.3%

* combined weekly figures
** documentary about Gert Halliwell
*** based on an average of two transmissions

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POP
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Release 31.5.99

Question No. 10

Q) What was the title of Gary Barlow's 1st solo No. 1 single?
A) www.popquiz.co.uk/10

Sony next month embarks on its biggest MiniDisc advertising and promotional campaign in Europe to date as part of its ongoing drive to push the format.

Beginning June 2, the campaign (pictured) will cover TV, magazines and cinemas across the UK and continental Europe. The media spend is expected to be more than £4m in the UK alone. A series of 30-second ads will feature on Channel Four, ITV, Channel Five and satellite, while print ads will run in glossy style magazines including Mimrag, FHM and Wallpaper. A special CD-ROM ad will run for seven weeks from June 30 during the ad breaks for the new Channel Four music series All Back To Mine.



MTV boosts V99 backing with programme of shows

MTV is lining up a special weekend of programming for this summer's V99 festival, which the station will broadcast in London.

The UK and Ireland service plans to broadcast four hours of live performance highlights from the August 21 and 22 event during the following weekend as well as a one-hour round-up special. Its V99 programme will be sponsored by Tommy Jeans, which is also co-sponsoring the event's second stage with MTV.

Francis Ridley, MTV's executive producer of the V99 coverage, says, "We've just had Five-Night Stand which was a huge success and the whole thing now is to be seen and to be supporting live music in this country," he says.

As part of the sponsorship deal, MTV branding will appear on the second stage and speaker banners as well as overhead banners at the event taking place at Hylands Park

Interview CDs to get official push

Concorde International Artists is looking to revolutionise the CD interview market with a series of releases endorsed by artists and record companies.

Concorde, whose roster of acts includes Boyzone, B*Witched and Steps, has launched a new operation called Interview Projects London to put out the first collection of interview discs by acts such as Boyzone, Five and Hanson.

The first CD, a Steps interview disc retailing at £5.99, was released last week, while a second disc featuring Boyzone came out yesterday (Monday) to tie in with the group's first best of album, By Request.

Put together in conjunction with Polydor, it shares the artwork of the audio album and contains a specially-recorded, exclusive interview, while a CD-ROM section includes merchandise and tour dates as well as links to appropriate websites.

The idea for the releases was developed by Richard Smith, for-



Steps: on CD, in their own words merely an agent at Concorde for acts such as The Prodigy. He approached his former company about the plan in light of the high number of unofficial interview discs currently in the market. "We're now offering artists the chance to combat this unofficial trade in their soundtracks and at the same time put the profits back into their own pocket," he says.

Marketing support for the Boyzone disc, which Smith says had orders of around 30,000 units by last week, has included a half-page offer in The Sun enabling readers to send off for the CD.

—Brown: V99 star in Chelmsford and Weston Park in South Staffordshire.

Among the acts playing the second stage are James Brown, Jay Dad, Massive Attack, Mercury Rey and Super Furry Animals.

newsfile

SEAMUS HAJI MOVES OVER TO DEJECTED

Detected Records, the Ministry Of Sound-backed label founded by Simon Dunmore, has appointed Slipe 'er Slide's garage veteran Seamus Haji as promotions and A&R manager. Haji, who has worked in a number of key dance retail outlets as well as writing as a music journalist, has also won recognition as a producer.

DIVINE COMEDY COMPLETE SET OF SET

The Divine Comedy's Neil Hannon last week finished recording two new tracks for a forthcoming best of, A Secret History, due on Setanta later this summer. Hannon, who has also re-recorded some of his earlier material, has taken a break from recording. Besides to duet with Tom Jones, the Welshman's Gut Album, *Gin Soaked Boy* will be released as a single in August from the Divine Comedy album, which will bring their Setanta deal to a close ahead of recording their first material for Parlophone.

SEAFOOD SIGNS FIERCE PANDA ALBUM DEAL

Fierce Panda has picked up Seafood as its first long-term album signing since striking its deal with Mushroom Records last month. The unpublished London-based rock band are currently recording at Forest Heat Studio in Northampton with Ian McCutcheon and have a single, *Easy Path*, released on June 24. The band, who support *Lama Farm* on tour next month, have previously released two singles and a mini-album with Fierce Panda.

DON WALS FINISHES NEW IQBY POP ALBUM

Iqby Pop last week finished recording a new album with producer Don Was at studios in New York. Avenue B is understood to be mostly acoustic-based and includes spoken word tracks plus a cover of Johnny Kidd & The Pirates' 1960 hit *Shakin' All Over*.

Ange leaves Island after decade of A&R

by Stephen Jones

Nick Ange, A&R director at Island Records throughout the Nineties, last week severed ties with the new Universal-Island label after failing to agree terms over his A&R consultancy role.

His departure follows the merger of the Universal and Island labels in February, when PolyGram/Island Music's Nigel Coxon was drafted in effectively to replace him in the new Universal-Island set up. Ange, who has never acted as diverse as U2, Stereo MOCs, Lewis Taylor and PJ Harvey since joining in 1990, was made a consultant and was widely expected to continue handling several key acts until at least the end of the year. In addition to looking after U2, he recently oversaw the Notting Hill Project soundtrack, Elbow and Lopto's albums and had just secured the deal on the Randall & Hopkirk Deceased 50.

Ange, who admits he had expected to remain as consultant at least until 2000, says, "It's not the case that the consultancy wasn't working, I just couldn't seem to get my own situation running the way it was sold to me that it would work. All the bands and [Universal-Island managing director] Marc Marot have been brilliant, but it is Universal now and someone else's time."

In a statement Marot says, "Nick Ange has been my friend and colleague for the past 10 years and we have enjoyed a lot of success together. Nick is a music man, an artist man and an inspirational motivator. Although I'm sad to see him go, I know he has a big future in front of him."

Universal-Island sources suggest that



Shanks & Bigfoot: working with Woolf

Shanks & Bigfoot vocalist Woolf generates interest

Sharon Woolf, the session, vocalist on Shanks & Bigfoot's smash UK number one *Sweet Like Chocolate*, is attracting record and publishing A&R interest.

The duo have written and produced a track, *R U Ready for Love*, "as a thank you" which is currently being promoted on a 12-inch by SI Records. It includes mixes both from Shanks & Bigfoot and Crieco Castelli.

Woolf also sang on the duo's Top 20 *Douglas* track *Last December* Straight From The Heart. XL is re-releasing the track in July on the back of the success of *Sweet Like Chocolate*.

Woolf, who manages herself and has her own website (www.sharonwoolf.com), has just finished recording backing vocals for Mike And The Mechanics and is currently writing with Bixey from Incognito. She has also just co-written and co-produced a track, *Out Of My Cold Dead Fingers*, for the new untitled Goldie Hawn movie for HBO.

Varney teams with Dana International

Paul Varney, the writer of Precious's Eurovision entry and Top 10 hit *Say It Again*, has written a new song for last year's Eurovision winner Dana International.

But its release date is unclear since the Israeli winner is no longer signed to Sony after her winning entry, *Divna*, failed to impress charts worldwide. A Sony spokesman says that, despite the original media circus surrounding the signing, the deal struck personally by Sony UK chairman Paul Burger was originally a licensing deal with only options for an album. A source says that the artist "missed the boat" in getting an album out on the back of publicity.

Meanwhile, Varney, who is signed to Universal Music Publishing and who enjoyed a Top 190 hit with *Instant Replay* by Yell! in 1990 — has been working with other artists. As well as a further two tracks for Precious, he has written for Polydor's Adam Rickitt, Logic's FAB and Universal Music's heavy-tipped development artist Leann Heasley.



Dana International: teaming with Varney

Universal Music senior creative manager Dominic Walker says, "The best thing is that we're getting guarantees of definite cuts as singles."

Five single sees move from 'Swedish sound'

RCA's Five are set to move on from the current "Swedish sound" for their new single *If You're Getting Down*, which is scheduled for release in July.

Produced by Richard "Biff" Stannard, who has been working with the band at Windmill Lane Studios in Dublin and London's Strong Room, the track sounds more like Will Smith. Sampling *Last Night A DJ Saved My Life*, it also has more humour in its lyrics than previous Five material.

Stannard, who came in relatively late on Five's spontaneous debut album, is now building a close bond with the band comparable with that of the late Swedish producer Denniz Popp. Meanwhile, the band are continuing to work in Stockholm's prolific Chiron Studios with Max Martin.

BMG A&R consultant Cowell says, "You

get quite good records from Sweden and brilliant ones. I never generalise, but I'll say that unless you're B*Witched, it's hard to get played in the States without [a Swedish connection]. Not having it is a risk you're taking."

Meanwhile, Steps guru Pete Waterman is working on tracks for Cowell's other chart-topping band Westlife, which are understood to include an unusual idea for a Christmas single. Waterman remains tight-lipped, but he is known to have placed a bet on himself writing or producing the Christmas/Millennium number ones — rather than on Steps reaching the top as artists.

Waterman says, "I thought nothing would top Steps' single, but this could just. I don't understand the odds — I'm 10:1, but Steps are 6:1."



Ange (left) and McGuinness: long history Marot has been under pressure to cut consultancy costs following the merger of the two labels.

"Marc is under pressure since the point of the merger was to cut costs and not contract everything out," says one senior staffer. "Nick's taken heavy responsibility for running things, and over the past few years things haven't perhaps gone as well as they should."

Marot will now A&R U2, who are understood to have been frustrated when Ange's role changed, but were more content when he was retained as a consultant. Band manager Paul McGuinness declines to comment.

During Ange's time at the label Island enjoyed more Mercury Music Prize nominations than any other label.

Universal-Island's A&R department is now made up of Coxon, senior A&R manager Marcus Beese, senior A&R manager Alfie Hollingsworth, A&R manager John Chapman, who was formerly at PolyGram/Island Music, Dave Lambert (AM-PM), Ross Allen (Island Blue) and A&R scout Nathan Thompson.

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Jargon buster

- **E-commerce** (electronic commerce): the complete shopping system, incorporating catalogue marketing, database tracking, product ordering, payment transaction, delivery of product and customer service.
- **Server**: a computer or program that services another program or computer (the client).
- **Firewall**: network security system used to restrict external and internal traffic of data.
- **ISP**: Internet service provider.
- **Browser**: a program that lets the user navigate the World Wide Web and read HTML documents.
- **Encryption**: modification of data so that unauthorised recipients cannot use or understand it.
- **Plug-in**: program that fits in with the user's browser to allow access to particular file types.
- **Domain name**: the name given to a host server on the Internet.
- **URL** (universal resource locator): website address.
- **Shopping trolley/cart**: a program that enables a website's visitors to browse through its catalogue, place orders and purchase products.
- **PSF** (payment service provider): a bureau service whose job is to authorise and ensure the security of e-commerce transactions.
- **Card acquirer**: the company which processes the card payments.
- **Merchant**: the owner of the website who is able to sell products online and can accept credit card payments. **GG**

Labels and retailers are increasingly using websites as a sales as well as a marketing tool, says Gerard Grech

In the US, selling CDs over the internet is no longer big news — it is big business. Market leader CDNow/N2K last year reported a turnover of \$98.5m and claimed a customer base in excess of 1.7m people. In comparison, UK consumers are being slower to make online purchases. However, that is about to change.

Internet research company, Jupiter, predicts CD sales over the internet in the UK will rise to nearly £8m in 1999 from £3.5m in 1998, and increase to more than £70m by 2002. Already a wide range of UK music companies are "going transactional", ready to compete for this burgeoning business. All are aware of the need to have their sales, marketing and customer service strategies in place before established multinationals such as Amazon and CDNow set up their own UK music retail operations during the third quarter of this year.

As well as the big high street retailers, a number of record labels are taking advantage of this new medium. "The internet is becoming just as important a sales channel as HMV and Woolworths," says John Holborow, marketing manager at Beggars Banquet. During the course of February and March, Beggars' website (www.beggars.com), which features XL Recordings and A&D artists, handled more than £90,000 worth of sales. Last week, the Association of



Boxman: targeting non-internet users

Independent Music (AIM) announced plans for a joint internet sales venture to exploit CD sales and digital downloading over the internet, with labels including Beggars and Telstar reportedly on board.

Such an initiative is meant to help independents — and independent retailers — compete with other main online retailers. And others are looking to achieve the same result in different ways. "We completely respect the labels' concern and try to work alongside them wherever possible," says Chris Codrington, managing and marketing director at internet retailer IMVS (www.beggars.com). IMVS's online strategy is one of partnership rather than branding. Typically partners are allowed to design their own templates and integrate their

system using the IMVS e-commerce engine. Its affiliate programme includes 340 partners in the UK, including Yahoo, AOL, Virgin Net, The Sun, domestic and record labels including Island, Sony, Polydor and Nuda. "The current climate is right for us to introduce IMVS to potential new customers," says Codrington. "We will be implementing a number of promotional campaigns with our partners in various ways — from placing the TR1 and Virgin Radio sites with merchandise to running a promotional campaign through The Daily Telegraph in partnership with the newspaper's web version, electronic Telegraph."

Partnerships are seen as the key to generating traffic and brand awareness. HMV teamed up with number one UK portal yahoo.co.uk to offer its customers free internet access, promotional offers and free e-mail addresses. "Our deal with Yahoo is a clear indicator of how serious we are about increasing our customer base online," says Stuart Rowe, HMV Direct e-commerce general manager. "Strategically, it made sense for us to join forces because both our brands are ones that people can trust."

Other UK retailers have still to commit wholeheartedly to the e-tube. Our Price does not even have a website, while Virgin Megastores' recently-launched US site is based in the UK. Only Tower Records runs a site on this side of the Atlantic, through a deal with Global Fulfillment, the internet retail service run in the UK by former Polydor and Roadrunner Records MD Jimmy Deane.

Meanwhile, Swedish-based Boxman, which claims to have captured 5% of the Scandinavian market in the past 15 months, launched its UK online retail operation last April. Its non-sensational approach to becoming a UK internet retail player has been demonstrated by its offer of chart titles at £10 each, as well as an aggressive £2m marketing campaign, which included posters, radio jingles and TV advertising.

"Our prices are to help us gain market share and our marketing campaign is targeted at people who are not online yet," says Joe Wilson, managing director of Boxman's UK operation. "We want to let them know that this is a music store open 24 hours a day." Wilson refers to these 25- to 45-year-old potential consumers as "the sleeping giant." "They will be the ones who will drive the internet music market, buying mainly catalogue product," he says.

Buwan predicts that 50% of its own UK sales will come from catalogue titles and 20% from chart titles, since it believes most chart releases, especially singles, are bought on

e-commerce for the e generation

With its natural link to computer-based technology and shared appeal to a predominantly 16- to 30-year-old demographic, club culture is not only naturally aligned with new media, but club websites are well positioned to reap the rewards of e-commerce.

Currently leading this field is London's Ministry of Sound (www.ministryofsound.co.uk) whose on-line product range include releases on the club's Sound of Ministry label. This includes a recording-finding service, as well as a selection of CDs on other labels and Meo-branded club merchandise. While sales are mostly within the UK, orders have been received from the US, South Africa, Australia and northern Europe, and during the past 18 months, the Ministry has seen an 11% growth in e-commerce sales.

"Our Internet presence grows in importance as the marketplace grows," says the Ministry's head of internet Will Lovogrove (pictured).

"Strategically it is important as it takes the club brand to a wider audience. We don't use the internet to market the club, the magazine or the label as such. We concentrate on the brand, since we believe the sum is greater than the parts. Within that, e-commerce is a critical, fundamental element."

Other successful UK clubs are also



highly conscious of the potential that e-commerce has to offer. Andy Cale, technical manager at the leading Liverpool club Cream, sees on-line sales as an integral element of the club's Internet presence.

"Our www.cream.co.uk website is very important to the marketing of the club brand," says Cale. "We can reach a worldwide market very quickly and simply, so developing e-commerce makes good sense to us. We have just moved our ISP to one where we can have secure transactions. We are going to start off by putting merchandise online and then move on to selling tickets. At the moment, the main outlet for tickets is via Ticketmaster, so for clubs it makes good sense to sell tickets direct to the customer online."

Online ticket sales is an area which also interests Ricky Chopra, IT manager at Sheffield's Gatecrasher club, who adds a note of caution concerning online security. "If you want to sell online you have to be certain you can offer a fail-safe system," says Chopra. "Since they are not cheap we are being very careful about which one we choose to invest in."

Once secure, however, the Gatecrasher website plans to offer tickets, mix CDs and various products from Sony, with which Gatecrasher has a licensing agreement.

"The internet is completely where this generation is at and it is also a very strong direct marketing tool," says Chopra. "It is basically the cheapest form of branding there is." **Clara Morgan Jones**

'The internet is becoming just as important a sales channel as HMV and Woolworths' — John Holborow, Beggars Banquet

with our customers," says Beverly Breen, Capital Interactive general manager.

"Promoting singles prior to their street release date via the net can help support your marketing plan, as long as it is implemented properly," says Clara Gaylor, V2 international marketing manager for new media. V2 promoted Underworld's new album by allowing the track Kittens to be downloadable for a day from the act's site and that of its record label V2 using MP3 software.

"It worked very well for us," says Gaylor. "We had 5,700 downloads in one day. As a result we now have a database of hardcore Underworld fans from around the world." In this respect, record companies are in a good position to be creative with the internet. Beggars' John Holborow believes that value-added tracks and merchandise will be crucial for artist or label sites' success. "We are planning to install a radio station on our site so that we can introduce our customers to new Beggars material," he says.

It is this sort of approach which will mark out the successful sites from the crowd and finally hit the e-high street. At present there are many online music merchants vying for grid position, each with a sophisticated retail tool in its hands. The next priority will be to win first the confidence of the mass market and then its custom. Only then will the research community's impressive three-year growth predictions begin to fulfill themselves. ■



IMVS: building online partnerships

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SETTING UP SHOP

E-commerce is giving smaller labels and independent retailers the opportunity to compete head-on with the majors, says Gerard Grech

A more music fans and buyers log on to the internet with the intention of making purchases, the door is open for small to medium-sized record labels, not to mention independent retailers, to compete with larger labels and create a new sales channel. "E-commerce enables labels to make their product available to the consumer in a much easier way and at a more competitive and profitable price," says John Holbrow, marketing manager at Beggars Banquet Group.

A number of strategies are available to companies which seek to embrace the medium. When HMV planned its website, it called in Gerrards Cross-based e-commerce consultancy Triptych to carry out a full feasibility study before assigning XL to build the site itself. "A proper assessment of the company's products and effective management of its resources prior to setting up is crucial," says Triptych technical director James Sorby. "It is also important to think about what you can offer that is different to the next e-shop, which is only a few clicks away. If the company already has an information website, then it will already have some of the required components necessary for the creation of an e-

commerce solution."

There are basically four options for setting up an e-commerce platform. Depending on the scale of the operation, a company may choose to hire the services of consultants experienced in designing and installing online shops. Others may prefer the long-term security of writing the software in-house and hiring staff to run the shop. Those on tighter budgets may opt to buy an off-the-shelf e-commerce package such as Active Catalog 3, which allows users to create their own shop for a one-off fee of £349 and shows how to divert credit card transactions through a payment service provider. Another cheap alternative is to pay a hosting facility such as I-shop (www.i-shop.co.uk), 1Cot (www.1cot.co.uk) or Yahoo Store (www.yahoo.com). For a monthly charge and transaction fee, e-commerce hosts will take care of the headache of administering orders and payments, while the site appears to be running its own shop.

Although hiring an agency can be expensive, the benefits of a tailor-made solution can outweigh the costs relatively quickly. "Every company has different cultures and objectives and needs a specific

capitalising on radio branding

Radio stations are emerging as leading competitors in the online music retail sector. Among the key sites is www.capitalfm.com, for which the Telstar group provides fulfillment and back-end operations.

Beverly Blain, general manager of Capital Interactive, is confident of its ability to become a key player in the retail of music online. "There are two important factors weighing in our favour," she says. "Firstly, we are a brand that the public can identify with and secondly, we already have radio stations in place to promote our online brand."

To the concern of some traditional retailers, the site is already demonstrating its ability to convert listeners into customers. A particular success story has been capitalfm.com's advance order facility, which gives browsers the option to pre-order singles and albums for delivery on the day of release.

Capital's quick thinking also enabled it to take the initiative when Baz Luhrmann's (pictured) *Everybody's Free (To Wear Sunscreen)* became a surprise UK radio hit in April on the back of its success in the US.

solution to online commerce," says Jonathan Burney, head of the music new media division at e-commerce specialists Foresight. "Off-the-shelf packages can be limited. We write computer programs for companies' websites from scratch in order to avoid future problems and also allow the client to take control."

Among Foresight's customers is video, book and budget music group VCI. Its www.vci.co.uk site was built by Foresight



"The song was taking the country by storm with both Capital Radio and Radio One's breakfast show championing it," says Blain. "The album it is taken from was not due to be released domestically until mid-June but we knew it was out in the US and were able to offer an import version on the site."

The offer was promoted by the radio DJs throughout the weekend, and the end result, according to Blain, was "a significant volume" of sales (significant enough that EMI is understood to have contacted the station, worried about its possible impact on sales of the UK-issued release).

Capital Interactive is planning to re-launch the album to coincide with its official release and will be conducting a trial to take orders over the phone for customers without internet access.

"This is the kind of thing you have to do to stay competitive in a fast-moving business," says Blain, who stresses that the Luhrmann offer was strictly a one-off. However, Capital's future e-plans include an Xfm site to sell vinyl and import albums, as well as a classical music venture and tie-ins with other sites. Gerard Grech

from scratch but is now administered by VCI website manager Luke Keen. "There are always technical issues that need to be dealt with, which would not be answered through off-the-shelf packages," says Keen. "We find it much easier and less time-consuming to hand over all our problems to Foresight."

The companies who will benefit the most from entering the e-commerce market will be those who use the dynamics of the

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101 turns to e-commerce

After 25 years of selling records from its shop in Croydon, South London, 101 Records decided to jump on board the e-commerce bandwagon and join the small group of independent retailers which now offers CDs, books, DVDs and games for sale over the Internet.

"We have been keeping a close eye on the US and feel that e-commerce is the future of retailing," says Duncan Barnes (pictured), 101 General manager. Other small standalone record shops selling music online include Dorset's Bridport Records, whose site has been in operation for more than four years.

To develop and run its e-commerce website (www.101cd.com) Barnes hired an in-house web developer and programmer.

"My partner and I have found it very effective to work closely alongside our technical person," says Barnes. "Not only were we able to web-enable our system cheaply but we were able to able to deal with any difficulties quickly."

The site, which came online in January this year, offers 400,000 CD titles and 100,000 book titles. Already, says Barnes, sales are well ahead of expectation. "We are now receiving more orders per hour than in our first week alone," he says. "But

internet to build up one-to-one customer relationships. Selling music products online is much the same as running a mail order business. The site becomes the catalogue, with soundbites, artwork and track listings, and while the system may use a dynamic database to create pages according to the user's requests, fulfilling the orders requires the same sort of back-end procedures as a mail order operation.

Typically, an e-commerce site will need one server running internet platform software, shopping trolley software and payment transaction software, plus a second server, secured and firewalled, to run a database, such as SQL Server 7.0, which allows the merchant to track inventory, tax, product information, customer information, release dates and tour dates.

Processing payment is the other headache facing would-be e-retailers. The most convenient solution is to register as a credit card merchant, as it is recognised that more than 80% of all online transactions are made via credit cards. There are a number of ways of taking payment online. The merchant can either arrange for online payment processing or collect credit card details through e-mail



we realise that we must keep the site fresh to ensure return visits from users."

To date 101's marketing strategy has been to seek online partnerships with third parties in order to maintain a competitive price policy which allows it to sell chart CDs at £10 (including postage and packing) as well as implementing regular mid-price campaigns on the site. So far, 101 has successfully offered three-CD bundles from the EMI catalogue (including titles by The Beatles, Blur and The Beach Boys) for £20, as well as a five-for-£20 package from the EMI Gold label. Similar arrangements with other labels are currently under negotiation. Gerard Grech

and process them offline as done with any mail, fax or telephone order. The former is more expensive but a lot more secure. Some of the companies, known as payment service providers, which offer this service include Worldpay

(www.worldpay.com), netbank (www.netbank.com) and Datacash (www.datacash.com). The amount and method of payment for these companies' services vary according to the scale of the operation, but the retailer can expect to pay a fixed annual rate of somewhere between £100 and £3,000, as well as a fee of 3% to 10% for each transaction.

Although it is getting easier to set up a small business with an e-commerce platform, the successful companies will be those that have a clear picture of their objectives, strategy and budget. Even though security is still an issue, banks have become more supportive of e-commerce initiatives since the success of Amazon and CDNow. Meanwhile, the competition between the payment service providers, shop hosting sites, DIY e-commerce packages and e-commerce consultants means you no longer have to spend a fortune to start making money online. ■

they're playing our song

Fans keen to learn the guitar and keyboard chords of their favourite bands' tracks can now log on to an internet-based music tutorial system (www.songplayer.com). The site, founded by John Doyle and Dan Harrison (pictured) and managed by Peter Wilkinson, former managing director of internet service provider Planet Online, was launched earlier this year.

Using a PC with a CD-Rom drive, the user first downloads the music player from the site and is then allocated a songbook which records all purchases. These are paid for via the Worldpay system, underwritten by NatWest. Lyrics and notes of the song are downloaded onto the user's hard drive and appear on screen when the original CD containing the track in question is played on the PC. The songfile is encrypted and protected and is non-transferable from that PC's hard drive.

Songplayer's tuition software



automatically synchronises with the music and prompts a series of graphics, showing the score note by note, along with the correct fingering technique. "This system makes contemporary music easily accessible to the amateur enthusiast who has no prior knowledge of music theory," says

EMI Music Publishing new media manager Steve Hills. Songplayer's library is growing at a rate of 250 tracks per month and should feature 3,000 by the end of the year.

Songplayer has already struck deals with Freeserve, Dixons' free internet access portal, and is keen for artists' sites to link into its site. Robbie Williams, The Verve and Nirvana are among the acts featured, while BMG, Universal and Carlin are among the publishers supporting the experience. "It is an authentic learning system with universal appeal and it will add value to any site that features it," says John Doyle. Gerard Grech

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TOP 75

5 JUNE 1999

Pos	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	Pos	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)
1	SWEET LIKE CHOCOLATE	Chocolate Boy/Pepper (303/303/31)	303	38	PRIVATE NUMBER	Virgin VSCDT 1730CV 1230	Virgin
2	OH LA LA	Wall of Sound WALLD 03XK/WALLS 03XK (TEN)	WALLD 03XK	39	(NOT THE) GREATEST HOPPER	Elektra E 3759/DEP 3759C	Elektra
3	THAT DON'T IMPRESS ME MOUND	Mercury 37003/370024 (X)	Mercury	40	BIG LOVE	EastWest Recordings ESDS 4035M 410	EastWest
4	CANNED HEAT	Sony S2 667302/6673024 (TEN)	Sony	41	IN OUR LIFETIME	Mercury MERC3 3117MERC 317	Mercury
5	KISS ME	Elektra E 3750/DEP 3750C (TEN)	Elektra	42	DAYZ LIKE THAT	Wilderstar CDWILD 19/CWILD 19 (TEN)	Wilderstar
6	SALTWATER	Xtreme/Grav XTRAV 1CDS/XTRAV 1CDS/XTRAV 112 (MGM/EMI)	Xtreme/Grav	43	SECRETLY	Virgin VSCDT 1733XV 1733	Virgin
7	YOU NEED ME	Polydor 66332/663324 (X)	Polydor	44	HOLD ON	Sound Of Ministry MDCSDS 1301/33M/EMI	Sound Of Ministry
8	SAY IT AGAIN	EMI CDPM 544/TCZM 544 (E)	EMI	45	SOMEONE SHOULD TELL HER	MCA Nashville MCA20 55561/MCSC 5555 (U)	MCA Nashville
9	I WANT IT THAT WAY	Jive 0523302/0523294 (P)	Jive	46	SWEET	Sony S2 667320/6673174 (TEN)	Sony
10	LOOK AT ME	EMI CDPM 542/TCZM 542 (E)	EMI	47	BETTER BEST FORGOTTEN	Ebu/Jive 0519242/0519214 (P)	Ebu/Jive
11	PUMPING ON YOUR STEREO	Parlophone COR 815/RTCR 815B (E)	Parlophone	48	REMOTE CONTROL/3 MCS & 1D JARD	Capitol CMCDS 8129/8129 (TEN)	Capitol
12	NO SCRIBS	LaFace/Arista 74321/80522/74321/80594 (BMG)	LaFace/Arista	49	MY NAME IS	InterScope/Polydor/INC 95383/INC 9538 (U)	InterScope
13	DISCO DOWN	Polydor 66361/52166364 (E)	Polydor	50	WHAT'S IT GONNA BE	Elektra E302 021/0212 C/1-1 (TEN)	Elektra
14	NONMANSLAND (DAVID'S SON)	Positive 02141/1272CT 114 (E)	Positive	51	FLAT BEAT	F Communications/PIAS Records F 10400CV/1040C (U)	F Communications
15	QUIT	Columbia 667401/6674014 (TEN)	Columbia	52	ANYTHING YOU WANT (I'VE GOT IT)	Mercury MCA 510M/MS 510M (U)	Mercury
16	LIFT IT HIGH (ABOUT BELIEF)	MCA Music/Manico 40M/MS 40C (DISC)	MCA Music/Manico	53	IF EVER	Y&Y Music/Elektra E 3752/DEP 3752C (TEN)	Y&Y Music/Elektra
17	TURN AROUND	Mercury CDUMU 49/CAMU 49 (TEN)	Mercury	54	OLD FOLKS	Tycoon TYCD 31/31 (U)	Tycoon
18	EVERY MORNING	London/Arista 40555/DA 0055C (TEN)	London/Arista	55	ON MY WAY	Mercury CDUMU 49/CAMU 49 (TEN)	Mercury
19	YOU LOOK SO FINE	Mushroom MUSIC 49CDS/MUSIC 49C (MVP)	Mushroom	56	NORTHERN LIES	Creation CRE3 314/CRE3 314 (MVP)	Creation
20	YOU GET WHAT YOU GIVE	MCA MCSTD 4811/MCSC 4811 (U)	MCA	57	WHEN THE GOING GETS TOUGH	Mercury CDUMU 49/CAMU 49 (TEN)	Mercury
21	JUMBO	J&B JBD 5007/TE 5007 (MVP)	J&B	58	IT'S NOT RIGHT BUT IT'S OKAY	Arista 742105/042105/7420624 (A&M)	Arista
22	JEWEL	London LOPE 426/LONDS 426 (U)	London	59	WE LIKE TO PARTY! (THE VENGABOS)	Positive CDTV 1687/CTV 168 (E)	Positive
23	RED ALERT	RCA Records X1000CV 1000CV (X)	RCA	60	BYE BYE BYE	Capitol 66222/6622274 (TEN)	Capitol
24	SWEAR IT AGAIN	RCA 742102/621/432/616/624 (BMG)	RCA	61	WE'RE GOING OUT	VWR 50069/43/ (MVP)	VWR
25	HATE ME NOW	Mercury 867255/867254 (E)	Mercury	62	WE ARE DA CLICK	Mercury 867255/867254 (E)	Mercury
26	PICK A PART THAT'S NEW	VWR 500678/VWR 500675 (MVP)	VWR	63	TABOO	WEA WEA 203CD/WEA 203C (TEN)	WEA
27	BABY ONE MORE TIME	Jive 051162/0521624 (P)	Jive	64	THIS IS MY LOVE	Creation CRE3 CD 313/CRE3 313 (MVP)	Creation
28	CLOUD NUMBER 9	A&M/Mercury 5028492/5028494 (U)	A&M/Mercury	65	HEARTBEAT/TRAGEDY	Ebu/Jive 0519242/0519214 (P)	Ebu/Jive
29	PERFECT MOMENT	Immocore 5210/5210C 7 (E)	Immocore	66	SHOWER YOUR LOVE	Columbia KULA 235C/KULA 23MC (TEN)	Columbia
30	WITCH DOCTOR	Flexi/EMI TONCD 1170/TC 11 (E)	Flexi/EMI	67	LOVE OF A LIFETIME	First Avenue/Mercury HX2CD 34/MX2MC 3 (U)	First Avenue/Mercury
31	DRIFTWOOD	Independence ISDM 255M/ISDM 25 (TEN)	Independence	68	CARTE BLANCHE	Positive CDTV 110/CTV 110 (E)	Positive
32	THANK ABSA FOR THE MUSIC	Epic A2CD 1A3C 1 (TEN)	Epic	69	FEELING FOR YOU	Virgin DINS2 181/DINS2 181 (E)	Virgin
33	HAPPINESS HAPPENING	Mercury MDCSDS 129/33M/EMI	Mercury	70	HURT ME SO BAD	Mercury 572615/5726194 (E)	Mercury
34	WHY DON'T YOU GET A JOB?	Columbia 667345/667344 (TEN)	Columbia	71	HEAR YOU CALLING	Addictive 110/110 (E)	Addictive
35	NOW THAT YOU'VE GONE	Virgin WSCD 1732/VSC 1732 (E)	Virgin	72	(S)PILL I'LL COME	Club Tuff CLU8068 - (Imp)ATB	Club Tuff
36	WHAT YOU NEED	Mercury 3117MERC 317/DEP 317 (E)	Mercury	73	BE A ONE OF THE BEST (REMIX)	Northern/DeW 74321/66472/432/63474 (BMG)	Northern/DeW
37	RIGHT HERE RIGHT NOW	Siskat SKINT 48C/SKINT 48C (MVP)	Siskat	74	BEAT MAMA	Capitol 66362/663624 (U)	Capitol

Pos	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	Pos	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)
38	PRIVATE NUMBER	Virgin VSCDT 1730CV 1230	Virgin	75	NOTHING REAL (MATTERS)	Maverick W 4710C/W 471C (TEN)	Maverick
39	(NOT THE) GREATEST HOPPER	Elektra E 3759/DEP 3759C	Elektra				
40	BIG LOVE	EastWest Recordings ESDS 4035M 410	EastWest				
41	IN OUR LIFETIME	Mercury MERC3 3117MERC 317	Mercury				
42	DAYZ LIKE THAT	Wilderstar CDWILD 19/CWILD 19 (TEN)	Wilderstar				
43	SECRETLY	Virgin VSCDT 1733XV 1733	Virgin				
44	HOLD ON	Sound Of Ministry MDCSDS 1301/33M/EMI	Sound Of Ministry				
45	SOMEONE SHOULD TELL HER	MCA Nashville MCA20 55561/MCSC 5555 (U)	MCA Nashville				
46	SWEET	Sony S2 667320/6673174 (TEN)	Sony				
47	BETTER BEST FORGOTTEN	Ebu/Jive 0519242/0519214 (P)	Ebu/Jive				
48	REMOTE CONTROL/3 MCS & 1D JARD	Capitol CMCDS 8129/8129 (TEN)	Capitol				
49	MY NAME IS	InterScope/Polydor/INC 95383/INC 9538 (U)	InterScope				
50	WHAT'S IT GONNA BE	Elektra E302 021/0212 C/1-1 (TEN)	Elektra				
51	FLAT BEAT	F Communications/PIAS Records F 10400CV/1040C (U)	F Communications				
52	ANYTHING YOU WANT (I'VE GOT IT)	Mercury MCA 510M/MS 510M (U)	Mercury				
53	IF EVER	Y&Y Music/Elektra E 3752/DEP 3752C (TEN)	Y&Y Music/Elektra				
54	OLD FOLKS	Tycoon TYCD 31/31 (U)	Tycoon				
55	ON MY WAY	Mercury CDUMU 49/CAMU 49 (TEN)	Mercury				
56	NORTHERN LIES	Creation CRE3 314/CRE3 314 (MVP)	Creation				
57	WHEN THE GOING GETS TOUGH	Mercury CDUMU 49/CAMU 49 (TEN)	Mercury				
58	IT'S NOT RIGHT BUT IT'S OKAY	Arista 742105/042105/7420624 (A&M)	Arista				
59	WE LIKE TO PARTY! (THE VENGABOS)	Positive CDTV 1687/CTV 168 (E)	Positive				
60	BYE BYE BYE	Capitol 66222/6622274 (TEN)	Capitol				
61	WE'RE GOING OUT	VWR 50069/43/ (MVP)	VWR				
62	WE ARE DA CLICK	Mercury 867255/867254 (E)	Mercury				
63	TABOO	WEA WEA 203CD/WEA 203C (TEN)	WEA				
64	THIS IS MY LOVE	Creation CRE3 CD 313/CRE3 313 (MVP)	Creation				
65	HEARTBEAT/TRAGEDY	Ebu/Jive 0519242/0519214 (P)	Ebu/Jive				
66	SHOWER YOUR LOVE	Columbia KULA 235C/KULA 23MC (TEN)	Columbia				
67	LOVE OF A LIFETIME	First Avenue/Mercury HX2CD 34/MX2MC 3 (U)	First Avenue/Mercury				
68	CARTE BLANCHE	Positive CDTV 110/CTV 110 (E)	Positive				
69	FEELING FOR YOU	Virgin DINS2 181/DINS2 181 (E)	Virgin				
70	HURT ME SO BAD	Mercury 572615/5726194 (E)	Mercury				
71	HEAR YOU CALLING	Addictive 110/110 (E)	Addictive				
72	(S)PILL I'LL COME	Club Tuff CLU8068 - (Imp)ATB	Club Tuff				
73	BE A ONE OF THE BEST (REMIX)	Northern/DeW 74321/66472/432/63474 (BMG)	Northern/DeW				
74	BEAT MAMA	Capitol 66362/663624 (U)	Capitol				
75	NOTHING REAL (MATTERS)	Maverick W 4710C/W 471C (TEN)	Maverick				

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14 MUSIC WEEK 5, JUNE 1999

5 JUNE 1999

CHART COMMENTARY

by ALAN JONES



Shanks & Bigfoot enjoy a comfortable second week at number one. Though sales of Sweet Like Chocolate tumbled from more than 251,000 to just short of 142,000 last week, the record outsold the Wiseguys' Ooh La La, which debuts at number two, by a margin of nearly 50%.

Sweet Like Chocolate last week became the first record ever to top the independent, R&B, dance and main C1N charts simultaneously, but slips to number three on the dance chart this week, with the Wiseguys' single debuting at number two and Saltwater by Chicane new at one. The Chicane single makes its sales chart debut at number six, becoming Chicane's first Top 10 hit and successfully launching the Xtravaganza label's new distribution deal with Sony. The France hit of the year to date, Saltwater spent three weeks at the top of Music Week's Club Chart, and features Maire Brennan from Clannad reconstructing some of her famous Theme From Harry's

MARKET REPORT

TOP 10 COMPANIES

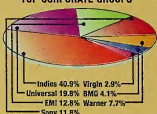


Notes: Shows top 10 companies by % of total sales of the Top 75, and corporate group sales by % of total sales of the Top 75.

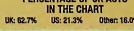
SALES UPDATE



TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART



game vocals. The original Theme From Harry's came when one place higher in the chart in 1982, while British R&B act Etate

reached number 38 a couple of years ago with Somebody Like You, which featured samples from the original.

Shirley Bassey vehicle History Repeating, which reached number 19 in December 1997 - though the latter track is also currently being used in commercials and could easily be a big hit again itself, if re-released. Ooh La La is the third record to reach the Top 10 this year after being used in a commercial, following Mr Oizo's chart-topping Flat Beat and Andy Williams' Music To Watch Girls By (number nine).

Reef reached number 15 with I've Got Something To Say, the introductory single from their new album Ride, in April but fell well short of that mark with the second, Sweety, which debuts at number 46 this week. That is 22 places lower than any of their previous eight singles releases. Gay Dad are also having problems. Their debut single To Earth With Love reached number 10 in January, while the follow-up, Joy!, struggles to number 21 this week.

For eight of the 10 weeks TLC's single No Scrubs has spent in the chart so far it has been in the Top 10, but it slips 9-12 this week. However, it simultaneously moves 11-10 on the year-to-date chart, with the 33,000-plus copies sold last week bringing its overall tally to a highly respectable 455,000. It is likely to fall out of that year-to-date Top 10 again next week, however, as Shanks & Bigfoot's Sweet Like Chocolate looks certain to join Jive stalwarts Britney Spears and Steps in the upper echelon.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (distributor)
1	1	SWEET LIKE CHOCOLATE	Shanks & Bigfoot	Pepper (SONISC) (P)
2	NEW	OOH LA LA	Wiseguys	Wall of Sound WALLD (GBX) (P)
3	2	I WANT IT THAT WAY	Backstreet Boys	WIP (023382) (P)
4	NEW	YOU LOOK SO FINE	Garbage	Mushroom MUSH (MCM) (P)
5	NEW	JUMBO	Underwood	JBB JBB 500783 (3MV) (P)
6	4	RED ALERT	Bayswater Jaxx	XL Recordings XLS (00232) (P)
7	3	LIFT IT HIGH (ALL ABOUT BELIEF)	1999 Manchester United Squad	Music Collector MANUCO (JUSC)
8	5	PICK A PART THAT'S NEW	Stereoponica	V2 VVR 506778 (3MV) (P)
9	7	BABY ONE MORE TIME	Britney Spears	Jive (022752) (P)
10	8	RIGHT HERE RIGHT NOW	Foetus Sics	Skinet SKINT (6CD) (3MV) (P)
11	NEW	WE'RE GOING OUT	Younger Younger 2B's	V2 VVR 506863 (3MV) (P)
12	9	NORTHERN LITES	Sugar Furry Animals	Creation CRESDA 214 (3MV) (P)
13	6	THIS IS MY TIME	3 Colours Red	Creation CRESDO 213X (3MV) (P)
14	NEW	HEAR YOU CALLING	Aerica	Additions 12AD 040 (P)
15	14	FLAT BEAT	Mr Oizo	F Communications/PIAS Recordings F 100000 (P)
16	10	BE THERE	Tal Paul	Duty Free DF (090CD) (P)
17	NEW	TWO AND A HALF DAYS IN LOVE WITH YOU	Six By Seven	Mercury/Beggans Banquet MNT (6CD) (P)
18	NEW	SEA EP	Doves	Cadence CNP (02CD) (P)
19	15	PEARL RIVER	Johnny Shaker	Low Sense SENSCD 24 (P)
20	16	HEARTS/A TRAGEDY	Sepia	Ethel (Jive) 0219142 (P)

All charts © CML

PEPSI Chart

This Week	Last Week	Title	Artist	Label
1	1	SWEET LIKE CHOCOLATE	Shanks & Bigfoot	Chocolate/Buffpower
2	NEW	OOH LA LA	The Wiseguys	Wall of Sound
3	1	THAT DON'T IMPRESS	Sharna Tesse	Mercury
4	NEW	CANNED HEAT	Jonathan	Sony
5	NEW	KISS ME	Tommy Lee/The Rocker	Elektra
6	6	SALTWATER	Chicane Inc./Mia Brennan	Xtravaganza
7	1	YOU NEEDED ME	Requiem	Polydor
8	NEW	SAY IT AGAIN	Phish	EMI
9	1	I WANT IT THAT WAY	Backstreet Boys	Jive
10	NEW	LOOK AT ME	Lee Radford	EMI
11	NEW	NO SCRUBS	TLC	Sony/World Circuit
12	NEW	EVERY MORNING	Sugar Ray	Low/Led
13	NEW	IN OUR LIFETIME	Tears	Mercury
14	NEW	TURN AROUND	Phish & Snot	Mulroney
15	NEW	YOU GET WHAT YOU GIVE	New Radicals	MCA
16	NEW	CLOUD	BB Bryn Adams	Atlantic/Mercury
17	NEW	RED ALERT	Jonathan Jaxx	XL Recordings
18	NEW	PUMPING ON YOUR STEREO	Spaceage	Parlophone
19	NEW	STRONG	Robbie Williams	Capitol
20	1	I QUIT	Equinox	Columbia
21	NEW	DISCO DOWN	Shed Seven	Polydor
22	NEW	AS SINGS	Michael/Mary J. Blige	Elektra
23	NEW	PICK A PART THAT'S NEW	Stereoponica	V2
24	NEW	BABY ONE MORE TIME	Britney Spears	Jive
25	NEW	RIGHT HERE, RIGHT NOW	Foetus Sics	Skinet
26	NEW	SWEAR IT AGAIN	Requiem	MCA
27	NEW	BEAUTIFUL STRANGER	Melissa	Maverick
28	NEW	EVERYBODY'S FREE...	Rea LaBarriere	EMI
29	NEW	NOMANLAND	Sade & Friends	Parlophone
30	NEW	IT'S NOT RIGHT	Wendy Beckett	Arava
31	NEW	RUNAWAY	The Corrs	13XL/World Circuit
32	NEW	WHAT YOU NEED	Powerhouse Inc./Diane Kinley	Defected
33	NEW	PERFECT MOMENT	Martina McBride	Universal
34	NEW	FROM THE HEART	Andrew Love	Northstar
35	NEW	GAZT LIKE THAT	Forces	Wiltshire
36	NEW	YOU LOOK SO FINE	Erica	Melbourne
37	NEW	DRIFTWOOD	Drift	Independent
38	NEW	WILD WILD WEST	Shed Seven	Columbia
39	NEW	JOY!	Shed Seven	London
40	NEW	MUSIC SOUNDS BETTER WITH YOU	Shed Seven	Virgin

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TOP 75

5 JUNE 1999

Pos	Title	Artist (Producer)	Label/CD (Distributor)	Cass/Vinyl
1	GOLD - GREATEST HITS ★	Polybor 5471762 (UK) 5671764/5471761	Mercury 5089122 (UK) Tears Men/Robhouse Boys/Blue & Christa	5381781
2	THE HUSH ★	Mercury 5089122 (UK)	Mercury 5089122 (UK)	5381781
3	COME ON OVER ★	Mercury 1100812 (UK) 1100814	Mercury 1100812 (UK)	1100814
4	PERFORMANCE AND COCKTAILS ★	12 VCR 10044/VMR 10044/9 Stereoimages (Bird & Sherrin)	VMR 10044/VMR 10044/9	10044/9
5	THE MAN WHO ★	Independent/ISOM CDCKX (TEN) Tavis (Goddard/Hedges)	ISOM CDCKX (TEN)	ISOM BMD/SOM BLP
6	MILLENNIUM ★	Jive 0523222 (UK) Backstreet Boys (Martin/Lundin/Usson/Vare)	Jive 0523222 (UK)	0523224
7	THE VERY BEST OF... CAPITOL REPRISE YEARS ★	EMI 4907214 (UK) Dean Martin (Joe credits)	EMI 4907214 (UK)	4907214
8	YOU'VE COME A LONG WAY BABY ★	2 Sure BRASSIC HCD (BMG) BRASSIC 11MG BRASSIC 11LP	Sure BRASSIC HCD (BMG)	BRASSIC 11MG BRASSIC 11LP
9	TALK ON CORNERS ★	Atlantic 756182/02756182/1064 (TEN) The Roots (Lester/Robert/Cross/Pearson/Novella/Sherberg/Balfanz)	Atlantic 756182/02756182/1064 (TEN)	756182/02756182/1064
10	MY LOVE IS YOUR LOVE ★	Arista 82822/190322 (BMG) Whitney Houston (Arista/Belinfante/Janis/Stein/Black)	Arista 82822/190322 (BMG)	02822034
11	GREATEST HITS	London 5061052/50561054 (UJ) Jury Members (London/Decca/Parlophone/Decca/Warner/BMG)	London 5061052/50561054 (UJ)	5061054
12	I'VE BEEN EXPECTING YOU ★	6 Chrysalis 4396372 (UJ) Robbie Williams (Chambers/Power)	Chrysalis 4396372 (UJ)	4396374
13	FAMMIL ★	LaFace/Arista 7100820/52552 (BMG) TLC (A&J & Babyface/Arista/Capitol/Warner/Universal)	LaFace/Arista 7100820/52552 (BMG)	7100820/52552
14	THE MISCELANEOUS OF LAURYN HILL ★	2 Columbia 488424 (TEN) Lauryn Hill (JMG/Guerra)	Columbia 488424 (TEN)	488424/488424
15	EQUALLY CURSED AND BLESSED ★	Blanco Y Negro 3884209/6294 (TEN) Cantonica (Tommy Di Catalonia)	Blanco Y Negro 3884209/6294 (TEN)	3884209/6294
16	BABY ONE MORE TIME ★	Jive 0523217 (UK) Britney Spears (Jive/Motown/Magnuson/Robert/Larkin/LS22/4)	Jive 0523217 (UK)	0523214
17	FORGIVEN, NOT FORGOTTEN ★	Adrenaline 756753122 (TEN) The Roots (Crosby/Cox)	Adrenaline 756753122 (TEN)	756753124
18	STEP ONE ★	Jive/Epic 051811205119144 (UJ) Buffy Sainte-Marie (Jive/Parlophone/Decca/Warner/Black In Progress)	Jive/Epic 051811205119144 (UJ)	051811205119144
19	ALL THE HITS & ALL NEW LOVE SONGS ★	EMI 530782 (UK) Kenya Rogers (Cherry)	EMI 530782 (UK)	5307784
20	REMEDY ★	XL Recordings XL CD 129 (UK) Basement Jaxx (Basement_Head)	XL Recordings XL CD 129 (UK)	XL12 129/129
21	LADIES & GENTLEMEN - THE BEST OF A ★	Epic 491203 (TEN) George Michael (Michael/Douglas/Walden)	Epic 491203 (TEN)	4912054
22	GRAN TURKISMO ★	Stockholm/Polydor 55019812 (UJ) The Cardigans (Lohmann)	Stockholm/Polydor 55019812 (UJ)	5501941
23	ON A DAY LIKE TODAY ★	ASM/Mercury 5410152 (UK) Bryan Adams (Adams/Thomas/Rebeck)	ASM/Mercury 5410152 (UK)	5410154
24	WHERE WE BELONG ★	Polybor 5510202/5510204 (UJ) Bryson Tiller (Polybor/Rogers/Magnuson/Black In Progress)	Polybor 5510202/5510204 (UJ)	5510204
25	RISE WITH A LENS ★	Chrysalis CDCHR 6127 (UK) Robbie Williams (Chambers/Power)	Chrysalis CDCHR 6127 (UK)	TCCHR 6127/1
26	MAGIC HOUR	Cast (Norton)	Polybor 5471762 (UK) 5671764/5471761	
27	HEAD MUSIC ★	Nude NUDE 14MD (MVP) Sander Costantini (Lampson)	Nude NUDE 14MD (MVP)	14MD
28	MAYBE YOU'VE BEEN BROWNISHED TOO ★	MCA VCR 1188 (UJ) New Politics (Blowstein)	MCA VCR 1188 (UJ)	1188
29	STAR WARS - THE PHANTOM MENACE (OST)	Var Musical/Ten (UK) John Williams (Williams)	Var Musical/Ten (UK)	SK 61816/571816/1
30	RAY OF LIGHT ★	Maverick 8326348/82 (UJ) Madonna (Madonna/Collette/Vittes/Landau)	Maverick 8326348/82 (UJ)	8326348/82
31	AMERICANA ★	Columbia 4916582 (TEN) The Offspring (Lester)	Columbia 4916582 (TEN)	4916584
32	THE PARTY ALBUM ★	Positive 4534712 (UK) Vengaboys (Danzak/UJ/DeMundo/Variou)	Positive 4534712 (UK)	4534741
33	STUNT ★	Reprise 5362498/82 (UK) Barracuda Ladies (Rogers/Lester/Armatuk/Ladell)	Reprise 5362498/82 (UK)	5362494
34	THIS IS MY TRUTH TELL ME YOURS ★	3 Epic 4917038 (TEN) Manie Street Preachers (Hedger/Evings)	Epic 4917038 (TEN)	4917031
35	BELIEVE ★	WEA 3942531/32 (TEN) Christina Aguilera (Taylor/Schulz/Terry)	WEA 3942531/32 (TEN)	3942531/34
36	RIDES	Sony 82482828 (UK) Real (Drakakis/Laurel)	Sony 82482828 (UK)	8248284
37	BACK ON TOP ★	Pointblank/Virgin 99782 (UJ) Vince Valente (Pointblank)	Pointblank/Virgin 99782 (UJ)	99782
38	WOOD GETS AROUND ★	V2 VVR 100038 (MVP) V2 VVR 100038 (MVP)	V2 VVR 100038 (MVP)	V2 VVR 100038
39	TOONAGE ★	Flexi/Flexi 4920222 (UK) Cantinos (Spong/Gonzalez/Pundhalter)	Flexi/Flexi 4920222 (UK)	4920224
40	GUITARS	WEA 3949472102 (TEN) Nick D'Virgilio (D'Virgilio)	WEA 3949472102 (TEN)	-
41	BIG CAMEL ★	Indochina 2910700X (UK) Murchieha (Murchieha/Worrell)	Indochina 2910700X (UK)	2910700X
42	MUSICA VISTA SOCIAL CLUB ★	World Circuit WCD 895 (UK) Ibrahim Ferrer (Cooder)	World Circuit WCD 895 (UK)	-
43	INTERNATIONAL VELVET ★	2 Blanco Y Negro 3884308/92 (TEN) Cantonica (Tommy Di Catalonia)	Blanco Y Negro 3884308/92 (TEN)	3884308/92
44	GARBAGE ★	Mushroom D 31450 (MVP) Garbage (Garbage)	Mushroom D 31450 (MVP)	C 31450/31450
45	THE BEST OF ★	Mercury/Universal TV 5383492 (UK) David Springfield (Franz Vanzetta)	Mercury/Universal TV 5383492 (UK)	5383494
46	DEFINITELY MAYBE ★	Creation 33M(V) O'DCE2 180CD/RE 180R/180LP 183	Creation 33M(V)	33M(V)
47	BLUE LINES ★	Wild Bunch/Virgin 198382 (UJ) Missive Attack (Missive Attack/Oldfield)	Wild Bunch/Virgin 198382 (UJ)	198382
48	TOP DOGG	Priority CDPT 171 (UJ) Snoop Doggy Dogg (Dr Dre/B.I./Giblin/Walsh/Stack/Dr Jekt)	Priority CDPT 171 (UJ)	171
49	GREATEST HITS ★	Columbia 4925552 (TEN) Bryan Ferry (Lester/Novella/Zand/Schulz/Variou)	Columbia 4925552 (TEN)	4925554/0555
50	RE/LET THE MIDDLE ★	RCA 7432157182 (BMG) Nasale Inghra (Thelma/Golden/Weight/Robinson)	RCA 7432157182 (BMG)	7432157182
51	SONGO ★	Insolence/Polybor 5472214 (UK) Andrea Bocelli (Malibassi)	Insolence/Polybor 5472214 (UK)	5472214
52	THEY NEVER SAW ME COMING	Epic 4914332 (TEN) DARKO	Epic 4914332 (TEN)	4914334
53	NEW DANKOANCER	Wall of Sound WALLCD 0210 (UJ) Liza Phyllis (Phyllis/Du Canto)	Wall of Sound WALLCD 0210 (UJ)	0210
54	B'WITCHED ★	Glow Wormy/Epic 4917942 (TEN) B'Witched (Friedberg)	Glow Wormy/Epic 4917942 (TEN)	4917942
55	PLAY	MAE COSTUMUM 172 (UJ) Moby (Moby)	MAE COSTUMUM 172 (UJ)	CSTUMUM 172/172/172
56	18 TRACKS	Elektra 8340023/4/820024 (UK) Brian Augusstein Lindley/Fennell/Augus/Cross/Sygn/Heinrich/Zankl	Elektra 8340023/4/820024 (UK)	8340024
57	TRACY CAPRAN ★	Elektra K 950774 (UK) Tracy Chapman (Cherembaum)	Elektra K 950774 (UK)	950774
58	POST ORGANIC CHILL ○	Virgin CDUK 281 (UK) Mark Nansen (Wallace)	Virgin CDUK 281 (UK)	281
59	JAGGED LITTLE PILL ★	Maverick/Reprise 8362102 (UK) Arista Morissette (Morissette/Balducci)	Maverick/Reprise 8362102 (UK)	8362104/8362104/01
60	ATOMIC/ATOMIX - THE VERY BEST OF ★	EMI 490824 (UJ) The Chemical Brothers (Variou)	EMI 490824 (UJ)	490824/490824
61	VERSION 2.0 ★	Mushroom MUSH 28D (MVP) MUSH 28D (MVP)	Mushroom MUSH 28D (MVP)	MUSH 28D
62	TRAMPOLINE ★	MCA Nashville UMD 80458 (BMG) The Mavericks (Maleko/Cox)	MCA Nashville UMD 80458 (BMG)	UMC 80458
63	13 ★	Food/Parlophone FOODCD 29 (UJ) Blue (Parlophone)	Food/Parlophone FOODCD 29 (UJ)	FOODCD 29
64	THE BEST OF 1980-1990 ★	Island CDU 211 (UJ) 112 (Island/Leslie/Parlophone/Island/Island)	Island CDU 211 (UJ)	211
65	NEW PARTY DOLL AND OTHER FAVORITES	4886209 (UJ) Mary Chapin Carpenter (Jennings/Carpenter)	4886209 (UJ)	4886209
66	VIVA EL AMOR	WEA 3949472102 (TEN) Prezennan (Streeter/Hague)	WEA 3949472102 (TEN)	3949472102
67	LEGENDS ★	Tuff Gong BMMVCD 1 (UJ) Bob Marley And The Wailers (Marley/Wailers/Chris/Smith)	Tuff Gong BMMVCD 1 (UJ)	BMMVCD 1
68	BEAUCOUP FISH ★	JBO J80 1005432 (UJ) Underworld (Smith)	JBO J80 1005432 (UJ)	1005432
69	VERTIGO	Popper 053032 (UJ) Grove Armada (Grove Armada)	Popper 053032 (UJ)	053032/053032
70	GREATEST HITS ★	Jive 0522682 (UK) 2Pac (Shook/Knight)	Jive 0522682 (UK)	0522682/0522682
71	BACKSTREET'S BACK ★	2 Jive/BMG BMMV 1866 (UJ) Backstreet Boys (Phyllis/Lester/Song/Dr Campbell/Heinrich/Lange)	2 Jive/BMG BMMV 1866 (UJ)	1866
72	THE SOFT BULLETIN	Warner Bros 836242932 (UJ) The Flaming Lips (The Flaming Lips/Lange)	Warner Bros 836242932 (UJ)	836242934
73	WHITE ON BLONDE ★	Mercury 5343152 (UK) Tina Turner (Lester/Holmes & Christen/Goldstone)	Mercury 5343152 (UK)	5343154
74	RE/LET THE MIDDLE ★	Columbia 4925552 (TEN) Nasale Inghra (Thelma/Golden/Weight/Robinson)	Columbia 4925552 (TEN)	4925554/0555
75	NO EXIT ○	Beyond/RCA 7432176822 (BMG) Blondie (Lanier)	Beyond/RCA 7432176822 (BMG)	743217684

PLATINUM (2x) GOLD (1x) SILVER (1x) DOUBLE (1x)
 * If an artist has more than one album in the chart, only the one with the highest chart position is included.
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5 JUNE 1999

CHART COMMENTARY

by ALAN JONES

Alba's Gold - Greatest Hits continues its residency at the top of the albums chart after selling a further 59,000 copies last week. The album, first released in October 1992, has sold a massive 463,000 copies thus far in 1999, a tally bettered by only three albums. It has spent a total of six weeks at number one - five of them this year. With Texas at two and Shania Twain at three, it is an all-Universal top three for the first time ever - albeit with records by artists from the former PolyGram stable.

The Omnibus programme about Dean Martin provided the impetus for EMI to re-promote the late crooner's posthumous compilation *The Very Best Of - Capitol/Reprise* Years with stunning results. The album, originally released last year, had previously sold about 18,000 copies without charting but sold a further 16,000 copies last week to make a belated chart debut at number seven. It is Martin's first album to chart since 1976's *Original Dean Martin Hits*



MARKET REPORT

TOP 10 COMPANIES



FIGURES SHOW 10 COMPANIES BY % OF TOTAL SALES, AND COMPANIES GROUPED BY % OF TOTAL SALES OF THE TOP 100 ALBUMS



and now edges with it the honour of being the highest charting album of his career. Dean's old sparring pal Frank Sinatra, of

Canadian country singer Shania Twain's *Come On Over* album - now reissued with the single mix of *That Don't Impress Me Much* added - explodes 29.3 this week, finally beating its debut position of 15 on the chart of January 24, 1998. The album has spawned four hit singles so far, *You're Still The One* (number 10), *When (I'm) In The Mood* (number 10), *Home* (number 10) and the current hit *That Don't Impress Me Much*, which has

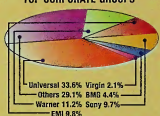
ALBUM FACTFILE

sold more than 240,000 copies since debuting at number three three weeks ago. *Come On Over* has sold nearly 270,000 copies including more than 83,000 last week alone, and has far surpassed Twain's 1995 debut album *The Woman In Me*, which produced no hit singles and failed to make the Top 75. In America, *Come On Over* has topped 10M sales, but is still lagging behind *The American* (11m-plus copies sold).

birthday when Duets II appeared. This week sees a new runner-up to Frank in the veteran stakes, as 72-year-old Cuban Ibrahim Ferrer enters at number 42 with his certified album. The vocalist, who came to fame as a member of Ry Cooder's Buena Vista Social Club, is widely regarded as the premier vocalist in Cuban music, and has recently concluded a short UK tour. Fellow Buena Vista Social Club member Compay Segundo is in his nineties and recently released a solo album on Coalition, though it fell short of the chart.

It is only nine months since Mike Oldfield released his last album, *Tubular Bells III*, which peaked at number four. That is significantly higher than his new album *Guitars*, which debuts this week at number 40. His only albums of new material which have reached the Top 10 in the last 15 years have been *Tubular Bells* related - *Tubular Bells II*, which topped the chart in 1992, and *Tubular Bells III*.

TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART

UK: 52.0% US: 40.0% Other: 8.0%

course, holds the record as the oldest recording artist to chart an album of new material, being just short of his 79th

COMPILATIONS

Trance sets still have a stranglehold over the compilations chart, with *Trance Nation* and *Deeper - Euphoria* continuing to hold the top two places. *Trance Nation* had a particularly good week, selling just short of 50,000 copies - a 25% increase over the previous week - while *Deeper - Euphoria* experienced a slight decline, selling just fewer than 29,000 copies. *Trance Nation* is the fourth Ministry Of Sound album to top the chart in the last year, following *Ibiza Annual* (last November), *The Anthem IV* (November) and *Dance Nation 6* (March). Though *Deeper - Euphoria* seems unlikely to match the chart topping exploits of its predecessor *Euphoria* (which was number one for two weeks in February) it is joined in the top three by the week's highest debut, *National*

Anthems 99, and gives Telstar two albums in the top three for the first time in more than five years.

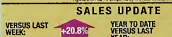
Lock, Stock & Two Smoking Barrels entered the albums chart three months ago, and has been the top soundtrack album in the compilations chart almost every week since. It loses that honour this week to the *Notting Hill* soundtrack, which debuts at number nine with just more than 8,000 copies sold, while *Lock, Stock & Two Smoking Barrels* sold nearly 5,000 copies and holds 16th place. Meanwhile, the contemporary pop/dance domination of the chart is slightly dented by the arrival at number six of *Music To Watch Girls By*, a new Sony MOR compilation including the Williams title track and other hits by Doris Day, Tony Bennett, Perry Como et al.

MARKET REPORT

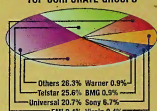
TOP 10 COMPANIES



FIGURES SHOW 10 COMPANIES BY % OF TOTAL SALES, AND COMPANIES GROUPED BY % OF TOTAL SALES OF THE TOP 100



TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES

Artist average: 71.9%
 Compilations: 28.1%

INDEPENDENT ALBUMS

This Week	Title	Artist	Label (caterpillar)
1	PERFORMANCE AND COCKTAILS	Strophophonics	V2 VVR 100492 (DMV/P)
2	MILLENNIUM	Beckstetter Boys	Jive 952222 (P)
3	YOU'VE COME A LONG WAY, BABY	Fatboy Slim	Skin BRASSIC 11CD (DMV/P)
4	REMEDY	Basement Jaxx	XL Recordings XLCD 129 (V)
5	BIG CALM	Morchéba	Indochine ZEN 01703X (P)
6	HEAD MUSIC	Suena	Nulu NUDE AC2 (DMV/P)
7	WORD GETS AROUND	Strophophonics	V2 VVR 100490 (DMV/P)
8	GARBAGE	Garbage	Mushroom 2 P1450 (DMV/P)
9	EBAY ONE HOUR TIME	Brinsley Spear	Jive 952272 (P)
10	BUENA VISTA SOCIAL CLUB	Ibrahim Ferrer	World Circuit WCD 055 (P)
11	STEP ONE	Steps	Ebu/Jive 951911 (P)
12	DEFINITELY MAYBE	Oasis	Creation CRECD 169 (DMV/N)
13	DARKINFINITY	Les Rythmes Digitalz	Wall Of Sound WALLCD 0210 (V)
14	PLAY	Moby	Muz COS11 (Muz 12) (V)
15	KILLING POSITION	Symposium	Symposium SYMP 002CD (DMV/P)
16	VERTIGO	Grease Amadea	Pepper 053332 (P)
17	BEACHCUP FISH	Underwood	JBO JBO 100542 (DMV/P)
18	VERSION 2.0	Caribbe	Mushroom MUSH 2XCD (DMV/P)
19	FIN DE SIECLE	The Divine Comedy	Sexteta SECTCD 057 (V)
20	THEM'S THE STORY MORNING GLORY	Oasis	Creation CRECD 189 (DMV/N)

THE YEAR SO FAR... TOP 20 COMPILATIONS

This Week	Title	Artist	Label
1	NOW THAT'S WHAT I CALL MUSIC! 42	VARIOUS ARTISTS	EMI/VERGIN/UNIVERSAL
2	EUPHORIA	VARIOUS ARTISTS	TELSTAR TV
3	4 NEW HITS 99	VARIOUS ARTISTS	WARNER/DEBUSSON/TV
4	LOVE SONGS	VARIOUS ARTISTS	VERGIN/EMI
5	THE BEST OF CLIVE BENTON	VARIOUS ARTISTS	VERGIN/EMI
6	NOW THAT'S WHAT I CALL MUSIC! 41	VARIOUS ARTISTS	EMI/VERGIN/UNIVERSAL
7	KISS HOUSE NATION	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
8	CLUBBER'S GUIDE TO... NINETY NINE	VARIOUS ARTISTS	MINISTRY OF SOUND
9	DANCE NATION SIX - TALL PAULB BROTHERS	VARIOUS ARTISTS	MINISTRY OF SOUND
10	KISS CLUBBING	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
11	HITS 98	VARIOUS ARTISTS	WARNER/DEBUSSON/SONY
12	LOCK, STOCK & TWO SMOKING BARRELS	ORIGINAL SOUNDTRACK	ISLAND
13	QUEER AS FOLK	VARIOUS ARTISTS	ALMIGHTY
14	TRANCE ANTHEM	VARIOUS ARTISTS	MINISTRY OF SOUND
15	KISS SMOOTH GROOVERS 98	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
16	ESSENTIAL SOUNDTRACKS	VARIOUS ARTISTS	TELSTAR TV
17	DANCE OF THE NIGHT	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
18	THE CHILLOUT ALBUM	VARIOUS ARTISTS	TELSTAR TV
19	THE BEST SIXTIES LOVE ALBUM...EVER!	VARIOUS ARTISTS	VERGIN/EMI
20	THE 1998 HIT ANWARDS	VARIOUS ARTISTS	COLUMBIA

© 1999 Last figures represent the chart placing from the last published year for the compilations chart.

5

June
1999

singles



- | | | |
|----|---|---------------|
| 1 | SWEET LIKE CHOCOLATE
Shanice & Brigitte | Wait Of Sound |
| 2 | OOH LA LA
WiseGuys | Mercury |
| 3 | THAT DON'T IMPRESS ME MUCH
Shania Twain | Mercury |
| 4 | CANNED HEAT
Janet Jackson | Sony/SZ |
| 5 | KISS ME SKEPCE
None The Richer | Elektra |
| 6 | SALTWATER
Chicane feat. Milla Brennan of Diamand | Xiravaganza |
| 7 | YOU NEEDED ME
Boyzone | Polydor |
| 8 | SAY IT AGAIN
Precious | EMI |
| 9 | I WANT IT THAT WAY
Backstreet Boys | Jive |
| 10 | LOOK AT ME
Geri Halliwell | EMI |



- | | | |
|----|--|---------------|
| 11 | PUMPING ON YOUR STEREO
Supergrass | Parlophone |
| 9 | NO SCRUBS TLC | LaFace/Arista |
| 13 | DISCO DOWN
Shed Seven | Polydor |
| 14 | NOMANSLAND (DAVID'S SONG)
DJ Sadein & Friends | Positiva |
| 8 | I OUIT
Heppburn | Columbia |
| 11 | LIFT HIGH (ALL ABOUT BELIEB)
The 1999 Maccheteer United Squad | Mass. Oceanic |
| 12 | TURR AROUND
Phats & Small | Multiply |
| 10 | EVERY MORNING
Sugar Ray | Lava/Atlantic |
| 19 | YOU LOOK SO FINE
Garbage | Mushroom |

THE OFFICIAL CHARTS

music week
AS USED BY



albums



- | | | |
|----|---|-------------|
| 1 | GOLD - GREATEST HITS
Abba | Polygram |
| 2 | THE HUSH
Texas | Mercury |
| 29 | COME ON OVER
Shania Twain | Mercury |
| 4 | PERFORMANCE AND COCKTAILS
Stereophonics | V2 |
| 5 | THE MAN WHO TRAVIS | Independent |
| 6 | MILLENNIUM
Backstreet Boys | Jive |
| 7 | THE VERY BEST OF - CAPITOL/REPRISE YEARS
Dean Martin | EMI |
| 8 | YOU'VE COME A LONG WAY, BABY
Fatboy Slim | Skinet |
| 9 | TALK ON CORNERS
The Corrs | Atlantic |
| 18 | MY LOVE IS YOUR LOVE
Whitney Houston | Arista |



- | | | |
|----|---|---------------|
| 11 | GREATEST HITS
Happy Mondays | London |
| 10 | I'VE BEEN EXPECTING YOU
Robbie Williams | Chrysalis |
| 9 | FANMAIL
TLC | LaFace/Arista |
| 23 | THE MISEDUCATION OF LAURYN HILL
Lauryn Hill | Columbia |
| 11 | EQUALY CURSED AND BLESSED
Cataomba Blanco & Negrogro | Jive |
| 15 | BABY ONE MORE TIME
Britney Spears | Jive |
| 17 | FORGIVEN, NOT FORGOTTEN
The Corrs | Atlantic |
| 16 | STEP ONE
Steps | Jive/Ebul |
| 14 | ALL THE HITS & ALL NEW LOVE SONGS
Kenny Rogers FM | Mercury |

19 **YOU GET WHAT YOU GIVE** New Radicals



20 **JUMBO Underworld**

21 **JOY!** Gay Dad

22 **RED ALERT** Basement Jaxx

23 **SWEAR IT AGAIN** Westlife

24 **HATE ME NOW** NAS featuring Puff Daddy

25 **PICK A PART THAT'S NEW** Stereophonics

26 **BABY ONE MORE TIME** Britney Spears

27 **CLOUD NUMBER 9** Bryan Adams

28 **PERFECT MOMENT** Martine McCutcheon

29 **WITCH DOCTOR** Cartoons

30 **DRIFTWOOD** Travis

31 **THANK ABBA FOR THE MUSIC** Various Artists

32 **HAPPINESS HAPPENING** Lost Witness

33 **WHY DON'T YOU GET A JOB?** The Offspring

34 **NOW THAT YOU'VE GONE** Mike & The Mechanics

35 **WHAT YOU NEED** Powerhouse feat. Duane Harden

36 **RIGHT HERE RIGHT NOW** Fatboy Slim

37 **PRIVATE NUMBER** 911

38 **(NOT THE) GREATEST RAPPER** 1000 Clowns

39 **BIG LOVE** Pete Heller

40 **ESSENTIAL RECORDINGS**

41 **TRANCE NATION**

42 **DEEPER - EUPHORIA**

43 **NATIONAL ANTHEMS 99**

44 **MUSIC TO WATCH GIRLS BY**

45 **NOW THAT'S WHAT I CALL MUSIC: 42**

46 **TOP OF THE POPS 99 - VOLUME ONE**

47 **MUSIC TO WATCH GIRLS BY**

48 **KISS CLUBLIFE**

49 **NOTTING HILL (OST)**

50 **NEW HITS 99**

51 **TRANCE NATION**

52 **DEEPER - EUPHORIA**

53 **NATIONAL ANTHEMS 99**

54 **MUSIC TO WATCH GIRLS BY**

55 **NOW THAT'S WHAT I CALL MUSIC: 42**

21 **LADIES & GENTLEMEN - THE BEST OF** George Michael



22 **GRAN TURISMO** The Cardigans

23 **ON A DAY LIKE TODAY** Bryan Adams

24 **WHERE WE BELONG** Boyzone

25 **LIFE THRU A LENS** Robbie Williams

26 **MAGIC HOUR** Cast

27 **HEAD MUSIC** Suede

28 **MAYBE YOU'VE BEEN BRAINWASHED** 100 New Radicals

29 **STAR WARS - THE PHANTOM MENACE (OST)** John Williams

30 **RAY OF LIGHT** Madonna

31 **AMERICANA** The Offspring

32 **THE PARTY ALBUM!** Vengaboys

33 **THIS IS MY TRUTH** Tell Me Yours

34 **BEHAVE** Cher

35 **RIDES** Reef

36 **BACK ON TOP** Van Morrison

37 **WORD GETS AROUND** Stereophonics

38 **TOONAGE** Cartoons

39 **GUITARS** Mike Oldfield

40 **ESSENTIAL RECORDINGS**

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52 **DEEPER - EUPHORIA**

53 **NATIONAL ANTHEMS 99**

54 **MUSIC TO WATCH GIRLS BY**

55 **NOW THAT'S WHAT I CALL MUSIC: 42**

compilations

- 1 **TRANCE NATION** 6 11 **TRANCEFORMER**
Memory Of Sound Virgin EMI
- 2 **DEEPER - EUPHORIA** 8 12 **QUEER AS FOLK**
Virgin TV Arisley
- 3 **NATIONAL ANTHEMS 99** 9 13 **21ST CENTURY ROCK**
Virgin TV Virgin EMI
- 4 **MUSIC TO WATCH GIRLS BY** 11 14 **ESSENTIAL SOUNDTRACKS**
Virgin EMI Virgin TV
- 5 **NOW THAT'S WHAT I CALL MUSIC: 42** 10 15 **THE CHILLOUT ALBUM**
Virgin TV Virgin TV
- 6 **TOP OF THE POPS 99 - VOLUME ONE** 14 16 **LOOK, STICK & TWO SMOKING BARRELS (OST)**
BBC/Universal TV Island
- 7 **MUSIC TO WATCH GIRLS BY** 17 17 **THIS IS ... IBIZA 2000**
Columbia Beechwood
- 8 **KISS CLUBLIFE** 15 18 **DANCE NATION SIX - TULL PAUL & BLOCK**
Universal TV Ministry Of Sound
- 9 **NOTTING HILL (OST)** 13 19 **DANCING IN THE STREET**
Island Universal TV
- 10 **NEW HITS 99** 12 20 **GALAXY WEEKEND**
vampirepp/Globe TV/Sony TV Ministry Of Sound

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19 **ALL THE HITS & ALL NEW LOVE SONGS** Kenny Rogers & The New Edition



20 **REMEDIY** Basement Jaxx

21 **LADIES & GENTLEMEN - THE BEST OF** George Michael

22 **GRAN TURISMO** The Cardigans

23 **ON A DAY LIKE TODAY** Bryan Adams

24 **WHERE WE BELONG** Boyzone

25 **LIFE THRU A LENS** Robbie Williams

26 **MAGIC HOUR** Cast

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52 **DEEPER - EUPHORIA**

53 **NATIONAL ANTHEMS 99**

54 **MUSIC TO WATCH GIRLS BY**

55 **NOW THAT'S WHAT I CALL MUSIC: 42**

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THE OFFICIAL UK CHARTS

SPECIALIST



5 JUNE 1999

CLASSICAL SPECIALIST

This	Last	Title	Artist	Label (Distributor)
1	1	VOICE OF AN ANGEL	Cherishé Church	Sony Classical SK 6007 (TEN)
2	2	THE ART OF	Vladimir Ashkenazy	Decca 496822 (U)
3	3	MNEMONISME	Jan Garbarek/Hilfard Ensemble	Ecm New Series 493222 (P)
4	4	VIAGGIO ITALIANO	Andrea Bocelli	Philips 462192 (U)
5	6	HEROES	Andreas Scholl	Decca 496190 (U)
6	10	BAX SYMPHONY NO 2	RSNO/Lloyd-Jones	Naxos 859460 (S)
7	5	CELLO MOODS	Jan Lloyd Webber	Philips 462582 (U)
8	7	THE SWEET SOUND OF	Erna Kisby	Decca 496222 (U)
9	7	WALTON: SINFONIA CONCERTANTE	Donalough/FHP/Daniel	Naxos 853380 (S)
10	14	THE ORIGINAL FOUR SEASONS	Vanessa-Mae	EMI 430822 (E)
11	11	GIULIANI: GUITAR CONCERTO	John Williams	Sony Classical SK 6336 (TEN)
12	12	SANT SAENS: CARNAVAL OF ANIMALS	Morris	Naxos Audiobooks 859460 (S)
13	15	DIFFICULT	Jan Garbarek/Hilfard Ensemble	Ecm 462689 (P)
14	19	BACHMAN/IND VESPERS	Choir Of King's College/Lesbury	EMI Classics CDC 556732 (E)
15	13	ELGAR: CELLO CONCERTO/SEA PICTURES	Baker/Du Prez/SO/Barbieri	EMI Classics CDC 552292 (E)
16	13	TAVENER: ETERNITY'S SUNRISE	Rozzino/AMA/Goodwin	Harmonia Mundi HMU 02211 (HM)
17	15	BEST OF MOZART	Cappella Istropolitana	Naxos 856603 (S)
18	18	HOLST: THE PLANETS	CSRSO/Leaper	Naxos 859193 (U)
19	17	ALPHEUS: SYMPHONY NO 3	RSNO/Wilkins	Naxos 859278 (S)
20	17	CHOPIN: PIANO FAVORITES	(S) Breit	Naxos 853170 (S)

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CLASSICAL CROSSOVER

This	Last	Title	Artist	Label (Distributor)
1	1	STAR WARS - THE PHANTOM MENACE (OST)	John Williams	Sony Classical SK 6161 (TEN)
2	2	TITANIC (OST)	James Horner	Sony Classical SK 6221 (TEN)
3	4	THE MOST RELAXING CLASSICAL ALBUM... EVER 8	Various	Virgin/EMI VTDCD 15 (E)
4	3	BEST OF REMIXING OF THINGS	English CD/Bary	London 496095 (P)
5	5	ADVERTS HALL OF FAME	Various	Classic FM CDMO 25 (BMG)
6	7	THE ONLY CLASSICAL ALBUM YOU'VE EVER NEED	Various	Conifer Classics 7506553322 (BMG)
7	6	BEST CHORAL ALBUM IN THE WORLD... EVER 8	Various	Virgin/EMI VTDCD 15 (E)
8	8	RAVEL: BOLERO	Various	Telarc Jazz CDJ046 (BMG)
9	10	10 RINGS: LIVE AT THE PEARL	Various	Pulse PRXCX2057 (P)
10	11	STAR WARS - A NEW HOPE (OST)	LSO/John Williams	RCA Victor 0925687722 (BMG)
11	9	BACK TO TITANIC	James Horner	Sony Classical SK 6095 (TEN)
12	13	BRAVEHEART (OST)	LSO/Horner	Decca 496292 (U)
13	12	BEST OF SMOOTH CLASSICS	Various	Virgin/EMI VTDCD 15 (E)
14	10	MOST RELAXING CLASSICAL ALBUM... EVER 8	Various	Classic FM CDMO 25 (BMG)
15	14	THE EMPIRE STRIKES BACK (OST)	LSO/John Williams	RCA Victor 0925687722 (BMG)
16	17	RETURN OF THE JEDI (OST)	LSO/John Williams	RCA Victor 0925687722 (BMG)
17	18	DESERT ISLAND DISCOS/PERA FOR CASTAWAYS	Various	Classic Music WMPE0272 (P)
18	17	WITH A DISC IN MY HEART	Mano Lanza	BBC Worldwide Music WMF9 49527 (P)
19	19	DESERT ISLAND DISCS	Various	BBC Worldwide Music WMF9 49527 (P)
20	20	SCORES - OPERA TO DIE FOR	Various	Philips 462812 (U)

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JAZZ & BLUES

This	Last	Title	Artist	Label (Distributor)
1	1	THE VERY BEST OF LATIN JAZZ - 2	Various	Global Television RACDD 118 (BMG)
2	1	15 HIS DEFINITIVE GREATEST HITS	BB King	Universal TV 547902 (U)
3	5	KIND OF BLUE	Miles Davis	Columbia CX 6435 (TEN)
4	3	THE SOUL OF SMOOTH JAZZ	Jazz FM JAZZFMCD 21 (BMG/BMG)	
5	4	BEST BLUE BLOOD ALBUM IN THE WORLD... EVER 8	Various	Blue Note 5200702 (E)
6	7	THE BEST OF LATIN JAZZ	Various	Global Television RACDD 38 (BMG)
7	6	TAKE YOUR SHOES OFF	Robert Cray	RycoDisc RCD 10429 (V)
8	8	WE HAVE ALL THE TIME IN THE WORLD	Louis Armstrong	CDMETV 89 (U)
9	10	SKETCHES OF SPAIN	Miles Davis	Legacy CD9514 (TEN)
10	16	BLUE FOR YOU - THE VERY BEST OF	Nina Simone	Global Television RACDD 94 (BMG)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	2	GARBAGE	Garbage	Mushroom D 2149 (UMV)
2	3	RIDES	Refel	Sony S2 428262 (TEN)
3	1	AMERICANA	The Cliffring	Columbia 491616 (TEN)
4	4	POST ORGASMIC DISORDER	Slunk Anarsie	Virgin/EMI CD81 2081 (E)
5	5	NEW WORLD CIPHER	Biohazard	Mercury 546202 (U)
6	6	APPETITE FOR DESTRUCTION	Janis Ian/Roses	Geffen GED 2456 (BMG)
7	7	STOOSH	Slunk Anarsie	One Little Indian TPLP 8520 (U)
8	9	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	BBC Worldwide Music WMF9 49527 (P)
9	8	INCESTICIDE	Nirvana	Geffen GED 2456 (BMG)
10	13	BLEACH	Nirvana	Geffen GED 2453 (BMG)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	SWEET LIKE CHOCOLATE	Shanice & Bigfunt	Popper 053055 (P)
2	2	NO SCRUBS	TLC	LaFace 7422186992 (BMG)
3	3	HATE ME NOW	NAS/feat. Puff Daddy	Columbia 667545 (TEN)
4	4	IFEVER	3rd Store	Elektra 037952 (TEN)
5	4	DATZ LIKE THAT	Fierce	Wilderstar CDW119 (E)
6	5	WHAT'S IT GONNA BE!	Busta Rhymes/feat. Janet	Elektra 0379021 (TEN)
7	7	MY NAME IS	Enimem	Interscope/Polygram IND 95308 (U)
8	8	TABOO	Elzama Kid/feat. Shola Ama	WEA 492120 (TEN)
9	6	EYE EYE BABY	TQ	Epic 572722 (TEN)
10	10	IT'S NOT RIGHT BUT IT'S OKAY	Whitney Houston	Arista 742136243 (BMG)
11	8	BREAK UP 2 MAKE UPS	Method Man/feat. D'Angelo	Def Jam 879271 (U)
12	11	LOVE OF A LIFETIME	Honeyz	1st Avenue/Mercury HNC23 310 (U)
13	12	SLIPPIN'	DMX	Def Jam 879193 (U)
14	14	CHANGES	2 Pac	Jive 0520823 (U)
15	15	AS	George Michael & Mary J Blige	Epic 870122 (TEN)
16	23	BE ALONE NO MORE (REMIX)	Another Level/feat. Jay Z	Northwestside 742185482 (BMG)
17	15	GEORGY PORGY	Eric Benet/feat. Faith Evans	Warner Bros W 47 (BMG)
18	20	SECRET LOVE	Kelly Price	Island Black Music CD1 739 (U)
19	19	GIRL/BOY/BYFRIEND	Blackstreet/with Janet	Interscope/Polygram IND 95640 (U)
20	17	YOU GOTTA BE	Dee Dee	Dusted Sound/Sony S2 066885 (TEN)
21	21	GET ON IT	Phylicia Rash	Mexico Recordings MEXC 1028 (P)
22	22	ALL NIGHT LONG	Faith Evans/feat. Puff Daddy	Puff Daddy/Arista 7422186992 (BMG)
23	23	EX-FACTOR	Laurn Hill	Mercury/Columbia 868198 (U)
24	24	IT'S OVER	Rinôçér/feat. Shalva Prospero	Universal MCA 49123 (U)
25	24	FUNK ON A ROLL	James Brown	Interscope/Epic 57413 (BMG)
26	21	SUPER BOWL SUNDAY	Qzomati	Almo Sounds DANI 03 (UMV)
27	26	I STILL BELIEVE	Mariah Carey	Columbia 491232 (TEN)
28	27	MY LOVE	Kele Le Roc	1st Avenue/Wide World/Polygram 5638112 (U)
29	31	ENJOY YOURSELF	A*	Universal UMD 8230 (BMG)
30	28	MADE IT BACK	Beverly Knight	Parlophone/Rhine CD9NYHS 18 (E)

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

DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	SALTWATER	Chicane/feat. Maine Brennan	XtraVaganza XTRAV 113 (BMG/TEN)
2	2	OH LA LA	Wizexipops	Wall Of Sound/WALL 0388 (V)
3	1	SWEET LIKE CHOCOLATE	Shanice & Bigfunt	Chocolate Boy/Popper 053055 (P)
4	2	JUMBO	Underworld	JBO JBO 5007155 (UMV/P)
5	5	HOLD ON	Jesse Nunez/feat. Octavia	Sound Of Ministry MOS 100 (UMV/TEN)
6	6	HEAR YOU CALLING	Aurora	Addive 12AD 040 (V)
7	7	NOMNANDAM (DAVID'S SONG)	DJ Saink & Friends	Positive 127H 112 (E)
8	8	WHAT'S HAPPENING	Lionel Wisniew	Ministry Of Sound MOS 128 (UMV/TEN)
9	9	RAISE	Jonny L	Piranha P149 (E)
10	4	WE ARE DA CLICK	Da Click	It's Fly 363 (U)
11	8	TABOO	Gianna Kid/feat. Shola Ama	WEA WEA 2001 (TEN)
12	14	CARTE BLANCHE	Veneroche	Positive 127H 110 (E)
13	10	ON MY WAY	Miki Koglin/feat. Beatrice	Multiply TMLU17 51 (TEN)
14	12	RED ALERT	Basement Jaxx	XL Recordings XL1 100 (U)
15	9	I KNOW	New Atlantic	3 Beat 187741 (LSD)
16	7	BIG LOVE	Peta Heller	Essential Recordings 824 (E)
17	3	REMOTE CONTROL MCS & 1DJ	Beastie Boys	Grand Royal/Capitol 12C 1812 (U)
18	2	THE FINAL	Phil Fuldner	Logic 7423185381 (R/W/BMG)
19	18	RIGHT HERE RIGHT NOW	Fatboy Slim	Skinet SKINT 46 (UMV/P)
20	20	FUNK ON A ROLL	James Brown	Inferno/Epic EA012 073 (UMV/BMG)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	REMEDY	Basement Jaxx	XL Recordings XL1P 120X/MCA 129 (V)
2	2	TRANCE NATION	Mix Ministry Of Sound - JTM/MC 1 (SMV/TEN)	
3	4	THE ART OF STORYTELLING	Slack Rick	Def Jam 598391 (V)
4	4	PEPPER - EPIDEMIA	Various	Telstar TV - JTYM/C 3084 (TEN)
5	5	PURE SILK - THE ALBUM	Various	Pure Silk PURE/SO 1 (UMV/P)
6	6	NATIONAL ANTHEMS 99	Various	Telstar TV - JTYM/C 3083 (U)
7	7	DARKDANCING	Les Rythmes Digitales	Wall Of Sound/WALLP 9218/WALLC 021 (U)
8	8	BAANKUS PRESENTS SOUNDBOMBING II	Various	Ranukus - P 49 05099 (P)
9	9	FANMAIL	TLC	Veracyte/Arista 7302626351/7308226254 (U)
10	10	UNTIDY GIRLS EP	Various	Tidy Trax TID19236 (ADD)

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MUSIC VIDEO

TW	Last	Title	Label Cat. No.
1	1	ABBA: Forever Gold	PolyGram Video 43560 (P)
2	2	STEPS: The Video	Jive 051376 (E)
3	2	BACKSTREET BOYS: A Night Out With	Jive 051382 (U)
4	4	VARIOUS ARTISTS: Family Values - Age Out '98	SMV Columbia 505982 (LSD)
5	4	THE MARSHALLS: Live At The Royal Albert Hall	WEA 044330 (U)
6	6	ORIGINAL CAST RECORDING: Cas	PolyGram Video 47340 (P)
7	5	THE ROLLING STONES: Bridges To Babylon Live	ILC Video 196105 (U)
8	7	MARIAH CAREY: Around The World	SMV Columbia 505982 (LSD)
9	10	GEORGE MICHAEL: Loves & Gentlemen - Best Of	SWV Epic 700002 (U)
10	8	U2: The Best Of - 1980-1990	WEA 051030 (U)

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This	Last	Title	Artist	Label Cat. No. (Distributor)
1	8	BOYZONE: Live - Where We Belong	Various	WEA 050663 (U)
2	11	BEASTIE BOYS: Seligman	Various	Video Collection MCM245
3	12	RAVE BOYIE: The Video Collection	Various	Video Collection MCM213
4	22	PINK FLOYD: Live At Pompeii	Various	4 Front 801030
5	17	THE CORALS: Live At The Royal Albert Hall	Various	Warner Music Video 75026310 (U)
6	17	MICHAEL FLATLEY: Feet Of Flames	Various	WEA 050623 (U)
7	13	ROBBIE WILLIAMS: Live In Your Living Room	Various	Chrysalis 492140
8	14	VARIOUS ARTISTS: Andrew Lloyd Webber - Celebration	Various	PolyGram Video 157303
9	19	LIVE CAST RECORDING: Les Misérables In Concert	Various	Pure Silk PURE/SO 1 (UMV/P)
10	16	VARIOUS ARTISTS: They're Back!	Various	Video Collection VCM446

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CHART COMMENTARY

by ALAN JONES

The Space Brothers' trance monster *Legacy* (Show Me Love) duly takes its place at the top of the Pop Chart this week, defeating the former incumbent Martha Wash by a slender (3%) margin. It is the Space Brothers' belated follow-up to their 1997 single *Forgive In I Feel Your Love*, which was also a number one, and remains a popular club hit to this day. They were rather lucky to defeat Wash and may not be so lucky next week in defeating another of the heavyweight duds, the formidable Jocelyn Brown, whose it's All Good collaboration with Da Mo Bo streaks into the chart at number three. It's one of 17 new entries to the Top 40 this week, as the club promotion industry moves into its busiest phase of the year to date. This much is also evident from the Pop Chart - where there are nine new entries to the Top 20 - and the Urban Chart, which has jugged along with a handful of new entries per week recently but explodes this week with half of the Top 20 making their first appearance, and another 12 records making their debut between 21 and 50 in the unpublished region of the chart... On the Pop Chart, our sympathies are with former Coronation Street star Adam Rickitt, whose I Breathe Again is edged out by a 2% margin by the Vengaboys' Boom Boom Boom. It's the Dutch act's third consecutive number one hit on the Pop Chart, following the introductory *Up And Down*, a one-week top last November, and *We Like To Party*, which endured for three weeks in February. The last act to make such an impact on the Pop Chart with its first three releases was Sash!... Meanwhile, a very rare event takes place on the Urban Chart - a number one debut: Lauryn Hill's Everything Is Everything is the latest and most eagerly-awaited single from her platinum solo album *The Miseducation Of...*, and rockets to the chart summit at the first opportunity. It is the third number one urban hit off the album, following *Do Wop* (That Thing), which spent three weeks on top last September/October. Everything Is Everything is presented in one of the most stylish and sought-after promo packages of the year, being pressed on 180gm vinyl in a numbered limited edition of 1,500 with an etched image of Hill - a la album cover - on one side, and the music on the other.

POP TOP 20

- 1 11 2 BOOM BOOM BOOM BOOM! Vengaboys *Positiva*
- 2 6 2 I BREATHE AGAIN Adam Rickitt *Indirect/Wonderboy*
- 3 2 2 CELEBRATION Azziiz *EMI*
- 4 12 3 LEGACY (SHOW ME LOVE) The Space Brothers *Manifesto*
- 5 1 4 NEVER KNEW LOVE Nightcrawlers *Riverhouse*
- 6 5 2 BE THE FIRST TO BELIEVE A! Byrne *Budu/Columbia*
- 7 3 2 CODE Martha Wash *Logic*
- 8 NEW AND IT HURTS Daylene *Pukka*
- 9 NEW IT'S ALL GOOD Da Mo'eb feat. Jocelyn Brown *INCREDIBLE*
- 10 NEW SOMETIMES BEHIND SPARS *Jive*
- 11 7 3 2 KNOCK ME OUTTA YOURSIME! 3-A *Abacoda/Atlantic*
- 12 NEW CANNED HEAT/REPEATER UNDERGROUND Jamiroquai *S2*
- 13 2 4 U! DUPTURA *Columbia*
- 14 6 6 BRING IT ALL BACK S Club 7 *Polydor*
- 15 NEW DANCE TO IT Star Raiders *white label*
- 16 ALL OUT NOTHING Cher *EMI*
- 17 4 5 LOOK AT ME Girl Manilla *EMI*
- 18 NEW SAY IT AGAIN Precious *EMI*
- 19 NEW GROOVELINE Blockster *Sound Of Ministry*
- 20 12 2 SWEET LIKE CHOCOLATE Sharks & Shogun *Chocolate Bay*

CLUB CHART TOP 40

- 1 5 2 LEGACY (SHOW ME LOVE) The Space Brothers *Manifesto*
- 2 1 3 COME PARTY Martha Wash *Logic*
- 3 NEW IT'S ALL GOOD Da Mo'eb feat. Jocelyn Brown *INCREDIBLE*
- 4 22 2 DIMENSIONAL Salt Tank *HocJ Creoles*
- 5 16 2 VOID (I NEED YOU) Catatiga *3 Beat Music*
- 6 38 2 THE JOURNEY Donattella *Distinctive*
- 7 NEW AND IT HURTS Daylene *Pukka*
- 8 NEW OUT THERE Friends Of Matthew *Serious*
- 9 23 2 BOOM, BOOM, BOOM, BOOM! Vengaboys *Positiva*
- 10 21 2 GROOVELINE Blockster *Sound Of Ministry*
- 11 21 2 THROW YOUR HANDS UP Sugar Holms *Total Rhythm*
- 12 NEW NOTHING LEFT Orbital *Ittr*
- 13 NEW SAMSARA Dave Holmes *white label*
- 14 NEW DANCE TO IT Star Raiders *white label*
- 15 13 3 FUTURE LOVE Presence *Pagan*
- 16 37 2 AGHARTA - THE CITY OF SHAMBALLA Afrika Bambaataa & Westbam *Mule*
- 17 NEW COME LOVE YOU MORE Cheryl *Multiply*
- 18 NEW FRIDAY (GOING OUT) Skiny *WEA*
- 19 NEW SWEET SENSATION Shaboom *WEA*
- 20 8 2 GRASS ANI T GREENER De-Ryus *Boiler House*
- 21 NEW I BELIEVE Lange *Addictive*
- 22 3 3 CELEBRATION Azziiz *Indirect/Wonderboy*
- 23 2 3 GOTTA KEEP ON Latin Jazz Co *Boogieman*
- 24 15 4 FLOWER DUT Luminairre *Pelican*
- 25 NEW SAY IT AGAIN Precious *EMI*
- 26 NEW UO DREAM Serious Danger *Fresh*
- 27 6 4 CREAM Blank & Jones *Deviant*
- 28 31 2 PLEASURE LOVE De Funk feat. F45 *white label*
- 29 3 3 MY WORLD David Fernandez *Volume*
- 30 2 2 YOU LOOK SO FINE Garbage *Mushroom*
- 31 9 3 I BREATHE AGAIN Adam Rickitt *Polydor*
- 32 NEW CANNED HEAT/REPEATER UNDERGROUND Jamiroquai *S2*
- 33 11 4 BE YOURSELF Celeda *Twisted*
- 34 14 5 GIVE ME THE NIGHT J.D. Brailwhite *Caus-IV/Cl-Disc*
- 35 NEW MY LOVE IS REAL Kings Of Tomorrow *Interno*
- 36 10 4 GET IT UP R.M. Project *Silnet*
- 37 19 2 (I NEED THE) DISKO Dancer Space Raiders *Cede Bala*
- 38 NEW GOURYELLA Gouyella *Ittr*
- 39 NEW WONDERLAND Interference *Ittr*
- 40 12 4 ONLY YOU Ca\$ino *Powl*

CLUB CHART BREAKERS

- 1 JUST FOR YOU Free Spirits *Swing City*
- 2 LIFT ME UP Water Chamber *Twisted UK*
- 3 ICE 754 HR presents I.C.E. *Additive*
- 4 UYO! What-8 *Southeast*
- 5 DISCONNECTED/PRETTIEST Thing The Creatures *Hydrogen Juicebox*
- 6 INSANE IN THE BRAIN Jason Nevins vs Cypress Hill *INCREDIBLE*
- 7 SOLL COLLEGE Alex Kid *F Communications*
- 8 STRENGTH/CATCHUPS/Rolls feat. Chameleone Gracious Livin'/Crosstax *Heart Recordings*
- 9 NOT EVERYTHING IS PROMI Love Tracey Anne Lyle *Casa Nostra*
- 10 BUSH TUCKERMAN Bush Tuckerman *Casa Nostra*

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 10 (excluding mixes), Urban, Pop and Club Charts can be obtained from AM's website at www.dorfmusic.com.
 To receive the Club, Urban and Pop charts in full by fax call our Booth on 01753 93400.



5 JUNE 1999

COOL CUTS CHART

- as featured on *Paula Abdul's Essential Selection* **BBC RADIO 1**
- 1 2 PHAT PLANET Leftfield *Hard Hands*
(A spectacular and long overdue return from Leftfield)
 - 2 3 SYNTH A STRINGS Yolanda *Manifesto*
(Simple hard-party-mis-disco groove that's set to bustle)
 - 3 NEW GOURYELLA Gouyella *Cude Blue*
(Another epic Ferry Corsten and DJ Tiesto production)
 - 4 SWEET SENSATION Shaboom *WEA*
(Summery garage groove featuring Taka Bone on vocals)
 - 5 SPANDER Sasha *Deconstruction*
(Back after a long hiatus in his own distinctive style)
 - 6 NEW CANNED HEAT Jamiroquai *Sony S2*
(The Miami and Future Shock mixes finally get the thumbs up from JM)
 - 7 NEW B WITH U Junior Sanchez feat. Dajae *R Senal*
(Dajae has to be the coolest vocal in a smooth, stylish garage production)
 - 8 NOTHING LEFT Orbital *Ittr*
(With mixes from Jay Out West and Tsunami One)
 - 9 NEW WITHOUT LOVE Dina Carroll *Manifesto*
(With mixes from Mood II Swing and Tall Paul)
 - 10 14 LUSEEA Jean-Phillippe Avance *Subversive*
(Cover of the Jean-Michel Côté hit with vocals from Dajae and Barbara Kizer)
 - 11 11 ALIVE Holter *Multiply*
(Epic 80s-inance with mixes from Matt Gary and Faded)
 - 12 NEW NO ONE CAN LOVE YOU MORE Juliet Roberts *Delirious*
(A classy Danny D. production)
 - 13 NEW SPIRITUALISED Olmec Heads *Neo*
(Big and boogie pumping trance)
 - 14 8 MAKES ME LOVE YOU Edgema *Aziz*
(Reworking of Sister Sledge's 'Thinking Of You')
 - 15 THE CHILD Alex Gopher *Solid*
(Deep French house with mixes from RonanHarris, Dossan and Saenz Diez)
 - 16 NEW BULLET PROOF Breakbeat Era *XL*
(Mixes of the three EPs from *Road Case* currently doing the rounds)
 - 17 NEW AFRICA 2000 Eshamatz *white label*
(Epic trance with mix from Mike Kogin)
 - 18 NEW UO DREAM Serious Danger *Fresh*
(Sampling Carter's vocals over a busy speed garage groove)
 - 19 NEW FINER Nightcrawlers on Wax *Warp*
(With new mixes from Alex Gopher and Paul Kiki)
 - 20 NEW THE EXTRANGANZA Basement *Mo Wax*
(First club-topper from the DJ Studios, Lyle Bora and Baccaluso's collective)

URBAN TOP 20

- Compiled by DJ Hottback and DJ Gooch from the following stores: City Savant/Hilly, Park Green/Black Market, Reggae Pacific/Farallon, London, Eastern Bloc/Soundgroup, Blackstars, Zild Press/Free Shoguns, Purely Electronic, Global Beat (Barbers), Hazeon (Duke), Animo (photonics), Styles Sports (Cambridge), Music Super (Watford).
- 1 NEW EVERYTHING IS EVERYTHING Lauryn Hill *Ruffhouse/Columbia*
 - 2 5 GET INVOLVED Raphael Saadiq & Q-Tip *Hollywood*
 - 2 2 STRICTLY 4 VIBES Bill Street Soul *Dime*
 - 4 13 WHAT'S TO YOU COME HERE FORT Trina & Tamara *Empire*
 - 5 7 3 GET READY Made feat. Blackstreet *Bad Boy*
 - 6 10 4 B0B Blaque *Trackmasters/Columbia*
 - 7 8 3 OHEITO HYMNS (LP) Dave Hollister *Dreamworks*
 - 8 NEW EVERYTIME Talkin' A.I. *MAL/Spin*
 - 9 6 10 ALMOST DOESN'T COUNT Brandy *Atlantic*
 - 10 16 SHE'S A BITCH Missy Elliott *Gold Mind Inc.*
 - 11 18 2 LOSESTER A SCRIMP Timbaland feat. Jay-Z *Virgin*
 - 12 10 20 THE BUS A BUSTO IT LIKE... Busta Rhymes *Elektra*
 - 13 11 GRASS ANI T GREENER De-Ryus *Boiler House*
 - 14 12 2 NO PIGONES Tony D'Veaux *white label*
 - 15 NEW IF EVER 3rd Storez *Yab Yum/Elektra*
 - 16 NEW DEAR MAMA/D FOR LOVE... 2pac *Jive*
 - 17 DID YOU EVER THINK R Kelly *EMI*
 - 18 NEW NEED YOU Norla *Feelmebe Music*
 - 19 NEW BILLS, BILLS, BILLS & Bessley's Child *Columbia*
 - 20 8 10 GEORGY PORGY Eric Benet feat. Faith Evans *Warner Bros*

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5 JUNE 1999

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music control

RADIO ONE
100% RADIO 1
97-99%

Rank	Artist	Title	Label	Weeks on Chart	Peak	Current	Change
1	KISS ME	Sixpence None The Richer	Elektra	2000	+26	79.48	+18
2	IN OUR LIFETIME	Texas	Mercury	2117	-4	73.79	-14
3	EVERY MORNING	Sugar Ray	Lava/Atlantic	1160	+11	70.79	+22
4	CANNED HEAT	Jamiroquai	Sony S2	1718	+14	63.13	+13
5	THAT DON'T IMPRESS ME MUCH	Shania Twain	Mercury	2033	+17	61.74	+13
6	NO SCRUBS	TLC	LaFace/Arista	1697	-4	58.83	n/c
7	TURN AROUND	Phats & Small	Multiply	1521	-19	57.86	-7
8	YOU GET WHAT YOU GIVE	New Radicals	MCA	1551	-9	57.31	-4
9	SWEET LIKE CHOCOLATE	Shanks & Bigfoot	Chocolate Boy/Pepper	1168	+20	49.40	+15
10	RED ALERT	Bamboo Jaxx	XL Recordings	1195	n/c	45.05	-3
11	CLOUD #9	Bryan Adams	A&M/Mercury	1425	-18	38.01	-81
12	STRONG	Robbie Williams	Chrysalis	1213	-3	37.54	+12
13	PICK A PART THAT'S NEW	Stareophonica	V2	753	-9	37.27	-12
14	I OUIT	Hepburn	Columbia	969	-33	36.94	-46
15	BEAUTIFUL STRANGER	Madonna	Maverick	827	+109	36.79	+69
16	YOU NEEDED ME	Boyzone	Polydor	1424	+13	32.96	-38
17	I WANT IT THAT WAY	Backstreet Boys	Jive	1367	-11	32.76	-21
18	PUMPING ON YOUR STEREO	Supergas	Parlophone	555	+42	30.89	+44
19	AS	George Michael & Mary J. Blige	Epic	1191	-22	29.80	-20

BIGGEST INCREASE IN PLAYS
BIGGEST INCREASE IN AUDIENCE

20	SAY IT AGAIN	Precious	EMI	652	+123	29.03	+146
21	RIGHT HERE, RIGHT NOW	Fatboy Slim	Skint	822	-8	27.83	-10
22	LOOK AT ME	Geri Halliwell	EMI	1007	-29	27.32	-61
23	BABY ONE MORE TIME	Britney Spears	Jive	915	-20	27.28	-22
24	OO LA LA	The Wiggys	Wall of Sound	712	+19	26.95	+38
25	EVERYBODY'S FREE...	Baz Luhrmann	EMI	986	+3	25.76	-9

MOST ADDED

26	WILD WILD WEST	Will Smith	Columbia	489	+80	25.59	+36
27	DRIFTWOOD	Travis	Independiente	317	+28	25.17	+48
28	FROM THE HEART	Another Level	Northwestside/Arista	960	+33	24.18	+42
29	IT'S NOT RIGHT BUT IT'S OKAY	Whitney Houston	Arista	750	-15	23.64	-12
30	HEY BOY HEY GIRL	Chemical Brothers	Virgin	215	-4	21.64	-6
31	SALTWATER	Chicago feat. Mairé Brennan	Xtravaganza	424	+30	21.03	+30
32	NOW THAT YOU'VE GONE	Mike & The Mechanics	Virgin	381	-2	20.83	+86
33	MY LOVE IS YOUR LOVE	Whitney Houston	Arista	327	+53	18.86	+18
34	RUNAWAY	The Corrs	Atlantic	780	-46	18.53	-39

HIGHEST CLIMBER

35	JOY!	Gay Dad	London	174	+22	17.91	+29
36	MY FAVOURITE GAME	The Cardigans	Stockholm/Polydor	387	-44	16.63	-39
37	DISCO DOUND	Sheen Seven	Polydor	345	+15	16.23	-8
38	MUSIC SOUNDS BETTER WITH YOU	Stardust	Virgin	554	+11	15.91	-29
39	WHAT YOU NEED	Powerhouse feat. Duane Harden	Defected	610	-21	14.66	-79
40	ALL OR NOTHING	Cher	WEA	358	+22	14.48	+12
41	EVERYTHING IS EVERYTHING	Lauryn Hill	Columbia	277	+56	14.48	+103
42	THE ANIMAL SONG	Savage Garden	Columbia	680	+22	14.27	+29
43	SAD EYES	Bruce Springsteen	Columbia	141	+17	14.14	-20
44	TRY	Johnson	Highrground	74	+72	14.05	+87
45	MILLENNIUM	Robbie Williams	Chrysalis	464	-3	13.70	-4
46	FLY AWAY	Leony Kravitz	Virgin	346	-19	13.59	-17
47	I KNOW MY LOVE	The Chieftains feat. The Corrs	RCA Victor	151	-13	13.52	-17
48	TORN	Natalie Imbruglia	RCA	379	+5	13.24	+39
49	SOMETIMES	Britney Spears	Jive	485	+100	13.04	+40
50	DAY LIKE THAT	Fierce	Widmar	367	-30	12.68	-40

© Music Control UK. Chart shows tracks based on greatest increase in plays
© Music Control UK. Chart shows tracks based on greatest increase in plays

Rank	Artist	Title	Label	Weeks on Chart	Peak	Current	Change
1	BEAUTIFUL STRANGER	Madonna	Maverick	827	+109	36.79	+69
2	SOMEONE TO WATCH	Madonna	Maverick	827	+109	36.79	+69
3	WILD WILD WEST	Will Smith	Columbia	489	+80	25.59	+36
4	FROM THE HEART	Another Level	Northwestside/Arista	960	+33	24.18	+42
5	IF YOU HAD MY LOVE	Jennifer Lopez	Worship	632	-2	23.14	-13
6	FLY AWAY	Leony Kravitz	Virgin	346	-19	13.59	-17
7	MY LOVE IS YOUR LOVE	Whitney Houston	Arista	327	+53	18.86	+18
8	ALMOST DOESN'T COUNT	Brenda (Atlantic)	Atlantic	600	-1	18.12	-10
9	DISCO DOUND	Sheen Seven	Polydor	345	+15	16.23	-8
10	EVERYBODY'S FREE...	Baz Luhrmann	EMI	986	+3	25.76	-9

© Music Control UK. Chart shows tracks based on highest audience

ILR

Rank	Artist	Title	Label	Weeks on Chart	Peak	Current	Change
1	THAT DON'T IMPRESS...	Shania Twain	Mercury	4239	1720	20.02	+12
2	IN OUR LIFETIME	Texas	Mercury	3722	1862	21.76	+5
3	KISS ME	Sixpence None The Richer	Elektra	2653	1445	17.82	+12
4	EVERY MORNING	Sugar Ray	Lava/Atlantic	2919	1306	16.60	+14
5	NO SCRUBS	TLC	LaFace/Arista	3438	1504	14.30	+14
6	CANNED HEAT	Jamiroquai	Sony S2	2131	1227	14.23	+12
7	YOU GET WHAT YOU GIVE	New Radicals	MCA	2651	1273	14.05	+12
8	YOU NEEDED ME	Boyzone	Polydor	2611	1150	13.42	+12
9	CLOUD #9	Bryan Adams	A&M/Mercury	2943	1548	13.27	+12
10	I WANT IT THAT WAY	Backstreet Boys	Jive	2330	1423	13.01	+12
11	TURN AROUND	Phats & Small	Multiply	2420	1528	12.67	+12
12	STRONG	Robbie Williams	Chrysalis	2803	1172	11.38	+12
13	AS	George Michael & Mary J. Blige	Epic	2281	1245	9.88	+12
14	SWEET LIKE CHOCOLATE	Shanks & Bigfoot	Chocolate Boy/Pepper	2234	1232	9.42	+12
15	RED ALERT	Bamboo Jaxx	XL Recordings	2257	1278	9.27	+12
16	LOOK AT ME	Gen Hallowell	EMI	1320	1179	9.13	+12
17	I OUIT	Hepburn	Columbia	1150	1174	9.06	+12
18	EVERYBODY'S FREE...	Baz Luhrmann	EMI	1829	1659	8.90	+12
19	BABY ONE MORE TIME	Britney Spears	Jive	1879	1755	8.54	+12
20	FROM THE HEART	Another Level	Northwestside/Arista	1180	1593	8.12	+12
21	RUNAWAY	The Corrs	Atlantic	1029	1089	7.98	+12
22	BEAUTIFUL STRANGER	Madonna	Maverick	1472	144	7.14	+12
23	IT'S NOT RIGHT...	Whitney Houston	Arista	1489	72	6.77	+12
24	RIGHT HERE, RIGHT NOW	Fatboy Slim	Skint	1420	71	6.60	+12
25	MY LOVE IS YOUR LOVE	Whitney Houston	Arista	1150	529	6.56	+12
26	EVERYTHING IS EVERYTHING	Lauryn Hill	Columbia	1023	778	6.51	+12
27	PICK A PART THAT'S NEW	Stareophonica	V2	1259	620	6.51	+12
28	SAY IT AGAIN	Precious	EMI	1019	254	6.58	+12
29	OO LA LA	The Wiggys	Wall of Sound	816	475	6.25	+12

© Music Control UK. Chart shows tracks based on highest audience

TOP 10 GROWERS		Rank	Artist	Title	Label	Weeks on Chart	Peak	Current	Change
1	SWEET LIKE CHOCOLATE	Shanks & Bigfoot	Chocolate Boy/Pepper	975	395	1	1	1	1
2	EVERY MORNING	Sugar Ray	Lava/Atlantic	1452	336	2	2	2	2
3	BEAUTIFUL STRANGER	Madonna	Maverick	2959	309	3	3	3	3
4	THANK A GOD FOR YOU	Madonna	Maverick	491	363	4	4	4	4
5	YOU NEEDED ME	Boyzone	Polydor	1281	256	5	5	5	5
6	THAT DON'T IMPRESS ME MUCH	Shania Twain	Mercury	1792	247	6	6	6	6
7	FROM THE HEART	Another Level	Northwestside/Arista	724	239	7	7	7	7
8	SOMETIMES	Britney Spears	Jive	242	232	8	8	8	8
9	SAY IT AGAIN	Precious	EMI	233	186	9	9	9	9
10	KISS ME	Sixpence None The Richer	Elektra	1533	183	10	10	10	10

TOP 10 MOST ADDED		Rank	Artist	Title	Label	Weeks on Chart	Peak	Current	Change
1	BEAUTIFUL STRANGER	Madonna	Maverick	43	25	16	1	1	1
2	SOMETIMES	Britney Spears	Jive	36	23	15	2	2	2
3	BUSSE AND TRAINS	Beethoven	EMI	23	18	11	3	3	3
4	SWEET LIKE CHOCOLATE	Shanks & Bigfoot	Chocolate Boy/Pepper	58	47	7	4	4	4
5	EVERYTHING IS EVERYTHING	Lauryn Hill	Columbia	21	15	7	5	5	5
6	THE ANIMAL SONG	Savage Garden	Columbia	40	33	6	6	6	6
7	SAY IT AGAIN	Precious	EMI	59	52	22	7	7	7
8	WILD WILD WEST	Will Smith	Columbia	28	18	6	8	8	8
9	PUMPING ON YOUR STEREO	Supergas	Parlophone	45	34	4	9	9	9
10	CANNED HEAT	Jamiroquai	Sony S2	70	63	3	10	10	10

TOP 10 PRE-RELEASE		Rank	Artist	Title	Label	Weeks on Chart	Peak	Current	Change
1	BEAUTIFUL STRANGER	Madonna	Maverick	39.79	2	2	2	2	2
2	EVERYBODY'S FREE...	Baz Luhrmann	EMI	25.76	3	3	3	3	3
3	WILD WILD WEST	Will Smith	Columbia	25.59	4	4	4	4	4
4	FROM THE HEART	Another Level	Northwestside	24.18	5	5	5	5	5
5	HEY BOY HEY GIRL	Chemical Brothers	Virgin	21.64	6	6	6	6	6
6	ALL OR NOTHING	Cher	WEA	14.48	7	7	7	7	7
7	EVERYTHING IS EVERYTHING	Lauryn Hill	Columbia	14.48	8	8	8	8	8
8	THE ANIMAL SONG	Savage Garden	Columbia	14.27	9	9	9	9	9
9	SAD EYES	Bruce Springsteen	Columbia	14.14	10	10	10	10	10

WORTH ITS WEIGHT IN GOLD

The potential for publishers to improve their top line is greater than ever as new revenue streams open up. By Sam Howard-Spink

Winning an Ivor Novello award may be the ultimate accolade for a UK songwriter. But for Warner/Chappell's Brian Higgins, Stuart McLarnan, Matt Gray and Tim Powell and Rive Droite Music's Paul Barry and Steve Torch, the six co-writers of Cher's Believe, named as the best-selling UK single at last Thursday's ceremony at London's Grosvenor House Hotel, that bronze statuette is worth more than its weight in gold.

When the final receipts are in, the song's 7m sales mean the six winners will share an estimated £400,000 in MCPS payments for the UK alone, with up to £1m in mechanical royalties due in from abroad, plus a further £400,000 in worldwide performance payments.

In 1999, publishing can be more lucrative than ever, with new and wider revenue

streams to be exploited. Film, TV and advertising synchronisation in particular has exploded in recent years (see breakout) to add to the steady mechanical and performance income of successful writers.

Precisely how lucrative is something which is expected to be revealed in June, when the National Music Council publishes the results of its definitive economic survey of the music industry.

The NMC, a lobbying and research organisation for the music business and its representative bodies, has promised that the forthcoming report, carried out in co-operation with KPMG, will provide the first thorough financial account of the music business. The initiative picks up from the less ambitious The Value of Music survey, which was also carried out by the NMC in 1996.

'Radio stations are playing songs for longer as a matter of course and publishers are, of course, happy about this' — Ed Heine



Winners Steve Torch (front, centre) and Paul Barry (front, right), co-writers of Cher's Believe, celebrate their Ivor Novello Awards success with members of the Rive Droite team

Although publishing has consistently been a highly profitable sector of the music business, hard facts and figures have always been difficult to come by, since the factors controlling the amounts of money earned by hit songs and subsequently shared out between writers and publishers are many and varied.

The alliance of the MCPS and the PRS at

the beginning of last year has helped simplify examination of this area of the music market. According to figures released by the two societies in March, mechanical income in 1998 was worth £198m, while performance income totalled £186m.

Of the PRS distributions, roughly half went to composer members directly, and a significant proportion of the MCPS

Pure Genius as Leftfield opt for Guinness ad

Although tracks from Leftfield's long-awaited follow up to Leftism will not be released to radio for several months, fans have been granted a sneak preview thanks to advertising and film synchronisation deals, writes Adam Woods.

As well as Guinness's high-profile use of their "Surfers" ad, another track, Swords, has already appeared on the OST for Go, the new film from Swingers director Doug Liman. The dance duo's publisher, Chrysalis Music, has built a reputation for actively searching out sync opportunities, particularly in the world of advertising. At the last count, the publisher's works featured in 21 current campaigns.

"We work hard at building up relationships with ad agencies," says Chrysalis managing director Jeremy Lascelles. "In this case, Abbott Mead Vickers phoned us up and said, 'We've got a great ad but the music doesn't fit. What have you got?'. And as luck would have it, the mixes of the new Leftfield album had just been delivered that morning. We pitched it to them and they loved it."

These days the instant flash of recognition provided by a popular contemporary song or act is invariably too much for advertisers to resist, and few songwriters can resist seeing their work appropriated if the price and the product are right.

"At one point there used to be a terrible stigma attached to the practice of releasing your songs for use in adverts," says Barbara Zamojska, head of licensing at Universal Music Publishing. "Youngsters today have a different perception of advertising than the older generation had, and it is no longer seen as an automatic sell-out." Among the acts Universal has recently licensed is



Guinness's Surfers ad which features new Leftfield material

Fatboy Slim, whose Right Here, Right Now was the soundtrack to an Adidas ad before it was a single, and John Williams' ET theme, which had never been used in an ad until BT paid handsomely to use it in its current campaign.

"The value of a hit song is higher, and the industry more song-based, than in years," says Andy Heath, managing director of Momentum. "Synchronisation for film, TV and advertising is one of the fastest-growing revenue streams."

Dance and electronic hits are currently finding particular favour in this field. For example, Propellerheads' Alex Gifford, published by Chrysalis Music, gets a much

larger percentage of his income from licensing deals and synchronisation deals than many writers thanks to History Repeating and Bang On! featuring in Jaguar and Compaq advertising campaigns and other Propellerheads tracks appearing on the soundtracks of films such as There's Something About Mary and the current US hit Matrix.

An advertiser can expect to pay upwards of £40,000 for the rights to use a recent chart hit for a 12-month period. But for the very biggest acts and the most prized songs, the sky is the limit — for example Microsoft's use of The Rolling Stones track Start Me Up for its Windows 95 launch campaign was

worth a reported \$12m.

"You have got to sell a lot of records to make the kind of money you can make on an advert," says Notting Hill Music managing director David Lorch, who reports that every other licensing request he currently receives is for Republica's Ready to Go.

But although publishers have become far more alive to the possibilities of synchronisations in the past five years, most admit that there is no surefire way to strike a deal.

"It is very difficult to do a hard sell because of the nature of the people you are dealing with," says Zamojska. "Often the agency's creative team wants to take full credit for the finished product, so they like to find their own piece of music. Our job is to make sure that our music gets to the relevant people."

The degree of competition varies depending on the piece of music in question. Chrysalis' Leftfield track won out against a reported 2,000 other songs, while Bass Brewers and agency WCRS went straight for EMI Music Publishing and Fat Les' Vindaloo when they needed a track for the recent medieval-themed "Carling Football" football campaign.

"Sometimes we are asked to pitch songs that have a common theme or a key word, and sometimes they will say they want a specific song, as they did with Vindaloo," says Dave Read, EMI general manager, licensing, film, TV and media, who adds that a month's use of the song brought its writers "a hell of a lot of money".

And with executions such as the Leftfield-endorsed Guinness ad standing as proof that the final ad can be every bit as creative as the music which soundtracks it, acts are finding it harder than ever to say no to the right offer.

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JAMIROQUAI



Lifetime Achievement
ROD STEWART



Best Song Commissioned for a Film or Broadcast
MARTI FREDERIKSEN

The Flame Still Burns



Best Song Commissioned for a Film or Broadcast
CHRIS DIFFORD

The Flame Still Burns



PRS Most Performed Work
ROBBIE WILLIAMS

Angels



1995
THE QUEEN'S AWARD FOR
EXPORT ACHIEVEMENT



Publishers: speculating to accumulate

When Windswept Pacific signed the Spice Girls publishing for £250,000 in late 1995, nine months before their first single hit the shops, the company was taking a significant gamble, writes Nick Tesco.

"No one had a clue how big they were going to be," says creative director Peter McCamley. "In the event we recouped the entire advance with their first single, Wannabe, which was a worldwide number one."

More recently All Saints are believed to have received more than £1m for their publishing from Universal Music. However, the deal was struck after the band had already broken, when future income could be calculated against proven sales. Meanwhile, other acts are receiving large advances before even releasing any product. Made in London (Warner/Chappell) are understood to have signed for around £400,000 (including writers associated with the project), while the much touted Gay Dad (EMI Music Publishing) struck an even bigger deal before their first single had been released.

Clearly, publishers are still prepared to pay six-figure advances for the songwriting talent behind the latest hot shot bands. When debut singles sell straight out of the box and the album follows suit, it is clearly money well spent.

But in cases where success comes more slowly — or maybe not at all — big deals can be seen to put a brake on writer creativity and restrict publisher flexibility.

"The problem with large advances is that they create too much polarity," says Ian Ramage, director of A&R at BMG Publishing, whose signings include Guy Chambers and Natalia Imbruglia. "You have to be in there bidding for them, but the danger is that they can command too much of your budget and leave no room for smaller



Gay Dad: reported to have picked up a £400,000 publishing advance

development deals."

However, David Gentle, senior partner at Gentle Jayes, who, over the past 20 years, has negotiated publishing deals for a host of major acts and writers, sees the question of advances as simply one of investment.

"Publishers need to speculate to accumulate," he says. "Advances represent their investment, and as long as they make commercial sense then returns will be excellent. Especially since the overall majority of very big deals recoup reasonably quickly."

The factors which dictate the size of an advance remain constant. The publisher needs to see that the artist has strong management and is a major record label priority. The music also needs to be exciting and commercial. But perhaps the most

important element is the act's perceived potential to sell records abroad, and particularly in the US.

"Most of the big signings of the past three years will not work unless they sell abroad," says Ramage. "But even then international release schedules being the way they are, it can be 12 months before an act recoups."

But if the initial promise and hype surrounding an act is not fulfilled, alarm bells may start to ring, and when the first option arrives publishers may well decide that they cannot afford to exercise it. So, at a time when they need all the professional support they can get, the artists are back on the market, counting the cost of a deal which proved just too good to be true.

Nick Tesco

'Radio is definitely adding more longevity to the top tunes. There are definitely songs being released now which will still get played in 20 years' — Nigel Elderton

► money was collected in the UK, but paid overseas.

The publishing industry is a net exporter of music, earning roughly twice as much abroad as it does domestically. Also taking synchronisation income into account, the UK publishing industry is likely to have a current value in the region of £450m.

Following the 1992 Copyright Tribunal battle between MGRS and the BPI, 8.5% of the published dealer price of a single or album is payable to the publishers of all songs included on the release. Thus, the sale of a standard full-price album earns around 70p in mechanical income and, despite the strategic discounting that still sees many single releases offered to the public for as little as £1.99, the M20 expects to receive a minimum of 15p for every CD single sold, given the minimum published dealer price of £1.79.

How this income is shared, in the case of The Verve's Urban Hymns album represents more than £1.5m paid to EMI Music Publishing from UK sales alone, is then passed through to the songwriters themselves depends entirely on the finer print of their contracts. A brand new act can expect a split in the region of 70:30 in its favour, while more established acts might receive 80% and the publisher 20%.

In the first year of a hit single's career, it is generally expected that mechanical income will represent some 70% of its

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INTERNATIONAL HIT OF THE YEAR



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While most band managers gauge the value of a publishing deal by the number of royalties on the cheque, professional songwriters frequently look to the levels of creative support which a publisher can offer.

The secret of Zomba Music Publishing's success has been its ability to marry signed writers to recording projects within the rest of the studio-to-record label group. Jive's Britney Spears is a perfect recent example of this process. While the artist was signed in the US, the bulk of her material was written by the team at Cheron. Zomba's Sweden-based production joint venture which has also worked extensively with Ace Of Bass and Jive labelmates Backstreet Boys.

"Writers recognise our creative abilities and what we can offer them in terms of outlets," says Zomba Music managing director Steven Howard.

"All our various divisions are intertwined, with executives working in publishing, recording and management. We have no more than 10 writers in the UK so we can put them together with a project immediately."

Building up close, personal relationships with their signed writers is a common characteristic of the smaller, independent publishers. At Windswept Pacific, for example, four creative managers handle a short roster of writers which includes

► earnings. The remaining 30% comes from radio play and live performance. The PRS reports that income from broadcasters was up 13% to £79m in 1998, largely due to the growth in satellite TV and commercial radio sectors. From July to December 1998, the value-per-minute of a play on BBC Radio One was £16.40 (the highest figure for radio in this country, compared with £5.25 for Capital



Projects such as Lolly (left) and Another Level

Gordon Chambers (Another Level, Shola Ama, Kele Le Roc), John McLaughlin (911) and, of course, the Spice Girls.

"Nearly all our writers have had hit singles," says Windswept creative director Peter McCamley. "There are a lot of non-writing pop acts who need songs and we are very aggressive in promoting our writers. If you have the right song, you can usually find the right artist. Failing that, you can always put together an act to

PM and £3.70 for Virgin 1215). Television rates are much higher, at £46.55 per minute on BBC1, and £98.90 on ITV. The PRS also collects 3% of gate receipts at live events to pass on to copyright holders, minus its own administration costs.

Most publishers agree that there is no trend that cannot be bucked if a song is popular enough, regardless of its musical



benefit from a dedicated writing team

record it."

This is a method that has proved highly successful for former Spice Girls manager Simon Fuller at 19 Management.

"We create our own projects and involve our writers," says Mike McCormack, head of publishing and A&R at 19, who has worked closely with Fuller on the S Club 7 multimedia project. "Though we haven't been the only publisher supplying material for S Club 7, it is primarily our writers who

orientation. According to Zomba Music Publishing managing director Steven Howard, pop music does well the world over from performances, whereas metal, rock and rap tend to fare better on mechanicals, especially through album sales. Income from dance tracks, meanwhile, is split fairly

equally between mechanical and performance royalties. Warner/Chappell director of international communications and marketing Debbie Williams says accessible, radio-friendly material such as The Cardigans and Van Morrison can earn performance income as high as two thirds of their mechanical income. In some cases, records such as this year's Ivor Novello nominee for PRS most performed work, The Lighthouse Family's High, which sold in excess of 200,000 in the UK, prove to be bigger favourites with local radio than chart positions might suggest, and earn more performance income as a result.

Publishers are largely positive about the work of collection societies, especially since the alliance of the MCPS and PRS in the UK. "Collection societies are becoming more commercial and responsive to publishers' needs," says Zomba's Howard. "They are being run as proper businesses, which has not always been the case."

The size of the publisher will also influence the relationship. Nigel Elderton, managing director of peremusic, believes tracking the uses of his company's copyrights can be done in-house with a 200,000-strong catalogue such as peer's, but points out that the publishing arm of a peer, which could hold several million copyrights, might need more help. Warner/Chappell, for instance, has its own international royalty review team, collating worldwide record releases, information and analysing worldwide charts.

Andy Heath, managing director of Momentum, the publishing arm of Beggar's Banquet Records, takes his responsibility for monitoring uses of copyrights very seriously. "Publishers shouldn't rely entirely on the collection societies," he says. "How do you know they are right? If a publisher doesn't track its own artists, then it is not doing its job properly."

Returns from overseas sales and performances are vital to UK publishers but

are involved."

As well as developing writers like Mike Rose and Nick Foster (Lolly and S Club 7) 19 looks after established names like Ray Hedges (B*Witched) and the Absolute team (Spice Girls, Geri Halliwell, Kavana).

Jeff Gilbert, managing director of publishing and management at Stanley House, is another firm believer in writer development. His West London company is based in the multi-studio complex set up by former Lisa Stansfield writer/producer Andy Morris and routinely offers its writers the studio time they need to develop projects. "Although we can't compete with the majors in terms of hard cash, we can, being smaller, move quicker," says Gilbert, one-time A&R director at Arista.

"With the recording facilities and management expertise available to us, we can offer writers ways to exploit their music which majors might not be able to provide."

Among acts which have been formed by Stanley House writers and subsequently signed to major labels are the large independent ensembles Birth (Virgin) and Karen McClewen (Ede).

"The whole process is comparable to schools and class sizes. A major may have three or four creatives dealing with anything up to 200 acts. Here we have two creatives dealing with 10 acts," says Gilbert. Nick Tesco

they are mixed in a host of variables, from sub-publishing deals in certain territories to the timing of payments from overseas collect societies.

Tracking international publishing royalties accurately along financial calendars is an inexact science, and one which publishers are reluctant to talk

about. The PRS reports that international performance income for UK copyrights reached £62m in 1998, although where some countries are concerned, delays in

payment of up to 18 months are commonplace.

What is more clear out is that there has been a lengthening of the hit song's typical life span — a fact which can only be good news for publishers.

"Writers are crafting songs to stay on the radio and in the charts longer, and quality pop is written these days with longevity in mind," says Zomba's Howard.

The trend in radio is continue playing a recent hit station after it has dropped from the Top 40. Stations such as Radio One and Radio Two, Heart and Virgin are all happy to play a song like Robbie Williams' Angels more than a year after the single last saw the sales charts.

Consequently, Williams and co-writer Guy Chambers picked up the PRS most performed work and songwriters of the year awards at this year's Novellos, to add to last year's shortlisting in the category of best song, musically and lyrically.

"A number of radio stations are making a programming policy decision to go over to a recent hits format," says Ed Heine, Warner/Chappell senior vice president of European affairs. "They are playing songs for longer as a matter of course and publishers are, of course, happy about this."

All of which gives publishers reason to be optimistic that the hits of today will still be earning money well into the next century. "Radio is definitely adding more longevity to the top tunes," says peremusic's Elderton. "There are definitely songs being released now which will still get played in 20 years."

In a buoyant industry, the abiding feeling is that hit repertoire will always resurface: if you've got a hit, it's a hit for life.

STANLEY HOUSE PUBLISHING



LISTEN

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SINGLE of the week

SUEDE: She's In Fashion (Nude NUD44CD). This is classic Suede – one of their best songs since Animal Nitrate, though little like their previous material – and has the potential to be an IR smash. It's a string-swept, breezy, car-roof-down-driving-around-the-French-Riviera number. So far it's been Blistered at Radio One and played on Virgin and Xfm. Certainly it deserves to boost sales of the slow-burning album *Head Music*, which is on the verge of slipping out of the Top 30 after four weeks.



SINGLE reviews



BRITNEY SPEARS: *Sometimes* (Jive 052 3322). Spears demonstrates versatility with this ballad from her gold-selling album. Musically it is too formulaic to stand out as strongly as its predecessor *Baby One More Time*, and also elicits on The Box's Top Five and Radio Two's *Bliss*. Spears' appeal has inflated and a second number one is a possibility.

ART OF NOISE: *Metacore* (ZTT T21129CD). Now reunited with original members Trevor Horn and Paul Morley, and with the inclusion of former 1000 member Lou Creme, the Art of Noise unleash this rapid-river beauty (featuring Rakim) from their Seduction Of Claude Debussy album.

CAVAY: *Princes And Princesses* (East-West EW202CD). This is high velocity popfunk from last year's *In The City* favourites, who appear to have inherited the righteous fury Courtney Love appeared to have put behind her in the last Hole album.

MARILYN MANSON: *Rock Is Dead* (Warner W468). This rather dated piece of rock/pop from the erstwhile to Alice Cooper's charted throne sounds rather like Bowie's 1973 classic *Lane* Jeanie updated for the Nineties. The track features on the soundtrack to the sci-fi movie *The Matrix*, also released on June 14.

SARA EVANS: *Cryin' Game* (RCA 7432167602). Reworked for Europe by BMG's Nick Stewart, Cryin' Game is the launchpad for Nashville artist Sara Evans who is already a chart-topping country star back in the States. Stewart has turned to the same horn section employed on *The Mavericks'* *Dance The Night Away*, creating a pop single with crossover potential.

TODD TERRY: *Let It Ride* (Arista/Innocent SINCD10 LC3098). The first commercial release from Terry's new album *Resolutions* will surprise those only familiar with his work with Everything. But *Get It and the Corrs*. This is drum & bass with melody and a great vocoded vocal hook that could well work.

CHART CONTEST OF THE WEEK



A1: Be The First To Believe (Columbia 6674222) vs **ADAM RICKETT: I Breathe Again** (Polygram 5611862). The Box's Most Requested List is firmly established as a barometer for debut acts' future success. Judging by the former Coronation Street idol's performance on the channel, Nigel Martin-Smith's Adam Rickett has the edge over the quartet being launched by the Steps management team: his raucy video is top page though their fun-in-the-sun promo is Top 20. The somewhat dated hi-energy production on Rickett's track is also ahead of the A1 production from part of the team behind Cher's *Believe*, on the *MV Pop* Chart. Both artists are struggling to attract airplay (although Capital has played A1), but heavyweight TV exposure will compensate. A1 supported Steps on tour while Rickett has missed no opportunities for promotion. Both should make the Top 10 and Rickett could go Top Five – though 'N Sync offer more established competition to both.

ALBUM of the week

JAMIROQUAI: *Synkronized* (52 4945172). Jamiroquai's previous album, 1996's *Travelling Without Moving*, has shifted 7M units to date worldwide. Little wonder, then, that the band stick to a similar formula. Funk workouts and pop-fingert soul are the order of the day. However, a harder, leaner side of the band shows its face on the atmospheric digerido-flavoured



Supersonic. Similarly, the heavy bass first aired on previous number one *Deeper Underground* is reprised on a handful of tracks. The Ivor Novello Award-winners' impending UK arena tour and single *Canned Heat* in the Top Five should help springboard *Synkronized* straight to the top of album chart – especially in such a slow week for albums – and subsequent singles should strengthen its staying power.

back with this first single from her new *Six* Motel album. Echo starts off all slick and slinky until the guitar comes crashing in with loads of hooks and loops.

RECORDED: **STRYKER:** *Can't Stop* (Paper Recordings 34). There should be much DJ and A&R interest in this floor-filling deep house release which, if given sufficient airplay, could well cross over.

opera projects. It's all very strange, and not as likely to do as well on the back of the single as it could have, had both been released three weeks ago.

RECORDED: **SCOTT 4:** *Works Project LP (V2 VV1008012)*. Gothic triphop rubs shoulders with early Eighties electro-pop, soulful blues and close-eyed folk on this second album from the London three-piece. Highlights include the single *Catophrase*, and the orchestral closer, *Ancient & Modern*. **VARIOUS:** *Cream Ibiza – Arrivals (Virgin TVCD249)*. The Liverpool superlunatic kicks off the summer season with this double mix CD. Tracks range from big beat by Fatboy Slim and The Wiseguys to house hits by Phats & Small and Armand Van Helden to trance from DJ Sakin and Veracruz, making for a somewhat uneven ride, but the Ibiza tag should increase its sell well.

ALBUM reviews



THE OSMONDS: *The Very Best Of (Polydor 5270722)*. One of The Osmonds' best-known tracks, *Crazy Horses*, being used in the current Virgin Atlantic TV ad

excuses the timing of this collection which includes solo/duet work by siblings Marie, Donny and Jimmy. A 24-track package that will sell very well initially, and will continue to tick over nicely on catalogue.

VARIOUS: *No Boundaries (Epic 4948612)*. Featuring rare, live and unreleased gems by acts such as Manic Street Preachers, Suede, Oasis and Tori Amos, this is a worthy – although hastily thrown together – 18-track collection to benefit the refugees of Kosovo, Myanmar, War Child's "proper" follow-up to what is regarded as the biggest charity album of all time, 1995's *Help*, is in the pipeline.

SIXPENCE NONE THE RICHER: *Sixpence None The Richer (Elektra/Squint Entertainment 7559/62420/3)*. This fluid, gentle and uplifting offering from the Texan quintet is actually the band's third, album following two earlier efforts on local independent labels. Nothing beats their Top Five single *Rise Me*, but tracks such as *Sister Mother* and *I Can't Catch You* match up. The next single, a cover of *The Legs' There She Goes*, stands out.

BAZ LUHRMANN PRESENTS: Something For Everybody (Capitol 8576362). This whimsical collection by the Australian director of *Romeo & Juliet* includes the airtight hit *Everybody's Free* (To Get Sunscreen). All 17 tracks are reworkings of songs featured in his own film, theatre and

Mercury 546244/2). Euphoria is a return to what the Sheffield rockers do best after 1996's disappointing *Slang* album: no-nonsense free-way-driving rock music. Lots of intricate guitar solos, throbbing bass and drums and the Leppard's trademark rock harmonies. Great stuff.

VARIOUS: *Greensleeves Reggae Sampler 19 (Greensleeves GRECDZ 19)*. The latest instalment in Greensleeves' reggae series brings together the usual choice selection of ragga and dancehall favourites alongside unreleased material. With cuts from artists like Beenie Man, Buju Banton, Shabba Ranks and Zebra, this should easily match the performance of the previous volume, the biggest seller in the series to date. **SARAH McLACHLAN:** *Mirrorball (Arista 07822190492)*. With 6M US sales of her last studio album *Surface*, McLachlan is very much a superstar in the States. However, *Aria* aside, she has not yet made much of a chart impression in the UK and that is unlikely to change with this first live album, despite its polished performances.

Here now releases

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

This week's reviews: **Duagal Baird**, **Brad Baskin**, **James Brown**, **Michael Byrne**, **Tom FitzGerald**, **Hugo Fluenady**, **Simon Harper**, **Stephen Jones**, **Sophie Moss**, **Simon Ward**, **Paul Williams**, **Adam Woods** and **Martin Worth**.



RECORDED: **MARIANNE FAITHFULL:** *Vagabond Ways (It Records ITCD1)*. The singer who so extravagantly fell from grace throughout the Seventies, is enjoying a renaissance on the strength of her recent brace of Brecht & Weill albums and revived memories about her former boss, Mick Jagger. *Vagabond Ways* is her first album of original material since 1987, and showcases her sea-tell tones on a previously unrecorded Roger Waters composition from 1968 as well as new songs from Daniel Barenboim, Elton John & Bernie Taupin and Faithfull herself. Back on form.

RETAIL FOCUS: **CRASH**

by Karen Faux

I t has been almost a year since Leeds indie store Crash was taken over by former Sony rep Ian DeWittell and in that time business has undoubtedly benefited from his experience on the other side of the fence. "We have become a lot more proactive since I took over," says store manager Rick Hume, who has worked on the shop floor for more than a decade.

Hume points to the recent example of the Basement Jaxx playback where invites were carefully targeted at clothes stores, cafes and bars in the city centre: "We were very specific about who we invited. We knew exactly the kind of people who would respond and as a result we sold a lot of CDs. It means that now you can't go shopping or drinking in Leeds without hearing the album being played somewhere."

Crash believes that a store in a city centre is ideally placed to act as a link between labels, promotions companies and the local live scene. "We must be doing something



Crash: carefully targeting promotions

right because we have seen a lot of local competition move out in recent years," says Hume. "We even acquired a valuable member of staff from one store closure and he has brought a lot of additional drum & bass sales our way."

CRASH'S PUNK TOP 10

1. Are A Drag Me First and the Gimme Gimmes (Fat Wreck)
2. Call To Arms Sick Of It All (Fat Wreck)
3. Orange Rhythmic Dictionary Jets To Brazil (Jaco Tree)
4. Operation Phoenix Good Riddance (Fat Wreck)
5. Every Last Time Game Face (Revelation)
6. Four Years Dropkick Murphys (Goidwales)
7. Melancholy Collection Milencovic (Burning Heart)
8. How To Make A Monster Electric (Frankenstein (Victory))
9. Pezore Less Than Jake (Asian Man)
10. Spitt LP Leatherface/Hobnobber Music (Byo)

The basement dance department continues to go from strength to strength and Crash now does a lot of business with distributors such as Vinyl Distribution, SRD and Ideal. The new R&B 12-inch from Jennifer Lopez, If You Had My Love, has been

streaming out along with the Wiseguy's 'Ooh La La and Les Rhythms Digitales' Dark Dancer. Its biggest hi-top seller is currently the Rawkus compilation Soundbombing 2.

Meanwhile the ground floor chart and indie department has recently been expanded to include separate punk, swing and skate music sections. "It was important to provide dedicated browsers for these CDs," says Hume. "Fans held straight for these sections and often pick up two or three titles at a time."

In the past couple of weeks the store's best album performers have been The Flaming Lips' The Soft Bulletin and Suede's Head Music. It also reports strong sales for Carboot Soul from Leeds-based band Nightmares On Wax. "We sold 80 units in a very short space of time which is good going for this time of year," says Hume. "The Flaming Lips have also been going really well and have helped to compensate for disappointing sales for us from the likes of Kula Shaker and Texas."

IN-STORE NEXT WEEK (from 7/6/99)

Radio single - Tatyana Ali, **Windows** - Gay Dad, Jamiroquai, The Greatest Albums... at two for £20 or £11.99 each; **In-store** - Pavement, Dr Robert, Cartoons, Procul

Harum, Robbie Macintosh; **Press ads** - Arnold B, Morfats, Procul Harum, Precious, Dr John, Paradise Lost, Blondie



In-store - Garbage, Ministry Of Sound: Clubbers' Guide to Ibiza, Geri Halliwell, Human Traffic, Gay Dad, Kiss Smooth Grooves, Nil Sedaka, Sixties Summer Love, Red Hot Chili Peppers, Music For Life, music video, video sale



In-store - save £5 on two chart CDs, Father's Day promotion including BBC Comedy Greats, Sliding Doors, Boyzone, two for 10 on £5.99 CDs, three for two on £5.99 videos



Album of the month - Les Rhythms Digitales; **In-store display boards** - Pavement, Mr Scruff, The Wiseguy's, Heavenly Jukebox, Mama Farmers, Bogdan Radanski, Flyers Corporation, Soul Ascendants



Windows - Brandy, Witness, Madonna, Lita, Tatyana Ali, S Club 7, Cher, Next Of Kin, Cartoons, Geri Halliwell, Cartoons; **In-store** - Simpsons, Miss Moneypenny, BBC Comedy Greats, Dancing Street, Notting Hill, Nick Warren, Cream In Ibiza, The Art Of Askknozy, City Of Angels; **Press ads** - Brandy, Missy Elliott,

Timbaland, Marc Dorsey, Reba McEntire, Cartoons, Vonda Sheppard, Grooverider, Raphael Saadiq, Art Of Trance, Lange



Albums - Geri Halliwell, Gay Dad, Mike & The Mechanics; **Listening posts** - Shed Seven, Shania Twain, Geri Halliwell, Simply The Best Night At The Opera



Album - Geri Halliwell; **Windows** - Gay Dad, Sliding Doors, The Simpsons; **In-store** - Vonda Shepard, Beverly Craven, The Rolling Stones, REM, Arist (The Millennium promotion); **Listening posts** - Diana Krall, Sugar Ray, Garbage, Paradise Lost, Jazz Funk, Pavement



Singles - S Club 7, Handy Andy, Tatyana Ali, Cher, Cartoons, Chef; Albums - Midsummer Classical, Dave Chicks, Sarah McLaughlin, Gay Dad, Jazz Funk; Videos - Spic Girls, Only Fools And Horses, Apostle, Red Corner, Sliding Doors



Singles - 21st Century Girls, Another Level, Chemical Brothers, Blondie, Laptop; Albums - Snug, Pulp, Remyzero;

Windows - 21st Century Girls, Boyzone, Another Level, buy one and get one free offer on selected videos and games, CDs for £6.99; **Press ads** - Miss Moneypenny, Boyzone, Geri Halliwell



Selects **listening posts** - Lukan, H2SO4, DJ Funk/Roc, Jake Andrews, QFX; **Mojo recommended stores** - Bukka White, Arthur

Lonnie Johnson, Big Bill Broonzy, Blind Boy Fuller, Arthur Cruprup, Pete Whastar



Singles - Tatyana Ali, Vonda Sheppard, Timbaland, Cartoons; **Windows** - Geri Halliwell, The Simpsons, Pavement, Sugar Ray, Nigel Kennedy; **In-store** - Nigel Kennedy PA (Piccadilly), buy two CDs and get one free, Geri Halliwell compilation; **Press ads** - Pavement, Geri Halliwell, The Simpsons, Pavement, Sugar Ray, Nigel Kennedy



Singles - Madonna, S Club 7, Cher, Belatrix; **Windows** - Jamiroquai, Red Hot Chili Peppers, Sugar Ray; **Albums** - Jamiroquai, Gay Dad, Clubbers Guide To Ibiza, Nick Warren; **In-store** - Boyzone, Pavement, Human Traffic, Red Hot Chili Peppers



Albums - Geri Halliwell, Gay Dad, Magic; **Windows** - Geri Halliwell, Gay Dad, Mike & The Mechanics; **Listening posts** - Simply The Best Night At The Opera, Shed Seven, Shania Twain, Geri Halliwell



Singles - Madonna, S Club 7; Albums - Clubbers' Guide To Ibiza; **Windows** - Boyzone; **In-store** - S Club 7, Jamiroquai, Geri Halliwell, Music For Life; **Press ads** - Shed Seven, Mike & The Mechanics

ON THE SHELF

JASON LOVITT,
assistant manager, HMV,
Bluewater, Kent

This week Travis and The Happy Mondays have been our best-selling new albums and the Dean Martin album has done extremely well on the back of the television documentary. However, the Abba collection is still giving new titles a run for their money. The marketing and promotion have been very well sustained on the back of the West End show and the recent TV documentary.

Singles sales are healthy and we are expecting big things next week when the children are off for half term. Our June campaign is just about to kick off, offering three CDs for £22 and three videos for £12. There are some very strong audio titles including The Corrs' Forgiven Not Forgotten, Prudig's Fat Of The Land and the first three Main Street Preachers' albums. This week's Boyzone's Best of promises to deliver one of the year's biggest sellers and being released during half term, sales should go through the roof.

ON THE ROAD

SHAY DARE,
BMG territory manager for the South
West & Southern Home Counties

"We have a new distribution system rolling out from the beginning of June and we have all been busy helping the centre prepare for the changes. We are expecting distribution to be much smoother and more paper-friendly, with our packaging notes being reduced to an A4 format.

On the whole it is pretty quiet at the moment although I've got a lot to talk to my stores about. The past couple of weeks have been particularly strong for singles and they have bucked the trend by having a long lifespan in the charts. TLC and Westlife, for example, have been stayers in the Top 20. We are looking at a good week for singles next week as it is the half-term holiday.

New singles on my schedule include Another Level's From The Heart, which features on the Notting Hill soundtrack. It has had a lot of radio play so far and it looks as if it is building to be a corker. Other singles due out on May 31 include Blondie's

Nothing Is Real But The Girl and The Chiefains' I Know My Life, which features The Corrs. The latter is shaping up to be a big Radio Two record and my stores are receiving a lot of requests for all these releases.

Another big project for us at the moment is US guitar band Lit. They are picking up a following with the help of video exposure on MTV. Their single, My Own Worst Enemy, will be followed by an album which arrives later in June. We are hoping to do some upfront in-store play to build interest among the student and indie fanbase.

We've also got the new Gary Barlow single, Stronger, coming out on July 5 which has a nice summery feel to it. New boy duo Mero look set to do business later in the summer with their single It Must Be Love, which will have support from the teen press and children's TV. We have high hopes for 'N Sync's self-titled album, released on June 14, which has done big business in the US."

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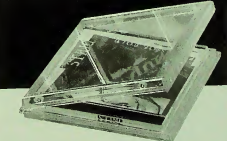
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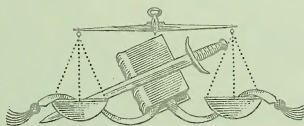
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MW CREATIVE AND DESIGN AWARDS 1999

contents & introduction

Introduction

1998 may have been a turbulent year for much of the music industry, but creativity was never far from the fore – and indeed, in some areas such as the internet, it was helping to drive change.

The judges for this year's CADs found it harder than ever to choose the winners for some of the categories, such as the high quality of entries. Moreover, they found that the winning entries in individual categories were often part of wider campaigns that were particularly cohesive and well-executed. Perhaps most encouraging of all was the fact that the winners included some new names as well as those of more established stars in the fields of design, video and the internet.

Once again it was a strong year for videos, with some striking clips for artists such as UNKLE, Portishead and Massive Attack. But it was in the area of new media that the biggest advances were made. In recognition of this fact, this year we added a number of new categories including those for enhanced CD and best promotional campaign on the web.

Overall, however, the winners emphasised how all sectors of the creative industry are rising to the challenges presented to them. As you will see from the entries contained in this brochure, there is much to celebrate.

The presenters

This year's CADs presenters are Radio One DJs Mark Radcliffe (right) and Marc Riley. Best known for their mixture of mordant Mancunian wit and bawdy banter, this Sony Radio Award-winning pair also share a deep appreciation of rock and pop music – and the culture which goes with it. So on a night when *Music Week* seeks to ignore the mechanics of the record industry and instead honour its oily rags, who better to make sure a good job is well done than Mark and the boy Lord?



music week

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- 05 Best Cinematography in a Video
- 05 Best Art Direction & Production Design in a Video
- 06 Best Editing in a Video
- 06 Best Special Effects in a Video
- 07 Best Pop Video
- 07 Best Dance Video
- 07 Best Rock/Alternative Video
- 09 Best Artist Website
- 09 Best Label Website
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- 10 Best Enhanced CD
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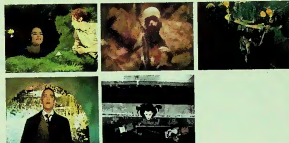
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BEST CINEMATOGRAPHY IN A VIDEO



📍 John Mathieson for *UNKLE's Rabbit In Your Headlights*
Production: Academy Films; Record company: Mo Wax

NOMINATIONS



- 📍 Joe Zizzo for *Pulp's This Is Hardcore* - Production: Partizan Midi Minuti; Record company: Island Records
- 📍 Dan Landin for *Massive Attack's Teardrop* - Production: Academy Films; Record company: Virgin Records
- 📍 Billy Malone for *Sprea's Ballad of Tom Jones* - Production: The Moving Picture Company; Record company: Got Records
- 📍 John Lynch for *Robbie Williams' Millennium* - Production: Godman Films; Record company: Chrysalis
- 📍 Simon Chaudoin for *Piecebe's Pure Morning* - Production: Freedom Music Videos; Record company: Hut Recordings/Virgin Records

John Mathieson's pop promo outings have been increasingly scarce in recent years. He established his reputation in the genre during the Eighties but has since graduated to feature films, and so it was only a short break between movie projects that allowed Mathieson the time to shoot the Jonathan Glazer-directed promo for UNKLE's *Rabbit In Your Headlights*.

The video depicts a strange misfit who is repeatedly hit by vehicles inside a road underpass, and who becomes mysteriously stronger with each impact. "In many ways it was an extremely simple piece of work, and we needed to bring out its cinematic quality," says Glazer. "John is very rare among cameramen in that he takes a very cerebral approach. He understood the sensibility of this piece very clearly."

Mathieson put the action in a bleak, believable and totally cinematic context which complemented the strong supernatural element of the piece. "We weren't in a situation where we could light every shot, but John controlled it very well," says Glazer. "He created the quality - such as the depth of field and the light flare - which made the location come alive."

BEST ART DIRECTION AND PRODUCTION DESIGN IN A VIDEO



📍 Mark Tanner for *Pulp's This Is Hardcore*
Production: Partizan Midi Minuti; Record company: Island Records

NOMINATIONS



- 📍 Robin Brown for *Robbie Williams' Millennium* - Production: Godman Films; Record company: Chrysalis
- 📍 Function Design for *All Saints' Under The Bridge/Lady Marmalade* - Production: Freedom Music Videos; Record company: London Records
- 📍 Jenny Seldon & Julia Jason for *Ian Brown's My Star* - Production: Oil Factory; Record company: Polydor
- 📍 Annie Gregson for *Manic Street Preachers' (If You Tolerate This) All Saints' War of Nerves* - Production: Oil Factory; Record company: Epic/London Records
- 📍 Chris Oddy for *Djork's Alarm Call* - Production: Status; Record company: One Little Indian

Mark Tanner wins in this category for his work on Doug Nichol's epic video for Pulp's *This Is Hardcore*, which so successfully evokes the world of Fifties cinema by drawing on a wide variety of period influences ranging from melodrama and musicals to classic film shockers such as *Peeping Tom*.

Each scene reveals Tanner's fine eye for detail. "Besides the films themselves, our main points of reference were the magazines and stills which came out of Hollywood at the time," recalls the art director who, during the past 20 years, has worked on countless promos, commercials and, most recently, feature films such as *Saving Private Ryan* and *Waking Ned*.

Tanner is quick to credit director Nichol and cinematographer Joe Zizzo for the technicolor look of the video, which was boosted by the use of strong primary colours. "But the best thing about making *This Is Hardcore* was the way that it was all edited in camera," says Tanner. "As an art director you are always under threat nowadays from the special effects department!"

BEST CINEMATOGRAPHY & ART DIRECTION



AFM Lighting has been actively involved with music video production for more than a decade and has seen the medium grow into an area of massive importance, where skills in front of and behind the camera and pre- and post-production are developed, mastered and perfected.

AFM Lighting's ongoing commitment to the industry is once again highlighted by its sponsorship at the CAD Awards. AFM Lighting recognises fully the importance of the promo as an art form in itself and is proud to be associated with this genre of film making.



BEST EDITING IN A VIDEO



📍 **Dawn Shadforth** for *All Seeing I's The Beat Goes On*
Production: Image Dynamic; Record company: London Records

NOMINATIONS



📍 **Ming for Placebo's Pure Morning** - Production: Freedom Music Videos; Record company: Hut Recordings/Virgin Records

📍 **Gary Knight** for *Madonna's Frozen* - Production: Black Dog; Record company: Warner Bros

📍 **Richard Orrick** for *Gomez's Get Myself Arrested* - Production: Godman Films; Record company: Hut Recordings/Virgin Records

📍 **Jerry Chater** for *Fatboy Slim's Gangsta Trippin'* - Production: Serious Pictures; Record company: Skint

📍 **Richard Lawley** for *UNKLE's Rabbit In Your Headlights* - Production: Academy Films; Record company: Mo Wax

Once in a while, a music video appears which captures the imagination of the entire promo industry. In 1998, that video was definitely All Seeing I's The Beat Goes On, directed and edited by then-unknown Dawn Shadforth.

The Beat Goes On was a low budget video shot in almost documentary style. But the combination of the basic premise - that an "all-seeing eye" could venture anywhere during a party - and inventive editing, slow motion and split-screen techniques turned it into something which was not only compelling but also fitted the track perfectly.

However, what made The Beat Goes On particularly memorable was its use of jump cuts and single frame edits, which turned the action into a form of animation, where the partygoers became almost like toys at the mercy of the music.

Shadforth originally met All Seeing I through the Sheffield dance scene, which itself had an influence on the promo. "I wanted to make something that related to the club scene in some way," she explains. In fact, it proved a remarkable showcase for her own directing and editing talents.

BEST SPECIAL EFFECTS IN A VIDEO



📍 **Jonathan 'Wes' Westley** for *Eels' Last Stop: This Town*
Production: Uground; Record company: DreamWorks

NOMINATIONS



📍 **Creature Effects & Sean Broughton** for *Massive Attack's Teardrop* - Production: Academy Films; Record company: Virgin Records

📍 **Paul Simpson & Stuart Gordon (at Realise) and Sean Broughton** for *Garbage's Special* - Production: Black Dog; Record company: Infectious

📍 **Steve Murgatroyd, Dan Williams, Steve Hiam, Anthony Walsham** for *Madonna's Frozen* - Production: Black Dog; Record company: Warner Bros

📍 **Acne International** for *Whale's Four Big Speakers* - Production: Acne International; Record company: Hut Recordings/Virgin Records

📍 **Paul Marangos** for *Manic Street Preachers' If You Tolerate This* - Production: Oil Factory; Record company: Epic

Jonathan 'Wes' Westley takes this award in recognition of his highly memorable work on Eels' Last Stop: This Town. The video features a carrot injected with DNA which progressively assumes the facial characteristics of lead singer E.

Westley is an Inferno artist at London facility VTR and so Last Stop called upon all his compositing skills. Morphing, warping and "clever reveals" were among the techniques which were used to combine the plastic and prosthetic carrots effectively. "The trick was to ensure the plastic carrot looked as lifelike as possible," he said.

"What makes Wes different from everyone else is that he understands you have to mess things up a bit to make them believable," said Dom Leung of Hammer & Tong's. "Giving the camera a bit of a wobble can make all the difference."

MUSIC VIDEO



The Judges
Back row, left to right: David Knight, Promo, Mike O'Keefe, Sony Music Entertainment; Simon Harper, Promo
Middle row, left to right: James Hyman, MTV; Green Bondano, Carole Barton; Fairbrother, Virgin Records; Adam Dunlop, Oil Factory; Pats Chambers, Bullat; Tom Latta, Promo
Front row, left to right: Françoise Lumy, Palm Pictures; Diana Smith, Videotech; James Whitehorn

BEST POP VIDEO



📍 **Robbie Williams** *Millennium*
Directed by Vaughan Arnell; Production: Godman Films; Commissioned by Carrie Sutton (Chrysalis)

NOMINATIONS

📍 **All Saints** *Under The Bridge* – Directed by Philippe Andre; Production: Freedom Music Video; Commissioned by Alan Parks (London Records) 📍 **All Saints** *Wor Of Nerves* – Directed by Wiz; Production: Oil Factory; Commissioned by Alan Parks (London Records) 📍 **Five** *Everybody Get Up* – Directed by Max & Denis; Production: Ballet; Commissioned by Fraser Kent (BMG) 📍 **Robbie Williams** *Let Me Entertain You* – Directed by Vaughan Arnell; Production: Godman Films; Commissioned by Carrie Sutton (Chrysalis)

The winner of the CAD for best pop video goes to the triumphant third collaboration between Robbie Williams and director Vaughan Arnell. Following the clips for Robbie's breakthrough single Angels and the career-defining Let Me Entertain You, Millennium proved to be Williams' most extravagant statement to date as the lavish James Bond tribute perfectly captured his larger-than-life persona.

"Robbie was very keen to make something that felt more like a film than a video," said Carrie Sutton, who commissioned the production for Chrysalis. "Vaughan is very good at listening to artists and taking their suggestions on board, while bringing his own ideas and inimitable style to a project."

BEST ROCK/ALTERNATIVE VIDEO



📍 **Squarepusher** *Come On My Selector*
Directed by Chris Cunningham; Production: Black Dog; Commissioned by Steve Beckett/Rob Mitchell (Warp Records)

NOMINATIONS

📍 **Pulp** *This Is Hardcore* – Directed by Doug Nichol; Production: Parizien Midi Minimal; Commissioned by Emma Davis (Island Records) 📍 **Radiohead** *No Surprises* – Directed by Grant Gee; Production: Kudos; Commissioned by Dilly Gent (Parlophone) 📍 **UNKLE** *Rabbit In Your Headlights* – Directed by Jonathan Glazer; Production: Academy Films; Commissioned by Robin Dean (Mo Wax) 📍 **Whale Four** *Big Speakers* – Directed by Acne International; Production: Acne International; Commissioned by Carole Burton-Fairbrother (Hut Recordings/Virgin Records)

Chris Cunningham claims the best alternative/rock video CAD for the second year running with a video for a Warp Records act. Just like last year's winning clip for Aphex Twin's Come To Daddy, Cunningham's video for Squarepusher's Come On My Selector is as much a short film as a promo, and features a lengthy prologue which is cinematic, atmospheric and very funny.

Come On My Selector also marked Cunningham's debut as an editor. "It was easy to shoot because I spent months planning it all out," he says. "I broke the entire track down into component parts on a huge chart so I knew exactly what was going to happen and where long before we started."

BEST DANCE VIDEO



📍 **Portishead** *Only You*
Directed by Chris Cunningham; Production: Black Dog; Commissioned by Cynthia Lole (Go! Beat/Polydor)

NOMINATIONS



📍 **All Seeing I** *The Beel Goes On* – Directed by Dawn Shaforth; Production: Image Dynamic; Commissioned by Alan Parks (London Records) 📍 **Laureyn Hill** *Doo Wop (That Thing)* – Directed by Big TV; Production: Academy Films; Commissioned by Camille Yorick (Columbia Records) 📍 **Madonna** *Frozen* – Directed by Chris Cunningham; Production: Black Dog; Commissioned by Randy Skinner (Warner Bros) 📍 **Massive Attack** *Mezzanine* – Directed by Walter Stern; Production: Academy; Commissioned by Carole Burton-Fairbrother (Hut Recordings/Virgin Records)

Portishead's Only You was Chris Cunningham's first promo since his groundbreaking Come To Daddy clip for Aphex Twin. The characteristically cinematic nature of the Portishead sound provided the key to what Cunningham describes as a dream project. "I saw the video as soon as I heard the track," he says. "It sounded like it came from underwater, and one of the samples gave me the distinct impression that I was being watched."

As a result, Cunningham created a scenario in which Portishead singer Beth Gibbons and a teenage boy float just above the ground in a dark alley while mysterious men view them from high above. The artists spent days in large water tanks during the shoot, while Gibbons was required to sing underwater. The resulting sense of suspended animation and the subtly floating forms not only reflect the nuances of the track but also support repeated viewing.

"The idea of shooting underwater was to create a feeling. You're not really supposed to figure it out," says Cunningham, who worked hard in post production to remove all tell-tale signs such as air bubbles.

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BEST ARTIST WEBSITE



B*Witched (www.b-witched.com)
 Designed by Music Online; Commissioned by Neil Cartwright & Ailsa Robertson (Epic)

NOMINATIONS

c3 (c3.vmg.co.uk) – Designed by Danny Van Emden (Virgin Records) & Paul Sanders & Phillio Crewdon (State 51); Commissioned by Danny Van Emden (Virgin Records)
Iron Maiden (www.ironmaiden.com) – Designed by Anthony Webster, James Whitmarsh, Phil Bignell & Glyn Lewis (AMX Studios); Commissioned by Sarah Polgisse (Iron Maiden Holdings)
Manic Street Preachers (www.manic.com) – Designed by Kiebor Design & Farrow Design; Commissioned by Angie Somerside (Epic)
Des'ree (www.desree.co.uk) – Designed by Kiebor Design; Produced by Russell Newell; Commissioned by Neil Cartwright & Kathryn Craddock (S2)

B*Witched's vibrant site immediately captured the judges' imagination and was variously described as enticing, cute and highly original.

Launched in April 1998, www.b-witched.com features voice clips, a noticeboard on which fans can post questions for the group, a song exclusively written for the website, and a Fact Cat which regularly spouts out new information about the band. The sections which most impressed the panel were a handwriting analysis page and the 'Submit A Story' section, which encourages fans to tell others about the day they met B*Witched. The site also scored highly for its intimacy, navigability and design.

BEST MUSIC BUSINESS WEBSITE



Drum & Bass Arena (www.breakbeat.co.uk)
 Designed by Art Empire Industries & Designers Republic; Commissioned by Drum & Bass Arena

NOMINATIONS

The Knowledge (www.theknowledge.com) – Designed by Michael Dale (Firebrand Interactive Media); Commissioned by Max Kenny (BMV)
Top Of The Pops (www.topofthepops.com) – Designed by Jenni Lloyd (beeb.com); Commissioned by beeb.com

Drum & Bass Arena emerged as the clear winner of this new category, which recognises the most successful promotion of products and services on a music company website.

Now in its third year, the internet publication has become a recognised brand with dance fans from around the world. Although the site is currently revamping its transactional facilities, the panel was still hugely impressed by its other functions, such as regular DJ web casts, live chat rooms, a comprehensive Real Audio archive and news and reviews sections which are updated daily. The readers' top 10 chart, news group and record mart notice boards were also seen as helping build a real online community.

"Drum & Bass Arena fills this niche perfectly and has the potential to become a worldwide portal for fans of this particular genre of music," says Will Lovegrove, Ministry of Sound's new media manager.

BEST LABEL WEBSITE



c3 (c3.vmg.co.uk)
 Designed by Danny Van Emden (Virgin Records) & Paul Sanders & Phillio Crewdon (State 51); Commissioned by Virgin Records

NOMINATIONS

The Raft (the-raft.com) – Designed by Danny Van Emden (Virgin Records) & Paul Sanders & Phillio Crewdon (State 51); Commissioned by Danny Van Emden (Virgin Records)
Creation (www.creation.co.uk) – Project Supervisor: Andrew Ravord (Musco); Designed by Musq/Kiebor, Art Direction by Draught; Illustrations by Joe Berger; Commissioned by Creation Records
Warpnet (www.warprecords.com) – Designed by The Designers Republic & Built by Kiebor Design; Commissioned by Warp Records
Dorado.net (www.dorado.net) – Designed by Fabian Saxson & Tom Kingston; Commissioned by Otis Buckwell (Dorado Records)

Virgin Records' continued belief in the internet as a means of reaching younger pop fans pays off as its teen channel c3 finally emerges as the winner in this category.

Designed as a glossy teen e-magazine, presenting up-to-date pop gossip and access to other websites dedicated to younger Virgin artists such as Billie, 911, Kavana, Justin and Spice Girls, c3's fun feel scored highly with the judges. They were particularly impressed with extra features such as regular live web chats with artists on location and a co-branded *Smash Hits* column.

DOTMUSIC READERS' CHOICE AWARD



B*Witched (www.b-witched.com)
 Designed by Music Online; Commissioned by Neil Cartwright & Ailsa Robertson

B*Witched's official site polled more than twice the votes of its nearest rival in this year's dotmusic Reader's Choice Award. The site's popularity not only reflects the group's sustained international success but also stems from a perfect understanding of its target audience and the simplicity of its design.

The addition of an official B*Witched club link includes many new strands which emphasise the freshness of the site and its "must visit" quality. It also provides fans with a series of interactive possibilities and the chance to tell their own stories online, which encourages a real sense of community.

As one fan says, "B*Witched are the best group in the whole world and nowhere else gives up-to-date news like this."

DOTMUSIC READERS' CHOICE

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As a leader in online music and video retailing, IMVS knows the importance of maintaining a website that is exciting to use, easy to navigate and an excellence in customer support and fulfillment. IMVS is proud to sponsor the dotmusic Readers' Choice Award for the best website and wishes the winner the best of luck.

NEW MEDIA



The Judges (Artist, Label & Business websites)
 Back row, left to right: Patrick Daniels, Lycos; Clara Gaynor, V2 Music; Ross Slaughter, Zhong
 Front row, left to right: Andy Hall, KLP Euro RSCG; Justina Casper, Capital Interactive; Chris Sice, dotmusic; Will Lovegrove, Ministry of Sound

BEST ENHANCED CD



Header #2
Designed by Luke Penderell, Harry Hewat
& Martin Aberdeen (Header)

NOMINATIONS

Portishead E-CD - Designed by Steve Lowes & Richard Chamberlain (Polydor); Commissioned by Polydor
Skunk Anansie Post Organic CD album - Designed by Anthony Webster, James Whitmarsh & Glyn Lewis (AMX Studios); Commissioned by Danny Van Emden (Virgin Records)
Spice Girls Viva Forever single - Designed by Maxine Gregson, Malcolm Garrett, Barrie Stojan-Jones & Glyn Lewis (AMX Studios); Commissioned by Danny Van Emden (Virgin Records)
Iron Maiden enhanced CD box set - Designed by Maxine Gregson, Anthony Webster, James Whitmarsh, Barrie Stojan-Jones, Phil Bignell & Glyn Lewis (AMX Studios); Commissioned by Poly Pluggase (EMI Records)

Header #2 was the clear winner in this new category which has been established to reflect the increasing popularity of enhanced CDs as a means of building artist or product awareness.

Header #2, a compilation of music from various artists on the Header label, grabbed the judges' attention through its innovative content, high-tech design and interactive features.

The panel was particularly impressed by the enhanced CD's playful environment. This consisted of a jigsaw made up of moving images which users can manipulate, a game involving putting hands through hoops and a colourful mash-up of background sounds.

MOST CREATIVE USE OF NEW MEDIA



Sly Fi Network website
(www.davestewart.com)
Designed by Malcolm Garrett, Matthew Brewer, Simon O'Regan (AMX Studios); Commissioned by Nick Turner (N2K)

NOMINATIONS

Dance E-Jay 2 CD-Rom - Designed by PXD Music Soft; Commissioned by Fastrak Software Publishing
Ministryofsound.net - Designed & commissioned by Ministry of Sound

Former Eurythmic Dave Stewart has always been a keen advocate of new media and the imaginative way in which he harnessed the potential of the internet within his winning Sly Fi Network set standards which other artists will find hard to beat.

Stewart launched his own website in September last year with an exclusive preview of his then unreleased album Sly Fi on the N2K record label, owned by online retailer Music Boulevard, which recently merged with CDnow. Using four cameras set up in his Crouch End studio, Stewart mounted a live web cast which also included the writing, in real time, of a new song based on lyric ideas posted by the audience on a bulletin board. This was subsequently made available to download later that evening. Since then the Sly Fi Network has continually updated its content.

"Dave Stewart treats visitors more as partners than customers," says judge Rosie Butler, TOTP's website producer.

BEST PROMOTIONAL CAMPAIGN ON THE WEB



Massive Attack for the launch of Mezzanine
Designed by Adam Townley (Virgin Records); Commissioned by Danny Van Emden (Virgin Records)

NOMINATIONS



V8 - Designed & commissioned by Virgin Net
Ministryofsound.net - Designed by Ministry of Sound & Online Magic; Commissioned by Ministry of Sound
Launch of Underworld's Beaucoup Fish - Designed by V2 Music, Adtools & Scott Warner; Commissioned by Clara Geynor (V2 Music)

The internet launch of Massive Attack's third album did more to change the music and new media landscape than any other single event last year.

The campaign started with a series of teasers. During the month prior to release, odd crops of the front cover beetle artwork were unveiled until users finally became aware of the full image. Then, at a time when the music industry as a whole was still coming to terms with the threat the internet poses to existing distribution patterns, Virgin Records had the audacity to offer 45 seconds of each track from the album in Real Audio, plus the Tear Drops single in its entirety. The launch has since ended up in the Guinness Book Of Records as the first campaign to promote an album online in its entirety, so the judges were unanimous in picking it as the winner in this category.

"The project was very well executed and clearly demonstrated the effective use of new media in a promotional campaign," says Marek Rymaszewski, business development manager (music) at BT Internet and Multimedia.

MOST CREATIVE USE OF NEW MEDIA

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Recent research, conducted by scientist and film maker John Tchalenko from leading US bio-medical laboratories confirms what creatives have long suspected: that we think differently.

What Tchalenko concluded was that non-creatives were merely looking at a subject but a creative was "thinking" it. Although the research was based on drawing a human face created by the painter Humphrey Ocean, it could apply equally well to any creative visual activity. It suggests that when a designer starts to formulate an idea there is a far more sophisticated process taking place in his brain than if a client were doing it.

From an article in the May '99 issue of Creative Review.
Web: www.eyeteoye.com
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NEW MEDIA



The Judges (Promotional Campaign, Enhanced CD, Most Creative Use)

Back row, left to right: Jack Home, Warner Music; Christopher Codrington, N2K

Middle row, left to right: Jan Beines, Latera; Marek Rymaszewski, BT Internet; Jack Schofield, The Guardian
Front row, left to right: Brian Fitzpatrick, Medicom TMB; Chris Sica, dotmusic; Rosie Butler, Top Of The Pops website

BEST SINGLE DESIGN



Ⓞ **Primal Scream** *I (They) Move Kill 'Em*
Designed by Julian House (Intro) & Paul Harte; Photography by Paul Kelly; Commissioned by Creation Records

NOMINATIONS

Ⓞ **Talvin Singh** *Traveller* – Designed by Intro; Commissioned by Simon Quince (Island Records) Ⓞ **Spiritualized** *Abbey Road EP* – Designed by Farrow Design; Commissioned by Geoff Muncey (Deconstruction) Ⓞ **Gomez** *Get Myself Arrested* – Designed by Jonathan Cooke (Blue Source); Commissioned by Paul Collins (Hat Recordings) Ⓞ **Placebo** *Pure Morning* – Designed by Simon Goffan & Simon Earith (Blue Source); Commissioned by Paul Collins (Hat Recordings)

The judges agreed that Julian House's winning sleeve looked like nothing else at retail last year.

Inspired by a Paul Harte idea, House used punk lettering and a bold red image to distort a Paul Kelly photo of a Stuka aeroplane over a brash yellow background. Not only did it provide Primal Scream with a strikingly irresistible image, but it broke the mould of the band's previous designs while still reflecting their music and appeal. "It looks just like Primal Scream sound," says chairman of the judges Cally Calloman from Antar.

BEST ALBUM DESIGN (NON-ARTIST)



Ⓞ **Chemical Brothers** *Brothers Gonna Work It Out*
Designed by Mark Tappin (Blue Source); Commissioned by Steve Brown (Virgin Records)

NOMINATIONS

Ⓞ **Island Records** *sampler* – Designed by Tony J Hung (Stylorouge); Commissioned by Jason Guy (Island Records) Ⓞ **Funk Electric** – Designed by Yacht Associates; Commissioned by O Hart (Hydrogen Dukelox Records)

Mark Tappin's invigorating work on the Chemical Brothers' mix album stood head-and-shoulders above the competition, which consisted largely of samplers, compilations, other dance mixes and classical collections.

The bold selection of colours and typography turned Brothers Gonna Work It Out into an instant eye-catcher which immediately fulfilled the main objective of any album sleeve – to make browsers want to take a closer look. Photographer Valerie Phillips was particularly impressed by the appealing use of bright colours to convey the freshness and energy of the product. "It's the sort of album I would like to wallpaper my bedroom with," she says.

BEST ALBUM DESIGN (ARTIST)



Ⓞ **Depeche Mode** *The Singles 86-98*
Designed by Mat Cook (Intro); Commissioned by PA Taylor (Mute)

NOMINATIONS



Ⓞ **Massive Attack** *Mezzanine* – Designed by Tom Hingston & Robert Dai Naja; Commissioned by Virgin Records
Ⓞ **Spiritualized** *Live At The Royal Albert Hall* – Designed by Farrow Design; Commissioned by Geoff Muncey (Deconstruction)
Ⓞ **Money Mark** *Push The Button* – Designed by Ben Drury (MoWax); Commissioned by Heavy Lovelle (Moto Productions), James Lovelle & Julia Morrice (MoWax)
Ⓞ **The Beta Band** *The Three EPs* – Designed by The Beta Band & Microdot; Commissioned by Claire O'Brien (Regal Recordings)

In what proved to be a very close contest, Mat Cook's simple design for Depeche Mode's greatest hits package narrowly emerged as the eventual winner. The judges felt that the immaculate vinyl box set packaging for the electro-pop pioneers' singles catalogue was just too classic to resist.

Cook's concept of a digital clock mounted on a signpost, showing relevant dates against Rick Guest's shots of a freeway at night, not only presented a flawless image of the band's illustrious singles career but proved highly successful at retail.

"It feels like you are really being invited to enter the world of Depeche Mode," says judge Paul West from Form.

DESIGN & PACKAGING



The Judges (Design & Packaging)
Back row, left to right: Cally Calloman, Antar; Julian House, Intro; Chris Thomson, Yacht; Paul West, Form
Middle row, left to right: Valerie Phillips, Will Bankhead, Jo Mirowski, Mainariery; Alison Beat, East West; Emma Poole, Virgin Records
Front row, left to right: Andrew Ellis, Eye to Eye; Rob O'Connor, Stylorouge



BEST PRESS ADVERTISEMENT



📍 **Lauryn Hill "Coloured Pencils"**
Designed by Ollie Weait (Solar Creative);
Commissioned by Matthew Ross (Columbia)

NOMINATIONS



📍 **Virgin Records Trade ad in MW Asda supplement** – Designed by Virgin Records & Martin Root (root); Commissioned by Danny Van Emden (Virgin Records)

📍 **Lauryn Hill "Timetable"** – Designed by Ollie Weait (Solar Creative); Commissioned by Matthew Ross (Columbia)

📍 **Ministry of Sound August listings ad** – Designed by Scott Parker; Commissioned by Mark Rodol (Ministry of Sound)

Columbia's winning series of press ads set out to celebrate the unbridled enthusiasm with which Lauryn Hill's *Miseducation Of Lauryn Hill* had been greeted by the music press and so generate more sales for what was already a phenomenally successful album.

The brief called for a "strong visual idea that would continue to communicate the marketing message that this was and is a 'must have' album, incorporating the album's relative positions in the end of year polls". Weait's highly original solution was to place 10 coloured pencils on a wooden background, each one bearing a quote from a review, ranging from *Muzik* to *The Sunday Times*. "It is direct and punchy, appeals right across the range, pulls you in and works even if you don't read what is actually written on the pencils," says designer Morgan Penn of the judging panel.

BEST TV ADVERTISEMENT



📍 **Pete Tong Essential Selection Summer 98**
Designed by Grant Fulton, Peter Mauder & Jo Wiser (Malarkey);
Commissioned by Lisa Biofeld (London Records)

NOMINATIONS



📍 **Essential Selection 98** – Designed by Grant Fulton, Peter Mauder, Jo Wiser (Malarkey); Commissioned by Lisa Biofeld (London Records)

📍 **Robbie Williams Live** – Designed by Martin Delamere (Sky Television); Commissioned by Tony Lakin (Sky Television)

📍 **Cleopatra Comin' 'Alcha** – Designed by Rupert Saunders (Tony Kaye Films); Commissioned by Richard Marshall (WEA Records)

📍 **U2 - Best of 1980-90 (20 seconds)** – Designed by KS (Intro); Commissioned by Andy Tribe (Island Records)

London Records knew it needed a startling and totally original campaign to establish its own TV-promoted dance range in what has clearly become a saturated market dominated by high profile clubs and radio stations such as Ministry of Sound, Cream and Kiss FM.

London called in the three-person Malarkey team (designer, TV producer, director), whose highly amusing parody of the QVC sales channel cost no more than £30,000 but helped the Pete Tong Summer 98 compilation rack up more than 200,000 sales – double the figures of the previous collection.

"There was such attention to detail," says judge Robert Hunt (*Smash Hits*). "From the way the camera zooms in on the presenters' teeth, to the set, which looks like it is going to fall over at any moment, to the track listing running alongside – it's brilliant."

DESIGN & PACKAGING



The Judges (Advertising)
Back row, left to right: Robert Hunt, *Smash Hits*; Rudi Blackett, *Music Week*; Stuart Williams, *Q*; Mojo; Kerrang;
Pippa Day, *Sony Computer Entertainment*
Front row, left to right: Morgan Penn, Morgan Penn Design; Nadia Rooney, Campaign; Kerry Lee, HMV UK; Stuart Crouch, Peacock



BEST DESIGN OF A SERIES OF SLEEVES



🕒 **Depeche Mode** *The Singles 86-98 album campaign*
 Designed by Mat Cook (Intro);
 Commissioned by PA Taylor (Mute)

NOMINATIONS



- 🕒 **Manic Street Preachers** *If You Tolerate This campaign* – Designed by Farrow Design; Commissioned by Angie Somerside (Epic)
- 🕒 **Massive Attack** *Mezzanine campaign* – Designed by Tom Hingston & Robert Del Naja; Commissioned by Circa / Virgin Records
- 🕒 **Placebo** *Without You I'm Nothing campaign* – Designed by Simon Gorton & Simon Earlich (Blue Source); Commissioned by Paul Collins (Hut Recordings)
- 🕒 **Gomez** *Bring It On campaign* – Designed by Jonathan Cooke (Blue Source); Commissioned by Paul Collins (Hut Recordings)

Not only do they win this year's award for the Best Artist Album Design, but Mat Cook and the team at Intro triumph in this category too. The judges were particularly impressed by the care and attention that was lavished on a series of beautiful designs – ranging from a standard album format to a limited edition boxed set – created for Depeche Mode's Singles retrospective while acknowledging that Cook's central digital clock image brought real continuity to every aspect of the campaign.

"You get the feeling that Intro wanted to create something really gorgeous here, and succeeded," says Judge Andrew Ellis from Eye to Eye.

The panel also applauded the way that Intro's work imbued each package with a sense of history but still managed to make Mute's pioneering electro pop band appear modern and chic.

"The whole series really pulls you in because it very cleverly presents tracks which are in some cases more than 15 years old in a highly contemporary way," says Stylourouge's Rob O'Connor.

BEST SPECIAL PACKAGING



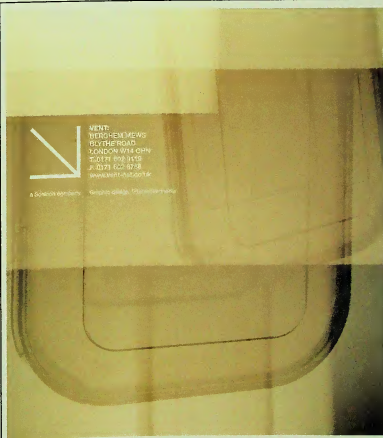
🕒 **Massive Attack** *Mezzanine box set*
 Designed by Tom Hingston & Robert Del Naja; Commissioned by Circa/Virgin Records

NOMINATIONS

- 🕒 **Straw The Short Straw** *rasselleff* – Designed by Yacht Associates; Commissioned by Tony McGuinness (WEA Records)
- 🕒 **Natalie Imbruglia** *Smoke CD2* – Designed by Paul West & Paula Benson (Form); Commissioned by Caroline van der Luit (RCA)
- 🕒 **UNKLE** *Psyence Fiction limited edition gatefold & promo bar* – Designed by Ben Drury & assisted by Andy Holmes (Mo Wax); Commissioned by Henry Lavelle (Moto Productions), James Lavelle & Jullie Morrice (Mo Wax)
- 🕒 **Depeche Mode** *The Singles 86-98 special edition box set* – Designed by Mat Cook (Intro); Commissioned by PA Taylor (Mute)

In a year in which the industry rediscovered its appetite for imaginative packaging, Tom Hingston and Robert Del Naja's Massive Attack Mezzanine box set was felt to be truly innovative. It harnessed heat-sensitive materials guaranteed to provide enduring appeal and novelty value which would inevitably translate into sales.

Manufactured in a limited edition of 1,000 copies, the Mezzanine box changes colour and pattern when touched. The judges felt this was more than just a clever gimmick but had real creative relevance too. "It is a perfect reflection of the music, which represents something creative coming out of the dark and sums up what Massive Attack are about," says judge Paul West from design agency Form.



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BEST VIDEO OF 1998



📍 **Squarepusher *Come On My Selector***
 Directed by Chris Cunningham;
 Production: Black Dog; Commissioned by
 Steve Beckett & Rob Mitchell (Warp
 Records)

NOMINATIONS



📍 **Massive Attack *Teardrop*** – Directed by Walker Stern; Production: Academy
 Commissioned by Carole Burton-Fairbrother (Hit Recordings/Virgin Records)

📍 **Portishead *Only You*** – Directed by Chris Cunningham; Production: Black Dog;
 Commissioned by Cynthia Lole (Gol Beat/Polydor)

📍 **Pulp *This Is Hardcore*** – Directed by Doug Nichol; Production: Partizan Midi Minut;
 Commissioned by Emma Davis (Island Records)

📍 **UNKLE *Rabbit In Your Headlights*** – Directed by Jonathan Glazer; Production: Academy;
 Commissioned by Robin Dean (Mo Wax)

Chris Cunningham's CAD Award for Best Video of 1998 marks the climax of a story which began when the director first heard Squarepusher's *Come On My Selector* and immediately phoned Steve Beckett at Warp Records.

"Chris said he just had to make a video for the track and that it should be like a live action strip cartoon," said Beckett. Although Cunningham's plan called for a bigger budget than Warp could afford, Beckett was so impressed with the idea that he approached Nine Inch Nails' Trent Reznor, owner of Squarepusher's American label Nothing Records, and succeeded in raising the extra finance.

Although *Come On My Selector* failed to make the *Music Week* charts, Beckett believes that Cunningham's video was worth every penny. "There was just as much interest in the video as the single, so the obvious move was to put it on a limited edition of the CD, which immediately sold out," he explained.

"Squarepusher is so enjoyable you can watch it again and again," said judge Francoise Lamy from *Island Life*. "With music videos it is so easy to put up cool images. But to synchronise the music and the visuals to this extent, while telling a story at the same time, takes a bit of genius."

BEST VIDEO COMMISSIONER



📍 **Carole Burton-Fairbrother**
 (Virgin Records)

This is the second year in succession that Carole Burton-Fairbrother and the video commissioning department at Virgin Records have triumphed in this category. The award reflects not simply Virgin's commitment to video production but also the esteem in which Burton-Fairbrother and her team – Lisa Beattie and Andy Orrick – are held by the promo production community, who voted for the award.

Once again, Virgin commissioned more pop promos than any other record company in 1998, with around 100 productions for artists as diverse as the Spice Girls, Massive Attack, 911, Gomez, Billie, Placebo, The Verve, and Meat Loaf. Sheer volume aside, the label's reputation for creating highly professional and creative promos was unsurpassed. Burton-Fairbrother personally supervised every production with her customary zeal, while simultaneously revealing a passion for originality and a sensitivity to the needs of the artist. "She's very supportive of creativity. She likes to make the best videos and she's prepared to take risks," says Emily Caston, executive producer at The End.

Virgin's creative highs in 1998 included Massive Attack's *Teardrop* and Inertia Creeps, Whale's *Four Big Speakers* and *Crying At Airports*, and Placebo's *Pure Morning*.

BEST NEW DIRECTOR



📍 **Dawn Shadforth**

NOMINATIONS

📍 **Phil Griffin** 📍 **Mat Kirby** 📍 **Ringan Ledwidge** 📍 **Oily Blackburn**

📍 **James & Alex**

Dawn Shadforth's accolade as Best New Director of 1998 comes after a year which began with a stunning breakthrough – *All Seeing I's* *The Beat Goes On* – and then followed an impressive learning curve through videos for Lodger, Beverley Knight and Garbage.

But like many overnight sensations, Shadforth was actually nothing of the sort. She graduated from documentary film-making in Sheffield to shooting low- or no-budget promos for local bands. After working with Mantronix, she moved to London in 1997 and began to refine the style for which she is renowned by directing clips for alternative dance acts such as Jimi Tenor and Goon.

From *The Beat Goes On*, she progressed to the big budget, CGI-generated sci-fi epic for Garbage's *Special* – a tour de force of image and action – before reuniting with *All Seeing I* for the *Walk Like A Panther* promo. "Dawn really knows her music, particularly dance music," says John Hassay at Skint Records.

BEST VIDEO

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BEST DIRECTOR



Chris Cunningham

NOMINATIONS

- Ⓞ Vaughan Arnell
- Ⓞ Wix
- Ⓞ Hammer & Tongs
- Ⓞ Walker Stern
- Ⓞ Roman Coppola

Few will be surprised by the promo industry's choice of Chris Cunningham as director of the year. After presenting his credentials so emphatically in 1997 with *Come To Daddy*, Aphex Twin's comic-horror masterpiece, Cunningham's work in 1998 suggests that a career in feature films is only just around the corner and that he may soon emerge as a household name in his own right.

Each new addition to Cunningham's portfolio has simply increased his reputation. From Portishead's *Only You* and Madonna's *Frozen* to the as-yet unreleased promo for *Leffield*, his videos have consistently demonstrated his characteristically dark and fantastic vision as well as his meticulous technique. He has repeatedly redefined perceptions of what can be achieved in a music video. "The videos he makes are not just promotional tools but works of art in their own right," says Steve Beckett at Warp.

BEST DESIGN TEAM



Tom Hingston Studios

NOMINATIONS

- Ⓞ Yacht Associates
- Ⓞ Form
- Ⓞ Intro
- Ⓞ Blue Source
- Ⓞ Farrow Design

"Bold", "daring", "startling", "different", "irresistible", "scary", "brilliant", "inspired" and "darkly beautiful" were only a few of the terms the judges used to describe Tom Hingston and Robert Del Naja's work on Massive Attack's chart-topping *Mezzanine* album.

Not only did Hingston and Del Naja scoop the Special Packaging CAD with their innovative, limited edition, heat-sensitive boxed set, but they came narrowly close to winning in the Best Album Sleeve and Best Series of Sleeves categories too. The panel were particularly impressed with the unnervingly hypnotic quality of the mesh of creepy crawlies and twisted steel on the black and white CD sleeve of the Mercury Music Prize-shortlisted *Mezzanine*.

"Tom and Robert certainly caught the way that creativity can come out of darkness," says Paul West of Form, while chairman Cally Calloman confesses to being quite disturbed by some of their work on this project. "But that was obviously the idea and was entirely in keeping with what Massive Attack and their music is all about," he says. "This was brilliant design executed with real purpose."

THE CREATIVE AWARD

Virgin Records



Records

The Creative Award is presented to the team or company which showed the greatest range of creativity across all the categories that make up the CADs.

The overall quality of entries this year led to stiff competition but, for the sheer breadth of its achievement, Virgin Records emerged as winner for the second time in a row. It was nominated in no fewer than 17 of the 27 categories for work as diverse as an ad in *Music Week's* Asda supplement, the web marketing campaign for Massive Attack, a string of sleeve designs and a whole host of video categories. As a result, it carried off five CADs.

Among the key executives steering Virgin to success were art and multimedia director Danny Van Emden and director of video Carole Burton-Fairbrother and their respective teams. While Massive Attack dominated its winning entries, a varied list of artists including Gomez, Placebo and Billie all benefited from the company's exceptional skill in developing themes and images across traditional and new media alike.

CLOSING DATE FOR ENTRIES
24th MAY 1999

RUSHES SOHO SHORTS FESTIVAL 1999

24 - 30th JULY 1999

FINAL CALL FOR ENTRIES

THE CLOCK IS TICKING FOR FILMMAKERS TO ENTER THEIR SHORT FILMS INTO THE FIRST RUSHES SOHO SHORTS FESTIVAL. FILMS SHOULD BE UP TO 10 MINUTES IN LENGTH AND HAVE BEEN MADE IN THE LAST TWELVE MONTHS. DURING THE FESTIVAL, SHORT LISTED FILMS WILL BE SCREENED THROUGHOUT LONDON'S SOHO, IN BARS, CINEMAS AND RESTAURANTS. AWARDS WILL BE PRESENTED TO THE BEST FILM IN EACH CATEGORY AT THE AWARDS PARTY HELD ON 28th JULY. ALL CATEGORIES WILL BE JUDGED BY INDEPENDENT INDUSTRY CREATIVES AND NOT BY RUSHES.

CATEGORIES

- THE DISCREET SHORT FILM AWARD
- THE AVID TECHNOLOGY ANIMATED SHORT AWARD
- THE BUMPER, STING, TITLE SEQUENCE AND IDENT'S AWARD
- THE SONY PRO MEDIA COMMERCIAL AWARD
- THE INNOVATION TK MUSIC AWARD
- THE DIRECTORS GUILD NEWCOMER AWARD

For more information call the Rushes Soho Shorts Festival hotline on

0171-439 2397

visit the festival website @ www.rushes-soho-shorts-festival.co.uk

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ARTHUR ANDERSEN : CLYDE & CO : MONEYWORLD.CO.UK : THE DTI : THE HOUSE OF COMMONS : THE CBI : GARRETT'S : TMP CAPITAL

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