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Ames to unite Warner as global powerhouse

by Robert Ashton
Roger Ames is pledging to unite the long-divided international and US divisions of the Warner Music Group after his shock appointment to one of the biggest jobs in music.



Ames: single culture

In an exclusive interview with *MW*, Ames says, "International and the US will be one structurally. It will be one world rather than two separate worlds. There will be more linkage."

The appointment of the Trinidad-born executive marks the first time a Bilton has ever run one of the big US-based music groups. And the shock announcement left rivals and even colleagues reeling.

"It's incredible news," says one. "It is great that a music man can still get to the top in these corporate times."

Speaking from an international marketing meeting in Dublin last Thursday, Ames says, "There could be no greater job."

Ames takes over the role of chairman and CEO of Warner Music Group (WMG) from Bob Daly and Terry Semel, who announced their surprise departure last month. He will take up the New York-based job on October 4.

Time Warner chairman and CEO Gerald Levin says, "With Roger at the helm, I'm confident we'll have a smooth transition and begin a new era of growth and excitement."

Ames says he sees no conflict

with management and loves working with artists. He's also a worldwide music man with a global approach.

Seymour Stein, veteran head of the US Side label, adds, "It's the best thing that has happened in many years. Let's face it, the business is more international nowadays and was dominated by the US and he is experienced in business and music around the world."

Although UK executives such as Rupert Perry, Ken Berry, Ray Cooper, Ashley Newton and Richard Griffiths have run US labels, the Trinidad-born Ames (he holds a British passport) is the only executive to have been put in overall charge of a US-based music group.

"It's one of the biggest and best jobs in the record business so it's a real coup," says London Records chairman Tracy Bennett.

U2 manager Paul McGuinness, a close friend of Ames, adds, "I'm very pleased for Roger. It's a great job and I don't think anyone would want to turn it down."

Last Monday's appointment involved three developments: Ames' appointment; the formal switch of London Records to a distribution deal with Warner Music International; and the merger of London US - currently 50% owned by Universal - with Side under Seymour Stein.

See Analysis, p10

GMG eyes up flotation and expands music TV shows

Ginger Media Group last week unveiled details of two new music-related TV shows it will be launching in the autumn.

Right Here, Right Now will be a Channel Four series hosted by Zoe Ball and featuring live bands and celebrity interviews. It is expected to be broadcast on Tuesdays at 6pm. The other show, Red Alert, is being produced for BBC1's Saturday National Lottery slot and will be fronted by Lulu.

Details of the shows were revealed last week as GMG chief executive David Campbell confirmed the group is considering a stock market flotation. Analysts are valuing the concern at more than £225m. Chris Evans, who formed GMG after acquiring Virgin Radio from Richard Branson, has a



Campbell: looking at flotation

55% stake in the venture. "We are looking at it but it is too early to make a commitment," says Campbell of the flotation. It is expected that GMG would use money raised to invest in media and music-related businesses including the internet. This could include the setting up of a record company joint venture along the lines of Wildstar, the label formed by Capital Radio and Telstar.

Munns takes on Bon Jovi role

David Munns, the former senior PolyGram executive who left the company in the wake of the Universal takeover, has assumed managerial responsibilities for veteran Mercury rock act Bon Jovi.

Munns, who was PolyGram international VP pop marketing, has taken over handling the recording side of the band's career. Munns will work alongside Bon Jovi's longtime manager, US-based Paul Kortezius, who contin-

ues to oversee all other aspects.

"It's a natural progression," says Munns, who has set up consultancy World Grid Solutions and is also working with former PolyGram worldwide chief Alain Levy on investments in new media and other entertainment areas. "I've been involved with the guys for years so this just formalises everything," he adds.

Bon Jovi are expected to deliver their next album for release in 2000.



Geri Halliwell yesterday (Sunday) looked set to confound the critics by securing her first solo number one single and giving EMI-Chrysalis its first top two spots since being created a year ago. Halliwell's *Mi Chico Latino* was comfortably ahead in the chart with Postiva's DJ Jurgan presents Alice Deejay's *Better Off Alone* following behind at number two. Halliwell's achievement came despite a CD labelling error after EMI-Chrysalis issued a mix version of the single with the wrong track listings which it supplied to Woolworths. An EMI spokeswoman claims only 5% of CD2 - *The Mixes* - shipped to the retailer were mislabelled and the label promised to replace all the chain's stock by last Thursday. A Woolworths spokesman says the single was "selling like hotcakes" and the problem had a minimal impact on sales.



BETH ORTON



1997 Trailer Park
Mercury Music Prize Nominated
Brits Award Nominated



1999 Central Reservation
Mercury Music Prize Nominated



her new single Central Reservation
available on 2x CD and 12" from
September 13th featuring mixes
by Joe Claussell & Jerome Sydenham,
William Orbit and Deep Dish



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East West signing Cay picked up Best New British Band at the **Kerrang! Awards** at London's Cumberland Hotel last Monday, almost 12 months after breaking through at In The City Unsigned. Last year's winners of the award, V2's Stereophonics, won Best British Band and Best Album for Performance And Cocktails. Other awards were: Best British Live Act - 3 Colours Red; Best International Live Act - System Of A Down; Best International Newcomer - Buckcherry; Best Single - Terri Naveen's 'Tequila, Best Video - The Offspring's 'Pretty Fly (For A White Guy)'; Best Band In The World - Marilyn Manson; Hall of Fame Award - Jimmy Page; Spirit of Independence Award - The Hellacopters; and Artist of the Millennium - Black Sabbath.



Warner selects Craig to head new media

Warner Music has set up a new media division to pull together the company's International Internet and e-commerce activities.

Warner-esp general manager Martin Craig has been appointed to head the division, which will be based at Warner Music International's offices in Baker Street, London. He will report to Mark Foster, vice president marketing Warner Music Europe.

Earlier this year Warner and Sony acquired US online retailer CDNow and announced plans to merge it with their Columbia House direct marketing operation. Last week Warner's Atlantic Records became the first major label to sell a downloadable single via the internet. The track, Tori Amos' 'Bliss', is available to buy from retailers including CDNow, Virgin and EveryCD.

newsfile

EDEL PLANS ACQUISITIONS

German music group Edel has announced plans to sell up to 1.8m shares, worth around 133m (£88m) at current share price, to raise finances for further acquisitions. The banking syndicate will be headed by Commerzbank AG.

JACKSON TRIBUNAL CASE CONTINUES

Sacked Kiss 100 breakfast show host Steve Jackson's case of unfair dismissal against his former employer Kiss FM Radio is set to reach its conclusion at the end of next month. An industrial tribunal in north London was adjourned last week until September 28, having heard Jackson accuse Envy Radio-owned Kiss FM Radio of dismissing him from the station as part of a purge of black DJs from the daytime line-up. Kiss FM Radio denies the claims.

TELSTAR REBRANDS COMPANIES

The Telstar Entertainment Group has changed the name of two of its companies to become part of its Starline division. The changes, effective from today (Monday), see Telstar Distribution and website design agency Telstar Digital Marketing becoming Starline Distribution and Starline Digital Marketing respectively.

EMI IN TOP SHOP PROMOTION

EMI Records has linked with Top Shop and Top Man as part of a marketing initiative by the retail brands. The major is supplying listening posts for key shops and promotional material at till points, and a 30-minute video will be shown in-store. The tie-up begins today (Monday).

ATB

Contrary to last week's half-year publishing analysis, EMI Music Publishing does not have a 50% claim in the ATB hit 9PM (Till I Come) with the share belonging instead to Ministry Of Sound. EMI's six-monthly and second quarter market shares were reported correctly.

Labels limit compilation sets to avoid Millennium overkill

by Tracey Snel

Record companies are planning a number of Millennium-branded compilations for release later this year but say they are being selective with their scheduling to avoid over-saturating the market.

EMI, Virgin and Universal are planning to put out three joint Millennium-titled compilations tied to the Music of the Millennium survey of musical tastes which is being carried out by Channel Four, HMV and Classic FM. One will be a triple CD set containing rock and pop classics, while the others will feature repertoire from the jazz and classical genres. Track listings have yet to be confirmed.

The rock and pop package is scheduled for release on November

8, five days before Channel Four broadcasts a three-hour Music of the Millennium survey results special. "The set will broadly reflect the voting," says Stan Roche, senior product manager at Universal Music TV.

"We are doing three albums but they are all very distinctive and targeted at different sectors of the market," adds Roche, who says that Universal Music TV is also planning a party album, Celebration 2000, for release on November 29.

Sony is teaming up with BMG's Global division and Warner-esp to produce two compilations though neither will carry a Millennium moniker. All Night Party and Best Of The 90s are both due for release in November.



Macnutt: selective release line-up

Kit Buckler, director of concept marketing at Sony, says "We're not really playing the Millennium game. The market is going to be saturated with Millennium-branded product and I believe we will do as well as with our other releases."

Telstar is joining forces with Ibiza

club Manumission to release Manumission Millennium, also in November. It says the album will be a mix of current and classic club hits. The company is also putting out a greatest hits of the Nineties package.

Alex Macnutt, director of Telstar TV, says the company is taking a more selective approach to compilation releases generally. "Everyone got their fingers burnt last Christmas - there were so many albums but not that many winners," he says.

Elsewhere, London Records' first releasing a double CD set, Essential Millennium, on November 1. And Warner-esp is teaming up with Ministry to release Dance Decade, also on November 1.

Beardsworth lands role as Virgin sales director

Virgin Records has turned to the ranks of distributor THE to fill the position of sales director as the company moves into its busiest period of album releases of the year.

Jonathan Beardsworth, who has spent five years at THE, joins Virgin next Tuesday (August 31) and immediately will begin work on a series of high-profile releases, including new albums by Martine McCutcheon and Melanie C.

His appointment to the newly-created position, the first at a record company, has been made in response to director of sales and marketing Mark Anderson taking on extended responsibilities following the sudden dismissal in March of general manager Mark Hutton after 17 years at the company.

Beardsworth, THE's trading director since February 1997, says it has long been his ambition to work for a record company. "The good thing about THE is the preparation for this role because I must know about 95% of the customers I'm dealing with in Virgin, so in that respect it's not too much of a departure from what I've been doing," he says.

Strong music showing lifts Seagram earnings

Seagram president and CEO Edgar Bronfman Jr says his company's music group is continuing to exceed its own expectations after reporting a surge in earnings in the first 12-month figures since the PolyGram acquisition.

The group's like-for-like revenues grew by 4% to \$6.3bn in the 12 months to June 30 this year, according to results published last Thursday. Like-for-like earnings before interest, taxes, depreciation and amortisation (EBITDA) rose 22% to \$862m. Seagram's overall 12-month revenues totalled \$15.3bn.

Like-for-like EBITDA for the fourth quarter rose 21% to \$138m, though like-for-like revenues fell in the period to \$1.34bn. This has been blamed on artist rosters being cut back, fewer singles and video releases, and unfavourable foreign exchange rates, as well as difficult market conditions in Japan, Germany and Brazil.

Seagram points to a strong music performance in North America, where fourth quarter successes included Shania Twain,



Twain's strong seller for Universal Andrea Bocelli and Limp Bizkit. It notes that growth also came from cost savings resulting from the integration of PolyGram and Universal.

Bronfman believes Seagram's overall growth will be driven by the strong performances of its music and recreation businesses. He says, "As the world's largest music company, our goal is to be a leader in the rapidly developing new music delivery systems. To that end we are spending aggressively in the testing of digital downloading of music, the digitising of our music catalogue and in GetMusic, an internet joint venture with BMG Entertainment."

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AMES: LEVIN'S SMART MOVE

Exactly a year ago this weekend, Roger Ames was to be found propping himself up against a steel band park parked just off Ladbrooke Grove during the Notting Hill Carnival, Red Stripe in hand.

The idea of any previous Warner Music Group boss, let alone the chief of any of the other majors, being spotted in such a pose is, quite simply, unthinkable. Which is precisely why Ames — who has often sponsored one of the Carnival floats in the past — may prove such an inspired choice for his new job. And why Time Warner chief Gerald Levin is still taking a risk with the appointment.

Ames is not only the first Brit ever to hold the top job at one of the US-based majors, he is also the first non-American to occupy the top slot at Warner. Alongside his mix of music and business nous, this is his biggest strength, for the company has previously been run as at least four completely separate (and often competing) fiefdoms — the three US labels and the rest of the world. By hiring an outsider, Levin has not only avoided the US political infighting that plagued the group back in 1995, but he has also set in train a far wider shift in emphasis.

As the US loses its role as the driving force of the global industry, Warner's relative weakness in local repertoire has left it exposed. Finally, this now looks set to be addressed. It will not all be plain sailing. Time Warner is quintessentially American — remember how the Interscope rap connection opened Levin up to accusations that he was corrupting America's moral fibre. Ames could yet find himself in the firing line. He will certainly find it hard to maintain his current low public profile. Friends say that throughout his rapid rise at PolyGram he remained the unpredictable maverick who built London Records into the definitive sassy metropolitan label. That is why his new appointment is so smart. You never know, Ames may yet find an excuse to put in an appearance at the Carnival next weekend. *Ajax Scott*



TILLY

KISS FM: STILL RADICAL RADIO?

The problems of the black music sector appear to be undiminished following the recent publicity concerning the shooting of Tim Westwood and Yardee gang warfare on the streets of London. The latest negative vibe comes courtesy of the industrial tribunal hearing of Steve Jackson, the excellent ex-Kiss FM DJ, who was dismissed from his breakfast show job last December. I cannot comment on the rights or wrongs of his case, but the station has certainly changed direction since the days of founder Gordon Mac, whose particular style of programming allowed for a healthy mix of soul, reggae and rap alongside all other genres of dance music. Kiss, like Xfm, has moved on a long from its original programming concept. I'm not entirely sure it is better because of it.

hate to disappoint them, but the suggestion by the Outside Organisation that their new one-stop media operation with Tony Barker and Mick Garbutt, both former Virgin promotion men, is set to revolutionise promotion is way out of line. I agree that a combined press, radio and TV promotions service is the best way of providing a good promotions service, and wish them well, but it is nothing new. In the heady days of PWL's success, some 10 years ago, companies such as Sharp End Promotions were providing an excellent package, and, boy, did they have their work cut out, such was the level of demand for artists coming out of the Hit Factory.

Talking of promotion, I feel I must give Radio One a rare pat on the back. Nowadays with e-mail, ISDN, video links etc it is becoming less and less likely that business is being conducted face to face. It is good to know that, for the present anyway, and unlike many other stations, Radio One still has its doors open to pluggers and operates a regular appointment system to give them the opportunity to properly promote their new releases and talk about the artists. However much technology progresses, there is still no substitute for the enthusiasm of a good plugger for his or her product.

Tilly Rutherford's column is a personal view

Ductive plans UK office in European push

New York-based MP3 distributor Ductive.com is planning to establish a European office to boost its catalogue, improve its service to label partners and increase exposure on the internet. Independent record label boss Ollie Buckwell is also being drafted in to run the company's new office, which will be based out of Buckwell's Dorado and Filter records office in London's Soho.

Ductive has already secured deals with more than 300 labels, including Dorado, Strictly Rhythm, Second Skin and Beggars, offering custom CD compilations and digital downloads of these labels' tracks from its site.

Buckwell says his role will be to secure more label partnerships —



Buckwell: European role he is already in discussions with labels in the UK, France and Germany. "We will operate like a distributor company with label managers to oversee the marketing of releases," says Buckwell, who plans to recruit three staff to help him run

Ductive's new European operation.

Ductive co-founder and chief music officer Tom Ryan says that Buckwell, who will continue to oversee his own labels, is the ideal candidate to spearhead the group's European operations because of his experience in the indie sector. "Europe is a key market and now we have signed up a great many labels, the next stage will be to maximise the distribution presence of their catalogues on the Internet," says Ryan, citing Ductive's recent deal with CDNow to offer Ductive product and web partnerships with another 70 sites. "Having a presence in Europe will also enable us to give a better, more local, service to our partners," he adds.

V2 ready for lift-off with satellite distribution trial

by Tracey Snel

Tracks by artists including Sleazebonics, Jungle Brothers and Mercury Rev will soon become available for download via satellite as part of a ground-breaking project involving V2 Records.

The record company is providing content for a digital distribution trial which has received £300,000 of funding from the European Space Agency. V2 is believed to be the first UK record company to offer individual tracks via satellite.

Around 100 people living in greater London are being invited to take part in the three-month Abris Project Trial, which is due to begin in October and will broadcast selected repertoire from the V2 label, as well as videos and games direct to PCs using satellite dishes.

V2, which earlier this year offered a track from Underworld's album *Beaucoup Fish* as an MP3



Stereophonic: satellite broadcast

download from the internet ahead of its retail release, says satellite broadcasting is potentially faster, cheaper and better quality than internet distribution. "We very much want to explore these opportunities," says V2 international marketing manager new media Clara Gaylor. "We will be providing both audio and video content, though it is unlikely we will be offering current album tracks individual-

ly as we don't want people to cherry-pick." For the purposes of the trial, the downloads will be offered free of charge.

David Bestwick, director of communication services at satellite communications company Avanti, which is conducting the trial, says a three-minute track will take 10 seconds to broadcast via satellite compared with 30 minutes to download from the internet. However, because tracks will be broadcast at set times, distribution will be less immediate.

"It isn't quite on-demand but people should certainly receive content within a day," says Bestwick, who adds that people will be able to order singles and albums, while labels will be able to experiment with pay-per-view and jukeboxes.

If the trial is successful, Bestwick says the company plans to launch a commercial system next year.

Fuller inks LWT deal for S Club 7 special

19 Management has secured a one-hour TV special with LWT featuring its act S Club 7.

Back to The 60s, being made by Simon Fuller's 19 Productions for LWT's Comedy Department, will feature three of S Club 7's new songs and has been scripted by the same writing team as Miami 7, the BBC1 series starring the act.

The deal is a coup for Fuller. The show will be broadcast in an early Saturday evening slot at a date yet to be confirmed, though expected to coincide with the release of the act's debut album on October 4.

It is understood that Fuller had turned down an offer from the BBC to broadcast the show at 2pm on a Bank Holiday Monday as the LWT special would bring the *Polydar* act into family viewing schedules. A source says Fuller estimated that the BBC slot would attract around 2m viewers compared with a potential 4m-5m with ITV.

"The BBC must be kicking itself. Everyone is waiting to see how this pans out before negotiations for a special series of Miami 7 comes to a head," says the source.

THE initiative targets indies

THE is bidding to win back business lost to record companies and rival distributors in the independent sector with a newly-launched platinum account service.

Packs explaining the scheme have gone out to around 700 of THE's independent retail customers, a number of whom have reduced the amount of business they carry out with the distributor and have instead secured more competitively-priced deals with others.

The new scheme offers a range of deals and services, including audio products being sold at the manufacturer's dealer price and producer special offers as well as banking, insurance, security and stationery deals.

Managing director Norman Smith says when he returned to the role after six years last November he concluded the business needed to start paying more attention to the independent sector. "We have to make it more stable for the customer to place orders our way. What I identified when I came back is there are a lot of independents who historically



Smith: focusing on indie sector

have done business with us and are still dealing with us but in a similar way," says Smith, who acknowledges customers have sought better deals elsewhere, including dealing directly with record companies.

In a separate move, THE has struck a deal with online fulfillment company GlobalFulfillment.com, allowing THE's customers to utilise Global's 800,000-plus database and direct-to-consumer fulfillment systems. In return, Global, whose UK customers include Tower Records' online website, will gain access to THE's available stock to speed deliveries to customers.

Universal in £250,000 push for Rugby World Cup album

by Paul Williams

Universal is looking to land one of this year's big crossover hits with a £250,000 marketing push for its official Rugby World Cup '99 album. The Decca/Universal Music TV release *Land Of My Fathers* combines the talents of Welsh artists and selected overseas acts, and will be aiming to top into the huge promotional presence of the event being hosted by Wales and reaching a potential TV audience of around 3bn people.

"This is the biggest Rugby World Cup to date, the third biggest sporting event in terms of TV audience and ITV's biggest sporting event of the year," says Decca UK managing director Dickon Stainer, who believes the host nation's history and heritage for both music and rugby has created an excellent opportunity to make an album.

The Music And Media Partnership, which worked on the last two Rugby World Cup albums, along with other sports-linked albums including one for last summer's football World Cup, has again been brought on board for this project.

The album will be released on October 4 – three days after the tournament kicks off in Cardiff. Unlike the pop-based France '98 album, it is strongly geared towards a traditional Welsh sound with artists including baritone Bryn Terfel, Shirley Bassey, Michael Ball and the Black Mountain Chorus as well as international artists such as Ladsymith Black Mamba.

Despite its concept, The Partnership's managing director, Rick Blaskey, believes the album is widely accessible with strong crossover potential.



Bassey and Terfel: duetting

The album's content will vary slightly from territory to territory with different artwork and each version will include Terfel recording a version of *World In Union* with a different local star. Terfel's UK version, which will be

ITV and ITV2's coverage theme, is a duet with Shirley Bassey and will be performed on Des O'Connor on September 3 and issued as a single on October 18.

A second single, tenor Russell Watson performing *Swing Low*, could also be released.

The £250,000 marketing support will be heavily biased towards TV, which will account for around £180,000 of the budget. The first phase of the campaign will take place in ITV, Central and Scotland with phase two covering the north, West Country and Meridian. Radio support will include classic FM and Talk Radio.

Colin Spencer, previously national accounts manager at yoghurt manufacturer and seller Eden Vale, has been appointed The Music & Media Partnership's projects director.

Mercury compilation hits the High Street

Top five hits by The Chemical Brothers and Stereophonics are among the 13 tracks on this year's Mercury Music Prize sampler album.

The release, which comes out today (Monday) with a £4.99 retail price, follows the usual pattern of taking one track from each of the 12 nominated albums, as well as featuring a track from last year's winning album – this time Gomez's *Whippin' Piccadilly* from *Bring It On*.

Alongside *Hey Boy, Hey Girl* by The Chemical Brothers and Stereophonics' *Pick A Part That's New*, the CD also includes Beta Orton's *Stolen Car* and Underworld's *Jumbo*. It will be supported by in-store retail campaigns.



V2 Records and Blow Up are the latest record companies hoping to capitalise on the exposure of music used in TV and cinema advertising campaigns. The two labels have teamed up to release as a single on September 13 a track called *Blow Up A-Goo-Goo*, which is featured in Gap ads currently running on TV and in cinemas during screenings of *Star Wars* and *Austin Powers*.

Blow Up, the independent label affiliated to the London club, originally featured the track – first recorded as library music by James Clarke in the Seventies – on a 1997 compilation. The track was picked up by Gap for the ads, while *Blow Up* says it has long been a firm favourite at the club. *Blow Up* founder Paul Tonkin says, "We are getting tons of e-mails about it every day."

ANOTHER LEVEL SEEK OUT SPONSORS
Music marketing company Music Innovations has been brought in to find sponsors for Another Level's UK arena tour next year. The company, whose previous deals have included The Pepsi Chart, the Spice Girls and MasterCard's Brits sponsorship, has been instructed to find lifestyle brands which suit the Northwesterly act's 14- to 24-year-old key audience.

MUSIC/TV LINK UP FOR DISCOUNTS
HMV has teamed up with the National Union of Students for a discount scheme offering more than 2.1m students 10% discount on all music, games, video and DVD titles bought at HMV between September 1 this year and August 31 2000.

AUGLERA SENTS OUT ON FASTRAX
Christina Auglura of US chart-topping single *Genie In A Bottle* has become the latest single to be sent to radio stations electronically using the Fastrax system. Eighty stations, which have the relevant hardware installed, last week received the single which is being released by RCA on October 18.

FAITHLESS OPT FOR HALL OR NOTHING
Hall Or Nothing has secured the press for Cheeky Records' Faithless, who were previously handled in-house. The account is handled by Julian Carrera.

LATIN GETS COMPILATION TREATMENT
Hoping to capitalise on the success of acts such as Ricky Martin and Jennifer Lopez, Sony Music TV is releasing a Latin-influenced compilation on August 31. *Viva Latin!* is a collection of pop and dance mixes of tracks by artists including Gloria Estefan and Will Smith as well as Martin and Lopez.

RADIO ONE
Radio One would like to point out that, contrary to information supplied to *Music Week*, Bob 106's newly-appointed head of music Richard Wilkinson was broadcast assistant and not producer of its Top 40 programme and *TOTIP* Radio Show. Scott Mills has been appointed to replace Jayne Middlemiss as host of the latter programme.

MADONNA GETS FIFTH PLATINUM
Madonna's *Ray Of Light* became a five-times platinum album last week as the *Nothing* film soundtrack reached platinum status. There were gold BPI awards for *The Man Who Travels*, *Austin Powers: The Spy Who Shagged Me* soundtrack the compilation *Ibiza Summer 1999*, and the singles *Wild West* by Will Smith and *COMING UP* by Britney Spears.

HOW TV SHOWS' RATINGS COMPARE
Programme (this week) % change on 2000

Top Of The Pops	4,145	+30.2
The 0 Zone	1,774	n/a
CBBC	1,533	n/a
Planet Pop	1,195	n/a
Pop Zone	973	+25.9
Pepsi Chart Show	597	-15.7
Videochat	287	+22.4

n/a = no comparable figures
Source: Mediabase TMB, Barb v/c August 2

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Nashville fever as CMA wins further coverage

Country music's biggest night of the year is again being marked by a series of programmes going out on BBC radio and television.

Radio Two has lined up a dedicated country week next month to coincide with this year's CMA Awards, while BBC2 is once again on board with a programme of highlights set to be broadcast at 9pm on September 28 and fronted by Jools Holland.

Radio Two's special week, which will run from September 18 to 24, will include a weekly *Wiggle* broadcasting its breakfast show live from Nashville on September 22 and 23, while Nick Barraclough and Bob Harris will provide live coverage from the ceremony during the early hours of September 23. The station's coverage will also include a live concert by Reba McEntire from her Nashville visit on September 18.

Meanwhile, the CMA is lining up another retail campaign after claiming 82,000 extra sales were generated last year out of the generalist TV, radio and in-store support.

MTV lands Sega Dreamcast tie-up for The Lick R&B show

Sega Dreamcast is sponsoring MTV's flagship R&B show *The Lick*. In the UK channel's biggest sponsorship deal to date.

The agreement comprises an integrated sponsorship package spanning MTV programming and special events relating to *The Lick*, which is presented by DJ Trevor Nelson.

In addition to on-air credits and title sequences on *The Lick* and *Chart Show* and *The Late Lick*, Sega will also sponsor *Lick Parties* around the UK hosted by Nelson. Sega's first *Lick Party* will be an event taking place on September 8 in the new superclub Home in London, which officially opens the following evening.

MTV says it is the first time that it has secured such an integrated sponsorship package. Head of sponsorship Ann O'Neill says, "Most sponsorships are broadcast only – *Party* will be included in all event marketing surrounding the *Lick Parties*."

MTV declines to reveal the value of the deal, though its previous



Nelson: party host biggest sponsorship arrangement, with Cadbury is worth around £1m. The broadcaster also has a sponsorship tie-up with Dornot and is finalising a deal with clothes company Gap. "We only launched sponsorship last year. The demand has been incredible," says O'Neill, who attributes their popularity to a 25% year-on-year increase in ratings and strong brand identity.

Sega says MTV's 16-34 target audience is very appealing. "There are very few television brands as close to their audience as MTV," says European marketing director Giles Thomas.

ITV2 secures festival broadcasts at Reading

ITV2 is devoting four hours of coverage to the Reading leg of The Carling Weekend Festival after securing exclusive UK TV rights to the event.

The broadcaster will be showing a mixture of live and recorded highlights of the bank holiday weekend festival, beginning at 10pm on Saturday 25 and continuing through to Sunday August 29.

It follows ITV2's successful coverage of Capital Radio's *Party In The Park* last month, which attracted the station's biggest audience since its launch last December.

"We were quite surprised by the success of *Party In The Park*," says ITV2 director of broadcasting Julia Lammison. "We're not anticipating doing the same with Reading in audience volume terms but of its type, it is one of the biggest festivals in the country."

ITV2's Reading coverage will be presented by Toby Anstis and Sarah Cawood. It will be produced by Richard Leyland at Fuji International, with whom ITV2 had previously worked on *Party In The Park*.

On course to make its debut high in the UK sales Top 10 yesterday (Sunday), Texas's Summer Sun is having an even better time on *ono's* countdown of the Top 20 UK hits on European radio (see below), with a one-place climb this week to claim the top spot. The Mercury release replaces Phats & Small's Turn Around to head the list, though the Multiply act can take some comfort in the fact that their follow-up *Feel Good* is new at 23 in the same chart. Summer Sun, meanwhile, is the highest new entry at 11 on the Spanish sales chart, with the parent album back up three places to 11.

Half-Spanish *Got Halliwell* is taking her own brand of Latin music to the heart of southern Europe with *Mi Chico Latino*, making a massive 17-place leap on the Italian sales chart to 15. The same single, moving up a place to eight, is one of the EM1 tracks on the *fono* chart. The indie sector heads the pack with five tracks on the same chart, followed by Universal with four, RCA's *Sony* (including *Nude!*) claiming three apiece, Virgin two and Warner one.

Norway is generously providing Ronan Keating with a double dose of compensation this week after *Boyzone's By Request* lost its leadership on the country's album chart. To date, however, he has the highest new entry at 11 on the singles chart with *You Say Nothing At All*, while the album is replacing *Requiem* at number one. It is the Notting Hill soundtrack which features the singer's debut solo hit.

The remarkable story of the Bee Gees' *One Night Only* goes on and on. The latest territory to go big on the live album is France, where the boys' record soared last week, scoring from 37 to 19 on the back of a TV screening of the related concert. This week, it becomes the biggest UK album since the Channel with a further 14-place leap to number five. The album has now sold around 4m units around the world.

Italian-based but hailing from the UK, Ann Lee is continuing to take central Europe's charts by storm with her biggest 21st Century's current chart highlights including *AUSA* (3-4), *Belgium* (2-3), *Denmark* (3-4), *Germany* (8-9), *the Netherlands* (4-7), *Norway* (15-10) and *Norway* (10-8).

Just two months after *Saltwater* became the act's first top 10 UK hit, Chico are starting to make some encouraging progress with the same single on several overseas charts. In Germany it last week moved up nine places to 20, while in Belgium it has climbed six places to 16.

Falling just a month shy of their 50th chart anniversary there, Elton John's *Candle In The Wind 1997* has made its debut in the Canadian status with a three-place fall to 11. However, that still makes it the highest-ranked UK hit on the chart with the Top 20's first other UK record to date being the Spice Girls' *Goodbye* at 27.

Polydor signing Lolly to make her second trip to Japan in the space of just a couple of months to perform at Universal Japan's inaugural concert for international repertoire. Lolly will also be appearing at the event taking place at Tokyo's New Pier Hall on September 17, which is aimed at key Japanese media and retailers and is planned to become an annual event. It will be preceded by Universal Music International's worldwide conference which is being held in San Francisco from September 7 to 9. Lolly's return to the region, where Viva La Radio has been released as an EP, will see her undertaking press, radio and TV promotion in Japan, Korea, Thailand, Indonesia, Malaysia, the Philippines and Taiwan during a three-week period. "The Japanese company has completely embraced Lolly and she has performed perfectly in the Japanese market," says Universal Music senior international vice-president Bernadette Coyle.



Five gear up for promo activity as second album assault

by Paul Williams
Five's ascent of the boy band international premier league is fast intensifying momentum as they prepare for another global assault with their second album.

Ahead of the album's release by RCA in October, the first single 'I Gettin' Down' has turned into the fastest-growing hit of the band's career so far, with Top 10 sales positions already achieved in European territories including Italy, Spain and the Netherlands. It also last week became the highest new entry in Australia, where it debuted at number four.

"The best single previously for Five was Everybody Get Up and this one is coming in above that," says RCA international marketing and promotions manager Heather Metcalfe. "In most places the airplay reaction is slightly better, while the video is



Five: series of promotional trips being highly rated on the equivalents of 'The Box and MTV'.

Though recording has not yet been completed on the as-yet-united second album, Five have already been undertaking a series of promotional trips this summer, including one to Canada where a four-day visit included performing a show in Toronto, which went out live on radio and was recorded for the

MuchMusic TV channel. Last week they returned from a second South American trip, which included playing in front of more than 20,000 fans at a shopping mall in Argentina.

Metcalfe says Five's return to Argentina, where their first album has gone platinum, came at an opportune time for the group. "There aren't many major TV opportunities going on in Europe. We didn't have enough time to go over to Asia and there was no point in going to America, where they are still working the last album," she says.

The band's immediate priority is completing the new album with international promotional work due to start again in October. The end of that month and most of November will be taken up by Europe, where trips to the key territories will be organised around a big show or

event, including the Pepsi Pop show in Rotterdam and a festival in Tenerife in October.

The US, where their first album turned platinum to become a rare UK hit there this year, will also figure prominently in the band's plans this autumn, though at this stage it is undecided whether their US label Arista will release the second album at the same time as the rest of the world. Everybody Get Up from their debut album has just been issued as a US radio single in a bid to increase further sales of the 1.5m-selling release.

Metcalfe adds The Disney Channel has asked to link up with Five again, following the success of the station's concert which helped their album jump 68 places in one week to a new chart peak of 27. "The Disney thing was crucial," she says.

UK TOP 20 AIRPLAY HITS IN EUROPE

Pos	UK TOP 20	EUROPE
1	2 Summer Sun (Texas) (Mercury)	1
2	1 Turn Around Phats & Small (M/Up)	2
3	1 I Don't Know What You Want... Part 2 (Bee Gees) (Polygram)	3
4	1 What Say Nothing At All (Ronan Keating) (Polygram)	4
5	3 Carried Heat (Jamiroquai) (Sony S2)	5
6	6 All Or Nothing (Cher) (RCA)	6
7	7 I'm In Gettin' Down (Five) (RCA)	7
8	10 Mi Chico Latino (Chico) (Mercury)	8
9	14 Sing It Back (Moloko) (Echo)	9
10	13 Ringo's Blameless Jack (L. Recordings)	10
11	13 Now That You've Gone (Mika & The Mechanics) (Virgin)	11
12	10 Sweet Little Chocolate (Sade) (Cherry Red)	12
13	10 If I Let You Go (Westlife) (RCA)	13
14	8 Crowd #1 (Brian Auger & The Trinity) (Mercury)	14
15	12 In Our Lifetime (The Chemical Brothers) (Virgin)	15
16	17 She's In Fashion (Swade) (Moloko)	16
17	15 Feel Good Phats & Small (M/Up)	17
18	14 Live Forever (The Verve) (Polygram) (light)	18
19	20 Slip It (The Roots) (A&P) (Mercury)	19

Chart shows the 20 most played (Monday) tracks on the radio. For more details see page 20. *UK TOP 20* AIRPLAY HITS IN EUROPE. For more details see page 20.

GAVIN US URBAN TOP 20

Pos	US URBAN TOP 20
1	1 Go (Arminio) (Guns) (Capitol)
2	2 Bills, Bills, Bills (Dewine) (Columbia)
3	3 All That I Can Say (Mary J. Blige) (A&M)
4	4 Never Gonna Let You Go (Foxy Brown) (Arista)
5	5 Billie Jean (The Jackson 5) (A&M)
6	6 Tell Me It's Real (K-Ci & JoJo) (Capitol)
7	7 When I Want You (Babyface) (Arista)
8	8 My Adidas (The Roots) (Arista)
9	9 I'll Be There (The Jackson 5) (Arista)
10	10 Fortunato (Maxwell) (Columbia)
11	11 Whyp (Mr. Kelly) (A&M)
12	12 My Adidas (The Roots) (Arista)
13	13 My Adidas (The Roots) (Arista)
14	14 My Adidas (The Roots) (Arista)
15	15 My Adidas (The Roots) (Arista)
16	16 My Adidas (The Roots) (Arista)
17	17 My Adidas (The Roots) (Arista)
18	18 My Adidas (The Roots) (Arista)
19	19 My Adidas (The Roots) (Arista)
20	20 My Adidas (The Roots) (Arista)

Chart shows the 20 most popular hits on US urban radio. For more details see page 20.

TOP UK AND US-SIGNED SALES CHART PERFORMERS ABROAD

Country	Artist/Album	Chart
AUSTRALIA	1 'I'm Gettin' Down' (Five) (RCA) 4	4
album	1 'I'm Gettin' Down' (Five) (RCA) 5	5
CANADA	1 'Carried Heat' (Jamiroquai) (Sony S2) 8	8
album	1 'Carried Heat' (Jamiroquai) (Sony S2) 13	13
FRANCE	1 'I'm Gettin' Down' (Five) (RCA) 10	10
album	1 'I'm Gettin' Down' (Five) (RCA) 10	10
GERMANY	1 'I'm Gettin' Down' (Five) (RCA) 6	6
album	1 'I'm Gettin' Down' (Five) (RCA) 6	6
ITALY	1 'I'm Gettin' Down' (Five) (RCA) 6	6
album	1 'I'm Gettin' Down' (Five) (RCA) 6	6
NETHERLANDS	1 'I'm Gettin' Down' (Five) (RCA) 6	6
album	1 'I'm Gettin' Down' (Five) (RCA) 6	6
SPAIN	1 'I'm Gettin' Down' (Five) (RCA) 10	10
album	1 'I'm Gettin' Down' (Five) (RCA) 11	11
US	1 'I'm Gettin' Down' (Five) (RCA) 42	42
album	1 'I'm Gettin' Down' (Five) (RCA) 42	42

Chart shows the 20 most popular hits on US urban radio. For more details see page 20.

AMERICAN CHARTWATCH

by ALAN JONES

If there were any remaining doubts about the popularity of Backstreet Boys, they should be dispelled by the news that their 53-date American tour sold out all 700,000 tickets, with a face value of \$30m, in just one day last Saturday. The tour, which commences on September 7 and ends up on December 12, will help boost sales of their Millennium album which will release of their new single *Larger Than Life* - not that they need any help, Millennium sold another 250,000 units last week to bring its overall tally to nearly 5m and it appears to have finally shaken off its purple, significant *Over* by Limp Bizkit. The latter album continues at number one - but it was held last week, selling 192,000 units. It is the first time in its eight-week career that the Limp Bizkit album has logged a sale of less than 200,000. Millennium has now spent nine weeks at number one, but could face a challenge to its supremacy from Mary J Blige's *Mary* album next week.

As has been the case several times recently, there is only one new entry

to this week's Top 50, namely Yellou - The Album, a collection of hip-hop acts by such as Q Tip, LL Cool J, Missy Elliott and Busta Rhymes. It checks in at number eight with more than 100,000 takers. But two albums which don't make quite so big a splash as might have been expected are former SWV vocalist Coco's *Hot Coco* and Machine Head's *The Burning Red*, which enters at 88. Coco's album stumbled to number 88 - not the start you expect from a woman who has a triple platinum disc (3m sales) on her wall for one SWV album and gold discs for two more. Beating both of them is Charlotte Church (pictured), whose *Voice Of An Angel* returns to the top half of the *Billboard* 200 with a 53-place hike to 64.



On the singles chart, the Latin domination continues, with Christina Aguilera's *Genie In A Bottle* number one for the fifth straight week, with its closest challenger being Enrique Iglesias' *Bailamos*, which leaps 11-2. Despite the origins of the artists, both songs have British connections - Genie being co-written by former SWV member Pam Sheary, and *Bailamos* representing the hardy work of fellow Brits Pat *Berry* and *Mark Taylor*. British artists are still sorely under-represented, however, with Phil Collins maintaining his lonely chart vigil, his *You'll Be In My Heart* single holding at 41 this week.

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"The new Puffy is lean and mean and he still knows how to work a tune" - **The Face**

"The most successful member of the rap royalty in the world" - **Telegraph T2**

"Puff Daddy is one of the hottest acts on the planet" - **Daily Mirror**

FOREVER

newsfile

LTJ BUKEM COOKS UP NEW JAZZ LABEL
 Producer and DJ LTJ Bukem has set up a new non-drum & bass label, **Cookin' Records**, through his Good Looking Records label. Bukem says **Cookin'** will concentrate on elements of downtempo funk, new jazz and hip hop. Its first release is the multi-artist **Cookin' EPs** — featuring Armitis, Kallidossou, Moonchild and K-Scope today (Monday).

ICE T STRIKES DEAL WITH ROADRUNNER

Rapper Ice T last week struck a worldwide deal (excluding North America) with Dutch-based metal specialist **Roadrunner** to release his first album in four years, **Seventh Deadly Sin**, on October 4. Vice-president international A&R **Charly Price** says this is the first step in a new direction for the label, which has recently also moved to true guitar stories. The follow-up to **I'm 14** (Warner) — "The Real, the album claims to relate 'mug art' details of murder, cons and prostitution and will be debated live this weekend at Reading/Leeds '99.

R KELLY CHUCK BACKS UP WESTLIFE

R Kelly's gospel choir — made up of a composite of singers — last week recorded backing vocals for **RCA** chart-topping act **Westlife**'s next single **Flying Without Wings**. Produced by Steve Mac at **New York's Avatar Studios**, the single's early release — it appears on **October 28** — looks set to rule them out of the running for Christmas number one. Meanwhile, **Polydor** has confirmed that **Boyzone** member **Bright Gates** is to cover **Art Garfunkel's** **Sleigh Bells** as a single for **ITV's Waterlily** Down series this autumn, in which he also features as the voice of a rabbit.

MARJAN FINISHES OFF ALBUM ON CAPRI

Marjani Carey, the Nineties' best-selling female artist worldwide, is mixing her next album (tentative title: **November 3**) on Italian island **Capri**. The first single **Heartbreaker** — which features rapper **Jay-Z** and remixes featuring **Missy Elliott** and **Da Brat** — is released on **October 18** and was co-produced by **New York** mixtapemeister **DJ Cue** with Carey acting as executive producer for the entire album.

FOOD SNAPS UP JAYZ AFTER TOUGH BATTLE

Food Records has beaten off stiff independent label competition to sign 20-year-old **Aberystwyth**-based singer/songwriter **Matthew Jay**, who has also been developing on the **musicianising.com** website. **Food** managing director **Andy Ross** says multi-instrumentalist **Jay**, whose background is in folk music and has been working with engineer **Ric Post**, will develop away from the limelight. "I want to chuck him in at the shallow end and let him paddle to the deep," he adds. **Musicunising.com** makes its money through advertising and not publishing tracks as stated in **MW** last week.

NW PLAYLIST

Dot Allison — **Afterglow (Heavenly)** Essential, sensual and sensual (album, October 4); **Cousteau** — **The Last Good Day of the Year (Global Warning)** Brassy Brat Bacharach- and Hal David-esque debut (single, September 27); **Shola Ama** — **Run to Me (WEA)** Every death... soundtrack (album, October 18) **Death In Vegas** — **The Contino Sessions (Concrete)** Barging talent (album, September 13); **Cuba** — **Leap of Faith (A&D)** Big beats and funkadelic soul (album, September 13); **Charley Mc** — **Us And You (Unlabeled)** Island Psychedelic and compelling (album, October 18); **Stereolab** — **Cobra And Phases Group Play Voltage (Duchophon)** French disco (album, September 27); **Lloyd Cole & The Negative** — sampler (unsigned) Refreshes the tracklist of anonymous songwriter (tbl); **Supergass** — sampler (**Parlophone**) Serene heights beginning with next single **Moving** (album, tbl);

Guitars are back but this time outpugged

by Stephen Jones
 Sales of acoustic guitars across the UK are on a sharp rise, giving credence to the emergence of a New Acoustic music scene.

Birmingham musical instrument store **Musical Exchanges** reports that sales of acoustic guitars are up 24% on last year, yet outperforming other instruments. Acoustic department assistant manager **Martin Adams** says: "We're reflecting here what's going on across the country."

Major retail supplier **Barnes & Mullins** sales director **David Burgess** adds sales are up roughly 35% on five years ago, a "remarkable and phenomenal" increase.

The sales hike appears to reflect the subtle New Acoustic revolution that is occurring in backroom bars around the country and is reflected in a number of key label signings in the genre, including **Go Beat's** Ben & Jason, **Sig P's** Paddy Casey, **Virgin's** **Hotobak**, **Big Cat's** **Nicola Quire** and **Z2's** **Ben Christopher**.

Tony Moore, promoter at London's **Kashmir Klub**, believes the rise of new clubs specialising in the music and attracting young and enthusiastic fans explains the "real explosion" as much as the broader reaction to pop's dominance of the radio airwaves and the enduring obsession of established rock and indie clubs with full bands. Moore says: "Before there was an element of 'if you haven't got an indie band you can't get on Top of the Pops'. But, the more venues there are, the more it encourages people to pick up a guitar."

Many of the clubs operate a "foorpost" pol-



Ben & Jason (left) and Paddy Casey allowing musicians simply to turn up and play one or two songs quickly and easily, further encouraging tempered development.

Playpen Records owner **Terry O'Brien**, who was elected chairman of promoters' organisation the **New Acoustic Music Association** a fortnight ago, insists the scene is distinct from the "Britfolk" of artists like **Technics** **Mercury Music Prize** nominee **Kate Rusby**. "We're trying to get away from that whole **Aran** jumpers and beards thing, because if people think that's what they are going to get, they won't come," she says.

The association is organising a **New Acoustic Music Week** in acoustic music clubs across the UK from **October 9-17** and featuring hundreds of unsigned artists from **Cooke** and **Nenna** to **Paul Kuting** and **Thea Gilmore**. Meanwhile the **Kashmir Klub** is organising a night of acoustic music at this year's in **The City** in Liverpool on **September 19**, featuring unsigned artists **Annabel Lamb**, **David Dix**, **Marie Claire** **Rubado**, **Rose**, **Tim Giffa**, **Art Fazi**, **Sean Lee** and **Catherine Porter**. And the **Music Publishers Association** is also organising an **Acoustic And Unsigned** showcase.



LABEL FOCUS Unlike many labels which, suffering pre-millennial tension, have opted out of trying to launch any new artists for the rest of this year, ZTT is aiming to start breaking at least four.

David's Daughters, **Yve**, **The Marbles** and **Xan** head up the rejuvenated label's busiest schedule in 2000, which follows its split from **Warner** in **November 1997**.

Dave's **Radio One** **Blisted** **Don't Dream**, buoyed by the Irish act's appearance at a **Grounded** **Home** sample and released next Monday, has already enjoyed **Top 10** status in Ireland. Pop-oriented **R&B** duo **David's Daughters** last week, meanwhile, began building up to the release of their debut single **Dreaming Of Loving You** in **October** by appearing on the **Radio One** roadshow in warm-up slots.

Female singer/songwriter **Xan** — real name **Lisa Lindley-Jones** — is described as a cross between **Clare Bush**, **Eliot** and **Tori Amos**, has been recording with acts such as **Space** and **Boyz n the Bay** in advance of the release of her debut single **Craving** in **October**. Around the same time comes the debut from Irish rock quartet **The Marbles**, a cross between **Led**



David's Daughters: pop-oriented R&B **Zeppelin**, **Supergass** and **Jane's** **Addict**. And next year there is the "Husker Du" meets **Led Zep"** **Frigit**, while new dance offshoot **Vision Records** will doubtless start teeing up its first releases soon.

It is a diverse musical menu. **ZTT** founder **Jim Sinclair** says, "I never think I must have this kind of act. When **Sam** walked in the door I wasn't looking for a girl **Sin** black man. **David's Daughters** aren't anything else. **Dave** aren't like anything else."

She has spent much of the past two years developing artists and striking label deals worldwide from **Australia** to **South Africa** (including **Universal** for **North America** for **ZTT**,



Ladysmith Black Mambazo: collaborations

Wrasse opens up with new Ladysmith album

South African vocal group **Ladysmith Black Mambazo's** new album **In Harmony** was mastered at London's **Tape to Tape** on Thursday for release via former-A&M marketing director **Alan Ashbridge's** new label **Wrasse Records** — licensed from **Gallo** in a joint venture **Universal TV** — on **October 4**.

The video of the first single, cover of **Bill Withers' "Ain't No Sunshine"**, is being shot in **Durban** this week following their return from **US** tour at the weekend. Featuring **Dee** and produced by **Brian Trench** (**Bea Gees**), it will be released on **September 27**.

The **Lighthouse Family** also features on an interpretation of their first single **Postcards From Heaven** album, **Once In A Blue Moon**, produced by **D'Influence**, while **Ladysmith** are reunited with **Paul Simon** (they performed on his **1985** album **Graceland**) who co-arranged their version of **Amazing Grace** with leader/songwriter **producer Joseph Shabata**.

Meanwhile other records due in coming months on **Wrasse** include: former **Island/Glo** **Disc** collective **The Bathery**, which features various **Belle & Sebastian** members; ex-**Motown** African reggae artist **Lucky Dube**; the **Swetie** **String Quartet** (with **BMG**); and **The Village People's** greatest hits — including a **YMCA** remix — licensed from **Scorpio**.

Mother/PAL's **The Longpigs** shot the video for their first single in three years, the **Stephen Street** produced **Blue Skies** (released **September 27**), in **Barcelona** last **Wednesday** and **Thursday**. It is the lead track from their yearning and epic new album **Mobile Home** (released **October 11**), also produced by **Kevin Bacon** and **Jonathan Quayle**. This will be the follow-up to their **1996** album **The Sun In Ourselves**, which despite unanticipated success went gold, spawned four **Top 40** singles and brought the band close to cracking the **US** — particularly with single **On And On** — as support for more than a year on three tours to acts such as **U2**, **Suede** and **Echo & The Bunnymen**. **Mother** managing director and **A&R** **Malcolm Dunbar** says, "They did so much touring they had difficulty being with each other, but came back and realised they wanted to make a great record." **Paul McGuinness** of **Principle Management**, which owns the label with **Universal**, says the band, now a three-piece, have developed immensely from their embryonic roots.

Mercury for **Lellian** and **Dove**, and is in negotiations with various labels, including **BMG**, for the **ZTT** back catalogue and other artists.

Acts come from a variety of sources. For example, **David's Daughters** came to **Sinclair's** attention through **SPZ's** **Perfect Songs** while **Dave** was a case of keeping tabs after **Sinclair** originally bumped into frontman **Graham Cur**, then aged 14, as he was dancing at a **Dublin club** while celebrating **ZTT's** 10th anniversary in **1992**. **Perfect ZTT's** **A&R** manager **Robert Adamson** and **ZTT** head of artist relations **Caroline Teague** are both involved in **A&R**.

Other records this year — including those by **Art Of Noise**, **Lee Griffiths**, and **The Frames** — have been released to critical acclaim. "It's **A&R**, you need that commitment from the public and they best buy for that," says **Sinclair**. "It's a philosophy she is carrying through with quirky pop artist **Lellian**, whose two **Top 20** hits this year have not exactly held on in the charts. "It hasn't connected to the audience yet. All we can do in **A&R** is get the third record right and keep trying," she says. "I'm not sure if that's a bad or a good **A&R**. And when I go to pop, **Semison's** **Secret Smile** is a pop record and **Nirvana's** **Smells Like Teen Spirit** is a pop record..."

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Low-profile Ames storms back as a new world class music leader

by Robert Ashton

Roger Ames can never have known a deal close so quickly. The deadly negotiator, famous for tortiously dragging negotiations to until opponents drop of exhaustion, found himself signed, sealed and delivered as head of the Warner Music Group (WMG) worldwide in a matter of days last week.

And it is clear talking to him that the pace of the deal took him as much by surprise as it has taken the worldwide record business. "From my perspective, it was quick and unexpected," is the guarded-on-the-record response of this notoriously publicity-shy music man.

But in one fell swoop the charismatic executive, who had seemingly signed in his career in the fallout following the Seagram acquisition of his former employer PolyGram has leap-frogged his immediate boss – and long-time mentor – Ramon Lopez to scoop one of the very top jobs in the music industry. He is in the unique position of becoming the first UK executive (admittedly the Trinidadian is an adopted Brit) to head a US music group and certainly the first to have run two of music's giants following his four years as president of PolyGram Music Group under Alan Levy.

The move caught the breath of many, but did not surprise all those who know him well: it is classic Ames – doing something completely unexpected, which in the cold light of day seems blindingly obvious. It was a surprise not just because Ames is a maverick – and mavericks are rarely encouraged in the increasingly corporatised world of music – but because anyone who spoke to him in the aftermath of his return to the UK earlier this year was left convinced that if he never stepped foot in the US again it would be too soon.

"He didn't enjoy the PolyGram job," says one informed source. "And I don't think anyone thought he or his wife would want to uproot again. He certainly didn't seek this job out, I think they pushed him."

They, of course, are Time Warner chairman and CEO Gerald Levin and president Richard Parsons, who becomes Ames' immediate boss when he takes up the position on October 4.

Levin found himself short of a chairman/CEO of WMG when Bob Daly and Terry Semel, who shared the post in addition to heading the film division, suddenly and unexpectedly declared their decision to quit in July. At the time Ames was – and still is – entrenched in protracted talks with Universal, Daly and Semel about buying back Universal's 50% stake in London's US operation and moving the label under Warner's wing.

But his path back into the corporate game was already being paved. After reported talks with EMI about joining the UK-based major, Ames had been wooed earlier this year by Warner top brass at their Hong Kong international gathering.

In April Ames took over the workload of the departed Warner Music Europe president Manfred Zummelier when he was quietly installed as president of Warner Music International (WMI) in London with responsibility for European operations.

Bob Daly and Semel's resignations, a whole series of names was floated as possible successors. The key decision for Levin and Parsons was whether to go for an insider – candidates included Atlantic chairman/CEO Val Azoff, Warner/Chappell Music chairman CEO Les Bider and Elektra Music Group chairman Sylvia Rhone – or to look outside.

The attractions of Azoff and Rhone are clear: both have been hugely successful in



Ames: "From my perspective, [the deal] was quick and unexpected"

the record business – and both are American, an important consideration at Time Warner, which is deeply embedded in the cultural establishment of the US. But at a Warner Music Group, which has too often been ridden by rivalry between the conflicting fiefdoms, the appointment of either could have led to civil war. Meanwhile, Bider has extensive international experience but no record company background.

In Ames, Levin sees the opportunity both to side-step the politics, but also to make a strategic step forward, by hiring one of the few people in the world who has worked at the highest level in both international and

However, by Friday the 13th his mind had been made up to return to New York where WMG is being located from Los Angeles. His terms and conditions were sealed over the weekend before last Monday's announcement.

Ames did not have an easy time during his final months at PolyGram, where management infighting was rife and hits began to dry up. So what tempted him to return to the bitterly tough world of the corporate heights? Ames says it was simply too good an opportunity to pass up.

"For the first time in my working life I am working with one of the great American

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the US, Levin has signalled that the Warner Music Group of the future will be a world-class company which acts like a genuinely international company.

Ames admits as much. "International and the US will be one structurally," he says. "It will be one world rather than two separate worlds. There will be more linkage."

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Levin says, "Roger's worked in the US and abroad as both an entrepreneur and within a corporate setting."

However, when Ames flew home from his meeting with Levin those close to him say he was still undecided about plunging back into the maelstrom of big music business.

music groups and with some of the greatest US record labels who I have always admired from afar. There could be no greater job."

And there could be few bigger jobs. Among Ames' immediate headaches will be the inevitable soothing of ruffled feathers in the notoriously insular US business, refocusing A&R, and addressing Warner's slippage from its traditional number one slot in US market share. Not to mention that pressing matter of concluding negotiations with Universal's Zach Horowitz to shift London US out of Universal. The plan is to merge it with Sire in the US and Stein confirms the deal that will make him chairman of Sire London and London US chief Peter Koepke president is only days away. "No way will we be competing against Warner, Elektra or Atlantic. I see the label as being Anglo-American in the same way as

CV: ROGER AMES

1949 – Born in Trinidad in the West Indies
1975 – Starts career in music industry within EMI UK's international and A&R departments.

1979 – Joins PolyGram UK working in the A&R department of the Phonogram label.
1983 – Becomes general manager of the newly restarted London Records, later rising to managing director.

JANUARY 1, 1993 – Succeeds Maurice Oberstein as chairman and chief executive officer of PolyGram UK. Relinquishes his responsibilities as managing director of London Records and reports to PolyGram president and chief executive Alan Levy. Also Joins PolyGram's International management team.

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The four executives immediately brought under Ames' control in April – UK chairman Nick Phillips, southern Europe president Geraromo Caccia Dominioni, president Warner Music central Europe Gerd Gebhardt and eastern Europe regional president Manfred Lippe – are now front runners to fill Ames' shoes. Phillips is unlikely to succeed immediately, having only just been elevated to the Warner UK job, while insiders also suggest WMI may even look outside, with Ames' friend Universal Music UK chairman and CEO John Kennedy mooted as a contender. Kennedy dismisses this as "a little far" saying he is "sitting here (at Universal) very happy".

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1997 and 18.6% in 1998. In this context, says BPI research manager Chris Green, the 2.6% year-on-year value rise of 1999's second quarter to almost £210m should be welcomed. The industry's saviour in the last quarter was the singles market, where the value of shipments jumped 11.6% to around £33m even though unit numbers were up only marginally by 1.3% to just under 19m.

In comparison, the value of the album market rose slightly by 1.1% to £177m, with CD the only format showing an increase, up 4.6% to £161m.

One trend the overall figures cannot disguise is a second successive quarterly fall in album units. This time down to 37m, a drop of 5.6% from the 39m shipped in 1998 when the big sellers were Nov 39, Robbie Williams' 'Life Through A Lens and Simply Red's 'Blue.

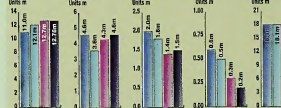
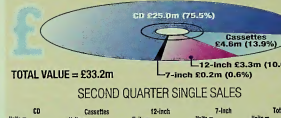
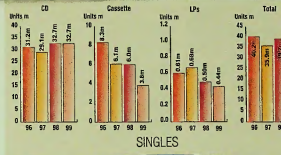
The fall in album units is a particular worry as it came during a three-month period when the specialist multiples were pushing aggressive in-store promotions. In April, for instance, HMV launched its four-week Hugs Savings campaign covering 7,000 titles. This followed Virgin's 'Price Warning' campaign – which slashed prices on selected product by 50% – in late a few weeks earlier.

The relatively flat market for music sales in the second quarter comes as the British Retail Consortium (BRC) reports like-for-like overall retail sales up 1.6% in June – following two months of decline – and up again in July by 0.8%. The BRC says the leisure goods sector, which includes music, performed well in June with the toy market benefiting from the release of Star Wars merchandise, although video suffered from a lack of new releases. Sales of MiniDisc and DVD players were on the increase in June and in July, while music sales picked up two months where retail promotions were in place.

Among the labels that are trading successfully this year are the two top-selling albums of the three months – Boyzone's 'By Request' (which sold 652,947 during the period) and Abba Gold (£52,786). Mercury also had two acts in the quarterly top 10. Texas and Shania Twain, while East West and WEA managed to get albums from The Corrs and Catalina among the top sellers for this particular quarter for the second year running. The Corrs' 'Talk On Corners' appears again this year, while the appearance of Catalina's 'Equally Cursed and Equally Blessed' follows the success last year of 'Intentional Velvet'.

The rise in value of the singles market reflects how leading labels have increasingly sought to strike deals with retailers so that more singles retail for £2.99 or £3.99 in the first week. In fact, MW research in July found that widespread discounting on singles was on the decline in the first six months of the year with 45% of the top 10 singles priced at £2.99 or more.

The average cost dealers had to pay for CD singles was £1.98, an 11.4% increase on a year ago and 40c more than in 1996. The average trade price for other singles formats was also up year on year; with



Bar charts show value of second quarter trade deliveries. Bar charts show units of formats during the second quarters of the past four years. Source: BPI

seven-inch releases now 25.5% more expensive on average at £1.08, 12-inch titles up 6.4% to £2.18 and cassette singles 6.4% higher having reached the psychological £1.00 mark. The CD singles market was 11.4% higher in value terms at more than £25m while volumes remained static. The three biggest-selling releases during the period were Shanks & Bigfoot's 'Sweet Like Chocolate' (which sold 639,170 on all singles formats), Martine McCutcheon's 'Perfect Moment' (567,222) and Shania Twain's 'That Don't Impress Me Much' (529,922).

The average trade price for albums also rose, by 4.5% for CDs (to £4.53), 0.7% for LPs (£3.91) and a massive 15.4% (£3.62) for cassette, even though shipments of cassette albums continued to decline, this time down 26.7% in value terms and 36.5% in volume.

In two years this format has fallen from being worth more than £20m in the second quarter to less than £14m. Some grocery retailers, including Tesco and Sainsbury, have already hinted that they may remove cassette albums from their music displays over the next year or so to increase their CD offerings. This may be a premature move, however, because although the BPI's moving annual totals chart confirms that the format is still worth £94.4m annually and appeals to

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	1999	1998	1997	1996
Mid Price	32.7%	32.7%	32.7%	32.7%
Full Price	84.8%	84.8%	84.8%	84.8%
Source: BPI				



BIGGEST SELLING ALBUMS - Q2 1998

Title/Artist	Sales
1 NOW THAT'S WHAT I CALL MUSIC 39 - Various	598,891
2 LIFE THROUGH A LENS - Robbie Williams	300,408
3 BLUE - Simply Red	273,500
4 TALK ON CORNERS - The Corrs	250,577
5 INTERNATIONAL VELVET - Catalina	238,219
6 RAY OF LIGHT - Madonna	222,663
7 THE BEST OF - James	230,718
8 URBAN MYSTIC - The Light	226,643
9 LET'S TALK ABOUT LOVE - Celine Dion	213,788
10 MEZZANINE - Missy Elliott	213,565

Source: BPI

BIGGEST SELLING ALBUMS - Q2 1999

Title/Artist	Sales
1 BY REQUEST - Boyzone	652,947
2 GOLD - Greatest Hits - Abba	502,786
3 NOW THAT'S WHAT I CALL MUSIC 42 - Various	471,942
4 PERFORMANCE AND COCKTAILS - Stereophonics	257,564
5 THE RUSH - Thee Headcoats	233,266
6 COME ON OVER - Shania Twain	229,757
7 TRANCE NATION - Various	216,829
8 TALK ON CORNERS - The Corrs	203,287
9 EQUALLY CURSED AND BLESSED - Catalina	187,609
10 YOU'VE COME A LONG WAY, BABY - Fatboy Slim	180,823

Source: BPI

can give the format more retail space which is needed to penetrate potential consumers." In a cassette, certain titles sell better than others on the syndicated, says Phillips. Jamiroquai's 'Synkronized' and George Michael's 'Ladies and Gentlemen - The Best Of' have both sold more than 10,000 units, while Now! 43 became the first in the series to be released on MiniDisc.

While MiniDisc and cassette jostle for market share, CD formats continue their domination, accounting for more than 90% of industry revenue in the first six months. Cassette took 7.2% and all three vinyl formats only 2.4% between them, with 12-inch singles the most important. In fact, between April and June the value of 12-inch vinyl shipments rose 15.4% to more than £3.3m, with volume up 8.5% to more than 1.5m. The rise in 12-inch trade reflects the pop and dance titles in the chart during the second quarter, a fact confirmed by Shanks & Bigfoot's 'Sweet Like Chocolate' being the biggest single of the quarter," says Green.

The seven-inch vinyl format continues to struggle, however, declining 38% in value to just £171,000 and experiencing a 50.6% year-on-year drop in unit shipments to just 159,000. The annual moving totals reveal this market is now worth just 700,000 units a year to labels bringing in around 100,000 – 45.6% less than in the previous 12 months.

by Robert Ashtor
Rogers Ames is
close so close
famous for his
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exhaustion, four
and delivered at
Group (WMG) in
last week.

And it is clear
of the deal took
it has taken the

"From my perspective, [the deal] was quick and unexpected," is the guarded on-the-record response of this notoriously publicity-shy music man.

But in one fell swoop the charismatic executive, who had seemingly slipped in his career in the fallout following the Seagram acquisition of his former employer PolyGram has leap-frogged his immediate boss – and long-time mentor – Ramon Lopez to scoop one of the very top jobs in the music industry.

He is in the unique position of becoming the first UK executive (admittedly the Trinidadian is an adopted Brit) to head a US music group and certainly the first to have run two of music's giants following his four years as president of PolyGram Music Group under Alain Levy.

The move caught the breath of many, but did not surprise all those who know him well: it is classic Ames – doing something completely unexpected, which in the cold light of day seems blindingly obvious. It was a surprise not just because Ames is a maverick – and mavericks are rarely encouraged in the increasingly corporatised world of music – but because anyone who spoke to him in the aftermath of his return to the UK earlier this year was left convinced that it had never stepped foot in the US again it would be too soon.

"He didn't enjoy the PolyGram job," says one informed source. "And I don't think anyone thought he or his wife would want to uproot again. He certainly didn't seek this job out. I think they pushed him."

They of course, are Time Warner chairman and CEO Gerald Levin and president Richard Parsons, who becomes Ames' immediate boss when he takes up the position on October 4.

Levin found himself short of a chairman/CEO of WMG when Bob Daly and Terry Semel, who shared the post in addition to heading the film division, suddenly and unexpectedly declared their decision to quit in July.

At the time Ames was – and still is – entrenched in protracted talks with Universal. Daly and Semel about buying back Universal's 50% stake in London's US operation and moving the label under Warner's wing.

But his path back into the corporate game was already being paved. After reported talks with EMI about joining the UK-based major, Ames had been wooed earlier this year by Warner top brass at their Hong Kong international gathering.

In April, Ames took over the workload of the departed Warner Music Europe president Manfred Zunkeller when he was quietly installed as president of Warner Music International (WMI) in London with responsibility for European operations.

Following Daly and Semel's resignations, a series of names was listed as possible successors. The key decision for Levin and Parsons was whether to go for an insider – candidates included Atlantic chairman/CEO Val Azzoli, Warner/Chappell Music chairman CEO Les Bider and Elektra chairman Sylvia Rhone – or to look outside.

The attractions of Azzoli and Rhone are clear: both have been hugely successful in

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Ames: 'from my perspective, [the deal] was quick and unexpected'

the record business – and both are American, an important consideration at Time Warner, which is deeply embedded in the cultural establishment of the US. But at a Warner Music Group, which has too often been ridden by rivalry between the conflicting fiefdoms, the appointment of either could have led to civil war. Meanwhile, Bider has extensive international experience but no record company background.

In Ames, Levin sees the opportunity both to side-step the politics, but also to make a strategic step forward. By hiring one of the few people in the world who has worked at the highest level in both international and

However, by Friday the 13th his mind had been made up to return to New York where WMG is being relocated from Los Angeles. His terms and conditions were sealed over the weekend before last Monday's announcement.

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Whatever it is, it is unlikely to be boring.

Industry cheered as singles sales boost traditionally slow second quarter

by Steve Hemsley

Considering the atmosphere of doom and gloom that has prevailed across the industry in recent months, the latest trade delivery figures are perhaps cause for optimism.

Broadly speaking, each of the first three quarters of the year traditionally account for around 20% of the annual sales total for recorded music, with the last three months running up to Christmas responsible for 40%. In the past couple of years, however, the period April-June has been the slackest; accounting for 18.1% of year-end sales in 1997 and 18.6% in 1998. In this context, says BPI research manager Chris Green, the 25% year-on-year value rise of 1999's second quarter to almost £210m would be welcomed.

The industry's saviour in the last quarter was the singles market, where the value of shipments jumped 11.6% to around £33m even though unit numbers were up only marginally by 1.3% to just under 49m.

In comparison, the value of the album market rose slightly by 1.1% to £177.7m, with CD the only format showing an increase, up 4.6% to £161.4m.

One trend the overall figures cannot disguise is a second successive quarterly fall in album units. This time down to 377m, a drop of 5.6% from the 39m shipped in 1998 when the big sellers were Now 39, Robbie Williams' Live Thru A Lens and Simply Red's Blue.

The fall in album units to a particularly worrying extent came during a three-month period when the specialist marketers were pushing aggressive in-store promotions.

In April, for instance, HMV launched its four-week Huge Savings campaign covering 2,000 titles. This followed Virgin's Price Warring campaign - which slashed prices on selected product by 50% - unveiled a few weeks earlier.

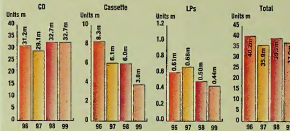
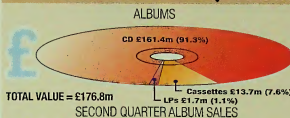
The relatively flat market for music sales in the second quarter comes as the British Retail Consortium (BRC) reports like-for-like overall retail sales up 3.8% in June - following two months of decline - and up again in July by 0.8%. The BRC says the leisure goods sector, which includes music, performed well in June with the toy market benefitting from the release of Star Wars merchandise, although video suffers from a lack of new releases. Sales of MiniDisc and DVD players were on the increase in June and July, while music sales picked up last month where retail promotions were in place.

Among the labels that are boasting success are Polydor, who are the top two selling albums of the first three months - Boyzone's By Request (which sold 652,947 during the period) and Abba Gold (502,786). Mercury also had two acts in the quarterly top 10. Texas and Shania Twain, while East West and WEA managed to top albums from The Corrs and Catalonia among the top sellers for this particular quarter of the second year running. The Corrs' Talk On Corners appears again this year, while the appearance of Catalonia's Equally Cursed and followed the success last year of International Velvet.

The rise in value of the singles market reflects how leading labels have increasingly sought to strike deals with retailers so that more singles retail for £2.99 or £3.99 in the first week in fact. The result in July confirmed that widespread discounting on singles was on the decline in the first six months of the year with 45% of the top 10 singles priced at £2.99 or more.

The average cost dealers had to pay for CD singles was £1.98, an 11.4% increase on a year ago and more than in 1998. The average trade price for other singles formats was also up year on year; with

HOW 1999'S SECOND QUARTER TRADE DELIVERIES SHAPED UP

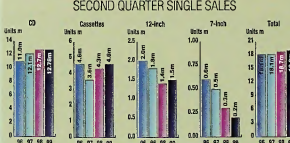
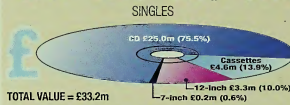


PERCENTAGE OF DELIVERIES BY PRICE CATEGORY (Units)

	Q2 '97	Q2 '98	Q2 '99
Budget	12.8%	13.1%	14.7%
Mid Price	72.0%	72.4%	9.9%
Full Price	15.2%	14.5%	75.4%

PERCENTAGE OF DELIVERIES BY PRICE CATEGORY (Value)

	Q2 '97	Q2 '98	Q2 '99
Budget	5.7%	6.0%	6.3%
Mid Price	93.6%	93.2%	73.7%
Full Price	84.6%	83.8%	86.0%



Pic charts show rise of second quarter trade deliveries. Bar charts show unit sales of formats during the second quarters of the past four years. Source: BPI

seven-inch releases now 25.5% more expensive on average at £1.08, 12-inch titles up 6.4% to £2.18 and cassette singles 6.4% higher having reached the psychological £1.00 mark.

The CD singles market was 11.4% higher in value terms than the last £225m which volumes remained static. The three biggest-selling releases during the period were Shank's & Bigfoot's Sweet Like Chocolate (which sold 639,140 on all singles formats), Marlene McCutcheon's Perfect Moment (567,222) and Shania Twain's That Don't Impress Me Much (529,922).

The average trade price for albums also rose, by 4.5% for CDs (to £4.93), 0.7% for LPs (£2.91) and a massive 15.4% (£3.82) for cassette, even though shipments of cassette albums continued to decline, this time down 26.7% in value terms and 38.5% in volume.

In two years this format has fallen from being worth more than £20m in the second quarter to less than £14m. Some grocery retailers, including Tesco and Sainsbury, have already hinted that they may remove cassette albums from their music displays over the next year or so to increase their CD offerings.

This may be a premature move, however, because although the BPI's moving annual total chart confirms that the format is still worth £94.4m annually and appeals to

certain music fans. In the second quarter there were a number of albums for which cassette accounted for a significant percentage of sales, including Steps' Step One (26%) and Now! 42 (22%) and New Hits 99 (21%).

Cassette albums remain an important market for pop acts and pop compilations and although it is on the wane it should not be ignored," says Green.

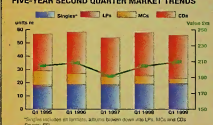
One of the formats originally launched with the aim of replacing the cassette is MiniDisc, sales of which have doubled since June 1998. Green says MiniDisc will soon be included in the main BPI quarterly survey, and in the second quarter, shipments were 85,000 units with a trade value of £600,000, giving an estimated annual market size of around £2.5m.

"We have seen an encouraging level of growth but this must be put into context because the format's value remains only a third of the current LP market," says Green.

One person who is pleased to see MiniDisc gaining momentum is Alan Phillips, VP new technologies at Sony Music Europe. He estimates that around 3m MiniDisc players have been sold across Europe, with some 400,000 bought by consumers in the UK.

"The growth is excellent considering only two of the majors, Sony and EMI/Virgin, are producing titles. Retailers need a good range and to see the hardware base rising so they

FIVE-YEAR SECOND QUARTER MARKET TRENDS



BIGGEST SELLING ALBUMS - Q2 1999

Tracklist	Sales
1 NOW THAT'S WHAT I CALL MUSIC! 39 - Various	598,971
2 LIVE THRU A LENS - Robbie Williams	308,608
3 BLUE - Simply Red	275,590
4 TALK ON CORNERS - The Corrs	266,577
5 INTERNATIONAL VELVET - Catalonia	236,319
6 RAY OF LIGHT - Madonna	222,683
7 THE BEST OF - Jay-Z	222,614
8 URBAN RHYMS - The Verve	220,463
9 LET'S TALK ABOUT LOVE - Colleen Dan	213,798
10 MEZZANINE - Massive Attack	213,505

BIGGEST SELLING SINGLES - Q2 1999

Tracklist	Sales
1 BY REQUEST - Boyzone	652,947
2 GOLD - GREATEST HITS - Abba	502,786
3 NOW THAT'S WHAT I CALL MUSIC! 42 - Various	471,942
4 PERFORMANCE AND COCKTAILS - Siobhán Donohue	257,864
5 THE IRISH - Texas	254,296
6 COME ON OVER - Shania Twain	238,377
7 TRANCE NATION - Various	210,829
8 TALK ON CORNERS - The Corrs	203,287
9 EQUALLY CURSED AND BLESSED - Catalonia	187,609
10 YOU'VE COME A LONG WAY, BABY - Fitzby Sim	180,823

can give the format more retail space which is needed to persuade potential consumers," he says.

As with cassette, certain titles sell better than others on MiniDisc, says Phillips. Jamiroquai's Synchronised and George Michael's Ladies and Gentlemen - The Best Of have both sold more than 10,000 units, while Now 43 became the first in the series to be released on MiniDisc.

While MiniDisc and cassette jostle for market share, CD formats continue their domination, accounting for more than 90% of industry revenue in the first six months. Cassette took 7.2% and all three vinyl formats only 2.4% between them, with 12-inch singles the most important. In fact, between April and June the value of 12-inch vinyl shipments rose 15.4% to more than £3.3m, with volume up 8.5% to more than 1.5m. The rise in 12-inch trade reflects the pop and dance titles in the chart during this period, with the fact confirmed by Shank's & Bigfoot's Sweet Like Chocolate being the biggest single of the quarter," says Green.

The seven-inch vinyl format continues to struggle, however, declining 38% in value to just £171,000 and experiencing a 50.6% year-on-year drop in unit shipments to just £150,000. The annual volume totals reveal this market is now worth just 700,000 units a year to labels bringing in around £800,000 - 45.5% less than in the previous 12 months.

SINGLE of the week

THUNDERBUGS: Friends Forever (1st Avenue/Epic 667635). Thunderbugs are billed as a female four-piece who play their instruments – the twist is that they are called from three different European



countries (Germany, France and England). Friends Forever is the first quality offering, and is a jangly guitar-led singalong track with obvious radio appeal – Radio One has already given it a B-listing – to match their slick 'Friends sitcom image'. Following extensive promotional work this looks set to reap rewards for both 1st Avenue and Epic.



SINGLE reviews



VENGABOYS: We're Going To Ibiza (Positive CDT1119). This tongue-in-cheek update of Totally Tropical's Barbados with a change in destination will undoubtedly deliver Vengaboys another hit. It has not been officially playlisted at radio, but neither was the Dutch act's chart-topping Boom, Boom, Boom! which drove phenomenal album sales.

KÉLLÉ: Higher Than Heaven (Mercury 667635). Following in the footsteps of Marcia, Etienne's Kéllé Bryan goes it alone. Her debut solo single has many of Etienne's hallmarks, and has a catchy melody with a gospel twist. A Radio One B-listing should help push it into the Top 20.

OSMOSIS: Summer In Space (Island Blue PFACD3). Despite its substantial debt to Gloria Mordero, Tom Middleton's summery house track stands up in its own right thanks to smart production and an uplifting vocal by David Lauder. Already making waves in Ibiza, it is B-listed at Radio One.

LYTE FUNKIE ONES: Summer Girls (Arista 74321688792). Not to be confused with the Sheffield techno act, this LFO track low frequency oscillations for Lyte Funkie Ones and are described by some as hip pop. Summer Girls combines acoustic guitar melodies with hip-hop beats and an engaging laidback summer narrative. It is currently A-listed at Radio One.

RECOMMEND: ALL SEEING IT: 1st Man In Space (Hfr FCD372). All Seeing It stay on their Sheffield home ground for their new single, with Jarvis Cocker penning the lyrics and ex-Human League frontman Phil Oakley on vocals. Although not as immediate as its Top 10 hit Walk Like A Panther, the song's electro-pop rhythms combined with Oakley's distinctive voice will result in another credible Top 20 entry.

ANGUS: Snow In The Sahara (Epic XPDC286). Indonesian-born Angus is already a success on the continent and has spent more than four months in the European airplay charts with this beautifully-crafted debut single. Her seductive vocal combined with Eastern influences create a soothing mood. Swatch has chosen the song for its European advertising campaign.

GENELAB: Anorak Luo (Polydor GENELAB1). After their demo of this song was played by Radio One's Mark & Lard, Genelab were snapped up by Polydor. Once

more the DJs have shown a canny knack of spotting a good tune – Anorak Luo sounds like a mix of Lou Reed and Crowded House and has a hooky chorus that refuses to let go. Hopefully Genelab have more tunes like this in their sleeves, but for now this is impressive enough.

ANDY COLE: Outstanding (WEA 224CD). This cover of the Gap Band's 1983 hit by the Man United striker falls somewhat short of its title thanks to Cole's rap-style delivery. Production from Da Click injects an underground garage feel, while Spakings provide a housier mix.

SIXPENCE NONE THE RICHER: There She Goes (Elektra E37296). Deciding to cover The 1,2,3 There She Goes has turned what was already a tall order into two mighty challenges for the US act. Trying to follow a hit the size of Kiss Me was hard enough, but this track takes an untouchable classic that even Robbie Williams would not have the face to release, despite it being his life favourite. While it is soothing enough and is already Radio One B-listed, its appeal is short-lived.

LOLLY: Mickey (Polydor 5613682). Seventeen years after Tony Basil's version reached number two here and one in the States, Lolly

covers this early Eighties slice of bubblegum pop – down to the cheeky lead vocal. The song remains as irritating as ever but is so catchy that it will appeal to the same young audience which sent her debut Viva La Radio to number six. In the face of continuing radio apathy, The Box is once again Lolly's biggest champion.

RECOMMEND: MUSE: Cave (Mushroom/Taste Media MUSH85CD3). Already creating a buzz in the US where they are on Madonna's Maverick label, Muse are classic nouveau angsterdrum purveyors of bitersweet rock. Described as a Radiohead for the new millennium – expect the band's UK fanbase to grow considerably after a series of festival appearances.

EFFIEF 65: Blue (Da Ba Bee) (WEA 226). Currently a massive airplay hit throughout Europe, this quirky but irritatingly infectious Italian Euro-pop track is staging a bid to become one of this year's summer hits. Licensed for the UK from Italy's Bliss Co label, it could well attract sales among those returning from holiday resorts.

VAN MORRISON: The Philosopher's Stone (Virgin/Pointblank POBD16). The third single from Morrison's semi-retired Back On Top album, The Philosopher's



LEFTFIELD FEAT. AFRICA BAMBATAA: Africa (Hard Hands/Higher Ground HANDSTPT). After a limited outing for the Guinness ad-backed Phat Planet, Leftfield finally unleash their first proper single from their Rhythm And Stealth album. Electro-influenced breakbeats meet Bambataa's dark wooded vocals on a track that is likely to satisfy fans until the album's release on September 20. The Chris Cunningham video is currently causing controversy, while Radio One has B-listed the track.

ALBUM of the week

APOLLO FOUR FORTY: Gettin' High On Your Own Supply (Epic 55X3440). Apollo Four Forty highlight their versatility on this follow-up to 1997's Electro Glide In Blue. While frantic



guitar and breakbeats are never far from the surface – such as on last year's Top Five hit *Lust In Space* or current single *Stop The Rock* – the album also takes ambient drum & bass, Beastie Boys-style rap, and reggae rhythms and atmospheric soundscapes. A lively Top 10 placing for *Stop The Rock* should propel this high into the chart, while a Mercury nomination had this been released two months ago would not have been out of the question.



While the album is unlikely to spawn another hit the size of *Mambo No. 5*, it does not disappoint.

TINDERSTICKS: Simple Pleasure (Universal-Island CID8085). The six-piece deliver a soulful throw through their patented brand of warm melancholia. The band's fifth album, it is the first to be produced by singer Stuart Staples, who has generated a lush sound than ever. First single *Can We Start Again* could well be a minor classic, while a cover of *Odyssey 21* if *You're Looking For A Way Out* is another standout.

Stone finds him in better voice than he has been in for years. A subtle and soulful track, it should lift album sales.

YOUNGER YOUNGER 25: Next Big Thing (2V WVR5008473). Having made a splash with their cabaret-style debut *We're Going Out*, the two prove their versatility by issuing a slice of ultra-British synthesizer pop. Unfortunately the tale of suburban woe lacks the lyrical finesse employed by the likes of Jarvis Cocker and Neil Tennant, and the band continue to be a live-drum affair.



RECOMMEND: SUEDÉ: Everything Must Flow (Nude NUD45CD). The third single from Head Music is the shadier cousin of She's In Fashion, with a similar synthesized string refrain and distinctive lyrical Brit-fisms. But, surprisingly, the disappointing sales of the album suggest the market isn't quite with them at the moment.

HOLLY JOHNSON: Disco Heaven (Pleasuredome PLDCD1004-CD1). The Frankie star returns with his first solo material in 10 years. Boasting a 34-piece string section, *Disco Heaven* is the kind of sad-but-triumphant retro moment that could carry him straight back into the limelight in these Studio 54-reviving times.

CLINTON: Buttoned Down Disco (Mecico/Hut HUTCD116). The Cornership side project reissues with a typically leftfield track. Hip-hop influences bubble under the surface alongside a seductive female vocal, syn drums and horn section – a mixture which is guaranteed to draw fans in time for their debut album, released later this month.

ALBUM reviews



RECOMMEND: LOU BEGA: A Little Bit Of Mambo (RCA 74321688612). Lou Bega's *Mambo No. 5* is looking certain to make a high chart entry after its release date (August 23), conditions could hardly be more favourable for his debut album. Already a number one seller in several territories across Europe, it mixes jazzy numbers with Bega's amiable vocals, touches of upbeat rap, latin rhythms and African-style guitar.

This week's reviewers: Simon Abbott, Dugald Baird, Michael Byrne, Hamish Champ, Andrea Daschner, Stephen Jones, Sophie Moss, James Poletti, Paul Williams, Simon Ward and Adam Woods.

RECOMMEND: RINGO'S: Installation (VIR1007222). Blending rock guitar and bass with hypnotic house grooves, this French dance collective inject fresh energy into an often tired genre. The funky electronics of tracks such as current single *Le Mobilier* sits alongside a latin influence on *Radiocapoe* and the laidback *Mes Vacances A Rio*. A stunning debut from an act which could well follow in the footsteps of Dapt Funk, Air and Cassius.

TERRY CALLIER: Life Time (Talkin' LU 5430542). Continuing in the same vein as Callier's last album *TimePeace*, this record will doubtless stir renewed interest prior to a rereleased catalogue reissue later this year, as well as satisfying his many fans. A guest appearance by Beth Orton brightens its folkly soul fusion.

ROYAL TRUXTON: Veterans Of Disorder (Domino) While the band's hard-edged proto-psy are, Royal Trux never give up. Continuing where they left off on last year's *Accelerator* album, Veterans finds them in fine fettle, banging out hard-as-nails tracks and some roar-along anthems. Their ever-working UK fanbase should lap up this.

TALKING HEADS: Stop Making Sense (EMI 5224532). Re-released to celebrate the reissue of Jonathan Demme's classic live concert film, this version of the album features seven tracks not available on the 1984 original. The album has been rerecorded and remastered by David Byrne, Jerry Harrison and Eric Thoenig. The film goes out to cinemas on September 10, while a DVD is released on October 11.

Hear new releases

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



RECOMMEND: MARTINE MCCUTCHEON: You, Me And Us (Innocent/Virgin CDS194). McCutcheon's debut album places her solo in the big-selling centre ground with a collection that showcases her rich voice and will further reach the broad audience which made *Perfect*. Moment such a big hit. There is nothing here to match that number one smash, but the 11 other tracks are nicely balanced between well-crafted MOR pop originals (four co-written by McCutcheon) and cover versions (including Crystal Gayle's country standard *Taking In Your Sleep* and the musical *Cabaret*'s *Maybe This Time*). The choice of Tony Moran as producer has paid dividends with quality product that makes *Album Square* now seem a very long way away.

CLASSICAL news

GLASS SCORES UNIVERSAL'S DRACULA

Universal's 1931 film of *Dracula*, regarded by many as the definitive screen adaptation of Bram Stoker's novel, is to receive a new Philip Glass score for its forthcoming re-release.

The classic early "talkie" (pictured), starring Bela Lugosi as the Count, reappears on video on September 27, with Glass's atmospheric soundtrack simultaneously released in its own right on Warner Classics' Nonesuch label.

The Kronos Quartet and Glass will play live over the film at two special screenings of *Dracula* at London's Royal Festival Hall on October 23 and 24, opening a world tour of the film and its newly-created music.

Warner is mounting a marketing campaign for the album with concert promoter Serious, placing ads in *Time Out*, *The Wire*, the *Guardian* and the *Independent*, putting display packs in Virgin and HMV stores and targeting names on the record company's new music mailing list.

"Philip Glass always sells well for us," says Warner UK marketing manager Jane Carter. "I think the live event will grab people's imagination, and that's where we intend to generate the greatest interest."

BBC LAUNCHES BUDGET SERIES

BBC Music is setting its sights on the budget market with the September 13 launch of its *Classico* Collection, comprising 15 titles drawn from the corporation's archives.

Mainstream repertoire and well-known classical artists provide the backbone of the series, which also features some distinctly populist marketing. For example, Mahler's Fifth Symphony is billed as *Death in Venice*, while a compilation of Eric Coates' light music will be released as *The Dam Busters*.

"We have aimed the collection at the broadest possible audience, presenting familiar repertoire such as *The Planets* and Dvorak's *New World* Symphony spiced with works such as Tippett's *A Child of Our Time*," says Kevin Bee, classical product manager for BBC Music.

He adds that the collection will expand to 50 titles by next spring, mixing classical repertoire with some jazz and light music.

"We will never have a catalogue to rival Naxos, but we intend to give them a run for their money," says Bee. "We are serious about capturing a slice of the budget market and wouldn't be doing it if we didn't think we could make it work."

EMI RELEASES VON KARAJAN RECORDINGS

A year after its launch, EMI Classics' *Great Recordings of the Century* series reaches its 50th title with the release on September 6 of five single discs and 10 opera sets conducted by Herbert von Karajan (pictured).

The company's mid-price series has proved successful with reviewers and record buyers, restoring several legendary EMI recordings to the specialist classical chart and attracting first-time collectors to one of the finest of all classical back catalogues.

The latest additions to the series include Karajan's outstanding accounts of Mozart's *Così fan Tutta*, Strauss's *Ariadne Auf Naxos* and Pevini's acclaimed version of *Rachmaninov's Second Symphony*.

EMI's ongoing marketing campaign includes the distribution of a 24-page colour catalogue with the September issue of *Gramophone* alongside classical press ads and in-store promotion.

Andrew Stewart can be contacted by e-mail at: AndrewStewart1@compuserve.com

ALBUM
of the week

MAHLER: *Symphony No.4*. Royal Philharmonic Orchestra/Daniele Gatti (RCA Red Seal 75605 53345-2). Gatti's Mahler performances at the Royal Albert Hall over the past year have



confirmed that the RPO's Italian maestro has something fresh to say about this music. The success of his *Conifer* recording of Mahler Five has prompted a promotion to BMG's prestigious RCA Red Seal label for Gatti's latest survey of the Fourth Symphony. Ads appear in October issues of *Gramophone* and *Classic CD*.

REVIEWS

For records released up to 6 September, 1999

BOCCHERINI & D'ASTORGA: *Stabat Mater*. The King's Consort/Robert King, (Hyperion CDA67108). Hyperion's disc of the

month was only made after the King's Consort's Italian sponsor persuaded his housekeeper to ask a friend to retrieve a rare microfilm of Boccherini's 200-year-old *Stabat Mater* from the library in Lucca. Robert King features on the front cover of *Gramophone's* October edition, while the recording is advertised in the same issue and in *Classic CD* and *BBC Music Magazine*. WALTON: *Violin Concertos*. Dong Suk Kang, Timothy Hugh; English Northern Philharmonia/Paul Daniel (Naxos 8.564326). Previous Naxos releases of key 20th-century British orchestral works have scored well both in terms of positive reviews and high classical chart placings. This coupling of Walton's concertos for violin and cello is to be marketed as the Naxos CD of the month for September. It

will be advertised in *Gramophone* and *BBC Music Magazine*.



BRITTEN: *Piano Concerto*; SHOSTAKOVICH: *Concerto for piano, trumpet and strings*. Leif Ove Andnes, Hakan Hardenberger;

CBSO/Pavo (EMI Classics CDC 556760 2). These two youthful concertos make a strong coupling. The Britten in particular is performed with magnificent intensity by Andnes, and the recorded sound from the Birmingham Symphony Hall is first class. The release will be supported by advertising in *October's Gramophone*. SHURA CHERKASSKY: *Works by Berg, Busoni, Chopin, Schumann, Liszt, Bernstein etc (Nimbus NI 1748)*. This seven-disc set is offered at the bargain dealer price of £14, presenting collectors with a super-budget survey of recordings made in the Eighties by one of the century's most imaginative and individual pianists. *October's* editions of *Classic CD*, *Gramophone* and *BBC Music Magazine* will carry ads for the release.

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PHILIPS



28 AUGUST 1999

CHART COMMENTARY

by ALAN JONES

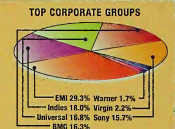


Geri Halliwell proves her doubters wrong this week, debuting at number one with Mi Chico Latino, which becomes the 25th new number one of 1999. Geri is the first Spice Girl to have a solo number one, though Mel G's I Want You Back topped the chart with Missy Elliott's help. Geri's reign will undoubtedly be confined to just one week, as another Latin-flavoured hit gears up to replace her at the top. Lou Bega's Mambo No. 5 is officially released today – a track which will undoubtedly take the shine off import sales, which have seen the record climb as high as this week's number 31. Such a high import position is a noteworthy feat, although it should be considered that dealers have been able to order the Swedish release for just £2.49, while the "no deals" decision of BMG UK means retailers have to pay a flat £2.69 for the UK version. A similar scenario is behind the arrival of a second import into the Top 75, namely Elifel 65's Blue (Dee Dee), which debuted last week

at number 61 and this week slips only slightly to 63. Blue has the distinction of being the record which toppled Mambo No. 5

sales ahead of DJ Jurgen presents Alice DeeJay's Better Off Alone, which is number two for a third week. Geri's success will doubtless prove a bitter pill for former colleague Mel G, who has been rather uncomplimentary about Halliwell's singing skills, but who reached only number 14 with Word Up, her first solo single proper, a few weeks ago. Geri's single is the first number one by a British artist since S Club 7 on 19 June.

MARKET REPORT



SALES UPDATE



at number 61 and this week slips only slightly to 63. Blue has the distinction of being the record which toppled Mambo No. 5

from the top of the German singles chart last week, after an 11-week residency, and it is imports from that country – on the Logic

label – which account for the record's current chart placing. The UK release, a week today, is on Warner Music's Eternal imprint.

With DJ Jurgen presents Alice DeeJay's sales approaching 400,000 copies, the latest hit for the Positiva label is 1999's **Binary Enary**. Prince, of course, joined the pre-millennium frenzy by re-charting his 1999 hit earlier this year. The Binary Finery single is, in fact, a remix of a track originally called **1999**. It entered the chart this week at number 11, whereas the original reached number 24 in October 1998.

The only way BMG could get No.5 Scrubs out of the chart to clear the way for TLC's follow-up Unpretty was to delete it. It finally left the chart after 19 weeks and sales of 550,000 – a remarkable figure for a number six hit. Unpretty – which features No. Scrubs as a bonus track, on one format – debuts at number 6 this week, and seems set for another long run on the charts.

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (dist./distributor)
1	NEW	KING OF SNAKE	Underworld	JBO JBO 500878 (BMV/P)
2	1	RENDEZ-VOU	Basement Jaxx	XL Recordings XLS 110C3 (V)
3	NEW	GODDESS ON A HIWAY	Barney Ruv	V2 VM 500648 (BMV/P)
4	6	SOMETIMES	Britney Spears	Jive 052202 (P)
5	5	STRAIGHT FROM THE HEART	Dorothy	Chocolate Boy/XL Recordings LKX 112C3 (V)
6	7	LOVE'S GOT A HOLD ON MY HEART	Steps	Eas/Line 051572 (P)
7	3	THE POP SINGER'S FEAR OF THE POLLEN COUNT	The Divine Comedy	Sirena SETC08 010 (V)
8	2	YESTERDAY WE WENT TOO SOON	Feeder	Echo ECSX 78 (P)
9	8	AT THE RIVER	Groove Armada	Pepper 053062 (P)
10	4	FIRE IN MY HEART	Super Furry Animals	Creation CRESC 323 (BMV/P)
11	10	DOUBLE DOUBLE DOUBLE	Dope Strugglez	Perfecto PERF 200 (BMV/P)
12	11	MAKES ME LOVE YOU	Eclipse	Road AZNYCX 106 (V)
13	NEW	YOU + ME	Technique	Creation CRESC 315 (BMV/P)
14	8	LOW FIVE	Sneaker Pimps	Clean Up 04P 020305 (P)
15	NEW	LOVIN' YOU	Sparks	Jive 052342 (P)
16	13	DID YOU EVER THINK	Ri Kelly	Jive 052342 (P)
17	12	ULTRA-OBSCENE	Breakbeat Era	XL Recordings XLS 107C02 (V)
18	NEW	2 TIMES	Ann Lee	ZYX ZYX188 (ZYX)
19	19	SWEET LIKE CHOCOLATE	Shenks & Bigfoot	Chocolate Boy/Pepper 053052 (P)
20	NEW	ALWAYS YOU	Jennifer Paige	EAS/Eas 046643 ERE (P)

All charts © DM

To hear the chart hot-off-the-press on Monday morning, call 0891 565290. Calls cost 50p/min



#	Title/Artist	Label	#	Title/Artist	Label
1	MI CHICO LATINO Geri Halliwell	EMI	21	SING IT BACK Whodunnit	Echo
2	BETTER OFF ALONE DJ Jurgen/Present Alice DeeJay	Warner	22	KISS ME Against Me The Bitch	Eastar
3	IF I LET YOU GO Brad Pitt	RCA	23	SECRET SMILE Semtex	MCA
4	DRINKING IN L.A. Bruce Springsteen	Capitol	4	IF YA GETTIN' DOWN Ray	RCA
5	SUMMER SON Texas	Mercury	25	BULGS Neoburn	Columbia
6	UNPRETTY TLC	LaFace/Arts	26	GUILTY CONSCIENCE Erasure	Interscope
7	LIVIN' LA VIDA LOCA Ricky Martin	Columbia	27	1999 Brandy	Flamingo
8	WHEN YOU SAY NOTHING... Bruce Springsteen	Polygram	28	CANNED HEAT Jettie	Sony St
9	WILD WILD WEST Nicki Minaj	Capitol	29	MICHO MAMMO Dina	Worshiper
10	STOP THE ROCK Apollo 1044	Capitol	30	STRAIGHT FROM THE HEART Steps/Chocolate XL Recordings	XL
11	BEAUTIFUL STRANGER Madonna/Maverick/Time	Epic	31	THE POP SINGER'S FEAR... The Divine Comedy	Sirena
12	MY LOVE IS YOUR LOVE Whitey Houston	Atlantic	32	BILLS, BILLS, BILLS Tenmyr/DiD	Columbia
13	THAT DON'T IMPRESS... Shania Twain	Mercury	33	LOVE'S GOT A HOLD ON MY HEART Steps	Eas/Line
14	SOMETIMES... Sheryl Crow	Jive	34	I WOULDN'T BELIEVE YOUR RADIO Super Furry Animals	V2
15	MAMBO NO. 5 A LITTLE BIT OF... Lou Bega	RCA	35	NO SCRUBS TLC	LaFace/Arts
16	IF YOU HAD MY LOVE Jonico Lopez	Columbia	36	LET FOREVER BE The Chemical Brothers	Virgin
17	WHY DOES IT ALWAYS RAIN... Travis	Independence	37	SO LONG Fava	Worshiper
18	FEEL GOOD Phish & Soul	Mutiny	38	BALAMUS Enrique Iglesias	Interscope/Polygram
19	REBEL-VO... Roseanne Jinx	XL Recordings	39	EVERY MORNING... Peter	Atlantic
20	SPIN TILL I COME AT... Sound By Ministry	Capitol	40	ELEVEN TO FIVE... The Not Us/Wendy Day	Worshiper

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Issue Date: 11 September 1999 Booking Deadline: 27 August 1999

28 AUGUST 1999

CHART COMMENTARY

by ALAN JONES

Travis' *The Man Who* is the latest in a long line of albums by groups to top the charts this year. Solo artists generally occupy pole position for about 40% of the time, but the last time the number one album slot was not held by a group was back in February when Lenny Kravitz ruled. Since then, The Corrs, Stereophonics, Blur, Abba, Catatonia, Suede, Texas, Boyzone, Jamiroquai and The Chemical Brothers have taken turns at the top. Kravitz, you will note, was also the last American act to have a number one and, with the exception of Abba, every other act since then has been from the British Isles, with Ireland, Wales, England and now Scotland ruling the roost.

Much was made in the week, not least by Radio One, of the "fact" that Fatboy Slim's *You've Come A Long Way*, Baby album has sold more than 1m copies – in fact, the figure being bandied about is 1,005,490. Where it came from is something of a mystery – maybe it was dreamed up as an early wedding



MARKET REPORT

TOP 10 COMPANIES

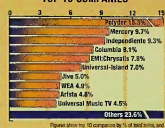


Figure shows net CD copies by % of total sales, and corporate group shares by % of total sales of the top 75 artists.

SALES UPDATE



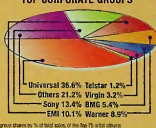
present for the artist, aka Norman Cook, who married DJ Zoe Ball on Saturday, or maybe it is a shipments figure. If the latter, it suggests

Boyzone's *By Request* is dethroned for the second time this week, top billing going this time to Travis, whose album *The Man Who* finally rises to pole position on its 31st week in the chart. This is primarily as a result of the response to the band's seventh single *Why Does It Always Rain On Me?*, which gave them their first Top 10 hit a fortnight ago, and last week climbed as high as number four on the

ALBUM FACTFILE

airplay chart. The Scottish band were the first signings to Go Discs founder Andy MacDonald's Independent label, and gave it its first Top 40 hit single with *Its* and their first release, *US 6 Girls*, in April 1997. They now give the label its first ever number one with their second album, which has so far sold more than 220,000 copies. Their debut album *Go Feeling* reached nine in 1997, and went gold.

TOP CORPORATE GROUPS



that there are a good few copies still on record shops' shelves, as the latest CN figure for the album is a few copies short of a

still massive 850,000. Fatboy Slim was also the artist who held number one position on the chart immediately before Lenny Kravitz and is, therefore, the last British solo artist to occupy the position.

Ticky (number 22) and Fierce (number 27) might have hoped for a better debut this week, but Mary J Blige can be well pleased with the number 5 entry of her latest album, *Mary* – by far the most successful of last week's new releases. It houses guest appearances from elder statesmen Elton John, George Michael and Eric Clapton as well as the venerable Aretha Franklin. Mary is Blige's fourth album, and thanks partly to the success of her *As Duet* with George Michael and her recent solo single *All That I Can Give*, it's her second Top 10 album in the UK. Blige debuted in 1993 with *What's The 411*, which reached number 53, while the follow-up *My Life* reached number 59 the following year. In 1997 she confirmed her arrival by reaching number eight with *Share My World*.

COMPILATIONS

Now *That's What I Call Music!* 43 surged past the 500,000 sales mark last week, and manages to fight off a challenge to its supremacy from the latest Ministry of Sound album, *Ibiza Annual 99*. Now 43 has been number one for five weeks, and the speed with which it has topped the half million sales mark is unprecedented for a summer release in the series. Last year, *Now 40*, released later in the season, took nearly nine weeks to reach half a million sales. The quickening of *Now's* pace has been apparent with all of the last three albums in the series. The next challenge is likely to come from *Big Hits '99*, which is out this week, and features such hot tracks as Lou Bega's *Mambo No.5* and Westlife's *I Let You Go*, as well as Sway by Prud'homme feat. Rosemary Clooney. Prud'original

recording was sampled for Shalt's *Mucho* Mambo single but had to be hurriedly recreated after BMG refused permission. Big Hits '99 is also the first UK album to feature Eiffel 65's eagerly-awaited *Blue (Da Ba Dee)* though – as was the case with many albums featuring Shanky & Bigfoot's *Sweet Like Chocolate* before the single arrived – the version used is not the in-demand mix. Norman Keating and Elvis Costello are among the artists whose tracks have helped to make the *Notting Hill OST* the biggest-selling soundtrack of the year. 13 weeks after it was released, the album has topped the 200,000 sales mark, and once again this week it fights off *Austin Powers – The Spy Who Shagged Me*, which has been challenging for the soundtrack crown for several weeks.

MARKET REPORT

TOP 10 COMPANIES

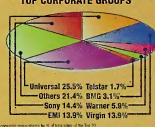


Figure shows net CD copies by % of total sales, and corporate group shares by % of total sales of the top 75 artists.

SALES UPDATE



TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 98.3%
Compilations: 32.7%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label	(weeks in chart)
1	1	PERFORMANCE AND COCKTAILS	Stereophonics	V2 VVR 100482 (3MV/PT)	1
2	3	BABY ONE MORE TIME	Britney Spears	Jive 62212 (2P)	2
3	2	REMEBY	Basement Jaxx	XL Recordings XLCD 125 (V)	3
4	5	YOU'VE COME A LONG WAY, BABY	Fatboy Slim	Shint BRASSIC 11CD (3MV/PT)	4
5	4	VERTIGO	Grease Armada	Pepper 063832 (2P)	5
6	6	STEP ONE	Steps	Epic/Live 05191 12 (P)	6
7	12	VERSION 2.0	Mashroom	MUSH 29CD (3MV/PT)	7
8	17	GULERILLA	Sugar Furry Animals	Crestion CRECD 342 (3MV/PT)	8
9	7	MILLENNIUM	Backstreet Boys	Jive 812222 (2P)	9
10	8	WORLD GETS AROUND	Stereophonics	V2 VVR 100483 (3MV/PT)	10
11	10	CHILLED	Sirone	Etel 0091822 (2P)	11
12	15	BEAUFOUR FISH	Underworld	JBO JBO 100542 (3MV/PT)	12
13	11	DESERTER'S SONGS	Mercury Rev	V2 VVR 100372 (3MV/PT)	13
14	6	GARBAGE	Garbage	Mushroom D 31452 (3MV/PT)	14
15	14	FORGET ABOUT IT	Alison Krauss	Rounder RRCD 0465 (2P)	15
16	11	THE SINGLES COLLECTION - WATERLOO SUNSET	The Kirks	Essential ESSC002 (2P)	16
17	30	HEAD MUSIC	Sade	Nadu NADU 1402 (3MV/PT)	17
18	11	DEBUT	Bark	One Little Indian TPLP 312CD (P)	18
19	11	(WHAT'S THE STORY) MORNING GLORY CITY	Sade	Crestion CRECD 343 (3MV/PT)	19
20	17	PARANOID & SUNBURST	Slunk Anacardie	One Little Indian TPLP 35CD (P)	20

THE YEAR SO FAR... TOP 20 COMPILATIONS

This	Last	Title	Artist	Label	(weeks in chart)
1	1	NOW THAT'S WHAT I CALL MUSIC 42	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL TV	1
2	2	NOW THAT'S WHAT I CALL MUSIC 43	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL TV	2
3	3	MUSIC TO WATCH GIRLS BY	VARIOUS ARTISTS	COLUMBIA	3
4	4	TRANCE ANTION	VARIOUS ARTISTS	MINISTRY OF SOUND	4
5	5	NOW HITS 99	VARIOUS ARTISTS	WARNER/GLOBAL/SONY/TV	5
6	6	EUPHORIA	VARIOUS ARTISTS	TELSTAR TV	6
7	7	LOVE SONGS	VARIOUS ARTISTS	WARNER'S/PUNIVERSAL TV	7
8	8	NOTTING HILL	ORIGINAL SOUNDTRACK	ISLAND	8
9	9	CLUBBERS GUIDE TO Ibiza - SUMMER '99	VARIOUS ARTISTS	MINISTRY OF SOUND	9
10	10	FRESH HITS 99	VARIOUS ARTISTS	WARNER/GLOBAL/SONY/TV	10
11	11	THE BEST BRITZ ANTHEMS...EVER!	VARIOUS ARTISTS	VIRGIN/EMI	11
12	12	DAKINSON'S GREEK	ORIGINAL SOUNDTRACK	COLUMBIA	12
13	11	THE BEST CLUB ANTHEMS 98...EVER!	VARIOUS ARTISTS	VIRGIN/EMI	13
14	12	NOW THAT'S WHAT I CALL MUSIC 41	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL TV	14
15	13	KISS HOUSE NATION	VARIOUS ARTISTS	UNIVERSAL MUSIC TV	15
16	14	CLUBBER'S GUIDE TO...NINETY NINE	VARIOUS ARTISTS	MINISTRY OF SOUND	16
17	15	DANCE NATION SIX - TALL PAULS BLOCK	VARIOUS ARTISTS	MINISTRY OF SOUND	17
18	17	KISS CLUBBING	VARIOUS ARTISTS	UNIVERSAL MUSIC TV	18
19	18	DEEPER - EUPHORIA	VARIOUS ARTISTS	TELSTAR TV	19
20	16	LOCKSTOCK & TWO SMOKING BARRELS	ORIGINAL SOUNDTRACK	ISLAND	20

© CN: Last figures represent the chart position from the last published Year So Far compilation chart.

28
august
1999

28
august
1999

THE OFFICIAL CHARTS

music week
AS USED BY
BBC RADIO 1
97-99 FM



albums



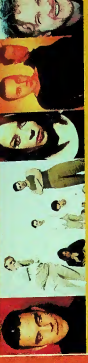
- 1 **MI CHICO LATINO**
Geri Halliwell
EMI
- 2 **BETTER OFF ALONE** DJ Jurgens pits Alice Deegay
Positive
- 1 **IF I LET YOU GO** Westlife
RCA
- 3 **DRINKING IN LA BRAN** Van 3000
Capitol
- 4 **SUMMER SON** Texas
Mercury
- 5 **UNPRETTY TLC**
Laface/Arista
- 6 **WILVIV LA VIDA LOCA** Ricky Martin
Columbia
- 7 **WHEN YOU SAY NOTHING AT ALL** Ronan Keating
Polydor
- 8 **WILD WILD WEST** Will Smith feat. Dru Hill
Columbia
- 9 **STOP THE ROCK** Apollo Four Forty
Epic



- 11 **1999** Binary Finery
Positive
- 12 **GUILTY CONSCIENCE** Eminem feat. Dr. Dre
Interscope
- 13 **IF YA GETTIN' DOWN** Five
RCA
- 14 **BUGS** Hepburn
Columbia
- 15 **RENDEZ-VU** Basement Jaxx
XL Recordings
- 16 **MY LOVE IS YOUR LOVE** Whitney Houston
Arista
- 17 **WHY DOES IT ALWAYS RAIN ON ME?** Travis
JBO
- 18 **FEEL GOOD PRIVATE & SMALL**
Multiplaty

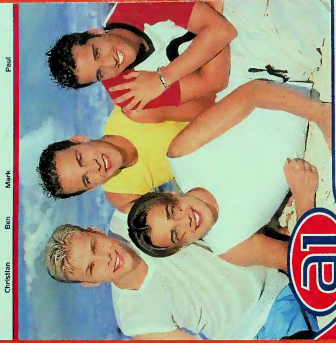


- 2 **THE MAN WHO**
Travis
Independiente
- 1 **BY REQUEST** Boyzone
Polydor
- 3 **COME ON OVER** Shania Twain
Mercury
- 4 **THE HUSH** Texas
Mercury
- 5 **MARY** Mary J. Blige
MCA/Universal-Island
- 6 **THE VERY BEST OF ELVIS** Costello
Universal TV
- 7 **GOLD - GREATEST HITS** Abba
Polydor
- 8 **RICKY MARTIN** Ricky Martin
Columbia
- 9 **THE PARTY ALBUM!** Vengaboys
Positive
- 10 **MY LOVE IS YOUR LOVE** Whitney Houston
Arista



- 11 **PERFORMANCE AND COCKTAILS** Stereophonics
V2
- 12 **THE VERY BEST OF - CAPITOL** REPRISE YEARS Dean Martin
EMI
- 13 **SURRENDER** The Chemical Brothers
Virgin
- 14 **FANMAIL** TLC
Laface/Arista
- 15 **SUM SHADY** Eminem
Interscope/Polygram
- 16 **BLABY ONE MORE TIME** Britney Spears
Jive
- 17 **SOGNO** Andrea Bocelli
Insilme/Polydor
- 18 **SCHIZOPHONIC** Geri Halliwell
EMI
- 19 **SYNCHRONIZED** (International)

SUMMERTIME OF OUR LIVES



- The new single released on the 30th August
- CD 1, CDE & Cassette
- CD 1 includes Metro Mixes & exclusive AI 'answer your questions' CD extra
- CD2 is strictly limited edition & includes a free AI poster + Almighty Mix & Klass Mix of Be The First To Believe
- See the video on selection no. 294

Regal Record Productions Ltd. (CD) 01753. www.ai-entertainment.com

16 20 SOMETIMES Briny Spears



14 21 9PM (TILL I COME) ATB

Sound Of Ministry

15 22 LOVE'S GOT A HOLD ON MY HEART Steps

Ebu/Jive

18 23 BOOM, BOOM, BOOM, BOOM!! Vengaboys

Positiva

22 24 THAT DON'T IMPRESS ME MUCH Shania Twain

Mercury

21 25 BEAUTIFUL STRANGER Madonna

Mercury/Warner Bros

11 26 GODDESS ON A HIWAY Mercury Rev

V2

23 27 IF YOU HAD MY LOVE Jennifer Lopez

Columbia

13 28 PE 2000 Puff Daddy feat. Hurricane G

Puff Daddy/Arista

19 29 LET FOREVER BE THE Chemical Brothers

Virgin

26 30 SYNTH & STRINGS Yomanda

Manifesto/Mercury

33 31 MAMBO NO 5 Lou Bega

Arista

27 32 BILLS, BILLS, BILLS Destiny's Child

Columbia

24 33 STRAIGHT FROM THE HEART D'Angelo

Chocolate Boy/XL Recordings

28 34 BRING IT ALL BACK S Club 7

Polybor

30 35 SO LONG Fierce

Wildstar

17 36 THE POP SINGERS'S FEAR OF THE POULEN COUNT The Divine Comedy

Serena

11 37 BACK HERE BBMAK

Telstar

34 38 SECRET SMILE Semisonic

MCA/Universal-Island

20 39 YESTERDAY WENT TOO SOON Feeder

Echo

35 40 AT THE RIVER Groove Armada

Pepper



compilations

1 IBIZA ANNUAL 99

Ministry Of Sound

11 IBIZA DEL MAR

Global TV

2 NOW THAT'S WHAT CALL MUSIC! 4

8 12 GATEGRASHER

EMI/Wright/Universal TV

12 13 COUNTRY

Sony TV/Universal TV

14 NEW WOMAN

Virgin/EMI

15 DAWSON'S CREEK (OST)

Universal TV

16 SUMMER DANCE ANTHEMS 99

Columbia

17 NOTTING HILL (OST)

Island/Universal-Island

18 ASTON POWERS - THE SPY WHO SHAGGED ME

Warner Brothers

15 18 BEST DANCE ALBUM IN THE WORLD, EVER! 4

Virgin/EMI

19 CLUBBER'S GUIDE TO... TRANCE

Ministry Of Sound

17 20 MTV IBIZA 99

Columbia

25 32 MORE ABBA GOLD Abba

Polybor

29 33 FEELING STRANGELY FINE Semisonic

MCA/Universal-Island

26 34 VERTIGO Groove Armada

Pepper

32 35 MILLENNIUM Backstreet Boys

Jive

35 36 LIFE THRU A LENS Robbie Williams

Chrysalis

31 37 13 Blur

Food/Parlophone

34 38 ON THE 6 Jennifer Lopez

Columbia

36 39 EQUALLY CURSED AND BLESSED Catatonia

Bianco Y Negro

37 40 LADIES & GENTLEMEN - THE BEST OF George Michael

Epic



THE CONTINNO SESSIONS

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DEATH IN VEGAS REUNITE TO BRING YOU THE MOST COMPELLING AND COLLECTIBLE ALBUM OF THE YEAR. THE RECORDING OF THE ALBUM FEATURES SCOT ALLISON, BOBBY GILLESPIE AND JIM REID.

www.deathinvegas.co.uk

Courtesy

16 20 STEP ONE Steps



17 21 TALK ON CORNERS The Corrs

Atlantic

11 22 JUXTAPOSE Tricky with DJ Muggs & Grease

Island/Universal-Island

20 23 THE MISEDUCATION OF LAURYN HILL Lauryn Hill

Columbia

22 24 RAY OF LIGHT Madonna

Maverick/Warner Bros

11 25 THE VERY BEST OF Buddy Holly

Universal TV

21 26 REMEDY Basement Jaxx

XL Recordings

11 27 RIGHT HERE RIGHT NOW Fierce

Wildstar

24 28 I'VE BEEN EXPECTING YOU Robbie Williams

Chrysalis

23 29 THE WRITING'S ON THE WALL Destiny's Child

Columbia

27 30 CALIFORNICATION Red Hot Chili Peppers

Warner Bros

25 31 YOU'VE COME A LONG WAY, BABY Fatboy Slim

Skint

25 32 MORE ABBA GOLD Abba

Polybor

29 33 FEELING STRANGELY FINE Semisonic

MCA/Universal-Island

26 34 VERTIGO Groove Armada

Pepper

32 35 MILLENNIUM Backstreet Boys

Jive

35 36 LIFE THRU A LENS Robbie Williams

Chrysalis

31 37 13 Blur

Food/Parlophone

34 38 ON THE 6 Jennifer Lopez

Columbia

36 39 EQUALLY CURSED AND BLESSED Catatonia

Bianco Y Negro

37 40 LADIES & GENTLEMEN - THE BEST OF George Michael

Epic



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28 AUGUST 1999

COOL CUTS CHART

as featured on Pete Tong's Essential Selection [BEEBEE RADIO]

- SUN IS SHINING** Bob Marley
(Set to be huge as the first new summer tune to emerge from Ibiza)
- WHY DO FEELINGS** *(Featuring Boy DeGooze on vocals and mix from Ferry Corsten)*
- I NEVER KNEW RAGER 5** Incredible
(With new mixes from Futureshock and Boris Dlugosz)
- LIKE THE SOUNDS** Studio 45
(With killer mixes from DJ Sneak)
- MY LIFE MUZIK** The Madkatt Courtship
(With a full-on bluesy mix from Steve Fisk and Jon Carley)
- JUST ME & YOU** Wildon
(Albert Cabrera-produced soulful garage tune)
- I FEEL GOOD THINGS** For You Daddy's Favourite
(Big underground house tune from last year's new mix from Speedcast)
- SWEET RELEASE** Trouser Enthusiasts
(With a big, catchy mix and mix from Olmos Heads)
- ALWAYS FIND A WAY** Nine Yards
(R&B cut given the Todd Terry treatment)
- HIP HOP PHENOMENON** Esma & BT
(Fresland, Baber and BT in an techno soundcheck)
- DO YOU WANNA DANCE** Glasgow Gangster Fam
(Featuring an outstanding new mix from Photo & Small)
- TURN AROUND** Aina
(With mixes from Matthew Roberts and the Space Brothers)
- AVENUE PAUL** Van Dyk
(Smooth progressive trance workout)
- DR FUNK** Carl Cox
(The Rhythm Masters provide the essential mix)
- BOOM! BACK TO CHA** Freq Heavy feat. Probe One
(Fascinating bass-heavy breakbeat cut)
- JUST WHEN I NEED YOU** Saulezza
(Use Caoussé on the mix)
- THE MUSIC** Headhunter
(Infectious disco house tune that's building a following)
- APACHE** Startlighter
(Trance tune with helicopter sound effects)
- OPTIMUM** THINKING DJ.O
(Cool, hypnotic new house groove)
- MESSAGES** Solange
(Mr Pick and that man Ferry Corsten on the mix again)

CHART CHART TOP 40

Pos	Artist	Title	Label
1	1	3 HEAVEN WILL COME	The Space Brothers Manifesto
2	10	2 DESTINATION SUNSHINE	Baleareic Bill Xtravaganza
3	2	6 PLEASURE LOVE	DeFunk Incredible
4	14	3 TOCA ME	Fragma Additive
5	4	2 ON THE RUN	Big Time Charlie Inferno
6	1	11 THE AWAKENING	York Subversive/Manifesto
7	1	5 UNDER THE WATER	Brother Brown feat. Frank 'ee flrr
8	7	3 LAUNCH DJ Jean	AM-PM
9	17	2 SUPERSONIC	Jamruggo S2
10	5	3 GAMEMASTER	Lost Tribe Hojo Cheons
11	16	3 WAITING 4 FOR	THE SUN Ruff Driverz Inferno
12	1	5 6 FATHOMS	Everything But The Girl Virgin
13	20	2 FLY AWAY	(BEE BYE) Eyes Cream Accolade
14	19	6 SING IT	(BACK MILE) Echo
15	12	4 ITZA TRUMPET	THING Montana vs The Trumpet Man Serious
16	18	2 SWEET RELEASE	Trouser Enthusiasts Delirious
17	31	2 SUMMER IN SPACE	Tom Middleton presents Cosmos Island Blue
18	9	3 LA NOCHE	VIEJA Eddie Loo vs Priest Legic
19	6	4 R SUN RISING	L02 Wetitness Sound Of Ministry
20	22	2 MESSAGES	Solange Global Cuts
21	25	3 (MUCHO MAMBO) SWAY	Shaft Wonderboy
22	26	2 SATURDAY NITE	The Brand New Heavies flrr/London
23	24	2 THE ELECTROFUNK	Space Penguins Playola
24	8	2 MARTHA'S HARBOUR	Victoria Newton Fresh
25	2	6 GET GET DOWN	Paul Johnson Defected
26	32	3 THE WHITE ISLAND EP	JANIE/REZ/MORIZE/OCEAN Salt Tank Hojo Cheons
27	3	3 HAPPY DAYS	PJ Defected
28	34	8 LOVE SmoKin' Beats	Playola
29	15	3 SUMMERTIME	Another level feat. TQ Northwestside
30	3	3 HIGHER THAN HEAVEN	Kelle 1st Avenue/Mercury
31	35	2 SUMMER SUN TEXAS	Mercury
32	27	5 SUNSHINE & HAPPINESS	Darryl Pandy meets Neria's Dubwork Azule
33	23	2 EVERYTHING WILL FLOW	Suede Nardi
34	26	8 SURE FOR THE WEEKEND	Nightvision Duty Free
35	24	4 R RUDY DO '99	Strike Fresh
36	29	4 BAILAMOS M3	Day Inferno
37	32	6 EVERY DAY, EVERY MOMENT, EVERY TIME	Angel & Nelson Xtravaganza
38	38	1 I SURVIVE	Hybrid Distinctive
39	39	2 HOLDING ON	DJ Manta AM-PM
40	28	4 BOOGIE ON DA FLOOR	Cherry Distinctive

CLUB CHART BREAKERS

Pos	Artist	Title	Label
1	1	MISUNDERSTANDING	Valerie Etienne Clean Up
2	2	SUN IS SHINING	Bob Marley Club Tunes
3	3	SAY YOU LOVE ME	Dina Carroll 1st Avenue/Manifesto
4	4	WHY GO/INSONIA/LOVIN'	YOU IS WRONG Faithless Cheeky
5	5	SUNSHINE	Gabriele Go Beat
6	6	THE ISLAND	Galaxy Blueroom Released
7	7	OUTSTANDING	Andy Cole WEA
8	8	HALE BOPP/TROMMELMACHINE	Der Dritte Raum Additive
9	9	BLADERUNNER	Andorra Infusion
10	10	GIRLFRIEND/OVODDO	MN Caramel Brothers

Breakers are the 10 records outside the Top 40 which have registered the most improved movements. The Club Chart Top 40 (including mixes, Urban, Pop and Cool cuts) charts can be obtained from MPM website at www.dnbmusic.com. To receive the Club, Urban and Pop charts in full by fax call Kim Reach on 0171 940 8565.



CHART COMMENTARY

by ALAN JONES

Such is the hurly burly of club life at the moment, records rarely spend more than one week at the top of the Club Chart before stepping aside to accommodate the next new sensation. This is not one of those weeks, however, as, despite a 25% dip in support, the Space Brothers' Heaven Will Come manages to retain pole position. It triumphs quite comfortably this week, though the chassing pack – between two and seven – are knitted extremely tightly together, with Baleareic Bill's Destination Sunshine coming closest to unseating the Space Brothers and giving the Xtravaganza label its second number two of the month. The first being Agnew & Nelson's excellent Every Day, Every Moment, Every Time, which was unable to overhaul Moko's Sing It Back... In a fairly quiet week on the promo front, The Brand New Heavies are the highest new entry to the Top 40, resuming their chart career with the excellent Saturday Nite, which can be expected to rocket next week when the second 12-inch, featuring mixes by Full Intention, is fully effective... While she looks likely to debut at the top of the CIN singles chart, Geri Halliwell moves 21 on the Pop Chart with Mi Chico Latino, finally dethroning Shafts' We're Going To Ibiza, which slips to three, with Shaft's (Mucho Mambo) Sway slipping in between them at number two. All three are very close again, and it would be foolish to predict which, if any of them, will be number one next week... Mary J Blige's four-week run at the top of the Urban Chart comes to a close, with Missy Elliott moving to the summit with her single At My Girl, while the only new entry is former SW9 lead singer Coco's upcoming single Sunshine, which checks in at number 20... Next week should see some major movement from three new 1st Avenue projects, all of which make low-level impacts this week, with Dina Carroll's bid for a second consecutive Club Chart-topper, Say You Love Me debuting at number 47 on the Club Chart, while Kelle's Higher Than Heaven – her first single since leaving Eternal – making its first appearance at number 30 on the same chart. Meanwhile, Eternal themselves – now back to being a three piece – are getting ground support for What'cha Gonna Do, which is poised at number 37 on the Urban Chart.

POP TOP 20

Pos	Artist	Title	Label
1	2	4 MI CHICO LATINO	Ger Halliwell EMI
2	3	4 (MUCHO MAMBO) SWAY	Shaft Wonderyboy
3	1	7 WE'RE GOING TO IBIZA	AGNEW&NELSON Venyabos Positiva
4	4	3 ON THE RUN	Big Time Charlie Inferno
5	5	6 PLEASURE LOVE	DeFunk Incredible
6	12	3 SMOO ON THE SABBATH	Anggus Epic
7	3	5 SUMMERTIME	OF OUR LIVES AT Columbia
8	14	3 LAUNCH DJ Jean	AM-PM
9	10	2 MAMBO NO 5 (A LITTLE BIT OF...)	Lou Bega RCA
10	12	6 FLY AWAY (BEE BYE) Eyes Cream	Accolade
11	6	4 SURE DO '99	Strike Fresh
12	14	2 SUMMER SON TEXAS	Mercury
13	26	2 DESTINATION SUNSHINE	Baleareic Bill Xtravaganza
14	19	6 FEEL GOOD PHITS & SMALL	Multiply
15	22	2 SUPERSONIC	Jamruggo S2
16	15	7 BOOGIE ON DA FLOOR	Cherry Distinctive
17	9	2 MICKIE	Lolly Polydor
18	3	11 THE AWAKENING	York Marshall
19	5	10 DON'T GO TEXAS	Moby Nine
20	28	5 FIVE FATHOMS	Everything But The Girl Virgin

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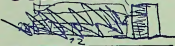
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For more information, call Anne, Richard or Shane on tel: +44 171 948 8585/8572/8665

ALL THE CHARTS EXPOSURE

CHART COMMENTARY



by ALAN JONES

Having made a surprise return to the top of the airplay chart last week, **Madonna's Beautiful Stranger** can't maintain its lead and falls back to number five, effectively swapping places with **Texas**, whose Summer Son rises five places to reclaim the summit. The Glasgow comeback specialists have set themselves exacting standards in recent years where airplay is concerned, having topped the chart with three singles from their last album, *White On Blonde*, and spent five weeks at number one with their last single, "In Our Lifetime," in this company. Summer Son's achievements begin to look almost modest.

Certainly, **Beautiful Stranger** is likely to be a hard act to follow. It has become the first track in the lifetime of the airplay chart to maintain an audience of upwards of 70m and secure more than 2,000 plays for nine

AIRPLAY FACTSHEET

Welsh songwriter **Wendy Day** co-wrote the number one sales/number five airplay hit **Perfect Moment** for **Martine McCutcheon** but now moves from writer to singer, being the featured vocalist on **Tin Tin Out's** **Elaven To Fly**, which moves 36-54 on the airplay chart, while making its introductory sales chart appearance at an exceedingly modest number **73**

AT A GLANCE WEEKLY MARKET SHARES



consecutive weeks. In fact, this feat, while enormous is one that would never have been possible without the significant changes which have been made to the compilation of the chart during recent times. Not only is Music Control's panel considerably larger than it was when it first started providing accurate airplay data to **MUSIC WEEK** more than six years ago, but the way **Rajar** compiles and interprets its data has been fundamentally overhauled in the same period, with the apparent result that a lot more people are listening to the radio. This is not the case, but the fact that a number of other records have more than likely commanded similar audiences to the **Madonna** track should not detract from her achievement.

By no means as accustomed to radio glory as either **Texas** or **Madonna** are these

whose **Why Does It Always Rain On Me?** appears to have peaked on the airplay chart two weeks after its number 10 sales peak, dropping from last week's credible fourth slot to eight. Nonetheless, the result is a creditable one given that Travis have never had one of their seven singles in over the Top 20 of the airplay chart before.

The highest climber on last week's chart, **Lou Bega's** **Mambo No. 5**, bounds upwards again this week, moving 26-10 in anticipation of the huge demand for the disc, which was unleashed when it was released there. If British programmers follow their continental counterparts, they will take more time about electing it the number one sound on the airwaves. Of the 10 European countries where **Mambo No. 5** has topped the sales chart to date, it has reached number one on seven of the airplay charts —

all of them later than the sales chart, the interval varying from one to five weeks. Even though **Mambo No. 5** has been the biggest selling record on the continent for six weeks, it has not managed to top **fano's** composite European airplay chart even once in that time — perhaps proving that the rest of Europe can be British as wary of novelty records as the Brits.

Top five sales charts of singles by **Westlife** and **DJ Jargon Presents** **Alice Deejay** make timely airplay gains on the strength of their success in the shops, with the latter's **Better Off Alone** rising nine to six and **Ronan Keating's** proteges cracking the Top 10 with the former sales number one **If I Let You Go**. Meanwhile, **Paul Johnson's** **Get Get Down** secures the biggest increases in play and audience with a dramatic surge up 156 places to number 34.

MTV

- | Rank | Title Artist | Label |
|------|--|---------------------------|
| 1 | BEAUTIFUL STRANGER Madonna | Maverick/Independent BRES |
| 2 | WHY DOES IT ALWAYS RAIN ON ME? Travis | Wendy Day/Wendy Day |
| 3 | WHEN YOU SAY NOTHING AT ALL Ronan Keating | Polydor |
| 4 | IF YOU HAD MY LOVE Jennifer Lopez | Columbia |
| 5 | LIVIN' LA VIDA LOCA Ricky Martin | Columbia |
| 6 | UNPRETTY TIL LaFace/Arista | Arista |
| 7 | 199M (TILL I COME) ATB | Sound Of Ministry |
| 8 | MY LOVE IS YOUR LOVE Whitney Houston | Arista |
| 9 | SUMMER SON Texas | Mercury |
| 10 | FEEL GOOD Faith & Small | Multiply |

*Most played videos on MTV UK/Media Research Ltd w/e 18/20/99
Source: MTV UK

THE BOX

- | Rank | Title Artist | Label |
|------|---|-----------------|
| 1 | HEY MICKY Lilly | Polygram |
| 2 | WE'RE GOING TO IBIZA Vengaboys | WEA |
| 3 | MAMBO NO. 5 Lou Bega | RCA |
| 4 | BLUE (DA BA DEE) EMI | EMI |
| 5 | LIVIN' LA VIDA LOCA Ricky Martin | Columbia |
| 6 | IF YA GETTIN' DOWN LaFace/Arista | Arista |
| 7 | MI CHICO LATINO Gen Halliwell | Mercury |
| 8 | UNPRETTY TIL LaFace/Arista | Arista |
| 9 | BAILAMOS Enrique Iglesias | Interpol/Arista |
| 10 | IF I LET YOU GO Westlife | RCA |

Most played videos on The Box, w/e 18/20/99
Source: The Box

BOX BREAKERS

- | Rank | Title Artist | Label |
|------|--|----------------------|
| 1 | GIVE IT TO YOU Jordan Knight | Interpol/Polydor |
| 2 | MAMMA MIA A-Teens | Polygram |
| 3 | SUMMERTIME OF OUR LIVES AT | Columbia |
| 4 | MAN I FEEL LIKE A WOMAN Shania Twain | Mercury |
| 5 | BUGS Hepburn | Columbia |
| 6 | OH YEAH Caprice | Virgin |
| 7 | BEST FRIEND Toybox | Edel |
| 8 | SMILETIME Another Level (feat. TQ) | Northwestside/Arista |
| 9 | THE KIDS AREN'T ALRIGHT The Offspring | Columbia |
| 10 | SUMMER SON Texas | Mercury |

Highest climbing videos on the Box in advance of single release w/e 18/20/99
Source: The Box

TOP OF THE POPS

- TOP OF THE POPS**
- Performance: **Stop The Rock Apollo** Four Forty; **Summer Son** Texas; **Moving Superstars**: 1999 Binary; **Bugs** Hepburn; **Unpretty TIL**: Tell Me The Answer Texas; **Better Off Alone** Keating; **King Of Snake Underworld**: MI Chico Latino; **Gen Halliwell**: Livin' La Vida Loca Ricky Martin
- Draft lineup 27/8/99

CD:UK

- CD:UK**
- Performance: **Mambo No. 5** Lou Bega; **Stop The Rock Apollo** Four Forty; **Summer Son** Texas; **If I Let You Go** Westlife; **MI Chico Latino** Gen Halliwell; **Burning Down The House** Tom Jones & The Cardigans
- Confirmed lineup 21/8/99

THE PEPSI CHART

- THE PEPSI CHART**
- Performance: **Stop The Rock Apollo** Four Forty; **I've Got You (When I Dance)** Madonna; **Mambo No. 5** Lou Bega; **Going Down** MI Chico Latino; **Gen Halliwell**: Sing R Back Madoka
- Draft lineup date 26/8/99

RADIO ONE PLAYLISTS

- A-LIST** **Butter Off Alone** Alice Deejay; **Summertime** Another Level; **Fast To**; **Stop The Rock Apollo** Four Forty; **99M (Till I Come)** ATB; **Rendezvous** Basement Jaxx; **Drinking In LA** Bran Van 3000; **Let Forever Be** The Chemical Brothers; **The Launch Of Jam**; **MI Chico Latino** Gen Halliwell; **Get Get Down** Paul Johnson; **Summer Girls** UFO; **Sn** Shining Bob Mackey; **Goodness On A Heavy Mercy Rev**; **Sing R Back Madoka**; **Profit In Peace Ocean** Ash; **Feel Good** Faith & Small; **Mambo Manab** Chari; **I Wouldn't Believe Your Radio Stereotypes**; **Moving Superstars**; **Summer Son** Texas; **Unpretty TIL**; **Why Does It Always Rain On Me?** Travis
- B-LIST** **What's My Age Again?** Blink 182; **Mambo No. 5** Lou Bega; **Under The Water** Brother Brown feat. Frankie; **Higher Than Heaven**; **Gals!**; **Down** Melanie C; **Summer In Space** Cassius; **Dani's Dream**; **All 'N My Mind** Sinead O'Shea; **Five Paths** Everything But The Girl; **Rhythm & Blues All Stars**; **Bugs**; **Hepburn**; **Balamos** Enrique Iglesias; **Superstition**; **Jamiroquai**; **Afrika**

- C-LIST** **'Summertime Of Our Lives** AT; **Genie In A Bottle**; **Buttles** Chynna Anjolie; **1st Man In Space** At Seem's Once Again; **The Black Body** Dwan Boy; **Burning Down The House** Tom Jones & The Cardigans; **Toca Me** Fragma; **Anarak** Lou Genialo; **'Little Discourage** Iceland; **'Stay With Me** Lou Bega; **Angel Of Mine** Monica; **Best Friend** Mark Morrison & Conifer Huesues; **Around The World** Red Hot Chili Peppers; **'(You Drive Me) Crazy** Briny Spears; **'Everything Will Flow** Suede; **'Sweet Lady** Tyne

RITUAL PLAYLISTS

- A-LIST** **Beautiful Stranger** Madonna; **When You Say Nothing At All** Ronan Keating; **Livin' La Vida Loca** Ricky Martin; **Summer Son** Texas; **Unpretty TIL**; **Why Does It Always Rain On Me?** Travis; **If I Let You Go** Westlife; **Profit In Peace Ocean** Keating; **Scene**
- B-LIST** **If Ya Gettin' Down** LaFace; **American Woman** Lenory Mary; **Lenny Kravitz**; **Sweet Child O' Mine** Shirley Run; **MI Chico Latino** Gen Halliwell; **Rendezvous** Basement Jaxx; **Sing R Back Madoka**; **I've Got You (When I Dance)** Madonna; **Stop The Rock Apollo** Four Forty; **My Love Is Your Love** Whitney Houston; **Friends Forever** Thelma Houston; **Drinking In LA** Bran Van 3000; **If You Had My Love** Jennifer Lopez; **The Kids Aren't Alright**; **The Offspring**; **I Wouldn't Believe Your Radio Stereotypes**; **Balamos** Enrique Iglesias; **Mambo No. 5** Lou Bega

RADIO TWO PLAYLISTS

- A-LIST** **Whenever I Stop Me**; **The Mechanicals**; **I've Got You (When I Dance)** Madonna; **When You Say Nothing At All** Ronan Keating; **MI Chico Latino** Gen Halliwell; **Even To Fly** Tin Tin Out; **Frangile** Thelma Houston; **Evoy** Edo; **Reader**; **If I Let You Go** Westlife; **'Blow Up A Good Day** Frankie Clarke
- B-LIST** **Balamos** Enrique Iglesias; **Sweet Child O' Mine**; **Shirley Run** Conner; **More Love** Billy Connolly; **Follow 1999 Award**; **Big Change** In The Green; **Green Splitter Group**; **'When I Think Of You** Chris De Burgh; **Why Does It Always Rain On Me?** Travis; **Mambo No. 5** Lou Bega; **And The Night** Shoni Smokey; **'Pillboxer's** Stone Van Morrison; **'Forget About It** (album) Alison

- C-LIST** **'Amor** Time; **Layla/Kajal**; **What Is Life** Camille; **'Huggy Feet** feat. Lubomirski; **The Other Side** (album) Chuck Brown & Easy Company; **Here I Stand** (album) Oyster Band; **Shilby** (Oresthio) **The New Brunettes** (Billy Bragg); **Sway Dam** Martin; **'Higher Than Heaven** Afrika; **River Of Stars** Anark; **'Knocking With The Angel** (album) Mary Black; **Druggin'** The Line R.I.M.C.

NEW RELEASE COUNTDOWN

Key album releases scheduled for the next six weeks

6 September 1999
Apollo 400 Getting High On Your Own
 Soggy Bunch/Hansa (CD)
 Baby's Inquisitor (alt) (Parlophone);
 Terry Carter (Tahiti) (Vox/Mercury)
 Alice Cooper You My Baby & (V2)
 Martina McBride You Me And Us (V2)
 (V2)

13 September 1999
 Another Level
 Northwestside (Arista)
 Arab Strap Elephant Shoo (Go Beat)
 The Beatles Yellow Submarine
 (Parlophone)

20 September 1999
 All Seeing I Picked Eggs And Shearbit
 (Earth London)
 Clinton Discs And The Highway To
 Discords (V2)
 Chris De Burgh Quiet Revolution
 (Mercury)

27 September 1999
 Bentley Ripley (Arista) (Parlophone)
 Everything But The Girl
 Temperamental (Virgin)
 Tom Jones Relax (Gut)
 Oasis - Inch Blood (Interscope/Polygram)
 Sting A Brand New Day (Polygram)

4 October 1999
 Doni Allison Afterglow (Heavenly)
 Meredith Brooks Deconstruction
 (Capitol/Parlophone)
 David Bowie Hours (Arista)
 Deborah Cox One Wish (Arista)
 Ben Harper Burn To Shine (Virgin)
 Paul McCartney Run Devil Run
 (Parlophone)

11 October 1999
 G.S.S. (Virgin)
 Dina Carroll Dina Carroll (Mercury)
 Bryan Ferry As It Goes (Virgin)
 Archa Franklin Dubs (Arista)
 The Longpigs Mooie Home (Mother/
 Polygram)

18 October 1999
 Mesh (Epic)
 Pat McCarty Run Against (Parlophone)
 Terrievision Whales & Dolphins (EMI)

RELEASES THIS WEEK: 152 YEAR TO DATE: 4,836

001	MEMO 447	CD	Rock	1999	1	1
002	LETTERS TO THE WORLD	CD	Pop	1999	1	1
003	NEW DELIVERIES	CD	Rock	1999	1	1
004	WALK THROUGH WALLS	CD	Rock	1999	1	1
005	WALK THROUGH WALLS	CD	Rock	1999	1	1
006	WALK THROUGH WALLS	CD	Rock	1999	1	1
007	WALK THROUGH WALLS	CD	Rock	1999	1	1
008	WALK THROUGH WALLS	CD	Rock	1999	1	1
009	WALK THROUGH WALLS	CD	Rock	1999	1	1
010	WALK THROUGH WALLS	CD	Rock	1999	1	1

011	STANLEY BROOKERS	CD	Rock	1999	1	1
012	STANLEY BROOKERS	CD	Rock	1999	1	1
013	STANLEY BROOKERS	CD	Rock	1999	1	1
014	STANLEY BROOKERS	CD	Rock	1999	1	1
015	STANLEY BROOKERS	CD	Rock	1999	1	1
016	STANLEY BROOKERS	CD	Rock	1999	1	1
017	STANLEY BROOKERS	CD	Rock	1999	1	1
018	STANLEY BROOKERS	CD	Rock	1999	1	1
019	STANLEY BROOKERS	CD	Rock	1999	1	1
020	STANLEY BROOKERS	CD	Rock	1999	1	1

021	STANLEY BROOKERS	CD	Rock	1999	1	1
022	STANLEY BROOKERS	CD	Rock	1999	1	1
023	STANLEY BROOKERS	CD	Rock	1999	1	1
024	STANLEY BROOKERS	CD	Rock	1999	1	1
025	STANLEY BROOKERS	CD	Rock	1999	1	1
026	STANLEY BROOKERS	CD	Rock	1999	1	1
027	STANLEY BROOKERS	CD	Rock	1999	1	1
028	STANLEY BROOKERS	CD	Rock	1999	1	1
029	STANLEY BROOKERS	CD	Rock	1999	1	1
030	STANLEY BROOKERS	CD	Rock	1999	1	1

SINGLES

001	WALK THROUGH WALLS	CD	Rock	1999	1	1
002	WALK THROUGH WALLS	CD	Rock	1999	1	1
003	WALK THROUGH WALLS	CD	Rock	1999	1	1
004	WALK THROUGH WALLS	CD	Rock	1999	1	1
005	WALK THROUGH WALLS	CD	Rock	1999	1	1
006	WALK THROUGH WALLS	CD	Rock	1999	1	1
007	WALK THROUGH WALLS	CD	Rock	1999	1	1
008	WALK THROUGH WALLS	CD	Rock	1999	1	1
009	WALK THROUGH WALLS	CD	Rock	1999	1	1
010	WALK THROUGH WALLS	CD	Rock	1999	1	1

RELEASES THIS WEEK: 152 YEAR TO DATE: 4,836

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014	STANLEY BROOKERS	CD	Rock	1999	1	1
015	STANLEY BROOKERS	CD	Rock	1999	1	1
016	STANLEY BROOKERS	CD	Rock	1999	1	1
017	STANLEY BROOKERS	CD	Rock	1999	1	1
018	STANLEY BROOKERS	CD	Rock	1999	1	1
019	STANLEY BROOKERS	CD	Rock	1999	1	1
020	STANLEY BROOKERS	CD	Rock	1999	1	1

RECORDS PREVIOUSLY LISTED WHOSE RELEASE DATES HAVE BEEN PUT BACK TO 20/09/99

001	MEMO 447	CD	Rock	1999	1	1
002	LETTERS TO THE WORLD	CD	Pop	1999	1	1
003	NEW DELIVERIES	CD	Rock	1999	1	1
004	WALK THROUGH WALLS	CD	Rock	1999	1	1
005	WALK THROUGH WALLS	CD	Rock	1999	1	1
006	WALK THROUGH WALLS	CD	Rock	1999	1	1
007	WALK THROUGH WALLS	CD	Rock	1999	1	1
008	WALK THROUGH WALLS	CD	Rock	1999	1	1
009	WALK THROUGH WALLS	CD	Rock	1999	1	1
010	WALK THROUGH WALLS	CD	Rock	1999	1	1

PREVIOUSLY LISTED IN ALTERNATIVE FORM

001	MEMO 447	CD	Rock	1999	1	1
002	LETTERS TO THE WORLD	CD	Pop	1999	1	1
003	NEW DELIVERIES	CD	Rock	1999	1	1
004	WALK THROUGH WALLS	CD	Rock	1999	1	1
005	WALK THROUGH WALLS	CD	Rock	1999	1	1
006	WALK THROUGH WALLS	CD	Rock	1999	1	1
007	WALK THROUGH WALLS	CD	Rock	1999	1	1
008	WALK THROUGH WALLS	CD	Rock	1999	1	1
009	WALK THROUGH WALLS	CD	Rock	1999	1	1
010	WALK THROUGH WALLS	CD	Rock	1999	1	1

PREVIOUSLY LISTED IN MUSIC WEEK: SINGLE/ALBUM OF THE WEEK

001	MEMO 447	CD	Rock	1999	1	1
002	LETTERS TO THE WORLD	CD	Pop	1999	1	1
003	NEW DELIVERIES	CD	Rock	1999	1	1
004	WALK THROUGH WALLS	CD	Rock	1999	1	1
005	WALK THROUGH WALLS	CD	Rock	1999	1	1
006	WALK THROUGH WALLS	CD	Rock	1999	1	1
007	WALK THROUGH WALLS	CD	Rock	1999	1	1
008	WALK THROUGH WALLS	CD	Rock	1999	1	1
009	WALK THROUGH WALLS	CD	Rock	1999	1	1
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005	WALK THROUGH WALLS	CD	Rock	1999	1	1
006	WALK THROUGH WALLS	CD	Rock	1999	1	1
007	WALK THROUGH WALLS	CD	Rock	1999	1	1
008	WALK THROUGH WALLS	CD	Rock	1999	1	1
009	WALK THROUGH WALLS	CD	Rock	1999	1	1
010	WALK THROUGH WALLS	CD	Rock	1999	1	1

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KEY PLAYERS AT LOWER PRICE POINTS PLAN -ACTION PLAN

The budget specialists' constant search for unexploited niches is the key to staying one step ahead of their rivals, says Colin Irwin

The launch of imaginative new super budget collections from Castle and Delta, as well as a fresh crop of profitable budget niches, confirm that there is no shortage of action at the lower price points this autumn.

The budget market has never been more competitive, and with every conceivable genre and specialist niche serviced by ever-increasing volumes of product from a broad range of labels, it would be easy to assume the market could not sustain any new initiatives.

Yet the specialist companies are still working furiously to come up with fresh angles on old product - whether in the shape of an untapped artist catalogue, some neglected niche or a brilliant new marketing or packaging technique - to steal a march on their rivals.

Indeed, with the low-price market at saturation levels, original thinking and an eye for the coming trends have become the key to the survival of many indie specialists.

Last week Castle launched its Castle Pie super budget range, which it claims will set new standards at low price. The subject of months of research, the Pie catalogue veers away from budget's traditional penchant for pre-Sixties recordings to concentrate on music of the Sixties, Seventies and Eighties, with artists including Miles Davis, The Small Faces and The Specialists. Castle Pie even boasts a sub-brand, Club Culture, to capitalise on the increasingly hotly-

'Some tracks are licensed to a variety of budget labels, so distinctive, high quality packaging is very important'
- Des da Silva, Hallmark

contested budget dance market currently inhabited by MCI's e2 and Beechwood.

Castle is confident it has a winner with the new range, and is investing heavily in packaging and marketing, having chosen its product offer carefully.

"The Pie catalogue consists of mainstream artists and many of the albums are exclusive to us," says Castle catalogue marketing manager Lynn McPherry. "As a



Keene: 'we've got a lot of bargaining power'

result, we will be the only destination for retailers who want original recordings by original artists at this price point."

Next month Delta launches an eponymously-branded sister label to its Music Digital super budget series, with 15 titles including Eton John's Charbusters Go Pop collection of covers, early Van Morrison (The Back Room) and Nina Simone's Love Me Or Leave Me.

Delta is the result of six months' research, planning, negotiation and development, although label manager Peter Jamieson admits that some catalogue owners were initially uncertain about licensing certain tracks for inclusion on budget releases.

"The warmest response came initially from independent labels and licensors offering high quality material such as the Eton title, but in other areas there was a degree of hostility towards budget."

"In the light of a variety of recent retail promotions where premium mid-price catalogue has been offered for as little as £2.99, I have been seeing that the definitions of mid-price and budget are blurring. At the highly competitive £3.57 dealer price band customers will expect our product both to sound and look good, and we intend to fulfill those expectations."

Such new initiatives are indicative of budget specialists' determination to expand their product palette, even if a large section of the market still rests on a clutch of generic niches.

Strong single artist collections such as

Spectrum's series of Motown compilations remain surefire winners at low price, but the main players systematically cover all the bases. Soul, jazz, MOR, love collections, orchestral, nostalgia, rock and blues are the key genres, but Eighties, ambient, Cuban, salsa and world music compilations are fast-growing niches. Naxos is performing well with classical and jazz, while the super budget end of the market continues to thrive on pan pipes, karaoke, Celtic and new age collections.

In instances where core repertoire is used in a number of competing releases, the onus is on the labels to create a point of difference.

"Some tracks are licensed to a variety of budget labels, so distinctive, high quality packaging is very important," says Des da Silva, marketing manager of Hallmark. "The key is the perceived value of a product in the eyes of the consumer."

In a fickle market, a wide range of diverse product is the best possible security, according to MCI marketing director Danny Keene. "The fact that we have such a large repertoire makes us a powerful player," he says. "We are committed to everything from Gregorian chants to blues, and that gives us a lot of bargaining power at retail."

But above all else, it is the original concept which remains the holy grail of budget. With first-rate packaging, generous sleeve notes and strong repertoire taken as

reward, the unexploited niche is the fastest route to the top of the market.

"The key is product," says Andy Street, BMG Camden label manager. "There are a lot of people doing catalogue, so retailers really do need a reason to stock it. But if you come up with the right product that the public wants it flies out."

He points to the recently-issued Clannad Collection - one of Mowbray's fastest-selling titles - as proof that quality repertoire combined with strong packaging and effective placement will always get the right results.

Danny Keene is especially proud of his Titles From The Topps: The Best of Hanna-Barbera collection, released by MCI's Music Club imprint in November 1996.

"I love TV themes and I wrote to Hanna-Barbera suggesting the idea," says Keene. "They told me Rhino had done something similar, but that it had been specifically for

the US market. We did a lot of research and I liaised with Hanna-Barbera for five months trying to pull it together. Once you have got the tracks you have to get all the artwork approved, as there are strict style guides. It was a painful but worthwhile process." The album has sold more than 100,000 units in just under three years, making it one of MCI's all-time best sellers. The story illustrates the length of time it can take to bring a product from conception to retail.

The increased activity of the majors at low price in the past couple of years has dramatically reduced availability of mainstream repertoire for licensing, forcing

'Five months is the standard turnaround time for a new release, but it has taken as long as five years' - Mike Howell, Connoisseur Collection

the market deeper into niche areas, where identifying the copyright holder can present a serious challenge, even before approval has been granted and the masters tracked down. This is one of the reasons why companies such as Castle and MCI see their futures in repertoire ownership, thus eradicating the time-consuming process of licensing.

"Nothing is quick these days," says Mike Howell, manager at Connoisseur Collection. "Five months is the standard turnaround time for a new release, but it has taken as long as five years in certain instances. Some people can't say yes, but they won't say no. When sheer persistence doesn't work, it is often only compromise over track selection that gets the wheels moving again."

If and when the package is finalised to the satisfaction of all concerned, the rewards can be worth waiting for. The shelf life of a successful low-price album is potentially very lengthy indeed, with prominent titles such as Camden's The Best Of Boney M capable of holding their place in the Top 10 budget best sellers for a solid year. And as the low-price market once again keeps one step ahead of its doubters, the title of Spectrum's equally profitable Abba collection - The Music Still Goes On - could not be more appropriate.

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TO FOLLOW...

BILLIE HOLIDAY: Fine & Mellow - The Best Of (Sony Music 494640 2). Out now. A new compilation that includes many of Holiday's best recordings, including God Bless The Child, These Foolish Things and Summertime. Expect significant demand.

BILLY CONNOLLY: Comedy And Songs (Castle Pie PIESD021). Out now. In the first wave of Castle Pie product is this compilation of the Big Yin from the Seventies, after splitting from Gerry Rafferty in the Humblebuns and before he achieved major crossover success and was still widely regarded as a Scottish folkie with a wicked sense of humour.

VARIOUS ARTISTS: Pretty Vacant (Castle Pie PIESD 026). Out now. A compilation of 16 punk tracks, many of them hits, including the Sex Pistols' 'God Save the Queen' and 'The Kids Are United', the Adverts' 'Bored Teenagers', X-Ray Spex' 'I Am A Cliché' and the Buzzcocks' 'Fast Cars'.

KARAOKE: Popstactc '90s (Startrax KRKCD015); The Songs Of Boyzone (KRKCD016); The Songs Of Carline Dion (KRKCD017); The Songs of George Michael (KRKCD018); Number 1 Songs Of The '90s (KRKCD019).

September 6. MCI has found a lucrative niche with its karaoke product and the Boyzone karaoke CD will inevitably prove a huge attraction at the bottom end of the market. There is a Grease karaoke collection due out in time for Christmas too. **FRANK SINATRA: Frank Sinatra (Royal British Legion 33082).** September 6. The launch of a new range by Hallmark - a series of double budget titles which includes both original artist selections like this Sinatra collection, and compilations. In an unusual

arrangement, the British Legion receives a royalty for every unit sold.

ELTON JOHN: Charbusters Go Pop! (Delta 47 003). September 13. An intriguing collection from Elton's days as a session singer featuring covers of various hits from 1969/70, including United We Stand, Lady D'Arbanville, Love Of The Common People and It's All In The Game. This should get Delta's new budget label off to a roaring start.

THE ROYAL PHILHARMONIC ORCHESTRA: Plays The Music Of Meat Loaf (Music Club MCCC403) September 13. Music Club has found a strong niche with its original recordings of the Royal Philharmonic playing the hits of major pop and rock acts, including Bat Out Of Hell, this is set to continue the run.

MILES DAVIS: Time After Time (Delta 47 003). September 13. Collectors will be particularly interested in this release, a live recording of Davis's last ever concert at Avignon, France in 1988, just three years before his death. He was well beyond his peak but the eight-minute rendition of the Cyndi Lauper hit Time After Time is still glorious.

NINA SIMONE: Love Me Or Leave Me (Delta 47 018) September 13. Anything by Simone seems to fly off the low price shelves and this collection, including well-known songs such as Mood Indigo, I Loves You Porgy and African Mollism among 17 tracks, should be a fast seller for Delta.

VARIOUS ARTISTS: Music of the Year (Spectrum). September 27. Universal's Spectrum label has put together a 25-CD series of albums, each of which gives a musical diary of a year from 1955 to 1979. The packaging focuses on the major events of each year, and Spectrum is marketing the titles as ideal birthday gifts.

MID-PRICE
10
TO FOLLOW...

VARIOUS ARTISTS: Totally Big Band Jazz (Compendium Collection VOSPCD 270). Out now. This is a major launch into the jazz market for Connoisseur with 10 high quality compilations - Count Basie, Quincy Jones, Woody Herman, Duke Ellington, Harry James and Tommy Dorsey are among the featured artists here and other collections include piano, trumpet, sax, guitar, vocal and Latin.

THE FUGEES: The Score (Sony 483549). August 30. Lauryn Hill's runaway solo success will fuel the market for the Fugees' breakthrough second album, reduced in price for the first time. This could dominate the mid-price charts for a long time.

JANIS JOPLIN: Greatest Hits (Columbia 4943462). August 30. A flagship title produces a series of mid-price reissues of the Joplin catalogue with bonus tracks, new packaging and notes. Columbia plans a big campaign for the reissues, which include Big Brother (Columbia 492862 2), Cheap Thrills (492863 2), Pearl (492865 2) and Beanie Blues (492864 2), plus a boxed set Box Of Pearls (C5K65937) with the four catalogue albums plus a rarities EP.

OASIS: Masterplan (Creation). September 6. Less than a year after its original release, the collection of Oasis B-sides is certain to be a best seller, and is a prelude to Creation's impressive autumn mid-price campaign. Look out for other attractive price sets from the Boo Radleys, Bernard Butler, Super Furry Animals and 3 Colours Red.

DEAN MARTIN: Hurry! Country Songs (EMI 5215092); Last Night With Dean Martin (EMI 521508 2). September 13. EMI swiftly follows up the success of its high-profile Best Of collection to exploit the rediscovery of Martin and the swing movement in general. The

country collection includes Singin' The Blues, Release Me and Gentle On My Mind, while Last Night is a 15-track collection of love songs.

SONY MILLENNIUM EDITIONS September 13. A major promotion by Sony, reissuing 28 of its classic catalogue product as special limited-edition collectors' issues in heavyweight card wallets re-creating the original vinyl sleeves, protected by PVC covers. Albums include Michael Jackson's Thriller (MILLEN1), Meat Loaf's Bat Out Of Hell (MILLEN7), George Michael's Faith (MILLEN17), Bruce Springsteen's Born To Run (MILLEN19), Bob Dylan's Blonde On Blonde (MILLEN5), Simon & Garfunkel's Bridge Over Troubled Water (MILLEN2) and Carole King's Tapestry (MILLEN).

JILTED JOHN: True Love Stories (Essential ESMCD0771). September 13. Castle reports unbounded enthusiasm at the presentation stage of this collection by the Gordon is A Moon man and is expecting great things at retail as a result.

BESSIE SMITH: I Ain't Gonna Play No Second Fiddle (ABM MCD1067). September 13. Originally aimed at book shops, ABM is breaking into retail with its outstanding catalogue of classic blues and jazz. This rare collection is by one of the great blues legends who remains relatively unexploited by the catalogue market.

VARIOUS ARTISTS: The Only Jazz Album You'll Ever Need (RCA Victor 74321 66895-4). September 20. A double CD selling for the price of one, this features a 'swingin' and 'chillin' side with a broad sweep of seminal artists including Count Basie, Ella Fitzgerald, Glenn Miller and Django Reinhardt. **NINA SIMONE: Nina Simone & Piano/Silk & Soul (Camden Deluxe 74321 69881 2)** September 13. Outstanding value on a double CD at a £5.55 dealer price. Demand for Nina Simone & Piano has been great since Mojo featured it in its Buried Treasure section and Silk & Soul also captures Simone at her peak in the late Sixties. ■

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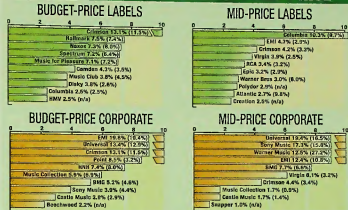
Crimson increases its hold on the budget top spot after a year in the lead while EMI sees off challengers as corporate number one. By Colin Irwin

After a turbulent year, Kingfisher's Crimson has increased its grip on the budget market at the six-month milestone, while EMI confirms its position as the leading corporate group.

A year ago Crimson grabbed the low-price market share top spot for the first time, thanks in no small part to strong sales in Woolworth stores and other outlets supplied by sister company EJK. By the end of 1998 it had sold more than 1.5m units to become the year's top label with an 11.7% market share. Boardroom shake-ups among many of the leading players have so far failed to produce a significant pretender to Crimson's throne, and the second quarter finds the company laying claim to a best market share date of 13.1%.

The latest figures are a triumph, nonetheless, for Hallmark less than a year since it was sold to The Point Group by Carlton Home Entertainment, after it was judged to be incompatible with Carlton's core businesses. Rejuvenated under managing director Marcello Tomponi, Hallmark has edged out classical specialist Naxos, Universal's Spectrum label and EMI's Music For Pleasure arm to claim second position in the rankings. Also demonstrating impressive growth is BMG's low-price flagship Camden. From eighth position at the end of last year with a market share of 3.5%, Camden has risen to sixth with 4.3%, helped by its two biggest sellers, Elvis Presley's Love Songs and The Best of Boney M. The strength of classical music at the price point is also shown, not only by the consistent performance of Naxos product — which puts the specialist into third spot with a 7.3% market share — but also by HMV's classical range, which takes the

Q2 MARKET SHARES: BUDGET & MID-PRICE



(Figures in brackets denote market shares for first quarter of 1999) Source: C/I

retailer into 10th position with a 2.5% share.

As expected after all the corporate activity, the majors are taking a much bigger slice of the low-price market than before. Universal's three front-line low-price labels, Spectrum, Half Moon and Geffen Goldline, combine to lift it to second place in the corporate market share league. With more vigorous low-price activity planned for the rest of the year,

the majors will present a serious challenge to EMI within the next two quarters. The Point Group, too, can be satisfied with its early showing in the market, rising from ninth position and a 3.2% market share in the first quarter to 8.5% and fourth

slot in the second. With more than 300 new releases planned this year to add to its existing catalogue of 1,200 titles, there is no doubt Point has become a serious player.

Fears that the acquisition of MCI by Kingfisher would have a negative effect on the market are proving unfounded, as Crimson and MCI have continued to operate as entirely separate businesses.

The campaign-driven mid-price market has seen some dramatic reversals of fortune this year, with Columbia's price reductions on frontline artists from Bob Dylan to the Manic Street Preachers lifting it to the top spot and a 10.3% market share. Sony had the

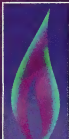
catalogue marketing Phil Savill attributes the success to the company's willingness to work the price point through marketing and promotion.

Resusers of Janis Joplin's catalogue and ongoing demand for classic titles such as Simon & Garfunkel's Bridge Over Troubled Water, The Byrds' Greatest Hits, Bob Dylan's Greatest Hits and Timmy Wetmore's Definitive Collection are certain to keep it at the forefront of the market. The changeable nature of the market is demonstrated, however, by the sudden drop of Atlantic from the top spot in the first quarter with a 9.8% market share to ninth with just 2.7% in the second.

Meanwhile, Creation, prompted by the success of its decision to drop the price on some of its bestselling catalogue product — notably Oasis' Definitive Maybe and Primal Scream's Screamadelica — confirmed its arrival as a major mid-price player with a 2.5% market share and 10th position in the second quarter.

After dominating the mid-price corporate table in the first quarter, Warner Music lost more than two-thirds of its sales by volume in the slimmer market between April and June. Its market share slipped from 27.2% to a second quarter finish of 12.5%, putting it in third place behind Universal (19.4%) and Sony (17.3%). With EMI in fourth place on 12.4%, BMG fifth (7.7%) and EMI-owned Virgin sixth (6.1%) the majors maintain their grip on the market. All is not lost for the independents, however, for while Crimson slipped from sixth to seventh position in the corporate chart, it improved its percentage market share to 4.4%. There were also gains for MCI (1.7%), Castle Music (1.7%) and Snapper (1%).

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RETAIL FOCUS: **MVC**

by Karen Faulk

Capturing consumers' imaginations is an important task in the battle to win sales, and Kingfisher subsidiary MVC is now focusing on more in-store promotional events following the success of its recent Star Trek evening.

The August 2 launch for Voyager 5.8: Dark Frontier, jointly staged with video distributor CIC, was deemed a success with a big turnout and excellent on-the-night sales. Thirty-thousand shoppers were invited to hit the store trail from Leeds, to Exeter where Star Trek light projections, Picard, Spock and Klingon lookalikes, costumed staff and themed refreshments made a complete transformation. Direct marketing manager Phil Marr says, "It is the first themed initiative we have done and we were delighted with the results. It represents a natural progression from our cardholder events such as sale previews and Christmas shopping evenings."

Marr says that MVC will be setting down with CIC later in the year to see if it can take the idea any further and the chain also has some other initiatives on the drawing



MVC: promoting stores through themed initiatives

board. "The idea behind these activities is to build store loyalty and give our cardholder scheme a high perceived value," he says.

A further profile boost is being gained through MVC's strategic marketing partnership with the Capital Gold Network,

MVC'S EXPANSION PLANS

MVC is investing £150,000 in upgrading its Winchester store and expanding its floorspace to 1,280 sq m. This will allow it to offer a wider range of CDs, videos and computer games, consoles and books as well as making the shopping experience more comfortable. Additional till points and wider aisles will make browsing easier and drive higher levels of impulse buys. The chain currently operates 66 stores nationwide and has 19 openings planned for the fourth quarter.

whereby a joint promotion is running for three months until the end of August. The network will encourage its listeners to shop at MVC, while the 29 stores in its transmission area will feature prominent Capital Gold branding. This is the first venture of its type

undertaken by MVC," says Zoe Bartels, MVC advertising and promotions manager. "The average Capital Gold listener is 35 to 55 years old and as such represents an ideal brand fit for the chain. While the broadcast area currently covers 29 of our 66 stores, this is set to increase as our base grows to 81 by the end of this financial year."

In recent weeks MVC has clocked up healthy sales for Elvis Presley Back catalogue by making him its Artist Of The Millennium and a commitment to presenting a cross-section of artists on listening posts is helping to drive sales for acts as diverse as Jethro Tull, Mary Black, Feeder and Richard Thompson.

MVC is keen to understand that it wants to promote new and specialist artists in addition to chart acts and classic back catalogue. It has recently launched its own sampler CD titled Bright Lights which features non-mainstream acts such as Diana Krall, Nick Cave, Loper, Mary Chapin Carpenter, Grand Drive, Ian Rowman and Savotelli. Priced at £3.99 for 12 tracks it represents a very tempting proposition.

IN-STORE NEXT WEEK (from 6/9/99)

Andys Records

Vengaboy, Supergass, Fleetwood Mac, Hawkwind, Bernstein, Benjamin Britten

Windows - Hepburn, Thunderbugs, Universal campaign with two CDs for £20; In-store - The Divine Comedy, Feeder, Bernstein, Benjamin Britten; Press ads - Coal Chamber, Feeder, Supergass, Fleetwood Mac, Hawkwind, Bernstein, Benjamin Britten



ASDA

Albums - Speed Garage Anthems, Feeder, Hepburn, Ibiza Euphoria, The Divine Comedy



Boots

In-store - Friends, A Bug's Life (pre-arrival), two CDs for £12 on Boots exclusive titles, rock and pop CD and video sale, two children's videos for £10. New Millennium promotion with two CDs for £22



HMV

Album of the month - Breakbeat Era. In-store display boards - Arsonists, Birdie, Elastica, Jon Spencer Blues Explosion, Badly Drawn Boy, Breakbeat Era



HMV

Windows - Brand New Heavies, DJ Jean, Martine McCutcheon, sale, Enrique Iglesias, The Offspring, Gomez, A1, Tin Tin Out, Lenny Kravitz; In-store - Technics Mercury Music Prize, South Park,



Menzies

Xena: Warrior Princess; Press ads - A1, The Offspring, Enrique Iglesias, Wiseguy, three CDs for £10

In-store - Travis, Now! 43, Shania Twain, Hope And Glory, Ricky Martin



MVC

Albums - Kenny G, The Divine Comedy; Windows - The Divine Comedy; In-store - Elvis Presley, video offer with buy one and get one free; Listening posts - Jethro Tull, Mary Black, Richard Thompson, Feeder, Billy Bragg, Santana, Hawkwind, Dixie Chicks



NOW

Singles - Martine McCutcheon, Tin Tin Out, Lenny Kravitz, Shaft, Supergass; Albums - Celine Dion, Hepburn, Ibiza Euphoria, Magic Love, The Divine Comedy, Top Of The Pops 2; Video - Shania Twain, The Avengers; In-store - Ministry Of Sound promotion



our price

Singles - Brand New Heavies, Enrique Iglesias, DJ Jean, A1; Albums - Hepburn, Technics Mercury Music Prize Sampler, Feeder, The Divine Comedy; Windows - Hepburn, Feeder; In-store - Hepburn, Martine McCutcheon, Ibiza Euphoria, Speed Garage Anthems



pinnacol network

Pretty Things promotion with three CDs for £20, Beulah, Bobby Womack, Pineapple Thief, Moris; CD of the month - Jethro Tull



TOWER

Selects listening posts - Feeder, Hangnail, Moloko, Dove, Astrid; Mojo recommended retailers - Harold Budd, Bobby Womack, Pineapple Thief, Moris; CD of the month - Jethro Tull



Park, TDK

Singles - A1, Offspring, Tin Tin Out, Martine McCutcheon, Tin Tin Out; Windows and In-store - Mercury Music Prize, Red Hot Chili Peppers, South Park, DJ Jean, Nine Yards, Public Enemy, Destiny's Child; Outdoor posters - Martine McCutcheon



MEGASTORES

Singles - Lenny Kravitz, Lost Tribe, Leftfield, Gomez; Albums - Incredible Intense, Ibiza Euphoria, Feeder, TLC, Heavin' Dixie Chicks; Press ads - Apollo 440, DJ Jean, Enrique Iglesias, Mark Morrison, Supergass, Suede, All Seeing I, Yazoo



WHSmith

In-store - Travis, Now! 43, Shania Twain, Hope And Glory, Ricky Martin



WOOLWORTHS

Singles - A1, DJ Jean; Album - Ibiza Euphoria; In-store - Big Hits 99, A1; Press ads - Hepburn, A1, Feeder, The Divine Comedy

ON THE SHELF

MARK PEARSON,
assistant manager,
HMV Lincoln

At the moment we are doubling the size of our DVD offer so as it is our fastest-growing format. We currently stock around 400 titles and there is a lot more product coming through with many back-catalogue features being converted to DVD. Our multi-buy deal has been very successful in driving business and our two current best-sellers - *Blade* and *Shakespeare In Love* - highlight how widely DVD is casting its net.

On the compilation front, the Ministry Of Sound's *Ibiza Annual* has provided this week's best-seller while *Gerl Halliwell* has outdistanced all competitors in the singles department, making her a comfortable number one from our perspective. A lot of customers are asking for Lou Bega's *Mambo No.5* which is out next week and we have already done one well with it on import. Meanwhile, one of our steady-selling albums is *The Man Who* from Travis and it should continue to do well."



The success of compilations such as *Summer Dance Anthems 99* and the *Chillout Album 2* we have been keeping me busy in recent weeks and we've still got some big summer compilations to come. Our dance label *Multiply* has also scored with singles releases.

London-based acoustic band *BB Mak* are moving along nicely this week with their new single *Back Here*. They did an excellent showcase at Leicester Square's Café de Paris a couple of weeks ago and it was well attended by industry people and even other artists, including Precious and Ferret. *Phat & Small* are also doing well with their single *Feel Good* which entered the chart at number seven and is at 2/2 this week.

A new album from *Faree*, *Right Here Now*, is released this week and so far is doing pretty well. Their sales are always healthy in London and Essex, and the album's limited version in a double pack is flying out. A new

ON THE ROAD

ANDRE ADAMS,
Fullfibre rep for West
London & Home Counties

Heliotrope single is scheduled for two weeks' time which features a remix from Matt Darcy. On the garage front there is a forthcoming single from *Colour Girl* on the 4 Liberty label which is already picking up interest.

Next week, compilation sales will be boosted by the release of *Specialist Anthems 2*. Volume one sold bucketloads and dealers have high expectations for the second. Before the summer is out we will be selling in another Ibiza album - *Ibiza Euphoria*, released on Telstar and mixed by Matt Darcy. The *Euphoria* brand is now well recognised on the back of the two biggest albums and there will be substantial retail support.

In a completely different category, next week sees the release of the soundtrack to the feature film *Julie And The Caldicats*, which has just opened in London. There is a heavyweight TV, press and radio campaign behind it which will ensure strong consumer awareness."

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