



NEWS: His use in a Toyota ad has tied-up **BILLY FURY'S** return to the Top 40 after more than 30 years
Marketing 8



NEWS: Having signed to Virgin America, **THE MANICS** are finally ready to crack the market Stateside
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A&R: Simon Fuller's hotly-tipped new band **21st CENTURY GIRLS** look set to sign to EMI-Chrysalis
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Musicweek

Nicoli hints at new focus

by **Ajax Scott**
Eric Nicoli, the man named last week as incoming executive chairman of EMI, has given an early indication that the company could broaden its focus from concentrating solely on music when he takes over from Sir Colin Southgate on August 1.
While he insists that he will spend his first few months in the post getting to know the company, he admits expanding its portfolio is "a strong possibility". Although he says that developing "organic growth" is his first priority, he admits that broadening out into other related areas of entertainment or media is a "potentially attractive option".
The appointment of Nicoli, 43, who is currently chief executive at United Biscuits and has been a non-executive director of EMI for the past five-and-a-half years, pro-

vided a mixed response last week. EMI shares fell 3p to 440p on the day of the announcement, finishing the week at 430p.
Following recent speculation that EMI was close to hiring a high-profile executive from within the entertainment business, some analysts expressed disappointment at the choice of Nicoli to succeed Southgate, who will receive a pay-off of around £800,000.
According to one leading UK fund manager, "EMI needs someone with a strong track record. This situation smacks of weakness on the part of the non-executive directors."
While regretting such comment, Nicoli himself says it is not unexpected. "I much prefer to be underestimated than the opposite," he says.
He adds, "We know the man-



Nicoli (right) with EMI Recorded Music CEO Ken Berry agreement uncertainty has been very unhelpful and its been an unfortunate few months but the succession is determined and we won't be examining the entrails for months."
Few senior EMI executives have yet met Nicoli but most express

relief at the fact that an appointment has been made following the sudden departure of Jim Fifield last year.
"The good news is that the wait is over," says one.
News of Nicoli's appointment came as speculation continues to mount that former PolyGram music chief Roger Ames is close to finalising a deal to join Warner Music International. The sticking point is understood to remain ownership of the 50% stake in London Records' US operation currently held by Universal. Ames has been a regular visitor to WMI's offices in London's Baker Street in recent months, although he confirms he is still in discussion with EMI and Sony. A short-term licensing deal has been struck for WMI to handle Orbital's new album.
● See profile, p11

MCPS moves to clarify AP1/AP2

The MCPS last week moved to clarify the situation regarding the long-running AP1/AP2 mechanical royalties dispute after the BPI issued a letter to members declaring the matter has been resolved.
The letter, sent out last week to all 230 BPI members, says discussions have now concluded and that the BPI's negotiating committee has achieved a successful outcome. It is understood that this will make it easier for small record companies to comply with AP1 criteria, enabling them to pay royalties on units sold rather than manufactured.
However, the MCPS says the discussions - which involve members of both the BPI and independent labels body AIM - are still ongoing. MCPS director of business affairs Chris Martin says, "We're not quite there yet."
The AP1/AP2 dispute has been one of the main issues adopted by AIM.

EMI carries UK hopes into the Eurovision Song Contest for the second successive year after its new signing Precious won the final round of voting last week to fly the flag at the event in Jerusalem on May 29. Say It Again, penned by Paul Vainey, was around 700 votes ahead of nearest challenger So Strange, performed by RCA's Alberta. EMI, whose Where Are You? by Imnaani was last year's Eurovision runner up, has yet to give Say It Again a release date, although two of the runners-up are scheduled: Sister Sway's Until You Saved My Life, which is due to appear on All Around The World in early April, and Jay's You've Taken My Dreams, released by Warner-sp today. Great British Song Contest music consultant Jonathan King suggests Precious could be huge. "They could be the next Spice Girls," he says. "They've got enormous potential and are about to be seen by 350m viewers."



BPI calms new CD price probe fears

The BPI has played down newspaper reports last week which suggested CD price differentials across international borders will form part of a government feasibility study in to High Street mark-ups.
Trade secretary Stephen Byers announced last Wednesday that his department would launch an investigation of how prices for

three broad sectors - foods, branded goods and leisure products - differ in the UK, France, Germany and the US. Initially the inquiry will simply seek to determine whether it is possible to collect meaningful and comparative information.
The BPI says it has not been approached by the DTI. A BPI spokeswoman says, "The media reports have overplayed the issue."

Gavin scoops rights to new monitoring system

Music Week's sister US magazine Gavin has scooped the rights to a new airplay monitoring service which is set to challenge the dominance of the established BDS service.
The magazine has bought rights to the Medabase monitoring service which monitors 800 radio stations in 125 US markets. Unlike BDS, which can only monitor tracks held in its data-

base, Medabase uses a team of music experts to supplement its technology, thus offering a more accurate result.
While BDS focuses on the record industry, Medabase dominates the supply of data to the radio industry and has more than 950 subscribing stations. Medabase is now set to market its data to the record industry for the first time, effectively

going head-to-head with BDS.
Miller Freeman Entertainment managing director Doug Shuard says, "We are pleased to be able to give the US record industry an alternative. The addition of accurate monitored airplay data to Gavin means that with the launch of fono in Europe last year, Miller Freeman now offers definitive data on two thirds of the world record market."



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A new approach to tracking chart product and a dedicated listening area with floor pads that vibrate in time with the music are among the innovations Virgin Retail will unveil tomorrow (Tuesday) at its new £1.2m store at the Bluewater Centre in Dartford – Europe's biggest retail and leisure complex. Simon Dorman, events and PR manager at Virgin, says, "Part of the requirement of the Bluewater landlord was to incorporate features that haven't existed elsewhere. We're embracing that idea quite radically." Anticipating a high proportion of sales from chart and mainstream artists, Virgin has positioned chart product in the middle of the store rather than at the edges. "You just can't miss it," says Dorman. HMV and WH Smith are also opening stores at Bluewater. HMV says its new features are focused on the store's design as it is saving more radical innovations for its new branch in London's Oxford Street, which is due to open towards the end of the year.



Asda expands range to 100 chart albums

Asda has expanded its chart display from 60 to 100 titles to boost further its status as the supermarket with the biggest music range.

The retailer introduced the newly-expanded section in all 223 stores that sell music last week, while at the same time adopting a two-price point policy for all single and double albums.

Asda's music and video general manager David Inglis says the move is partly an attempt to keep up the profile of current albums when they fall out of the Top 40 or Top 60. "We now don't have to drop them out of the chart and then re-enter them later," he says.

Tesco stocks a Top 75 in 460 stores, Sainsbury mostly has a Top 40 although some stores take a Top 75 chart and Sainsbury carries a Top 100 in its 20 biggest stores.

EM's restructuring sales team will new focus on internet

by Paul Williams

EMI is deploying one of its staff to work on internet retail campaigns as part of an overhaul of the company's field sales operation.

Eric Windbolt, formerly area account manager, has moved to the newly-created position of retail development manager, where his role will include working with retailers to develop catalogue campaigns online, as well as working in other promotional areas such as the student sector.

The job is one of two new positions introduced at EMI's Brook Green headquarters in west London as part of the restructuring. The number of field sales teams visiting HMV, Virgin and independent stores each week has been

cut from three to two, with one team of six people each now responsible for the north and the south. As a result, three people have lost their jobs, while former key accounts manager Graeme Rogan joins Windbolt at head office as catalogue and jazz development manager.

The move follows initiatives by other record companies to reflect the changing shape of the retail business. Last spring BMG added six reps' jobs and moved more staff over to national accounts, while last November six people lost their jobs at Virgin Records when it gave its retail sales staff an additional radio promotions role.

EMI's sales director Mike



HMV: growing online presence

McMahon says his company's reorganisation reflects the changing market with the growing importance of the Internet and the declining size of the indie sector. "We want to support the indie sec-

tor but don't need the same level of people we had two or three years ago," he says. "We've gone through this and decided we need to do up the workload and support in the internet sector and also give the focus to catalogue and jazz and world music."

McMahon adds the appointment of someone to work on internet-based campaigns comes in the wake of the increasing number of online sites. "It's early days yet and the UK is significantly behind the States but with recent activity at Tower, HMV, Virgin and quite a lot of indie stores going online we felt it was time," he says, adding that fewer than 20 indie stores will lose out on a rep visit as a result of the changes.

Music mourns Menuhin after remarkable career

Yehudi Menuhin was hailed as a musical colossus and a genius as tributes poured in last week for the late violinist and conductor.

Menuhin, widely regarded as one of the great classical music figures of the century, died of heart failure in a Berlin hospital aged 82 last Friday following a recording career spanning more than 70 years.

"Lord Menuhin was a musical colossus of the 20th century, a truly great man," says Classic FM managing director Roger Lewis. Last Friday and Saturday the station turned over parts of its programming to the musician, as did Radio Three, which is putting together a dedicated evening of programmes for April 22 – the day Menuhin would have celebrated his 83rd birthday.

Born in New York of Russian Jewish parents in 1916, Menuhin made his first recordings in 1928 and four years later recorded the Elgar Violin Concerto with Sir Edward Elgar, a work still regarded as one of the musician's most significant recordings.



Menuhin: radio tributes

Though recording from time to time with other record companies, the vast majority of his work was for EMI in a working partnership that lasted a remarkable 66 years and covered more than 300 works. EMI Group chairman Sir Colin Southgate says, "Few artists have touched so many people, not only as an extraordinarily communicative musician, but also as a human being."

Menuhin opened a boarding school in England for young musicians, among them Nigel Kennedy, and in 1977 founded the International Menuhin Music Academy in Gstaad, Switzerland.

Stereophonics album crowns V2 successes

The most successful period in V2's history was due to be capped yesterday (Sunday) by the Stereophonics giving the company its first number one artist album.

The band's Performance & Cocktails was outselling nearest rivals The Corrs by more than three to one before the weekend, while another of the week's big new releases – Peasants, Pigs & Astronauts by Kula Shaker – was trailing the V2 act by a margin of five to one.

The Stereophonics' success comes in the wake of several big successes for V2, including a top five album in Underworld's Beau Coup Fish with JBO. Mercury Rev have also broken into the Top 30 this year with Deserter's Songs, while in the past five months V2 has enjoyed top five singles with Touch & Go and the Stereophonics. Among the key releases on the way from V2 is an EP next month from Grandaddy, an album in May from Bob Marley's son Ky-Mani and albums in June from acts including Billy Crawford and reggae veteran Junior Delgado.

news file

PLANET 24 DEAL BOOSTS MUSIC Current Convivial Music's Planet 24's musical output is likely to increase on the back of its £1.5m deal last week to buy the television production company, Planet 24, which makes The Big Breakfast and was also behind The Word, was founded in 1992 by Bob Geldof, Lord Walshed All and Charlie Parsons.

INDUSTRY EXAMINES TAX CHANGES Four accountants are preparing a report on how the music industry could benefit from improved tax incentives following another budget which has offered the business few breaks. The technical committee of the Chartered Institute of Taxation has approached the group, including Taxserve's George Eastaway and Baker Tilly's Steve McMillon to prepare a report outlining how the Inland Revenue could improve the tax climate for musicians, record companies and other music businesses.

RADIO PAYS TRIBUTE TO LOVE Broadcaster Adrian Love, whose long radio career included stints at Radio One, Radio Two, Capital Radio, Jazz FM and Classic FM, died aged 54 last Wednesday after a lung collapse. He started his career at pirate station Radio City in 1966 with his final role presenting on BBC Southern Counties Radio. Radio Two DJ Stewart paid tribute to Love. "I was genuinely shocked to hear of his death. He was such a friendly sort of guy who really loved his radio work," says Stewart.

GINA G WINS CONTRACT CASE Gina G has won her legal battle to be released from her recording contract with FX Music, which went into liquidation two weeks ago. Gina G, whose hit Ooh Aah... Just a Little Bit was the UK's 1996 Eurovision entry, started the action in January 1998 and still has an outstanding claim against FX Music for non-payment of royalties. FX Music also faces a writ from Ooh Aah writer Simon Taube, who is claiming breach of trust and unpaid royalties.

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NICOLI: IN SEARCH OF A BIG IDEA

EMI's board of directors may have been disappointed by the City's reaction to their new boss but they should not have been surprised.

Eric Nicoli is undoubtedly not the flash name analysts were hoping for, and, dressed in his trad City gent attire, he certainly does not look particularly flash. More importantly, perhaps, United Biscuits' share price performance under his leadership has been far from spectacular. But one of that should automatically disqualify him from the job. Some have suggested that Nicoli's management background – and his record of shedding rather than building businesses – mark him out as Sir Colin Southgate II. On paper he seems rather more like Jim Field II, a career technocrat recruited from outside EMI who happens to have a passion for original R&B music. On meeting him it is quickly apparent that he is neither. Relaxed, chatty, a good listener, he is a nice bloke. The question now is whether he can develop his own big idea for EMI and drive it towards that goal. Here the jury has to be out. For all the breathing space that his appointment gives him, he cannot afford to take his time. Takeover speculation may have receded, but he still needs to be seen to act decisively. Unfortunately, disposing of non-core assets is not an option: that has already been done. Meanwhile, despite the best efforts of EMI's investor relations team to suggest otherwise, making significant returns from e-commerce is still years away. Which makes thinking the unthinkable in areas such as distribution – not to mention the need for retaining twin EMI and Virgin companies – all the more vital. First up he could start to change the character of the board which appointed him. Two vacancies will need to be filled this year. Making more innovative – if not actually flash – appointments would send out the right signals to his senior managers, as well as the City.

Ajax Scott

PAUL'S QUIRKS

INDIES DESERVE EQUAL TREATMENT

Judging from the amount of faxes and telephone calls I've received over the past few weeks, indie dealers are in no mood for excuses from record companies who, despite protestations of innocence, have been playing a fast and loose game over new releases and back catalogue deals with some retailers.

Sony has come in for a fair proportion of criticism over its decision to limit the amount of "free" stock available to indie dealers, and also for allowing some multiples to offer free items with the new Kula Shaker album.

As far as singles are concerned, most dealers would be more than happy to sell George Michael's As CD singles at £2.99 for the first week so long as everyone had been offered the same discount deal. This would have reduced the amount of free stock Sony had to put into the market place and achieved its other stated objective of raising CD single prices.

The album situation is just as worrying as stores compete for business with the three major albums of the year all hitting the streets within days of each other. Each major chain appears to have an exclusive offer of free posters, limited editions, autographed copies and so forth, and indies always seem to be playing catch-up. These days we know that as soon as we are offered a deal you can bet your life multiples or supermarkets have been offered a better one. You only have to look at the album promotions in-store this week to see that if indies are knocking £4 off their normal price, then the multiples are offering £6 or £7 off the same back catalogue albums.

Sometimes it's not enough to sit around at Bard meetings discussing industry problems and sharing ideas for the good of the industry, only for council members then to go back to their shops with the intention of cutting their fellow traders' throats. Fair play and a level playing field are all that we want and it appears that strong record companies are the only ones who can supply one.

Paul Quirk's column is a personal view



by Paul Williams
This year's festival programme is fast gathering momentum with the first line-ups confirmed and V99 moving to Staffordshire as its new northern site.

The Manic Street Preachers, Fatboy Slim and Massive Attack are among the first artists announced to play festival dates this season, while V99 is set this evening (Monday) to follow details released last week by Homelands and T in The Park by revealing its own line-up at a launch party at London's Kensington Roof Gardens.

Ahead of the launch, where Suede, The Beautiful South, Massive Attack and the Manics are all contenders for the line-up, V99 has named its new northern venue as Weston Park in Weston, Staffordshire. The site, which last year staged part of the GB summit, was secured after the organisers lost out on their Leeds site for a local festival being planned by Mean Fiddler. V99, organised by concert promoters SIM Concerts, Metropolis Music, MCD and DF

MBI predicts growth in worldwide music sales

Sales of recorded music around the world are expected to grow by 16% over the next five years, according to a report published this week by MBI, Music Week's sister publication.

MBI's seventh annual look at the global music industry, which provides detailed analysis of 57 music markets around the world, estimates worldwide music sales, which last year edged past \$40bn for the first time, will be worth \$47.6bn in 2004, with total album sales reaching 4.7bn units.

In 1998 UK music sales were an estimated \$3bn – up nearly 3% on 1997. The report predicts growth will continue over the next five years – MBI estimates UK sales will rise by 6.4% between now and 2004.

MBI suggests economic uncertainties and the threat of piracy, together with new music formats and the internet, will affect sales in the major territories such as the US, the UK, Japan and Germany. However, the slowdown in mature music markets could be offset by growth in Latin America, eastern Europe and some Asian territories.

MCPS-PRS link-up boosts payouts to members

PRS collected a record £217m in revenues in its first set of full-year figures since forming the MCPS-PRS Alliance, the collection society announced last week.

With administration and other charges remaining unchanged for the year to December 1998, the PRS was able to distribute a record £186m to music creators, up 8% from £172 in 1997.

PRS chief executive John Hutchinson says, "It is very satisfying to continue to pass most of our growth in PRS revenues on to our members."

Most of the increase came from broadcasters, which contributed

MCPS-PRS ALLIANCE DISTRIBUTIONS		
	1997	1998 % change
PRS	£172m	£186m +8.1
MCPS	£159m	£198m +23.9
Total	£331m	£384m +16.0

MCPS-PRS Alliance's unaudited results for the year to December 31, 1998

V99's northern venue moves to Staffordshire



Fatboy Slim: playing Homelands under the Roscamil umbrella, will take place in Weston during August 21-22, with the festival's southern leg held over the same days at Hylands Park, Chelmsford.

SIM Concerts's events co-ordinator Rob Ballantine says when V99 lost out on the Leeds site at Temple Newsam there was never any question of remaining in Leeds. "There wouldn't be the market for it and it would have been unfair for the rest of the area to have two festivals in the same place because Leeds is the most easterly of the pop festivals. We're now

closer to Manchester and Liverpool and in a lot more of a central population area," he says.

Ballantine adds the event this year has been strongly backed, despite Roseclaim being unable to announce one of the venues until now. "We've had to work very hard this year, but we've been really well supported in terms of the industry," he says.

Mean Fiddler, meanwhile, has yet to reveal the line-up for its own joint Reading and Leeds week, is taking place between August 27 and 29. Blur and The Offspring are among those expected to appear.

This year's T in The Park, taking place in Glasgow on July 10-11, includes the Manics, Blur, Massive Attack and The Beautiful South, while the Homelands festival in Winchester on May 29-30 includes the Chemical Brothers, Faithless, Fatboy Slim and Underworld. Glastonbury, whose acts could include REM and the Manics, is following its usual tradition of not announcing the line-up ahead of the June 25-27 event.

US live music giant SFX sells sights on UK market

SFX Entertainment, the largest promoter, producer and venue operator for live music in the US, has signalled its intention to gain a foothold in the UK after running the ruler over Wembley Stadium.

Although a shareholder EGM last Thursday voted in favour of a £102m rival bid from the FA-backed English National Stadium Development Company for the famous London venue, live music insiders say it will be only a matter of time before SFX gains a presence here. "It's not if, but when," says one promoter. "I know they have been talking to people here and are very keen to get hold of land and venues."

Another promoter adds he would be happy to talk to the group, which operates 75 venues in the US, including 14 amphitheatres in nine of the top 10 local live markets and announced revenues of \$88.3m last year compared with just \$36.1m in 1997. "I know they are thinking of Europe and although we



Wembley Stadium: ENSDC takeover

are not talking to them I would be interested to hear what they have to say," he says. SFX was unavailable for comment.

SFX was piped to the Wembley deal after asking for additional time to compile a bid for the stadium, which will host concerts by the Rolling Stones, Celine Dion and Aerosmith this summer. A Wembley spokesman confirms it opened the books for SFX, says shareholders could not afford to wait longer for SFX to compile a bid because that would have jeopardised the National Lottery-backed ENSDC offer, which was due to expire on March 15.

General performance income was up 4% to £68m and international income rose 6% to £62m.

MCPS distributed £198m to members last year, which was unchanged from 1997 despite a weaker release schedule. The spokesman says this was partly achieved because MCPS has been able to reduce operators' and administrative costs by 6% year-on-year after linking with PRS in the Alliance in January 1998.

MCPS also reduced the commission charged to members from 6.0% in 1997 to 5.5% last year, in line with the Gannet Agreement.

PR veterans Lisa Agasee (pictured left) and Liz Watson have joined forces to launch their own press company specialising in pop. Based in the Canolot Studios in West London, Wall To Wall will form part of The Music Group, a new company whose business partner is Industrial financial consultant Debbie Lysaght. Wall To Wall plans to hire other people to work in related areas including plugging and styling in order to offer clients a complete one-stop service. Agasee — who spent 11 years at Epic Records where she handled acts such as Spin Doctors, Daryl Hall, Luther Vandross and, most recently, 3T, OTT and B*Witched — and Watson — who worked at Sharp End Promotions on acts including Kylie and Dannii Minogue, 2 Unlimited, Boyzone and 911 — plan to draw on their different experiences working in independent and major label PR. “We like dealing with all the pop magazines,” says Agasee. “There’s a gap in the market for people who can handle pop. That’s where we will start though that’s not all we will do.” Wall To Wall has already been hired to handle press for 911 and a major-backed pop label which is soon to launch.



Flipside in talks for radio opportunities

New fortnightly music magazine *Flipside* is in negotiations with a major pop radio station for a series of cross-promotional initiatives.

The magazine, which has been set up by a small independent publisher with private funding and covers a broad spectrum of music targeted at the 18-25 age group, is due to publish its first issue on March 23. It is being distributed through High Street outlets including WH Smith, through whom it offered a cover-mounted CD with its launch issue.

Editor-in-chief Julie Chappell says, “We felt there was a gap in the market as publications like *NME*, while good, do not cover certain genres of music.”

The promotional tie-up opportunities being discussed with the radio station include cross-advertising and on-air programme sponsorship.

newsfile

WINGATE JOINS ITT

David Bowie’s publicist Jonathan Wingate has left the Outside Organisation to become ZTT’s head of press, handling roster acts from Art Of Noise to Lee Griffiths. Sharon Hanley, who moved to Outside with the Spice Girls from Lynde Franks PR in 1997 and more recently handled De’Ree, has also left to become deputy head of press for BBC Eastenders.

LWT STRIPS CLASSIC ALBUM RUN

LWT has secured a time-slot for the second series of Classic Albums, which this time is set to feature Meat Loaf’s *Bad Company*, U2’s *The Joshua Tree*, Who’s *Next* by The Who, Bob Marley And The Wailers’ *Catch A Fire* and Steely Dan’s *Aja*. The series kicks off on Sunday May 9 at 10.30pm and will run in the same slot each week.

CHALONER MOVES AT MUSIC CHOICE

Graham Chaloner has been promoted to operations director at Music Choice, the digital audio cable and satellite service backed by BSA&K, Sony, Warner and EMI. Chaloner was previously engineering manager and in his new role will be responsible for overseeing Music Choice’s European operations.

PRS BACKS COMPOSERS’ EVENT

PRS has joined the list of sponsors of next month’s London Sinfonietta’s State of the Nation weekend, an annual event showcasing emerging British composer talent. Taking place between April 10-11 at the London’s South Bank Centre, the event will feature performances of works by new composers as well as workshops and educational projects. It is expected to attract 1,000 people. PRS is joining sponsors including Radio 3, and the South Bank Centre.

VIROGIN OFFERS BOOKING SERVICE

Virgin Net has launched a credit card booking service on its internet site following a tie-up with Nottingham-based booking agent Way Ahead. The service is available as part of Virgin Net’s Music Channel and offers tickets to concerts handed by Way Ahead.

TOUCH LAUNCHES DUTCH EDITION

Touch is launching its first overseas issue next month when a Dutch version of the black music magazine goes on sale in the Netherlands. Editor Vincent Jackson says the new edition will essentially comprise a translated version of the UK title. The first issue goes on sale on April 7.

BMG ALBUM MARKET SHARE

BMG’s share of the albums market for 1996 is 9.0% and not 0.9% as stated in *Music Week* Awards ’99 brochure.

MULTI-PLATINUM FOR THE COBBS

The Coxs and The Mancos Street Preachers both picked up multi-platinum awards from the BPI for albums last week. The Irish band’s second album, *No Exit*, and Stakor’s new, eight-times platinum while this is My Truth Tell Me Yours picked up a triple platinum award. Gold awards went to Blondie’s *No Exit*, Kula Shaker’s *Peasants*, Pigs And Astronauts, Divine Comedy’s *Fis De Siecle* and the compilation *Kiss House Nation*.

Toyota campaign tees up singles comeback for Fury

by Tracey Snell
Billy Fury could be heading for the singles chart again — more than 30 years after his last big hit — following a decision by Toyota to use one of his songs as part of a £7m TV ad campaign for its new Yaris car.

The campaign, which kicks off in April, will run for five months and feature a re-recording of the track *Wondrous Place*, a Top 30 hit for Fury in 1960.

The song is understood to play throughout the entire length of the ad, which is being targeted to run during mass audience programmes such as *Coronation Street*, *Peak Practice* and *Heartbeat*.

In a bid to exploit the TV exposure, the song will be released as a single on April 26, 39 years after it

was originally released by Decca. This time, however, it is being issued by K-Tel, which owns the version of the recording being used by Toyota for the ad.

“It’s a brilliant opportunity,” says K-Tel label manager Jason Webber, who adds that it has been more than 10 years since the budget label last released a single — Barbara Dickson’s *Time After Time*.

“We felt it was too big an opportunity to miss because of the weight Toyota is putting behind the campaign. It would be great to see K-Tel back in the singles chart,” she adds.

K-Tel has appointed Tilly Rutherford as a consultant on the project. Its move mirrors that of Columbia, which today (Monday) releases Andy



Fury: re-release after 39 years Williams’ recording of *Music To Watch Girls By*, currently being used in the TV ad for the Fiat Punto.

Scottish Radio goes outside with contractor acquisition

Scottish Radio Holdings, which operates 11 stations in the region including Clyde FM and Forth FM, has made its first foray into the outdoor advertising market with the £27.5m acquisition of outdoor contractor Trainer.

Glasgow-based Trainer, which claims 45% of the lucrative 96-sheet market in Scotland, will operate as the outdoor advertising division of SRH alongside the group’s existing newspaper and radio divisions.

Richard Findlay, SRV’s chief executive, says, “We’ve been examining the outdoor market for more than a year and Trainer is the jewel in the crown in Scotland.”

Outdoor advertising is one of the fastest growing areas of the media sector — the music industry’s spend on the medium rose by 84.6% during the final six months of last year compared with the same period in 1997.

“Television has become fragmented and more complex to buy, whereas outdoor hasn’t. It has become



Findlay: outdoor more complete more sophisticated,” says Findlay, who adds the group will be expanding its cross-media offering to advertisers. “Using outdoor in tandem with radio makes for a rounded and complete package. It is something that has already been recognised in the US with Clear Channel,” he adds.

Clear Channel International recently announced plans to take a stake of up to 35% in Jazz FM owner Golden Rose Communications, whose radio sales force is being merged with CCI’s outdoor advertising offshoot More Group. Trainer had pre-tax profits of £1.4m on turnover of £5.3m in 1998.

Doritos in new music promotion

Walkers’ Doritos is further cementing its relationship with the music industry by linking with HMV for an on-pack promotion, backed by a £1.5m TV ad campaign.

The three-month promotion, which kicks off next Monday (March 22) under the banner *The Loudest Snack On Earth*, includes heat-activated instant win coupons inside packs of Doritos’ snacks which reveal prizes when customers rub their thumb over them.

The prizes include £10,000 cash, VIP trips to an MTV Live event and £2 off vouchers redeemable at HMV stores.

The HMV logo will appear on all 50m Doritos packs involved in the promotion, which is being targeted at 16- to 24-year-olds and will be supported by HMV in-store as well as ILR radio promotions.

The tie-up is part of a long-term music sponsorship programme by Doritos, put together by music marketing company Music Innovations, with a total prize fund of £10m.

The snack brand had previously concentrated its sponsorship on the film industry. Caroline Diamond, Doritos marketing director, says,



Orr: raising brand profile “We are doing this to build image [with our target audience] and to support our above-the-line advertising.” Richard Orr, HMV marketing manager, says, “In the last few years HMV has run a number of high profile promotions with leading brands. Like any good promotion the aim of these is to increase store traffic and spend at key times of the year while also raising our own brand profile.”

“The tie-in with Doritos will be the largest on-pack promotion that we’ve undertaken with a snack brand. It is a very good fit between brands that share a similar customer profile,” he adds.

chartfile

● Des'ree, the Sony 52 signing, has three songs in *fono's* Top 20 chart of UK-sourced tracks on European radio with What's Your Sign? dropping two to 27, You Gotta Be Arriving at 18 and Life down two to 20. Also, in France her album *Supernatural* has leapt 39 places to 30, while What's Your Sign? has moved from 54 to 37 on the singles chart.

● Chor's follow-up to Believe, Strong Enough, ends Bryan Adams and Melanie C's four-week reign as the UK's biggest radio hit in Europe and is also leading in Europe's sales charts. It climbs 15 places to six in Belgium, and is at the same position in Germany and at 10 in Austria.

● Thirteen is shaping up to be far from unlucky for Blur. Their new album's first single Tender moves up from eight to seven among the UK elite on the European airwaves, while on the Italian sales chart it is the second highest new entry at three and stays in the Spanish Top 10 at eight. The single debuts at 15 in Norway.

● Sony Music is pushing Universal hard for UK airwaves supremacy in Europe. With Skint, it now has six of the 20 biggest UK radio hits in Europe, beaten by Universal with seven but outshining EMI (three), Warner (two) and the indies (two).

● Peasants, Pigs & Astronauts might be outed by the Stereophonics in the UK, but Kula Shaker's second album is doing well in Japan. After the week's week's success of such UK acts XTC and Underworld into the Japanese Top 20, the Sony band have a new entry at three. The latter's music fans, though, are outshine by one musical hero: Jimi Hendrix, whose Live At The Fillmore East recording arrives one place higher.

● Beaucoup Fish is giving Underworld much overseas success. It outsells 23 places to four in Belgium and is a new entry at 34 in France. However, making better progress in France is The Corrs, whose Talk On Corners follows a nine-place jump last week by moving up seven to five.

● Elton John remains in the top five of the Canadian singles chart. His charity single Candle In The Wind 1997 finally left the top five there for the first time since its release, dropping from three to six, but the single's Written In The Stars duet with LeAnn Rimes debuted at four. The top part of the chart is British influenced thanks to Spice Girls' Goodbye holding at one, UK-signed Cher's Believe at two and Ozzy's cover of New Order's Blue Monday at five.

● The US is still looking bleak for the UK (see American Chartwatch) but UK acts having hit top back on hits and achievements. In February's round of RIAA awards, The Beatles received four multi-platinum awards for four of their single disc sets (4x Gold Something 2x), Get Back (2x) and Let It Be (2x) with six other singles winning platinum awards and two gold prizes.

BMG chairman Richard Griffiths' additional role as vice president for central Europe is smoothing the UK release of selected artists on offer from the company's continental affiliates. Among them is Jennifer Brown (pictured), who has already released three albums in her native Sweden and has sold more than 250,000 albums in Japan. Her UK career begins with the single Tuesday Afternoon, released by RCA on April 12, with the album *Vera* lined up for July 12. RCA UK managing director Harry Magee says Griffiths is making the UK company aware of the artists' Europe, who really stand out and have good prospects of UK success. "A lot of good is coming out of Europe through BMG, but we're not going to put them out unless we are committed to them and Jennifer is the first of these," he says.



Movies to lead Brit pack in Virgin's Stateside campaign

by Paul Williams
Virgin Records America is in the middle of its biggest concentration of high-profile UK releases since the appointment 18 months ago of former UK managing directors Ray Cooper and Ashley Newton.

Among the wave of releases it will be handling is the Manic Street Preachers' latest album This Is My Truth Tell Me Yours, whose US appearance around May or June follows the long-awaited signing of the band to Virgin for North America.

The same company is also looking after the US release of albums by acts such as Blur, Skunk Anansie, Ian Morrison and B1as.

After disappointing sales in the band's first four albums released by Sony across the Atlantic, Manics manager Martin Hall says they are treating this as their first American



The Manics with Cooper (second left), Newton (second right) and Hall (right).
"Everyone was disappointed by the non-performance of Everything Must Go so we felt it was time for a new start. It hadn't worked out on previous records and we wanted a whole new team of people on board," he says.

Outside North America, the Sony-issued album has already become

the band's biggest international hit so far, including reaching one in Sweden and Finland, going top five in Norway and hitting the Australian Top 20.

Hall believes his act sits comfortably on Virgin's US roster alongside bands including Blur and The Verve, adding that the fact Cooper and Newton, co-presidents of Virgin Records America, are from the UK is a big advantage.

"They can relate to the band and have the same sense of humour," he says. "We can deal directly with Ray and Ashley."

The pair themselves describe the band as among the finest to come out of the UK in the past decade.

"We are thrilled to be working with them in North America," says Cooper.

album for the company. Back On Top, in the States last week, while it is releasing Blur's 13 on March 30, Placebo are currently touring in the US to support their second album, while Gomez have been targeted as a long-term development project for this year. Billie's first US single — She Wants You — is reissued on April 13. To be followed by her album on May 4.

The Chemical Brothers' next album is due to appear in June and Skunk Anansie's Post Organic Chalk in August, marking what will be a significant push in the States.

"They're very much a major, major project for us," says Virgin UK head of international marketing Lorraine Barry, who says the album will be preceded by the single Charlie Big Potato in June when the band return to the States.

UK TOP 20 AIRPLAY HITS IN EUROPE

TW	UK Title	Artist	UK company
1	2 Strong Enough	Cher	WEA
2	1 When You're Gone	Bryan Adams & Mel C	ASM/Mercury
3	4 As	George Michael, Jeff, Mary J Blige	Epic
4	4 You Don't Know Me	Armand Van Helden	ifrr
5	5 Believe	Cher	WEA
6	6 Praise You	Fabrizio Simi	SKIRT
7	6 Tender	Blur	EMI
8	8 Strong	Robbie Williams	Chrysalis
9	7 No Regrets	Robbie Williams	Chrysalis
10	13 Promises	The Cranberries	Mercury
12	12 Written In The Stars	Elton John & LeAnn Rimes	Rocket/Mercury
13	12 Exhale	U2	Island
14	21 You Stole The Sun From My Heart	Manic Street Preachers	Epic
15	11 End Of The Line	Hozey	1st Avenue/Mercury
16	14 No Matter What	Boyzone	Polydor
17	15 What's Your Sign?	Des'ree	Sony 52
18	19 You Gotta Be	Des'ree	Sony 52
19	19 Would You...?	Touch & Go	V2
20	28 Life	Des'ree	Sony 52

Chart shows the 20 most played UK signed tracks on Euro's Euro Hit 100 chart of 100 stations. Music Source. For information on items, visit www.officialcharts.com

TOP UK-SIGNED CHART PERFORMERS ABOARD

COUNTRY	Title/Artist	Label	chart position	UK
AUSTRALIA	single Believe Cher	WEA	4	2
	album Best Of 1990-1990 U2	Island	3	3
	single album Believe Cher	WEA	1	1
CANADA	album Believe Cher	WEA	3	3
	single Believe Cher	WEA	3	3
FRANCE	album Believe Cher	WEA	16	21
	single Strong Enough Cher	WEA	6	3
GERMANY	album Believe Cher	WEA	3	1
	single Tender Blur	EMI	3	1
ITALY	album Believe Cher	Epic	20	17
NETHERLANDS	album One Night Only Bee Gees	Polydor	4	2
	album What's Your Sign Des'ree	Sony 52	2	1
SPAIN	album Believe Cher	WEA	1	1
	album Believe Cher	WEA	7	9

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AMERICAN CHARTWATCH

by ALAN JONES

After the influx of top urban talent last week, the *Billboard* album chart has a more settled look this week, with the only new entry to the Top 50 being George Strait's *Always Never The Same*. Country veteran Strait, 46, debuts at number six to register his fourth Top 10 album. There are two other entries to the Top 100 — and they're both country acts, too, with Kenny Chesney's *Everybody We Go* at number 51 and Sawyer Brown's *Drive Me Wild* at number 99. TLC's *Fannin* continues at number one but is nearly passed by the Misericordia of Lauryn Hill, which sold more than 200,000 copies for the second consecutive week.

Fabrizio Simi's *You've Come A Long Way*, Baby regains its bullet and jumps 62.55, its highest position yet in a 12-week chart career. It's now the only album in the Top 100 by a British act, as opposed to British-signed, act and is being helped considerably by the hit single Praise You, which is the second highest climber in the chart, jumping 27 places to number 71. It thus tops the number 76 peak scaled by Rockfeller Skank last November but still lags behind another Norman Cook alias — the Mighty Dub Katz' *Magic Carpet Ride* reached number 58 three years ago.

British acts in the bottom half of the album chart are Phill Collins (105-110), the Bee Gees (194-115), George Michael (171-130), XTC (105-140), the Spice Girls (145-156) and All Saints (172-159), plus two re-entries. Five's self-titled debut at number 194 and Depeche Mode's *The Singles* 86-98 at number 182.

On the singles chart, Believe by Cher (pictured) continues at number one in an all-time top five while Elton John & LeAnn Rimes' *Written In The Stars* climbs 37-29, while Ozzy's cover of New Order's *Blue Monday* jumps 90-75. Next Wednesday is St Patrick's Day and in honour of our neighbours, we should note the current achievements of Irish acts in the US charts — all of whom are signed to the UK arms of their record companies. In the singles chart, B*Witched's *C'est La Vie* moves 48-43, while U2's *Sweetest Thing* sinks 97-100. On the albums chart, *The Chieftains' Tears Of Stone* moves 73-64, while U2's *The Best Of 1980-1990* dips 94-96.

Finally, though her Velvet Rope album seems, at least temporarily, to have run out of hit singles, Janet Jackson has, in honour of our collaborations on the Hot 100, sharing the billing with Busta Rhymes (What's It Gonna Be, 66-65), Blackstreet (Girlfriend/Boyfriend, 66-65) and Shaggy (Luv Me, Luv Me, 64-62).



The release of Jamiroquai's fourth album *Synkronized* has been brought forward by Sony 2 to meet worldwide release deadlines. The album, the follow-up to 1996's "Tre-selling Traveller Without Moving," is currently being co-produced by Al Stone — who is also mixing the record — and Jay Kay in the frontman's new Chillington Studios at his Buckinghamshire home. It will be preceded in May with the "cyber disco" single *Canned Heat*. EMI Music Publishing senior A&R manager Guy Moot says, "It's fantastic — and there's a lot more on this album [than previous ones] to work through in terms of singles." *Synkronized's* tracks are understood to be an evolution from the previous record, ranging from the uptempo, clubber Basement *Jaxx/Dart*, Funk-sounding number *Supersonic* to the ballad *King For A Day*. This is the first Jamiroquai record featuring new bassist Nick Fife, who replaced Stuart Zender last year. An eight-date arena tour is being lined up for June.



newsfile

ETHELNEE'S KELLE LEAVES FOR SOLO PROJECTS
Kelle Bryan has followed in Louise's footsteps and left Eternal for a solo career. It was confirmed last week after months of speculation it has emerged that Bryan, who continues to be the only member of the trio managed by 1st Avenue, was not working in America with sisters Easter and Vernie Bennett on forthcoming material. Instead she is understood to be close to signing a solo deal through 1st Avenue with one of two major labels on the basis of pop demos with undisclosed producers/songwriters. She is also understood to be developing plans for her own label to be called Shades. Eternal, now managed by Jazz Summers, are working with producers Steve J (Puff Daddy, Mariah Carey) and Emilio Estefan (Gloria Estefan) for an album due in September on 1st Avenue/EMI.

Brits to take SXSW by storm with 28 bands

Robbie Williams tops a record number of UK artists performing at this week's South by Southwest festival in Austin, Texas, which will also feature an official BPI presence for the first time.

At least 28 UK-signed and unsigned acts play SXSW, which runs from March 27-31, and the UK's 12 delegates are set to outnumber those from any other territory outside the US.

Although Williams does not appear among the line-up of official showcases, he plays a private party sponsored by Capitol and *Interview Magazine* on Friday evening. The BPI, following its sponsorship of the event last year, has produced a Best of British A&R Guide detailing all the UK acts playing and listing British delegates.

Despite reports of ill health, *Arista/Dedicated's* Beth Orton (left) also plays on Thursday, a week after his single *Stolen Car* was added to the playlist of key US radio stations including Los Angeles' KROQ, Boston's WKRY and Chicago's WKRT.

International marketing and promotions manager Julian Wright says: "It's the best introduction for her. It's her first US promotional appearance on this record."

Other UK acts appearing include: Jeff Beck, Mucho Macho, Comfort, The High Fidelity, Lo Fidelity Allstars, Freestylers, Aphelios, Yogi, Dilana, These Magnificent Men, Echo, Miles Hunt, Kathleen Haskard, Moke, Hank Dogs, Next Wave, River, Whistler, Angel Tech, Right Said Fred, The King, Eric, Tim Gibbard, Asian Dub Foundation, Carl Clarke, Projekt X.

WARRIORS
The appointment of Jeremy Lascelles as Echo managing director has meant a greater focus on developing a plot for rejuvenating each of the Chrysalis-backed label's acts.

As a result, *BabyBird* and *Moloko* are enjoying a modest resurgence after the disappointing sales and critical success of their second albums last year.

Lascelles says, "They both made better second records but they were the wrong records. It was very important to re-establish the critical and commercial attitudes."

Lascelles insisted on *BabyBird's* Stephen Jones working for the first time with a producer, Steve Lironi. The result was a re-recording of *Back Together*, which was released as a single last month. While *Echo* shipped 70,000-80,000 copies of their previous single, the *Radio One* A-listed

Warner's girls opt for EMI: Chrysalis deal

by Stephen Jones

Former EMI girls manager Simon Fuller's hotly-tipped new girl band 21st Century Girls are set to sign with EMI Chrysalis after the breakdown of negotiations with Virgin's Innocent label.

The act — the first signing to Fuller's new label 19 Recordings — were licensed to Atlantic for North America before Christmas, but sealing a licensing deal for the rest of the world has been more problematic. A deal with Innocent looked certain until a week last Friday, when 19 pulled out with insiders citing disagreements between Fuller and managing director Hugh Goldsmith over "control".

EMI-Chrysalis was back in the fray by Monday night, when a deal was agreed at a meeting between Fuller and EMI-Chrysalis managing director Mark Cohen. EMI-Chrysalis A&R director Saz Metcalfe and general manager Gordon Biggs were also involved in the deal.

EMI-Chrysalis was originally the lead contender for the deal before Innocent, but Fuller pulled out when it emerged that former Spice Girl *Haniffa* was launching her solo career there. A friend of Fuller's says, "Simon's a lot happier being back [at EMI-Chrysalis] now the politics have been cleared up."

A spokesman for Fuller says: "There were differences of opinion over marketing strategies. In the end it wasn't felt right for 19, a new label, to go into that new [Innocent] set up. It was felt EMI-Chrysalis has got what we need and politically it felt the best of the group." Creative Management's Ian Allen, who discovered the girls when they were called *Sne-Devil*, says: "It was amicable. It was just a bunch of grown-up men sitting around a table thinking this has got to go with EMI, who we so focused with the marketing. It couldn't

21st Century Girls: Fuller's new hopes

have taken so Innocent because it's a label more like 19."

The first full meeting attended by representatives of all parties involved in the project — EMI-Chrysalis, 19, Atlantic (represented by A&R manager Paul Samuels and US senior VP A&R Craig Kallman), pluggers *Brilliant and Henry's House* — took place last Wednesday.

The project will continue to be A&R'd by Fuller, Allen and 19's A&R (and former RCA A&R director) Mike McCormack. Co-songwriters with the act — whose publishing is signed to Allen's Creative Music/Warner-Chappell — include *Cathy Dennis*, former Republic keyboardist *Andrew Todd*, former G West member *Richard Drummie* and songwriters *David Arch*, *Mark Campbell*, *Gary Stevenson* and *Daniel West*.

The group, comprising four 24/15-year-olds from Dudley, release their eponymous debut single produced by Stevenson on May 24, backed by a rumored £260,000 video shot in January. They will be released via Chrysalis although marketed by EMI-Chrysalis.

Goldsmith, who is currently busy with *Billie and Martine McCutcheon*, was unavailable for comment.

Moody Blues on Dry to *Mervyn Berry* on the gorgeous ballad *Paper Faces*.

Lascelles admits the campaign on their previous album "went awry about five" when the potential hit *High* was released "late in the day". But he says that constant touring has created a large enough fanbase to secure the band dates at venues as big as the *Brixton Academy*.

Subcircus are working with producer *Stephen Harris* (Kula Shaker). The focus is to make sure their singles are not too understated but that the personality of singer *Peter Bradley* is not buried.

Still on Echo's roster are *Mono*, *Utah Saints* and *Natural Born Killers* — with *Marc Almond*, *Uhoop*, *DnInfluence*, *G-Force* and *Flux Townsend* having left. Two new signings are a male/female vocal pop duo *Dark Flower* from Manchester and the "uneasy listening" leftfield act *Big Yoda Muffin*.

SEAHORSE'S HELME SIGNS FOR NEW DEAL
Following his split with former Stone Roses guitarist *John Squire*, former Seahorses frontman *Chris Helme* is to play a one-off show in search of a record deal. Helme, whose new material is described as "sexy folk", has put together a band for the gig at London's Improv club on March 23.

JIVE/PEPPER WINS CHOCOLATE BOY RIGHTS
Jive/Pepper has beaten rivals including *Ministry of Sound* to secure rights to *Shanks & Bigfoot's* underground club smash *Chocolate Boy*. The label is currently working on remixes ahead of a potential release on April 26. The deal to sign the London-based underground garage duo was struck by *Jive* head of A&R Scott MacLaughlin and VP A&R *Europe Martin Dodd*.

LULU AND KAVANA TEAM UP FOR SUNNY TUNE
Virgin's *Kavana* and *Rocket's* *Lulu* will this week record a deal. *Heart Like A Sun*, with producer *Grant Mitchell*. The co-penned track, which they performed on *Channel Four's Late Lunch In December*, will be released as a single in June and stripped on to *Kavana's* delayed *Instinct* album, now due in July.

LEFTFIELD FOLLOW-UP ALBUM FINALLY FINISHED
Leftfield finally delivered their untitled 10-track follow-up to 1995's *Leftism* to Higher Ground last week. The Sony label is set to release the first single, the *Afrika Bambaataa* collaboration *Afrika Shoo* — for which *Chris Cunningham* (Madonna, *Ashes & Twine*) has produced the album. *Jive*, followed by the album in July.

CHEER HIT PRODUCER TO TAKE ON TURNER
Brian Rawlings, who co-produced *Cher's* UK and US number one hit *Believe*, is to work with *Tina Turner* for a month. The producer has recently been much in demand, teaming up with acts such as *A1*, *Mike And The Mechanics*, *The Tamperers*, *Gary Barlow* and *Enrique Iglesias*. "It's very interesting times at the moment, but our focus is on writing and producing," says *Rawlings*.

CARS' O'CASEY DRIVES NEW WANNADIES WORK
The *Wannadies* last week started recording with producer *Tommy Stinson*. *Ric O'Casey* as producer. The Swedish band, now on RCA rather than the defunct *Indolent* label, are working in *Electric Lady Studios* in New York. A new single is expected in the summer.

EPIC SEVERS RELATIONSHIP WITH MLESASH
Epic last week confirmed that it had parted company with *R&B* girl trio *Kelley* less than a month after their second single went Top 20. The band, developed by *Steve Jencks*, were originally signed to his *Jerv* imprint, which split from *Epic* in the summer.

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PRICE POINTS THE WAY FORWARD

The age of the cheap CD is upon us. Colin Irwin examines the ascendancy of the low-price sector marketing phenomenon

The surprise announcement of Pinnacle's entry into the mid-price arena is the latest evidence that what was once regarded as a secondary market in the UK is now being taken very seriously indeed by the music industry's biggest players. It comes hand on the heels of significant changes in the low-price sector, which has been transformed during the last six months by a series of high profile acquisitions that will have an irrevocable effect upon the shape and size of the market for cheap CDs.

Where it was once dominated by a wide variety of devoted indie specialists which thrived on the broader industry perception that budget and low-price product represented a largely irrelevant activity compared to the real business of marketing hits, the sector is now subject to competition on a grand scale.

The market anxiously awaits its new key players, the Kingfisher and Point Groups, who are only beginning to formulate their strategies after buying two of budget's most active and successful companies, Music Collection International and Hallmark respectively.

Kingfisher's earlier takeover of Demon, Point's acquisition of Tring, the prolonged buy-out by Rutland Trust of Castle and aggressive re-thinks on catalogue marketing from EMI, Sony and BMG have created an underlying mood of tension which the confusion surrounding the Universal and PolyGram merger has done little to alleviate.

"The only consistent thing is that it is all change," says Gary Richards, Divisional Director of Music UK, whose Spectra label has played a prominent part in the majors' march into the low price market.

"These changes have come about as the big labels become more market-orientated," he continues. "There is a growing acceptance that low-price is a legitimate part of the business which hasn't been treated as a priority until now."

There is little doubt that Universal, already in the market with its Half Moon range, is now planning a concerted bid to broaden Spectra's output and strengthen its profile in non-traditional outlets. Richards explains the company is adopting a bullish approach to tackling the "massive passive" audience of lapsed buyers who feel alienated by the High Street stores.

"Spectra is ideally positioned to broaden its traditional account base," says Richards. "We want to attract people who have got out of the habit of shopping for music by taking the music to the places where they go shopping."



In the first days of the budget market in the early Seventies the only major player was EMI and its Music for Pleasure label. PolyGram — like Sony and BMG — licensed much of its catalogue to Piskiwink, which grew the budget business rapidly before being bought by Carlton Home Entertainment. The advent of MCI and its labels in 1991 signalled the low-price sector's coming of age and gave it a further makeover by setting new standards in packaging and programming.

But like other long-term players Castle and Tring, MCI has had to fight increasingly hard to maintain its market share against marauding majors. The overall budget market has grown consistently in the last five years, with sales rising from nearly 9m units in 1995 to last year's record total of nearly 13m, according to BPI figures. However, established companies, such as Tring, have flourished and faded, while Carlton Home Entertainment felt it had no choice but to offload Hallmark faced with a marketshare fall from 13.4% to 10% last year.

"It wasn't a question of being disillusioned with the budget audio market," says a Carlton spokesman. "We came to realise that Hallmark didn't fit well with the

rest of our business."

Weeks after acquiring the "rump" of Tring's assets, CD manufacturer The Point Group snapped up Hallmark and its catalogue of 700 titles for an undisclosed sum, to become an instant player.

Hallmark's new managing director Marcello Tammara, previously international sales director at THE, is naturally upbeat about this latest development.

"We're treating it as the newest label on the market, and we've already got a major market share" — Marcello Tammara, Hallmark

we own copyrights but what we didn't have was the label to release them."

Tammara's immediate plans are to rationalise Tring and Hallmark alongside the existing Indigo label, building the brands and making them more current.

"The market is being condensed and the stakes have been raised significantly," he says. "We are streamlining in key areas and spending a lot of time finding the right product. The majors are waking up to the value of their own catalogue but I don't think it will ever be as much of a priority to them as their new releases or chart acts." The Point Group plans more than 300

releases this year, with the ultimate aim of creating a catalogue of 1,500 titles. Many are already on the shelves, including The Beatles' Coming Up From The Streets album.

The former Castle Communications has emerged from a tough year, during which it was bought at auction by Rutland Trust after the demise of its parent company, Red Ant. Now re-launched as Castle Music under managing director Joe Cokell and commercial director Roger Semon, it has snapped up Hallmark's old A&R and marketing teams in an attempt to re-establish Castle at the forefront of the market. Forthcoming releases include Original No.1 Hits Of The Sixties.

"1999 will be a turning point in low-price with greater differentiation between super-budget and the upper price band of the budget sector," says new marketing manager Lynn McPherson. "Castle has the biggest catalogue outside major ownership, so we are in an enviable position."

Castle is researching the market in preparation for its next move, but European sales director Ed Awerdeck insists quality repertoire is the key to rejuvenating the superbudget sector.

"Quality needs to be guaranteed so consumers buy back into ranges over and over again," he says. "There is also increasing competition from Kingfisher and we need to show retail that super-budget can make them the return they need in terms of profit per foot."

Yet all may be overshadowed by the emergence of the giant Kingfisher group as the industry's major market leader. Kingfisher, which last year announced record pre-tax profits of £505.5m, owns Comet, B&Q, Delta, Superdrug and, significantly, Woolworths, M&V and Entertainment UK. It also owns Crimson, the label that has become a supplier to EUK customers. Including Woolworths, has come from nowhere to be market leader.

Last April Kingfisher made the £1.95m purchase of Demon and F-Best, the labels founded by Elvis Costello and Jose Rivera in the late Seventies, and followed it in September by outbidding the Scottish Media Group to buy VCI, including the MCI catalogue, for £45m, sending shockwaves through the whole low-price sector.

Executives at EMI and Crimson are still busy restructuring, but with the two businesses likely to be merged as one company, Crimson's domination of the market this year looks to be a foregone conclusion. Admittedly MCI managing director Peter Stack has now gone, but >

Major releases from low-price stalwarts MCI, Point, EMI Gold, Castle and Naxos (clockwise from top left)

HOW THE MAIN PLAYERS IN THE LOW-PRICE WAR SHAPE UP

EMI GOLD
EMI Labels: EMI Gold, Music for Pleasure, Jazz Masters, Classics For Pleasure. EMI pioneered low price among the majors and thanks to its enormous catalogue remains a high-profile player.

HALLMARK MUSIC & ENTERTAINMENT
Labels: Hallmark, IMP Classics, Pickwick, Old Gold, FGMQ, QED, Purple Flame, Point Master Tone. CD manufacturing The Point Group becomes an instant major player with the establishment of this new company under MD Marcello Tammara, incorporating both Carlton's vast Hallmark super-budget repertoire and a wide range of catalogue from long-term budget specialist Tring.

MCI
Crimson/MCI Labels: Crimson, Music Club, e2, Emporio, Nascette, MCI Music, Reflection, Gallery. Parent company, the Kingfisher Group. Already market leader, Crimson's stronghold on the EUK customer base will tighten further with the inclusion of the Quality MCI range.

Spectrum Music
Universal Labels: Spectrum, Half Moon, PolyGram Classics. Since its acquisition of PolyGram, the smart money is on Universal revitalising Spectrum's extensive catalogue and making a massive impact this year.

CAMDEN
BMG Label: Camden Launched in 1996. Camden has grown steadily, selling nearly half a million last year and benefiting from the vast resources of the old RCA Victor catalogue under label manager Andy Street.

NAXOS
Labels: Naxos, Naxos Historical, Naxos Jazz, Marco Polo, Casappa. Over the last 10 years, Naxos has developed a range of original classical recordings that have become a dependable staple of High Street retail and established it as a leading player in the low-price markets.

CASTLE MUSIC
Labels: Select, Pulse, Discover. One of budget's pioneers, Castle is plotting a comeback under Rutland Trust after a grim 1998.

DELTA
Labels: Music Digital, Laserlight. Delta is one of the stalwarts of the low-price market, distributing labels like President, Gransere, Mermoi, Lake, Felix and Upeasa, as well as its own releases in a range of genres.

SONY EXTRAVALE
Labels: Extra Value. Sony has consolidated its budget pop catalogue in Extra Value, and plans for growth this year.

► His deputy Darryl Keene vows it will be business as usual and is typically bullish about the company's forthcoming release schedule, including a Rex Best Of, Al Green's True Love and the RPO Plays U2.

"In the past five years or so the market has become extremely fragmented, particularly at the super-budget end," says Keene. "At the beginning of 1993 I would say Pickwick and Music For Pleasure had 75% of the budget market between them, but now 10 different companies are fighting for that market share. The whole sector has changed with the majors coming into it, and the key development has been the number of price point promotions at retail."

However at least two of MCI's regular customers are making noises about ceasing trading relations as a result of its new corporate links with Woolworths. "The bad part of the matter is that MCI has been bought by one of our competitors and so we're reviewing the situation," says Robin Tuft, senior product manager for catalogue at Virgin Retail.

"At the same time Virgin Retail is reviewing the future of all the super-budget ranges it carries after disappointing performances in the last year. "Most of the volume comes from campaigns," says Tuft. "There is room for growth at low-price but the majors must have a clear strategy about what they want to do with this product. They are involved in a lot of political infighting which means that while they have attractive names, they don't

often come out with definitive collections. Growth will come from straight reissues. The market won't be sustained by two hit singles and a load of dodgy album tracks."

"HMV, on the other hand, is more positive. "We're very pleased with the budget market," says campaign manager Ian Dawson. "The companies are putting a lot more effort into it and the quality now tends to be on a par with full price. We do budget promotions with them three or four times a year and they are proving very successful."

WH Smith has made strenuous efforts to promote the price point in the last year with stand-alone racking and it reports positive results, particularly with classical and easy listening product.

Meanwhile the majors are closely monitoring the restructuring progress of their competitors while redoubting their own efforts in the battle for shelf-space.

"It's a weird time," concedes Andy Street, BMG Camden label manager. "I'm not sure the continual merger of companies is good for the market. It seems to be about cutting costs and putting input into fewer and fewer hands."

Paul Holland, managing director of EMI Gold, takes an equally pragmatic view of the changes. "The more people are banging on doors the better it will be. In the past the only majors doing it have been us and PolyGram, but now there should be more pressure on retail to give budget better focus. WH Smith has done it recently and turned it around big time."

But with the big boys seemingly ready to climb up, where does that leave the indie specialist, once the backbone of the market?

Many believe corporate consolidation will create new opportunities for dedicated small companies, particularly in niche marketing areas. The continuing success of HNH and its Navajo budget label range is an example of what can be achieved. At the same time, HMV has teamed up with EMI to make significant inroads with the HMV Classics range. Half a million sales across 150 titles in the last 18 months have helped it to what it claims was an 8% share of the overall classical market in the UK in 1998.

"Navox is a quality range and we support it very strongly," says HMV's indie Product Controller Tony Shaw. "But there is room for both of us. The classical market is struggling a little bit at full price but there is a good market for it at low-price."

There is optimism, too, in the camps of Decca and Disky. "The traditional outlets have woken up to budget, and that is the price point which dominates the non-traditional sector. We've had a superb year," says Phil Clift, managing director at Disky. Beechwood Music Distribution has had early success with its newly launched super-budget label Peach. Meanwhile, audio book company ABM enters the market with 50 aggressively promoted new jazz, blues and R&B releases.

At the same time, the non-traditional

retail sector continues to grow apace, driven in part by proactive supplier Lifetime Entertainment, which is growing business everywhere from Somerfield and Little Chef to ferries and motor way service stations, the last outposts of cassette sales.

"There is a lot of duplication in the market so I think these mergers may be putting such a bad idea," says managing director Mark Griffiths.

Lifetime's biggest supplier by far is MCI. However, the distributor is another company which is considering its options in the light of the Kingfisher deal, which places MCI in partnership with EMI, one of Lifetime's direct competitors.

"I don't think it is healthy when a large distribution company has access to a low-price specialist like MCI," says Griffiths. "That being said, there's little in the MCI catalogue that we can't source from somewhere else."

Yet all the current activity doesn't seem to deter potential newcomers. Former Time co-founder Phil Robinson is now installed in Amersham developing Believe with several key members of his old King back-up team, following his partnership deal with Verner Bach Pederson, the founder of leading Danish catalogue specialist Elap. "We are sticking to the basics of good value," he says. "It is a mature market now, and product will only sell if it is good, not because it's cheap."

Quality, it seems, is still the benchmark, even at the low-price end of the market.

'The companies are putting a lot more effort into it and the quality now tends to be on a par with full price' — Ian Dawson, HMV

'I don't think it is healthy when a large distribution company has access to a low price specialist like MCI' — Mark Griffiths, Lifetime

CRIMSON TIDE OF LOW-COST FORTUNE

Almost before the link had dried on Kingfisher's deal with VCI, its Crimson label had completed an astonishing three year rise to edge out EMI Gold as budget's leading imprint. It's an amazing success story for Crimson, the label launched by Entertainment UK in the last quarter of 1996 primarily to service the Woolworths Christmas trade.

The original plan to operate only on a seasonal basis was swiftly revamped as the label focused on a shrewd mix of classic artists, populist compilations and targeted niche releases. In the second quarter of 1998 it topped the budget label charts for the first time, leapfrogging Carlton and EMI Gold with a 10.8% market share and over 288,000 units sold. An outstanding performance in the last quarter resulted in a photo-finish victory by just 4,000 units over EMI Gold, and an equal 11.7% market



share for both companies. EMI Gold is unlikely to be too dependent about missing out so narrowly. It has doubled its sales figures and very nearly its market share during the last three years. Between 1997 and 1998 it maintained that

growth, with top releases such as Hot Chocolate's 14 Greatest Hits regularly selling in the region of 1,000 copies per week.

After two years at the top of the charts, Carlton slipped to third place in 1998 with a 3.4% drop in market share – its worst performance in the market since its launch of the Hallmark super-budget range four years ago.

However, these figures do not take into account some of the non-CIN registered, non-traditional outlets where Hallmark product performs well.

PolyGram's Spectrum label, on the other hand, made great strides, capturing a 7.5% market share, almost double the previous year's 4.1%, thanks to exceptionally strong repertoire by such acts as The Carpenters, Eric Clapton, James Brown, The Jam and Abba.

MCI also performed well to hold its place in the top five, with only a marginal drop in market share from 8.2% in 1997 to 7.2% a year later.

Meanwhile, HNH's sixth placing, with 5.9% of the market, marked over a 0.8 percentage point improvement over its previous performance, due partly to adding jazz to its traditional classical base.

The chart would have a very different look if the new changes of ownership were to be taken into account. A Crimson incorporating MCI would dominate the market with a share approaching 20%.

Meanwhile, the Point Group conglomerate of Carlton and King would be around 12%, just ahead of the new Universal package, encompassing Spectrum and Half Moon with EMI Gold relegated from second to fourth place.

Colin Irwin

MID-PRICE/LOW-PRICE REPORT — CONTINUES ON PAGE 22

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Southgate's successor prizes cultural seachange with EMI

incoming EMI executive chairman Eric Nicoli certainly knows his biscuits. Speaking hours after his soon-to-be former company's annual results meeting last Thursday, he eagerly unpacks one of the large blue boxes of United Biscuits goodies presented to analysts and cracks open a packet of Mollies Caramels. "They're really good," he declares with some relish, before opening a box of a new savoury potato snack.

"These are stunning," he purrs. "Better than Pringles."

Nicoli, 43, also claims to know a thing or two about music, pledging particular allegiance to The Beatles, Bob Dylan, Ry Cooder and John Lee Hooker. He admits, however, that when it comes to the music business he must undergo a rapid learning curve — and in public.

By Thursday last week he hadn't made a particularly auspicious start.

The City had persuaded itself that EMI would name an industry insider to take over the reins from Sir Colin Southgate. And so when the announcement came last week that Nicoli was to be the man, EMI's share price took a rather embarrassing fall while, just as embarrassingly, United Biscuits' price rose marginally.

Meanwhile, the *Financial Times* had waded in, its Lex column thundering that, overestimating a tumbling share price at United Biscuits, "Mr Nicoli... will certainly not have the problem of having to live up to high expectations."

Not surprisingly, Nicoli is sensitive to the criticism, launching unprompted into a spiel about low expectation of EMI hiring a music industry "big hitter" to run the company was always wide of the mark.

"It was never likely at all that a music big hitter would be appointed to sit over [record boss] Ken [Berry] and [publishing chief] Andy [Bandler], both of whom are recognised big hitters," he says. "The idea of bringing in someone like them, but probably less good, as their boss is absurd."

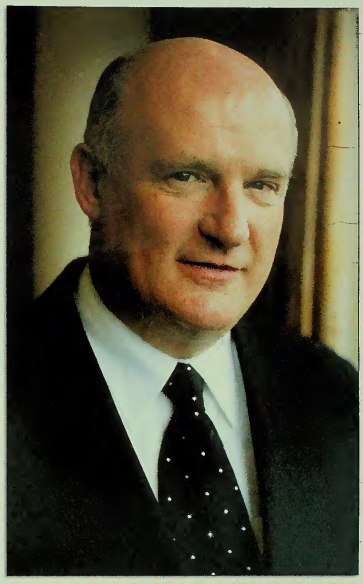
Whatever his past record, Nicoli undoubtedly has a lot on his plate. While his predecessor, Sir Colin Southgate, was a dab hand at selling off unwanted businesses to pare down EMI to its bare essentials — records and publishing — it turned out that pruning was the extent of his strategy rather than a bigger end. How Nicoli must develop a big sense of his own and instil a new sense of purpose and confidence in a management team whose morale, he admits, has been sapped — particularly by takeover speculation.

The very fact that an appointment has been made is already providing a boost.

"The best thing is simply the fact that they have made an appointment," says one senior company source. And it looks likely that little immediate change will be felt since the daily running of the businesses will continue to be conducted by Berry and Bandler.

Nicoli has a reputation as a team player — a point he himself stresses on a number of occasions — and insists that Berry and Bandler will oversee operations on a daily basis. "My role won't be merely supervisory, sitting there in an ivory tower, pontificating occasionally and issuing a few irrelevant edicts that piss everybody off. My role and management style will be one of challenge and support in appropriate proportions," he says.

When it comes to the big picture, Nicoli says it is just too early for him to have drawn up his own vision of EMI's future. But the key question — and one which Southgate never resolved — is whether EMI should continue to be focused solely on



curriculum vitae: ERIC NICOLI

Born: August 5, 1950
Educated: King's College, London University
1971: Leavus university with a degree in physics
1980: After a spell at Rowntree Mackintosh joins United Biscuits as senior marketing controller, UK biscuits division
1984: Appointed group business planning director
1985: Promoted to managing director UK Frozen Foods
1986: Takes post as managing director UK Brands

1989: Joins UB board as chief executive European operations and group chief executive designate
1991: Becomes UB group chief executive, joins EMI board as non-executive director
Mid-Nineties: assumes number of roles with trade bodies including the Institute of Grocery distribution's policy issues council and Food and Drink Federation's executive committee. Nicoli is also made deputy chairman of Business In The Community.

May 1995: due to take over reins of EMI Group from Sir Colin Southgate

music or whether it should branch out into other areas of entertainment.

While declining to go into any detail, Nicoli suggests that moving into other areas is a distinct possibility. "The reason this change is timely is that Colin has done the job of unbundling Thorn EMI, of creating out of the demerger this standalone EMI, and someone new coming in can now think about the vision for the future. Everyone in the industry can understand the merit of

relevant broadening of the business base. [But] broadening for the sake of it has pretty little merit."

He suggests that organic growth is the first priority. Alongside developing rosters, tightening marketing and distribution, this could also involve more radical internal restructuring. EMI observers suggest one key option is to merge the hitherto separate operations of EMI and Virgin. Another would be to merge distribution

functions with other companies, rather like Warner and Sony are in the process of doing in the UK.

"Often there are areas where you can cooperate to mutual benefit, where you can have international or local joint ventures that allow you to take costs out and share benefit and best practice, without getting into the pain and aggravation of corporate ownership issues," he says. "We will look at those options and I know there are some that are being considered."

He is less guarded on the subject of the endless speculation about takeovers by Bertelsmann or News Corp. "It's a definite no," he says. "Speculation is ongoing and I have lived my life running big businesses with takeover speculation as background noise. It's part of my skill set to get people focused on running the business without being distracted by all that stuff."

Just as he must develop his own vision of where the company is heading, so some senior EMI executives on both sides of the Atlantic privately suggest that he must change the corporate culture of the company. Nicoli's relaxed and collegiate style (he professes to hating formal meetings, preferring to talk on the telephone or network informally within a company) immediately marks him out as being different from his predecessor — "Southgate can be a bit of a bully at board meetings," notes one senior EMI source.

Nicoli's less hierarchical approach to management is apparent in another area: salary — the issue which so absorbed the City when it came to "Lucky" Jim Field and his remuneration package. Nicoli, in contrast, says he is being paid "bravely what I'm being paid at UB" — a standard British pic senior executive package of around half a million pounds base plus incentives.

(Incidentally, he points out that while he was part of the board of directors which unanimously rejected Field's bid to succeed Southgate, he says this happened months before he himself became a candidate for the post).

"I would expect the corporate culture to reflect my style and inclinations fairly quickly. I'm an international manager — Italian parents, British educated," says Nicoli. "I would expect the culture to reflect the fact that we're a focused music business and, even if we broaden, we will still be predominantly a music business."

"I expect the culture to change — not because my starting point is that it's an inappropriate culture, but the culture ultimately reflects the personality and values of the people who run a company. Colin and I are very different characters and the group is a very different group from the one that started out as Thorn EMI."

At the recent National Grocers' Benevolent Fund Ball, where UB was the principal sponsor, Nicoli appeared wearing an old army tin hat. The food industry at the time had just finished a week of price wars and he was sitting between the chief executives of two rival retailers, hence his "don't mention the war" joke.

As he prepares to assume his new post he might need to dig that hat out of the attic again. The very fact that an appointment has been made gives him and his colleagues a short breathing space. But, once the sense of initial relief has dissipated, the battles will be fiercer than ever. Nicoli may be the man to lead the fight to change City perception of EMI and, more importantly, the underlying business reality, but it will be a long haul. **Ajax Scott**

The full version of this article appears in the April issue of MBI, out next week.

T O W E R S

20 MARCH 1999

Pos	Title	Artist	Label/CO/Cass (Distributor)	This Week	7712			7712	
					Title	Artist	Label/CO/Cass (Distributor)	Pos	Wk
1	WHEN THE GOING GETS TOUGH	Boyz II Men	Polygram 5619132/5399124 (U)		38	23	HEY YOURSELF	Universal UMC 5623UNC 56230 (BMG)	81
2	BETTER BEST FORGOTTEN	Edo Glee	5191242/5191241 (U)		39	NEW	IF THE WAY IT GOES	Eagle EAGKS 075/EAGKS 075 (BMV/MG)	82
3	BABY ONE MORE TIME *	Britney Spears	Mercury 580202/580201 (S)		40	26	CAN I GET A...	Def Jam 569472/1... (J&R)	83
4	WE LIKE TO PARTY (THE VENGABOS)	Positiva	COITA 1180/1187 (U)		41	20	PRETTY FLY (FOR A WHITE GUY)	Columbia 66682/66683A (S)	84
5	YOU STOLE THE SUN FROM MY HEART	George Michael & Mary J Blige	EMI 669532/669534 (S)		42	18	GOODBYE	Virgin VSCD 1725/171A (U)	85
6	IT'S NOT RIGHT BUT IT'S OKAY	Antonia	7421262/7421262A (BMG)		43	NEW	PERMANENT TEARS	Polygram 56375/563724 (U)	86
7	AS	George Michael & Mary J Blige	EMI 669532/669534 (S)		44	22	PARTY ALL NIGHT	Universal UMC 5623UNC 56230 (BMG)	87
8	STRONG ENOUGH	Char	WEA WEA 2010D/1WEA 2010 (M)		45	27	WESTSIDE	Virgin VSCD 1725/171A (U)	88
9	TENDER	FoodP/Phonics	CPD005 1177C/D/1177C (U)		46	23	BOY YOU KNOCK ME OUT	MJ/Epic 66937/66937A (U)	89
10	AT MY MOST BEAUTIFUL	Warner Brothers W 477C/D/10 477 (U)			47	NEW	HOW WILL I KNOW (WHO YOU ARE)	Universal UMC 5623UNC 56230 (BMG)	90
11	WISH I COULD FLY	EMM	COEM 2037/COEM 537 (E)		48	6	CHOCOLATE SALTY BALLS (I LOVE YOU)	Columbia 66798/66798A (S)	91
12	HOW LONG'S A TEAR TAKE TO RAIN *	Galantis	Mercury 530822/530804 (U)		49	NEW	YOU WANNA KNOW	Eagle EAGKA 037/EAGKS 037 (BMV/MG)	92
13	STYLE	Orbital	FCD 359 (S)		50	20	PLAYING WITH KNIVES (REMIX)	Vinyl Solution VC 01CD/1 (U)	93
14	WRITING TO REACH YOU	Independiente	ISDM 22M/S/ISDM 22CS (SM)		51	25	CRAZY	Indirect/Defusions/FCDP 355/FC 355 (U)	94
15	RUNAWAY (REMIX) *	Admiral	4702CD/4702 CD002C (U)		52	1	HOT SPOT	Def Jam 83035/8270394 (U)	95
16	NOTHING REALLY MATTERS	Maverick W 4702CD/1W 471C (U)			53	18	JOINING YOU	Maverick W 472CD/1W 472C (U)	96
17	CHANGES	2Pac	50283/50283A (P)		54	10	BORN TO BE WILD	MCA MCST5 4810A/MCSC 4810A (BMG)	97
18	THE WAY DREAMS ARE	Rico Rodriguez	RZD 329/RZD 325 (RMG/CD)		55	NEW	SHE WANTS YOU	Innocent SINDX8/SINDX 6 (E)	98
19	MARIA	Beyond	PICA 7421184/532/7421184S34 (BMG)		56	16	DENISE	Atlantic AT 0030CD/AT 0030C (U)	99
20	HEARTBEAT/TRAGEDY *	Edo Glee	5191242/5191241 (U)		57	NEW	JUST CHEMIST SUITE	Almo Sounds CDALM 43C (BMV/MG)	100
21	JUST LOOKING	2Pac	50283/50283A (P)		58	NEW	CAUSE OF YOU	Motown 803012/80300A (U)	
22	FLY AWAY	Lenny Kravitz	EMI 669532/669534 (S)		59	NEW	BAMBAATA 2012	Ebony EBR 020 (S)	
23	ERASE/REWIND	Stockholm	563532/563534 (U)		60	19	PRASE YOU	Skint SKINT 40CD/SKINT 40C (BMV/MG)	
24	LULLABY	Shannon	669532/669534 (S)		61	49	MYSTICAL MACHINE GUN	Columbia KULLA 21CD/KULLA 22MC (SM)	
25	PROTECT YOUR MIND...	Positiva	COITA 1180/1187 (U)		62	1	CAN'T GET ENOUGH	Defected DEF1 CD02/DEFECT 1MCS (BMV/MG)	
26	BETCHA CANT WAIT	Telstar	CDSTAS 3031/CDSTAS 3031 (U)		63	1	THIS PARTY SUCKS!	Universal UMC 5623UNC 56230 (BMG)	
27	EX-FACTOR	Columbia	669482/669484 (S)		64	NEW	A TOUCH OF LOVE	WEA WEA 195CD/1WEA 195C (U)	
28	WHAT'S SO DIFFERENT?	Epic	867502/867504 (S)		65	24	STOLEN CAR	Heavenly HWN 88SD/HWN 88CS (BMG)	
29	WILL YOU WAIT FOR ME	Virgin	VSCD 1728/SC 1728 (E)		66	25	BE THERE	Mercury 580202/580201 (S)	
30	ONE WEEK	Reprise	W 486CD/W 486C (U)		67	28	SOBER	EARPEAD 004115/ER040415 (E)	
31	WRITTEN IN THE STARS	Mercury	EJSD 302/302A (S)		68	NEW	ANYTHING BUT DOWN	AAJ/American 56282/56283A (U)	
32	YOU DON'T KNOW ME	Arms	Van Helden 606/606 (U)		69	1	A LITTLE BIT MORE	Virgin VSCD 1718/SC 1718 (E)	
33	CHARLIE BIG POTATO	Virgin	VSCD 1725/SC 1718 (E)		70	1	TEQUILA	Total VEGS CDVEGAS 16 (E)	
34	SKY YOU'LL BE MINE	Quality Recordings	QUAL 055CD/QUAL 055C (M)		71	4	FOOLS GOLD (REMIX)	Live Electro 0523/052309A (E)	
35	I WANT YOU BACK	Transvision	7421862/7421862A (BMG)		72	1	THE DIVINE EXPRESSION	Setsite SETCD6 063/SETM6 069 (U)	
36	WHEN YOU'RE GONE *	AAJ/American	56282/56283A (U)		73	1	WHEN I GROW UP	Mushroom MUSH 43CD/MUSH 43MC (BMV/MG)	
37	BELIEVE *	WEA	WEA 195CD/WEA 195C (U)		74	1	RE...	Chrysalis CDH5 3072/TCDS 5072 (E)	

As listed by Top Of The Pops and Radio One

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SPACEDUST 'LET'S GET DOWN'

20 MARCH 1999

CHART COMMENTARY

by ALAN JONES



After struggling all week to keep up with Steps' Better Best Forgotten, Boyzone's When The Going Gets Tough trounced its rival at the weekend, benefitting from massively increased traffic as a result of its association with the very successful seventh instalment of Comic Relief, and – less important but still a consideration – Mother's Day gift-buying. In the end, When The Going Gets Tough managed to sell nearly 198,000 copies last week, representing a downturn of a mere 7.5% over its 213,000 debut week. Britney Spears' Baby One More Time plays a notch to number three but its sales are still buoyant, with a further 122,000 buyers snapping it up last week. In its first four weeks in the shops, the single has sold more than 587,000 copies, and was on schedule to top a million today (March 15). Seventeen-year-old Spears will become the youngest artist ever to have a million-selling single in the UK.

On Sunday afternoon, Radio One did something it hasn't done for nearly three

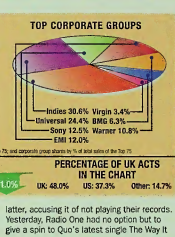


years – it played a new record by Status Quo. Quo and Radio One had a famous spat after the former instigated legal action against the

SINGLE FACTILE

Narrowly winning the sales war with Boyzone in the early part of the week, Steps were unable to match the extra sales their rivals generated from Comic Relief coverage, and had to content in the end with a number two debut for their single Better Best Forgotten. The fifth single from Steps' debut album *Step One*, it nevertheless sold a highly credible 139,000 copies – higher than their last hit Heartbeat/Tragedy ever managed on a

single week, even though it topped the chart, and even though its sales to date are more than 1,063,000. Steps did have reason to celebrate last weekend, however – on Saturday they sold their millionth copy of *Step One*, exactly six months after its release. The previous hits from Step One are 5-6-7-8 (number 14), Last Thing On My Mind (number six) and One For Sorrow (number two). Heartbeat is on the album, but Tragedy is not.



latter, accusing it of not playing their records. Yesterday, Radio One had no option but to give a spin to Quo's latest single The Way It

Goes, as it plays the entire Top 40 in its chart show, and the Quo single debuted at number 39. It's the group's 53rd hit in all, and their 50th to make the Top 40. Dating back over 31 years to 1968's Pictures Of Matchbox Men, that's the highest tally of any group in chart history.

Sweden has been the source of more UK hits in the past year than any other country except the US, with artists such as The Cardigans, Ace Of Base, Emilia, Melia and Lutficica McNeil ranking high on us. Last week Kent joined the chart attack, and this week's new entries include three more by Sweden. Jessica's controversial smash How Will I Know performs a little disappointingly by debuting at number 47. Ditto Eagle-Eye Cherry's latest, Permanent Tears, which enters at number 43. But Roxette enjoy a successful resumption of their UK chart career, debuting at number 11 with Wish I Could Fly, which brings their tally of UK hits to an impressive 21.

INDEPENDENT SINGLES

This Week	Title	Artist	Label (Distribution)
1	BETTER BEST FORGOTTEN	Steps	Epic/EMI 015212 (P)
2	1 BABY ONE MORE TIME	Britney Spears	Jive 022732 (P)
3	2 JUST LOOKING	Stevie Nicks	WEA 506330 (3MV/P)
4	3 CHANGES	2 Pac	Jive 022832 (P)
5	4 HEARTBEAT/TRAGEDY	Steps	Jive 021942 (P)
6	5 SAY YOU'LL BE MINE	Q*P	Quality Recordings QJAL305C (P)
7	6 HOW WILL I KNOW (WHO YOU ARE)	Jessica	Jive 022642 (P)
8	4 HOW PLAYING WITH KNIVES	Brave Inoc	Vinyl Solution VC 31062 (V)
9	4 CUT CHEMIST SUITE	Ozomatli	Also Sounds COALM 62 (3MV/P)
10	9 BAMBAMATA 2012	Sly Fox	Ebony EBR 300 (SRD)
11	7 BE THERE	Jennifer Paige	Epic/EMI 064935 (P)
12	8 FOLDS GOLD (REMIX)	UNKLE feat. Ian Brown	Mo'Nax MW 180231 (P)
13	6 PRAISE YOU	The Stone Roses	Jive Electro 025202 (P)
15	12 NATIONAL EXPRESS	Fatboy Slim	Skit Skint 42CD (3MV/P)
16	20 FOR AN ANGEL	The Divine Comedy	Sevinas SETC08 009 (V)
17	11 TOMMY	Super8	Deviant DVT 26023 (V)
18	11 EVERYBODY (ALL OVER) - THE REMIXES	FFN Project	Pippys 02302 (P)
19	16 GOURYELLA	Gouryella	99 North C0NTH 14 (ADD)
20	10 TALK ABOUT THE BLUES	Jon Spencer Blues Explosion	Tsunami TSU 6009 (ADD)
			Mute COMUTE 226 (V)

This Week	Title	Artist	Label	This Week	Title	Artist	Label
1	1 WHEN THE GOING GETS TOUGH	Boyzone	Polygram	21	1 ONE WEEK	Boyz n the Dooz	Parade
2	2 BETTER BEST FORGOTTEN	Steps	Epic/EMI	22	2 YOU GET WHAT YOU GIVE	Boyz n the Dooz	MCA
3	3 BABY ONE MORE TIME	Britney Spears	Jive	23	3 PRASE YOU	Jennifer Paige	Epic
4	4 HEARTBEAT/TRAGEDY	Steps	Jive	24	4 YOU DON'T KNOW ME	Leona Lewis	Mersey
5	5 SAY YOU'LL BE MINE	Q*P	Quality Recordings	25	5 JUST LOOKING	Stevie Nicks	WEA
6	6 IT'S NOT RIGHT BUT IT'S OKAY	Whitney Houston	Capitol	26	6 WRITING TO REACH YOU	Stevie Nicks	Independent
7	7 AS George Michael	Wendy Day	Capitol	27	7 DEAD FROM THE WAIST DOWN	Carolina	Brown FPGD (V)
8	8 STRONG ENOUGH	Orion	WEA	28	8 EX-FACTOR	Lenny Kravitz	Multimedia/Columbia
9	9 TENDER	Paul McCartney	Food/Futuretone	29	9 COGNAC'S	John Lee Hooker	Jive
10	10 AT MY MOST BEAUTIFUL I'M	Wynona Judd	WEA	30	10 WRITERS IN THE STARS	Don Jago/John Tame	Toke/Cherry
11	11 RUNAWAY	Carole	Atlantic	31	11 ANYTHING BUT GOVERN	David Crow	AAI/Polygram
12	12 MARIA	Shivley	Epic/WEA	32	12 CAN'T GET ENOUGH	Shivley	Delmark
13	13 FLY AWAY	Lenny Kravitz	WEA	33	13 MUSIC SOUNDS BETTER WITH YOU	Stevie Nicks	Virgo
14	14 LULLABY	Shivley	Capitol	34	14 MY FAVOURITE GAME	Carole	Stockholm
15	15 STRONG ROBE WILLIAMS	Cherise	WEA	35	15 BETORA CAN'T WAIT	97	Nature
16	16 NEW LINE A TEAM MEET TO DRIFT	The Brand New	Capitol	36	16 PROTECT YOUR MIND...	Dr. Quinn & Friends	Panacea
17	17 WISH I COULD FLY	Rooney	Mersey	37	17 SWEETEST THING	David	Mersey
18	18 NOTHING REALLY MATTERS	Melanie	Mersey	38	18 WHAT'S SO DIFFERENT	Gwyneth	Epic
19	19 WHEN YOU'RE GONE	Steph Alexander	MTC	39	19 SLIDE	Eric Burdon	WEA
20	20 ERASE/REWIND	The Cardigans	Stockholm	40	20 BOY YOU KNOW ME OUT	Travis	MCA/Epic

Candi Staton Love On Love 29/3/99

Featuring Music by David Morales/Robbie Rivera/Miss-Nova/Voyager Update Club Chart #3, Update Buzz Chart #8, Music Week Club Chart #2, Music Week Pop Top 33 #4, Music Week CD Chart #10, DJ Club Chart #10, Riteology #4

Available on CD/CD/REACT143, CD/CD/REACT143, MC/MP/REACT143

Visit www.musicweek.com or call 0117 968 3333. Taken from the forthcoming album 'Outside In'

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Christianity.
won't you stay
the brand new single
out and march

Available on CD & Cassette. Includes a bonus CD with 10 tracks. Includes a bonus CD with 10 tracks. Includes a bonus CD with 10 tracks.

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TOP 75

20 MARCH 1999

Main album chart table with columns for Rank, Artist, Title, Label, and previous week's position. Includes entries like 'PERFORMANCE AND COCKTAILS', 'TALK ON CORNERS', 'I'VE BEEN EXPECTING YOU', etc.

Continuation of the album chart table from rank 52 to 75. Includes entries like 'LEFT OF THE MIDDLE', 'NUZZLEBINE', 'MAZZANINE', etc.

TOP COMPILATIONS

Top Compilations chart table with columns for Rank, Artist, Title, Label, and previous week's position. Includes entries like 'ESPECIALLY FOR YOU', 'LOVE SONGS', 'TONG - ESSENTIAL SELECTION', etc.

Artists A-Z chart table with columns for Rank, Artist, Title, Label, and previous week's position. Includes entries like 'WOMAN', 'THE BEST SIXTIES LOLOM_EVERI', 'LOCK, STOCK & TWO SMOKING BARRELS', etc.

RE Highest new entry HC Highest chart entry Sales increase Sales increase 50% or more

PLATINUM (600,000) GOLD (200,000) SILVER (100,000) 80% increase on last week's chart position... 100% increase on last week's chart position...

20 MARCH 1999

CHART COMMENTARY

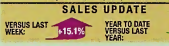
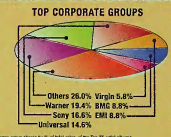
by ALAN JONES



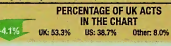
The Corrs' *Talk On Corners* album won't spend St Patrick's Day at number one, but it had another excellent week last week, selling more than 76,000 copies, an improvement of over 25% on the previous week. That brings its over-the-counter sales to more than 2,150,000 copies, though it was certified platinum for the eighth time by the BPI last week, representing shipments to record shops of more than 2.4m. The Corrs' album was one of the main beneficiaries of a mini sales boom triggered by Mother's Day, while others who saw major increases in sales were George Michael (up 14.4% with *Ladies & Gentlemen*), Michael Ball (50-24, *The Movies*) and Dr Hook (38-25, *Love Songs*). The Best of Dusty Springfield was probably helped too, though coverage of the late singer's funeral on Friday was largely responsible for the album's 52-27 surge. It sold more than 8,000 copies last week, taking its sales past the 30,000 mark. Britney Spears' million-selling single Baby



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



One More Time generated nearly 28,000 sales last week for her identically-titled album, enough for it to debut at number



eight. That's a place higher and nearly 2,000 sales more than Kula Shaker's *Peasants, Pigs & Astronauts* album. The

group's only previous album, *K*, topped the chart in 1996, with a first-week sale of more than 130,000. The cool reception given to *Peasants, Pigs & Astronauts*' first single, *Mystical Machine Gun*, which debuted at number 14 and has since slipped 40-62, suggested that they'd have a tougher time this time around, but not this time. Meanwhile, Van Morrison follows up his first ever top 40 solo single with a number 11 debut for his first PointBlank/Virgin album *Back On Top* – that's a nine-place improvement on his last Polydor album *The Philosophers' Stone* (made up of old but previously unreleased material), but a one-place decline on his previous all-new effort, 1997's *The Healing Game*.

After making the Top 10 for the first time last week, *Whitney Houston's My Love Is Your Love* continues its rapid ascent of the chart. It jumps 10-5 this week, after selling more than 30,000 copies, sending its overall sales total to more than 160,000.

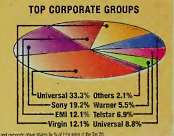
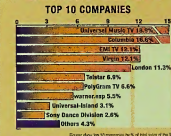
COMPILATIONS

The compilation sector saw sales increase by a very healthy 17.9% last week, thanks to a combination of Mother's Day gift-buying and the release of the latest in fir's Essential Selection series. Pole position is taken by Columbia's *Especially For You*, an album specifically aimed at the Mother's Day market, which sold nearly 29,000 copies. That's a couple of thousand more than the Warner's/PolyGram TV compilation *Love Songs*, which recorded a sensational sale of nearly 90,000 to rise to the top of the album chart in time for Valentine's Day, and is sufficiently vaguely named to also serve as a Mother's Day gift, its purchase in this category securing it runners-up spot. Other albums to feature heavily as Mother's Day gifts include *Music Of The Night* (up 20-8),

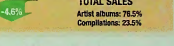
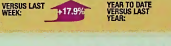
Woman (22-10), *The Best Sixties Love Album...Ever!* (17-11) and *The Very Best Of The Love Album* (21-14), all of which are very mature in compilation terms, having been in the shops for a minimum of three months each.

Last week's number one, *Kiss House Nation*, tumbles all the way to number seven, as fans of compilations of dance music turn instead to *Pete Tong - The Essential Collection - Spring 1999*, which debuts at number three and at number 13. The number three debut is for the triple album edition, which sold more than 20,000 copies, while the double album version sold a little over 7,000 copies. The triple album is a limited edition and is thus likely to suffer the speedier decline of the two.

MARKET REPORT



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



INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	NEW	PERFORMANCE AND COCKTAILS	Stereophonics	V2 VVR 100482 (DIMV)
2	2	YOU'VE COME A LONG WAY, BABY	Fabry Fibre	Saint BRASSIC 11CD (DIMV)
3	NEW	BABY ONE MORE TIME	Britney Spears	Jive (5627) (72) (P)
4	1	BEAU COUP FISH	Underworld	Jive (BD105032) CD (DIMV)
5	3	STEP ONE	Slings	Jive (5619) (12) (P)
6	4	VERSION 2.0	Garbage	Mushroom MUSH 282CD (DIMV)
7	6	WORD GETS AROUND	Stereophonics	V2 VVR 100488 (DIMV)
8	5	GREATEST HITS	2Pac	Jive (029262) (P)
9	8	BIG CALM	Morcheeba	Intochina ZEN 017CD (P)
10	7	FIN DE SIECLE	The Divine Comedy	Sesatara SETCDL 057 (V)
11	9	THE COMPLETE	The Stone Roses	Silverstone 0RECD 526 (P)
12	10	THE BOY WITH THE ARAB STRAP	Belle & Sebastian	Jeepster (JPCD 00) (DIMV)
13	13	DESERTER'S SONGS	Mercy Me	V2 VVR 100752 (DIMV)
14	15	SONGBIRD	Eve Cassidy	Bliss Street G 20045 (HOT)
15	11	WHITNEY FUR SINGS THE BLUES	Evelist	Tommy Boy TB03126 (P)
16	14	PSYCHENOTE	UNKLE	No Wax MW 085CD (V)
17	12	APPLE VENUS - VOLUME 1	XTC	Cooking Vinyl COOKCD 172 (V)
18	16	THE STONE ROSES	The Stone Roses	Silverstone 0RECD 542 (P)
19	18	GARBAGE	Garbage	Mushroom 0 31650 (DIMV)
20	19	MELTING POT	The Chiflarians	Beggar Banquet BB0CD 108 (V)

© UK

THE YEAR SO FAR... TOP 20 SINGLES

This	Last	Title	Artist	Label
1	1	BABY ONE MORE TIME	BRITNEY SPEARS	JIVE
2	2	PRETTY FLY (FOR A WHITE GUY)	OPRFRESH	COLUMBIA
3	3	HEARTBEAT/TRADEGUY	STEPS	ESOLJIVE
4	NEW	THE GOING GETS TOUGH	BLONDIENNE	POLYDOR
5	5	MARIA	BLONDIENNE	BEYONDRICA
6	6	YOU DON'T KNOW ME	ARMAND VAN HELDEN FEAT. DUANE HARDEN	FRFR
7	7	IT'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON	ARISTA
8	8	TENDER	BLUR	FOOD/PARLOPHONE
9	9	FLY AWAY	LEWNY KRATJIZ	VIRGIN
10	10	WHEN YOU'RE GONE	BRYAN ADAMS FEAT. MEL C.	AMMERCURY
11	11	PRASE YOU	FABRY FIBRE	SKINT
12	12	WE LIKE TO PARTY (THE VENOGASUS)	VENOGASUS	POSTINA
13	13	CHANGES	2PAC	JIVE
14	14	RUNAWAY	THE CORRS	143LAW/ATLANTIC
15	15	PROTECT YOUR MIND...	DJ SACKN & FRIENDS	POSTINA
16	16	WIDESTRIDE	10	VIRGIN
17	17	A LITTLE BIT MORE	911	EPIC
18	18	ENJOY YOURSELF	A+	UNIVERSAL
19	19	TEQUILA	TERORVISION	TOTALVEGS
20	20	STRONG ENOUGH	CHEK	WEA

© UK Last figures represent the chart placing from the last published issue of the UK compilation chart.

20
march
1999

THE OFFICIAL CHARTS

music week
AS USED BY



BBC RADIO 1



20
march
1999

albums



- 1 **1 WHEN THE GOING GETS TOUGH**
Boyz n the Banda Polydor
- 2 **2 BETTER BEST FORGOTTEN** Steps Ebul/Jive
- 3 **3 BABY ONE MORE TIME** Britney Spears Jive
- 4 **4 WE LIKE TO PARTY! (THE VENGABOUS)** Vengaboys Positiva
- 5 **5 YOU STOLE THE SUN FROM MY HEART** Manic Street Preachers Epic
- 6 **6 IT'S NOT RIGHT BUT IT'S OKAY** Whitney Houston Arista
- 7 **7 AS** George Michael & Mary J Blige Epic
- 8 **8 STRONG ENOUGH** Cher WEA
- 9 **9 TENDER BLUR** Food/Parlophone
- 10 **10 AT MY MOST BEAUTIFUL** REM Warner Brothers



- 11 **11 WISH I COULD FLY** Florette EMI
- 12 **12 HOW LONG'S A TEAR TIME TO DRY?** The Beautiful South Go/Dias/Mercy
- 13 **13 STYLE** Orbital ffr
- 14 **14 WRITING TO REACH YOU** Travis Independent
- 15 **15 RUNAWAY (REMIX)** The Corrs Atlantic
- 16 **16 NOTHING REALLY MATTERS** Madonna Maverick
- 17 **17 CHANGES 2** Pac Jive
- 18 **18 THE WAY DREAMS ARE** Daniel O'Donnell Ritz
- 19 **19 MARIA** Blondie Beyond/CA



- 1 **1 PERFORMANCE AND COCKTAILS**
Stereophonics V2 Atlantic
- 2 **2 TALK ON CORNERS** The Corrs Atlantic
- 3 **3 I'VE BEEN EXPECTING YOU** Robbie Williams Chrysalis
- 4 **4 THE MISEDUCATION OF LAURYN HILL** Lauryn Hill Columbia
- 5 **5 MY LOVE IS YOUR LOVE** Whitney Houston Arista
- 6 **6 LADIES & GENTLEMEN - THE BEST OF** George Michael Epic
- 7 **7 BELIEVE** Cher WEA
- 8 **8 BABY ONE MORE TIME** Britney Spears Jive
- 9 **9 PEASANTS, PIGS & ASTRONAUTS** Kula Shaker Columbia
- 10 **10 FORGIVEN, NOT FORGOTTEN** The Corrs Atlantic



- 11 **11 BACK ON TOP** Van Morrison Pointblank/Virgin
- 12 **12 THIS IS MY TRUTH TELL ME YOURS** Manic Street Preachers Epic
- 13 **13 GOLD - GREATEST HITS** Abba Polydor
- 14 **14 STEP ONE** Steps Jive/Ebul
- 15 **15 LIFE THRU A LENS** Robbie Williams Chrysalis
- 16 **16 GRAN TURISMO** The Cardigans Stockholm
- 17 **17 RAY OF LIGHT** Madonna Maverick
- 18 **18 YOU'VE COME A LONG WAY, BABY** Fatboy Slim Stent
- 19 **19 WHERE WE BELONG** Zone Polydor

13 19 **WARRIOR** **GLADIATOR** **BOYZONIC**



16 **20 HEARTBEAT/TRAGEDY STEPS**
Jive

9 **21 JUST LOOKING** Stereophonics
V2

13 **22 FLY AWAY** Lenny Kravitz
Virgin

18 **23 ERASE/REWIND** The Cardigans
Stockholm

20 **24 LULLABY** Shavon Mullins
Columbia

19 **25 PROTECT YOUR MIND (FOR THE LOVE OF A PRINCESS)** DJ Salkin & Friends
Pisiteh

12 **26 BETCHA CAN'T WAIT** E-17
Telstar

21 **27 EX-FACTOR** Laurny Hill
Columbia

10 **28 WHAT'S SO DIFFERENT?** Ginuwine
Epic

11 **29 WILL YOU WAIT FOR ME** Kavarna
Virgin

26 **30 ONE WEEK** Bareknaked Ladies
Reprise



23 **31 WRITTEN IN THE STARS** Eiton John & Leann Rimes/Mercury
for

17 **32 YOU DON'T KNOW ME** Armand Van Helten feat. Duane Harden
Virgin

17 **33 CHARLIE BIG POTATO** Skunk Anansie
Quality Recordings

11 **34 SAY YOU'LL BE MINE** OFX
Quality Recordings

25 **35 I WANT YOU BACK 'M SYNC** Transcontinental/Northwestside

32 **36 WHEN YOU'RE GONE** Bryan Adams feat. Mel C
A&M/Mercury

38 **37 BELIEVE** Cher
WEA

33 **38 ENJOY YOURSELF A+**
Universal

11 **39 THE WAY IT GOES** Status Quo
Eagle

24 **40 CAN I GET A ...** Jay-Z feat. Amil & Ja Rule
Def Jam



13 19 **WARRIOR** **GLADIATOR** **BOYZONIC**



1 **ESPECIALLY FOR YOU** 17 **11**
Columbia
Virgin/EMI
THE BEST SONGS LOVE ALBUM... EVER!

4 **2 LOVE SONGS** 12 **12**
Polygram TV/Warner
Island
LOVE SONGS & TWO SMOKING BARBERS (OST)

11 **3 TONG - ESSENTIAL SELECTION - SPRING 1998** 13 **13**
for
TONG - ESSENTIAL SELECTION - SPRING 1998

2 **4 EUPHORIA** 14 **14**
Telstar TV
Virgin/EMI
THE VERY BEST OF THE LOVE ALBUM

11 **5 THE LOVE SONGS OF BURT BACHARACH** 15 **15**
Universal TV
EMI/Virgin/PolyGram
NOW THAT'S WHAT I CALL MUSIC! 41

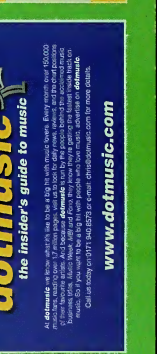
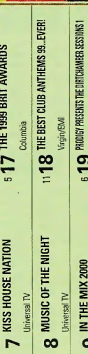
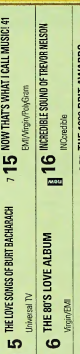
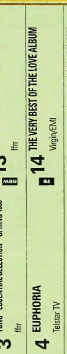
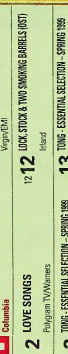
9 **6 THE 80'S LOVE ALBUM** 16 **16**
Virgin/EMI
INCREDIBLE SOUND OF TREVOR NELSON

1 **7 KISS HOUSE NATION** 5 **17**
Universal TV
Columbia
THE 1998 BRIT AWARDS

20 **8 MUSIC OF THE NIGHT** 11 **18**
Universal TV
Virgin/EMI
THE BEST CLUB ANTHEMS 98...EVER!

3 **9 IN THE MIX 2000** 6 **19**
Virgin/EMI
X. Recordings
PRINCE PRESENTS THE DISCHARGE SESSIONS!

11 **10 WOMAN** 10 **20**
Universal TV/Sony TV
Virgin/EMI
BEST CHART HITS IN THE WORLD... EVER! 99



3 **20 BEAUCOUP FISH** Underworld



13 **21 NO EXIT** Blondie
Virgin/EMI
BEYOND/RCA

11 **22 NOBODY DOES IT BETTER - THE VERY BEST OF CATHY SIMON** 18 **22**
Warner Bros/Global TV
I AM NOT A SCISSOR

18 **23 ATOMIC/ATOMIX - THE VERY BEST OF BLONDIE** 50 **24**
Universal TV
THE MOVIES Michael Ball

38 **25 LOVE SONGS** Dr-Hook
Epic

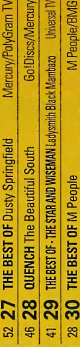
20 **26 GREATEST HITS** Eurythmics
RCA

52 **27 THE BEST OF DUSY** Springfield
Mercury/PolyGram TV

46 **28 QUENCH** The Beautiful South
Go/Discs/Mercury

41 **29 THE BEST OF - THE STAR AND WISEMAN** LadySmith Black Mambazo
Universal TV

28 **30 THE BEST OF M People**
M People/EM/IG



22 **31 GREATEST HITS** 2Pac
Jive

34 **32 ONE NIGHT ONLY** Bee Gees
Polydor

19 **33 THE GLOBE SESSIONS** Sheryl Crow
A&M/Polydor

24 **34 THE BEST OF 1980-1990** U2
Island

21 **35 VERSION 2.0** Garbage
Mushroom

45 **36 WORD GETS AROUND** Stereophonics
V2

26 **37 BIG WILLIE STYLE** Will Smith
Columbia

11 **38 SUMMERTEETH** Wilco
Reprise

31 **39 FANMAIL** TLC
LaFace/Arista

30 **40 B**WITCHED B**WITCHED**
Glow Worm/EMI



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MID-PRICE

This	Last	Title	Artist	Label (distributors)
1	1	FORGIVEN, NOT FORGOTTEN	The Corrs	Atlantic 757928432Z (U)
2	2	GRACELAND	Werner Brothers UK S2 (W)	
3	3	TRACY CHAPMAN	Elektra EKT 6420 (W)	
4	4	THE BEST OF	Warner Brothers 123667 (W)	
5	5	GENERATION TERRORISTS	Columbia 479061 (SM)	
6	6	BLOOD SUGAR SEX MAGIK	Warner Brothers 759286812 (W)	
7	7	JACKIE BROWN	Maverick/ABC Band Epic 020286412 (W)	
8	7	DOOKIE	Reprise 020452522 (W)	
9	8	WYB HONDIAN (3MVS)	Blanco Y Negro 63010392 (W)	
10	11	SINGLES	Columbia 490662 (3MVS)	
11	15	SCREAMAWBLE	Creation CRELP 076 (3MVS)	
12	17	THE HOLEY BIBLE	Epic 474212 (SM)	
13	8	THE BEST OF EVERYTHING BUT THE GIRL	Blinde Y Negro 963919372 (W)	
14	10	THE SINGLES	WEA 13022222 (3MVS)	
15	12	GREATEST HITS	BCA 7421325582 (3MVS)	
16	18	EXPERIENCE THE DIVINE	Atlantic 757874872 (W)	
17	14	GREATEST HITS	Columbia 486972 (SM)	
18	16	BRIDGE OVER TROUBLED WATER	Columbia 462380 (SM)	
19	9	GOLD AGAINST THE GOLD	Columbia 476042 (SM)	
20	23	THE BLUES BROTHERS (OST)	Warner Bros 756287872 (W)	

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BUDGET

This	Last	Title	Artist	Label (distributors)
1	1	10 CLASSIC DISNEY SONGS	Various	Walt Disney WD 28012Z (U)
2	8	14 GREATEST HITS	Hot Chocolate	EMI GOLD CDOG10 104 (E)
3	8	SONGS OF LOVE	Michael Ball	Columbia 629382 (SM)
4	10	THE MUSIC OF ANDREW LLOYD WEBBER	Various	Crissin CRM1304 (3M)
5	10	STRICTLY TECHNOS	Beechwood STRC4 (3MVS)	
6	10	MOTOWN CHARTRUSTERS - VOLUME 3	Various	Capitol 742819412 (3MVS)
7	10	BEST OF THE SIXTIES	Various	Spectrum 584142 (F)
8	9	THE PICK OF THE '70S	Various	Crissin CRM181 (3M)
9	10	THE BEST OF	Various	Crissin CRM102 (3M)
10	10	THE BEST OF	Barbara Dickson	Epic 483782 (SM)

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R&B SINGLES

This	Last	Title	Artist	Label (distributors)
1	1	IT'S NOT RIGHT BUT IT'S OKAY	Whitney Houston	Arista 7423183402 (3MVS)
2	2	AS	George Michael & Mary J Blige	Epic 6700122 (SM)
3	3	CHANGES	2 Pac	Jive 6522830 (P)
4	4	WHAT'S SO DIFFERENT	Ginuwine	Epic 6707522 (SM)
5	5	EX-FACTOR	LucyNo1	Columbia 6993452 (SM)
6	5	GAN I GET A...	Jay-Z, Eminem & Ja Rule	Def Jam 5698742 (2)
7	10	ENJOY YOURSELF	Boyz n the Bay	Universal UK 052121 (3M)
8	7	PLAYING WITH KNIVES	Foxy Brown	Def Jam 833032 (1)
9	8	HOT SPOT	Rage	Epic 6648130 (SM)
10	12	WIDSIDE TOW	Stanton	Motown 8630312 (U)
11	9	BECAUSE OF YOU	9th Wonder	MLJ/Epic 6698375 (SM)
12	13	BOY YOU KNOW ME OUT	Timbaland/Missy Elliott/Megoo	Virgin D1MSD 178 (E)
13	11	HERE WE COME	The Roots/feat. Enkh Badu	MCA M3CT 48110 (3MVS)
14	14	YOU GOT ME	Dru Hill	Island Blockbuster CD 723 (U)
15	15	THESE ARE THE TIMES	Honeyz	1st Avenue/Mercury/HRC22 (1)
16	18	END OF THE LINE	Another Level/ChiefKea/Killa	Northwestside 7423184322 (3MVS)
17	18	I WANT YOU FOR MYSELF	Busta Rhymes	Elektra E 3782CZ (SM)
18	19	GIMME SOME MORE	Black Star	Rawlins P15473 (P)
19	19	RESPIRATION	Blanchy's Child/feat. Timbaland	East West E 2808CZ (W)
20	22	GET ON THE BUS	Kwesty	WEA 123222 (3MVS)
21	20	RUSH	Wendy & Monica	Atlantic AT 6025T (W)
22	24	THE BOY IS MINE	MC Tunes w/ DJZ Star	ZTT ZTT 125T (3MVS)
23	17	THE ONLY BRYNE THAT BITES 99	White Stripes	Columbia 6666762 (SM)
24	21	MIAMI	Willie Robinson/Faith Evans	Arista 01922130192 (Import)
25	31	HEARTBREAK HOTEL	Jay Z	Northwestside 7423183331 (3MVS)
26	25	HARD KNOCK LIFE (GHEHTO ANTHEM)	Dru Hill	Island Blockbuster CD 725 (U)
27	27	HOW DEEP IS YOUR LOVE	Rae & Christian/feat. Veba	Grand Central GC 120 (V)
28	23	ALL I ASK	Imajin	Jive 652172 (P)
29	26	NO DOUBT	Imajin	Jive 652172 (P)
30	30	TAKE ME THERE	Blackstreet/May/Mass/Sirius/Black	Interscope IN 94280 (3MVS)

© CN, Compiled from data on a package of independent and specialist multiples.

COUNTRY

This	Last	Title	Artist	Label (distributors)
1	1	COME ON OVER	Shania Twain	Columbia 491662 (SM)
2	2	THE MOUNTAIN TRAMPOLINE	Steve Earle	Graceland GRAC 52 (3MVS)
3	3	SITTING ON TOP OF THE WORLD	The Mavericks	MCA Nashville UMG 8096 (3MVS)
4	4	LOVE SONGS	LeAnn Rimes	Capitol/Liberty/London 558282 (U)
5	7	WIDE OPEN SPACE	Dixie Chicks	Ric 82C10 115 (RMUSP)
6	5	TRIO F	Harris/Rostand/Parrott	Asylum 759623252 (W)
7	9	SONGS OF INSPIRATION	Riley O'Donnell	Ric HIT820 726 (P)
8	10	MUSIC FOR ALL OCCASIONS	Mavericks	MCA MCD 11346 (3MVS)
9	10	FARMERS IN A CHANGING WORLD	Kelly Willis	Arista Nashville 916232852 (W)
10	5	WHAT I DESERVE	George Strait	Rhino/Epic MCD 9055 (3MVS)
11	6	ALWAYS BELIEVE THE SAME HUNGRY AGAIN	Colby Carter	MCA Nashville UMG 8052 (3MVS)
12	11	FURTHER DOWN THE ROAD	Cherie Rondabout	Ric HITCZD 0065 (P)
13	11	THE WOMAN IN ME	Shania Twain	Ric HITCZD 0065 (P)
14	12	YOU LIGHT UP MY LIFE	LeAnn Rimes	Capitol/Hi Line UMG 8052 (3MVS)
15	16	EVERYWHERE	Tim McGraw	Capitol/Hi Line UMG 8052 (3MVS)
16	19	SEVENS	Garth Brooks	Capitol 654502 (E)
17	17	FAITH	Faith Hill	Warner Brothers 245792 (Import)
18	20	TIMELESS	Garnet O'Donnell & Mary Ford	Ric HITCZCD 70 (P)

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ROCK

This	Last	Title	Artist	Label (distributors)
1	1	AMERICAN	The Offspring	Columbia 491662 (SM)
2	2	NINE LIVES	Aeromachus	Columbia 465026 (SM)
3	3	GARBAGE	Madseason	D 3186 (3MVS)
4	4	EXPERCIENCE HENRIK - THE BEST OF	Metallica	Virgin TV TYCDD 2000 (W)
5	6	STRANGE INC.	Jim Jarmusch	Capitol 536512 (U)
6	7	STOOGE	Skunk Anansie	One Little 7/5P 8500L (P)
7	6	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 759286812 (W)
8	8	NEVERMIND	Nirvana	Geffen DGC 2425 (3MVS)
9	9	SELL OUT	Pist On	Music For Nations COMP1628 (P)
10	9	DOOKIE	Green Day	Reprise 93624782 (W)

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DANCE SINGLES

This	Last	Title	Artist	Label (distributors)
1	1	BAMBAATA DIZ	Shy FX	Emo EBR CDTR13 (SR)
2	2	SPAWN/NOIE PUNCH	Uzi Suspects	Renegade Hardware NR4 (SR)
3	3	STYLE	Orbital	hr FX 359 (U)
4	1	PLAYING WITH KNIVES	Bizarre inc	Virgin/Soul VCD 01 (V)
5	5	CHEMIST SUITE	Dzaneski	Almo Sounds 12ALM 82 (3MVS)
6	6	RECYCLE UP	Various	Tidy Trust T107 12071 (REC3MVS)
7	7	REUSE OF TONIGHT	Blend	Sharp SHAPR 014 (U)
8	4	PARASITE	Method Man	Def Jam 588511 (U)
9	11	MY DESIRE	Don & Roland	Moving Shadow/SHAD0W 131 (SR)
10	11	ULTIMATE	Next Phase	Azul AZN29 91 (U)
11	12	THIS PARTY SUCKS!	Beta Blocker	Casa Nostra CASA 10 (ADD)
12	12	CONTRAX	Fused	Columbia 696300 (SM)
13	8	FOOLS GOLD (REMIX)	Decimus	Latin/SPIRITADMA 21 (SR)
14	10	PROTECT YOUR MIND...	The Stone Roses	Jive Electro 023230 (P)
15	10	CHECK IT OUT	DJ Sakan & Friends	Positive 12TV1 (ADD)
16	2	WHAT'S SO DIFFERENT?	BMK/feat. Felicia	Peppermint Jam PJMS008 (107)
17	16	555	Ginuwine	Epic 672026 (SM)
18	16	RELLA	Durango 95	Duty Free DF 306 (V)
19	19	KILLA BEES	Robbie Rivera presents Invasion	Heat Records/HATED19 (SR)
20	18	RELAX	Uzi Suspects	Renegade Hardware NR4 (SR)

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DANCE ALBUMS

This	Last	Title	Artist	Label (distributors)
1	1	REBUDOUX FISH	Underworld	JBO/V2 JB0 1005431/JBO 1005434 (3MVS)
2	3	MY LOVE IS YOUR LOVE	Whitney Houston	Arista -60322-19074 (3M)
3	2	ESSENTIAL SELECTION - SPRING 1999	Various	hr 52096 (U)
4	2	THE MISCELLANEOUS OF LAUREN HILL	Lauren Hill	Columbia 4898431/H89394 (SM)
5	6	FANMAIL	LaFayette	LaFayette 73018051/730082854 (3MVS)
6	5	INCREDIBLE SOUND OF TRENT NELSON	Trent Nelson	INCredible -JNC 3M4 (3MVS)
7	4	SUPERAPPAN - THE ALBUM	Groove Attack	GAP 2391(P)
8	7	EXERCISE THE DEMONS	Source Direct	Science GEDLP 31- (E)
9	5	PROVE YOURSELF: THE UNCHAINED SESSIONS 1	Various	XL Recordings -XLMC 108 (W)
10	13	GREATEST HITS	2Pac	Jive 0522611/0522614 (P)

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MUSIC VIDEO

TW	LV	Title	Label Cat No.
1	1	STEPS: The Video	Jive 01-9735
2	2	ORIGINAL CAST: RECORDING CA	PolyGram Video 479643
3	5	GEORGE MICHAEL: Ladies & Gentlemen - Best Of	SMV Epic 203620
4	6	THE WALLENTON: Close To You - Remembering	Second Step 260103
5	24	THE CORRS: Live At The Royal Albert Hall	Warner Music Video 75370013
6	4	ROBBIE WILLIAMS: Live In Your Living Room	Drysdale 021463
7	11	CLIFF RICHARD: 40th Anniversary Concert	Video Collection VCI410
8	RONAN HARDIMAN: Michael Flatley's Feet Of Flames	VV 559322	
9	7	VARIOUS ARTISTS: Hey Mr. Producer!	Video Collection VCI416
10	19	VARIOUS ARTISTS: Andrew Lloyd Webber - Celebration	PolyGram Video 0212593

This	Last	Title	Label Cat No.
11	10	BOYZONE: Live - Where We Belong	VA 020896
12	11	DANIEL O'DONNELL/MARY DUFGAN: A Little Love	Ric 8202
13	14	LAST CAST RECORDING: Les Miserables In Concert	Video Collection VCI328
14	18	MICHAEL FLATLEY: Last Of The Dance	VA 410389
15	26	BEF GEESE: Live - One Night Only	Game Entertainment GG215
16	22	CLIFF RICHARD & CASS: Healer/Hill	Video Collection VCI416
17	24	CELINE DION: Live In Memphis 1997	SMV Epic 203620
18	12	JIMI HENDRIX: Band Of Gypsies	MCA Music Video 1071357
19	20	STEREOPHONIC: Live At Cardiff	Visual VQ 10347
20	13	TORI AMOS: The Complete Videos - 1991-1998	Warner Music Video 753701540

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20 MARCH 1999

COOL CUTS CHART

as featured on Pete Tong's Essential Selection on Radio One

1	RIGHT HERE RIGHT NOW	Fatboy Slim	Skinet
2	FLAT BEAT MY OZO	Fleming	Comp
3	TURN AROUND Phats & Small	Multiply	
4	HOLD ON Jose Nuñez	Subliminal	
5	LITTLE BIT OF LUCK DJ LUCK & MC NEAT	Red Rose	
6	JUST CAN'T GET ENOUGH Harry 'Choo Choo' Romero	ARPM	
7	JOY KATHY BROWN	Azuli	
8	THE FEELIN' Rhythm Masters production	Ride	
9	CHILDREN TIII	Deconstruction	
10	TAKE ME HOMEI'WANT BE LONG Super, Collider	Loaded	
11	LIZARD Maura Pharo	Eightball	
12	I WANT YOU Live & Direct	Slip 'N Slide	
13	CELESTE BLANCHE Veronica	Deal	
14	INVISIBLE TIII	Halo Chimps	
15	BADDER BADDER SCHWING Freddie Fresh	Eye Q	
16	DA NE! DA! FEELERS JUNIOR Sanchez & Rhythm Masters	Jawz	
17	GLASGOW GANGSTER FUNK Deeva Feva	Regal	
18	HERE KITTY KITTY Jackie Lee	Pussyfoot	
19	A2G Blackalicious	Mo Wax	
20	STAY WITH ME A Man Called Adam	Other	

Compiled by DJ feedback and data collected from the following sources: City Sounds/Pyrate/Pain/Groove/Black Market/Top Tunes/Underground/Eastern Base/Underground/Manicrater's/Club Pressure/Flops/3 Beat/Underground/Rhythmic/Metrobeat/Global Beat/Starburst/Maniac/Various/Culture/Action/Action/Rhythmic/Synthesia/Cartridge

URBAN TOP 20

1	NO SCRUBS TLC	Arista
2	DO YOU FEEL ME? Meek Or Vizion	MCA/Epic
3	MY LOVE Kele Le Roc	1st Avenue/Wildcard
4	HAS IS LIKE RAY	Capitol
5	ALL NIGHT LONG Faith Evans feat. Puff Daddy	Bad Boy
6	WHAT'S IT GONNA BE Nesha	Propz
7	MADE IT BACKA W.D.L. Beverly Knight	Pariah/Rhyme Syndicate
8	WHAT'S IT GONNA BE Rasta Rhymes feat. Janet Jackson	Elektra
9	WFO TO YOU COME HERE FOR TUNE & TANKA	Epic
10	TABOO Glamma Kid feat. Shola Ama	WEA
11	SECRET LOVE Kelly Price	T-Neck/Interscope
12	GIRL-FRIEND/ROFFENY/BLOOMSTEAD & Janet Jackson	Interscope
13	MY NAME IS... Enimma	Columbia
14	AS George Michael/Mary J. Blige	Epic
15	MATTER OF TIME Nine Years	Virgin
16	THE MOVEMENT LP: House presents Harlem World So So Def	Interscope
17	FUNK ON AS ROLL James Brown	Eagle/Interscope
18	EVERYBODY COME ON DJ Shizzle	Itir
19	EX-FACTOR/LOST ONES Lauryn Hill	Ruffhouse/Columbia
20	FADED PICTURES Case & Joe/CAN I GET A... Jay-Z	Def Jam

CLUB CHART TOP 40

1	RIGHT HERE RIGHT NOW	Fatboy Slim	Skinet
2	FLAT BEAT MY OZO	Fleming	Comp
3	TURN AROUND Phats & Small	Multiply	
4	HOLD ON Jose Nuñez	Subliminal	
5	LITTLE BIT OF LUCK DJ LUCK & MC NEAT	Red Rose	
6	JUST CAN'T GET ENOUGH Harry 'Choo Choo' Romero	ARPM	
7	JOY KATHY BROWN	Azuli	
8	THE FEELIN' Rhythm Masters production	Ride	
9	CHILDREN TIII	Deconstruction	
10	TAKE ME HOMEI'WANT BE LONG Super, Collider	Loaded	
11	LIZARD Maura Pharo	Eightball	
12	I WANT YOU Live & Direct	Slip 'N Slide	
13	CELESTE BLANCHE Veronica	Deal	
14	INVISIBLE TIII	Halo Chimps	
15	BADDER BADDER SCHWING Freddie Fresh	Eye Q	
16	DA NE! DA! FEELERS JUNIOR Sanchez & Rhythm Masters	Jawz	
17	GLASGOW GANGSTER FUNK Deeva Feva	Regal	
18	HERE KITTY KITTY Jackie Lee	Pussyfoot	
19	A2G Blackalicious	Mo Wax	
20	STAY WITH ME A Man Called Adam	Other	
21	LOVE SUPREME JS-16	Infamous	
22	TILL I'M READY G.T. feat. Sharon Dee Clarke	Rumour	
23	MOVING THRU YOUR SYSTEM Jark Prongro	Hooj Beats	
24	LA RA RA RI (GAMZONE FELICE) Santos & Sabine	Arts Recordings	
25	LOVE & FATE PT II I Love & Fate	VC Recordings	
26	POPPED Fozal Brown	V2	
27	HE'S ALL I WANT Angelmon	Sekene/Fatalia/Edc	
28	HIGH ENERGY Slip & Shuffie feat. Leon	Chemistry/White Label	
29	MY LOVE Kele Le Roc	1st Avenue/Wildcard	
30	PUSH UPSTAIRS Underworld	Junior Boy's Own	
31	TURN ME ON Danny Tenaglia feat. Liz Torres	Twisted	
32	NIGHTS OVER EGYPT Incognito	Talkin Loud	
33	IF ONLY YOU COULD SEE Weed	Network	
34	PHYSICAL Olivia Newton John	MCA	
35	PULVETURUM Niels Van Gogh	Kosma/Logic	
36	FLAT BEAT My Ozo	F Comm	
37	STAR HORRIBLE Boy	Wise Buddah	
38	FUNK ON AS ROLL James Brown	Eagle/Interscope	
39	BEST FRIENDS Danny J Lewis	Talento	
40	SWEETEST DAY OF MAY Joe T Vannelli Project	Dreambeat	
41	OUT OF THE BLUE System F	Itir	
42	DEEVA FEVA Glasgow Gangsta Funk	Regal	
43	JACKFIVE Valt & Des	Omi! Recordings	
44	AS George Michael & Mary J Blige	Epic	

CLUB CHART BREAKERS

1	IT SHOULD HAVE BEEN ME	Bell Curtis	Atlantis
2	I WANT YOU 22	Deep Blue	WEA
3	BLAME IT ON THE WEATHERMAN B'Witched	WEA	
4	FAR ABOVE THE CLOUDS Mike Oldfield	WEA	
5	DEEPUZ Unknown	White Label	
6	VOID INSIDE OF ME Funk Force	Ride	
7	BRING MY FAMILY BACK Faithless	Cheeky	
8	CHECK IT OUT BMR	ARPM	
9	TABOO Glamma Kid feat. Shola Ama	WEA	
10	MAMMA MIA Abba/Casandra	Almighty	

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including repeats) has most Club Charts cuts can be obtained from MCA's website at www.datamusical.com. To receive the Club, Urban and Pop charts in full by fax call Kim Roach on 0171-947-8566.

CHART COMMENTARY

by ALAN JONES

In 1963, Tony Lee's single *Reach Up* made the most modest of chart appearances in the UK, reaching a lowly number 64. It was the second release on the TMT label - the initials standing for veteran club promotion company Rush Release's Nick and an Titchener and music journalist Dave McAleer. The label didn't last very long but Tony's melody fingers on, and is, in fact, far better, lending all significant vocal parts to the new Phats & Small single *Turn Around*, which surges decisively to the top of the Club chart this week with a lead of slightly more than 50% over runner-up, *Dynamo* Electric's *You* and the highest penetration of any record in the past year. The Phats & Small record was promoted on the tiny Boo label in January, reaching number 39 with a very limited rollout before being picked up by Multiply. With airplay building rapidly on mainstream stations as well as dance specialists, it is set to cross over in a big way - a fact which hasn't escaped the notice of Multiply's parent company Telstar, which is offering no deals on retailers' advance orders - a remarkable rarity for a dance record by a previously untamed act. With only 14 new entries to the entire Top 100 Club chart, three newcomers in the Top 20 Pop list chart and three to the Top 20 Urban chart, this week is the quietest of the year, as regards hot new product. There are a few records which are making their presence felt, however, notably Johnny Shaker's *Reach River*, JS-16's *Love Supreme* (no relation to the Will Downing/John Coltrane classic), GT's *I'll Be Ready* and DJ Dado & Simon Jay's *Ready Or Not*. The GT single features a formidable vocal return from Sharon Dee Clarke, formerly lead vocalist on Norman's *Devotion* and on the PPI Project's *Going Back To My Roots*. (Norman mainman Damon Rochefort, incidentally, now has his own chat show on Welsh TV.) The DJ Dado single, which is new at number 13 on both the uplink and pop tip charts - enough to be the highest debutant of the week on the latter chart - is the latest hitbound record from the increasingly hot time label, based in the Italian city of Brescia. The veteran indie label is the original home of both The Tamperer and Supercar, and the DJ Dado single was recently a number one club hit in Italy.

POP TOP 20

1	BLAME IT ON THE WEATHERMAN B'Witched	Epic
2	TURN AROUND Phats & Small	Multiply
3	SOBERDROY Jimmy Hunt	Logic
4	MAMMA MIA Abba/Casandra	Almighty
5	PHYSICAL Olivia Newton John	MCA
6	MY LOVE Kele Le Roc	1st Avenue/Wildcard
7	BE ALONE NO MORE Another Level	Northwestside
8	LA MUSICA Ruf Durr presents Arrola	Talento
9	GIVE A LITTLE LOVE The Invisible Man	Serious
10	HIGH ENERGY Slip & Shuffie feat. Leon	Chemistry/Wise Buddah
11	COLOUR THE WORLDS Shaz	Multiply
12	READY OR NOT DJ Dado & Simon Jay	Coalition
13	I WANT TO BE NUMBER ONE The Scorpions	Nectarite
14	MARIA Sanday Girl	Columbia
15	HE'S ALL I WANT Angelmon	V2
16	BURN The Araya	WEA
17	WE ARE L.E. Lenny De Ice	Discipline
18	THE ONLY WAY IS UPON THE NIGHT The Klax Boyz	Almighty
19	PEARL RIVER Johnny Shaker feat. Serial Doo	Low Sense
20	LOVE ON LOVE Candle Station	React

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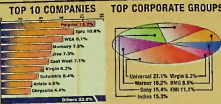
CHART COMMENTARY

by ALAN JONES

● Britney and Whitney jointly top the Radio One list this week, with 31 airings apiece. Britney, of course, is a newsmaker, but none of Whitney's singles has ever topped the R1 list before. It's Not Right But It's Okay leaps 14-8 on the airplay chart, to become her biggest radio hit since I'm Every Woman in 1993. ● Vengaboys' latest single We Like To Party is in the top five

of the sales chart for the second week in a row, but is still getting little radio exposure outside of chart shows. It enters the Top 50 of the airplay chart at number 44 this week — one place ahead of Steps' Better Best Forgotten. ● Blur's Tender Slings 3-10 this week, as the first few reports come in for their next single Coffee & TV.

AT A GLANCE WEEKLY MARKET SHARES



Figures given by GfK Company to the BBC. All copyright music recorded in the UK, and copyright music recorded in the USA.

After rising to within a couple of million listeners of the all-time audience record of 91.6m set by Cher's Believe single last week, Britney Spears' Baby One More Time suffers something of a collapse, shedding nearly 14m of its audience in a single week. It remains number one for the third week, however, though its lead at the top is down from 22m to less than two million. The Corrs' Runaway, which was runner-up, has given up the chase, and the new number two is George Michael & Mary J Blige's As.

As should take over at number one next week, having increased its lead over Robbie Williams' Strong, which jumps 5-3, with particularly strong support coming from Atlantic 252 (most played with 48 airings) and Virgin 1215 (41 plays). Robbie is looking for his third number one airplay hit,

and has already improved on the peak of his last single, No Regrets, which reached number four in December.

Another Williams — US veteran Andy Williams — will be competing with Robbie for both sales and airplay this week, with Strong and Andy's Music To Watch Girls By both going on sale today (Monday 15). Andy's song, originally released in 1967, got just 53 plays on the Music Control panel last week, but was enough for it to debut at number 74 on the airplay chart, ahead of songs with eight times as many plays, primarily because its supporters were larger stations, including Radio Two (where it was played five times to earn 19th place in the most-played list) and sister station Radio One, where it earned the unlikely accolade of being Mark & Lard's record of the week, generating four plays and 42 listeners.

Radio One and Two together supplied just under three quarters of the record's total audience. More important to its prospects of beating its original sales peak of number 33, however, is the massive exposure the song is getting as the soundtrack to the current Fiat Punto TV ad.

Boyzone's last number one sales success No Matter What also topped the airplay chart but when The Going Gets Tough shows unlikely to do so, despite jumping 17-5 this week. That jump, which would normally flag a future number one, is primarily due to exposure given to the song in the lead-up to Comic Relief, with Radio One and Radio Two both increasing rotation of the track to the point where it is in the top 10 at both stations — a rare feat, but one which George Michael & Mary J Blige's As also manages this week. On Radio Two,

When The Going Gets Tough received 21 plays, enough to place it jointly on top of the station's most-played alongside fellow fishman Van Morrison's Precious Time, a timely playing with ST Patrick's Day being celebrated this Wednesday. Radio Two also has B*Witched at number nine and The Corrs at number 12 on their most-played list, making it the station to listen to for fans of Irish music.

The controversial lyrics of madcap US rapper Eminem's My Name Is... single have been edited to facilitate radio plays: Stations responded in positive style last week, giving it 225 spins, enough to earn it 48th place on the airplay chart. Its biggest support thus far has come from specialist dance stations like Kiss FM, but it's beginning to turn up on mainstream stations, especially Radio One, where it was played 15 times last week.

MTV

1	AS George Michael & Mary J Blige
2	BABY ONE MORE TIME Britney Spears
3	YOU STOLE THE SUN... Manic Street Preachers
4	BOY YOU KNOW ME TOO Tatyana Ali
5	RUNAWAY The Corrs
6	NOTHING REALLY MATTERS Madonna
7	WHEN THE GOING GETS TOUGH Boyzone
8	YOU GET WHAT YOU GIVE New Radicals
9	JUST LOOKING Stereophonics
10	EX-FACTOR Lauren Hill

Most played videos on MTV UK/Media Research UK w/9 12/99
Source: MTV UK

THE BOX

1	BABY ONE MORE TIME Britney Spears
2	WHEN THE GOING GETS TOUGH Boyzone
3	CHANGES 2 Pac
4	JUMP BUS Stop
5	TRAGEDY STEPS
6	WE LIKE TO PARTY Vengaboys
7	IT'S NOT RIGHT BUT IT'S OKAY Whitney Houston
8	PRETTY FLY FOR A WHITE GUY The Offspring
9	I WANT YOU BACK N Sync
10	WITCH DOCTOR Carlos

All Around The World
Most played videos on The Box, w/9 7/3/99
Source: The Box

BOX BREAKERS

1	BETTER BEST FORGOTTEN Steps
2	SWEET LIES Ellie Campbell
3	BLAME IT ON THE WEATHERMAN B*Witched
4	HONEY TO THE BEE Blige
5	BYE BYE BABY To
6	THANKING YOU FOR YOUR WAY Abi
7	STONG Robbie Williams
8	CANT HANEY YOU LO FEEL KO
9	THAT DON'T IMPRESS ME MUCH Shania Twain
10	GREEN THUMB Cypress Hill

16 highest climbing videos on the Box in advance of single release w/9 7/3/99
Source: The Box

TOP OF THE POPS

1	AS George Michael & Mary J Blige
2	BABY ONE MORE TIME Britney Spears
3	YOU STOLE THE SUN From My Heart Manic Street Preachers
4	BOY YOU KNOW ME TOO Tatyana Ali
5	RUNAWAY The Corrs
6	NOTHING REALLY MATTERS Madonna
7	WHEN THE GOING GETS TOUGH Boyzone
8	YOU GET WHAT YOU GIVE New Radicals
9	JUST LOOKING Stereophonics
10	EX-FACTOR Lauren Hill

Draft line-up 19/3/99

RADIO ONE PLAYLISTS

A-LIST Blame It On The Weatherman B*Witched; Marvin's A Tear Take To Dry The Beautiful Soul; Honey To The Bee Blige; Tender Blue; When The Going Gets Tough Boyzone; Dean From The Walk Down Catalogue; Runaway The Corrs; My Name Is... Eminem; It's Not Right But It's Okay Whitney Houston; Made It Back '99 Boney M; My Love Le Le Roc; Nothing Really Matters Madonna; You Get What You Give From My Heart Manic Street Preachers; As George Michael & Mary J Blige; You Know Me Too Tatyana Ali; When The Going Gets So Small; Boy One More Time Britney Spears; Just Looking Stereophonics; Runaway The Corrs; Push Upstairs Underwood; Strong Robbie Williams

B-LIST Be Alone No More Another Level; I'm Every Woman Whitney Houston; 100% Pure Imagination Marcory; El Paso Rio Del Rio; '99 Dec'ize; Right Here, Right Now Fatboy Slim; Fill Her Up Geri; Taboo Gamma Kid

As Featured *Red Alert Roseanne, Jazz, Coffee & Tea; Long A Tear Take To Dry The Beautiful Soul; The Way It Goes Status Quo; My Love Le Le Roc; Who'll Know I (Who Are You) Jessica; Honey To The Bee Blige; Is Nothing Secret Most Love; Medicine For My Pain; David Hall-Lowe Of A Lifetime; The Beautiful; Barbara Altsch; Let Me Go Faith Hill; Thank Allah For The Music Steps; Tina Cousins; Clipse/Br*Witched; Blige; Boy One More Time Britney Spears; Walk My Way Matthew Morrison; Runaway The Corrs; Swear It Again We Like To Party Vengaboys

R1 plays for week beginning 15/3/99
* Denotes additions

MTV UK PLAYLISTS

A-LIST Strong/Let Me Entertain You/Angeles Robbie Williams; Baby One More Time Britney Spears; Westside/Bye Bye Baby To; As George Michael & Mary J Blige; Runaway The Corrs; You Stole The Sun From My Heart Manic Street Preachers; Strong Enough/You Get What You Give New Radicals

B-LIST Ex-Factor Lauren Hill; Better Best Forgotten Steps; Manic Men In Black & The Weatherman B*Witched; Made It Back '99 Boney M

CD: UK

Performances: Swear It Again; Whitney; Who I Could Fly Away; Boyzone; Honey To The Bee Blige; Writing To Reach You Train; Blame It On The Weatherman B*Witched; Better Best Forgotten Steps; When The Going Gets Tough Boyzone; Video: Real Life Ben

Draft line-up 13/3/99

RADIO TWO PLAYLISTS

A-LIST When The Going Gets Tough Boyzone; As George Michael & Mary J Blige; Every Time It Rains It Pours; Will We Walk For Me Kavkaz; Blame It On The Weatherman B*Witched; What A Wonderful World Aileen Munch; Strong; Runaway The Corrs; My Most Beautiful R.E.M.; Better Best Forgotten Steps; Who I Could Fly Away

B-LIST Dark End Of The Street Eva Cassidy; True Love Robbers Palmer; Real Echo & The Burnings; Shakespeare In Love Liza Kjall; Strong Enough; Cher; Sweet Like Candy; Compa's; Faith Of The Heart Rod Stewart; The Train Is Coming U2; Jump 'n' A'

Wall Brian Selzer Orchestra; Precious Time Van Morrison

C-LIST At My Most Beautiful R.E.M.; Push Upstairs Underwood; Scars Westside; Style; Orb; Dr Greenbushes; Blige; Blue Lane; My Name Is... Eminem; I've Got Something To Say Neil; Promises The Cranberries; Instant Street Circuit; Freddie Westside; Runaway The Corrs; What's So Different Gnarls; Frank On A Leash Kor; Girlfriend/Bye/Behind Blackstreet; Neil; Janet Jackson; To Lose Le Tea Cannon; Walk My Way Matthew Morrison

THE PEPSI CHART

Performances: Better Best Forgotten Steps; Writing To Reach You Train; With A Fly Fly Boyzone
Videos: At My Most Beautiful R.E.M.; You Stole The Sun From My Heart Manic Street Preachers

Draft line-up 20/3/99

C-LIST At My Most Beautiful R.E.M.; Push Upstairs Underwood; Scars Westside; Style; Orb; Dr Greenbushes; Blige; Blue Lane; My Name Is... Eminem; I've Got Something To Say Neil; Promises The Cranberries; Instant Street Circuit; Freddie Westside; Runaway The Corrs; What's So Different Gnarls; Frank On A Leash Kor; Girlfriend/Bye/Behind Blackstreet; Neil; Janet Jackson; To Lose Le Tea Cannon; Walk My Way Matthew Morrison

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A recent Friday's trading couldn't have gone much better for Andy's Records in Lincoln. Manager Christine Hebron reports that one customer spent £300 in a single hit across Warner's three for £21 campaign.

"Such is the power of mid-price campaigns when the titles are really strong," she says.

Substantial mid-price promotions from companies such as Sony and Warner have undoubtedly provided a cushion for what has otherwise been a very slow start to the year. Warner's campaign has stored albums by the Red Hot Chili Peppers, Paul Simon and The Corrs into the regular albums chart and the latter in particular have proved an outstanding success. Since the group's debut album *Forgiven, Not Forgotten* entered the top 10 in the second week of January it has sold more than 200,000 copies.

"It was quite a shock for customers to see the album at mid-price and we did big business with it from day one," says Paul Milner, Virgin Our Price campaigns product manager.

Chains as diverse as Virgin, Woolworths and Now are finding that it pays to commit more space and resources to their mid-price offer. Virgin Megastores typically stock around 1,000 mid-price titles and each year run two or three high-profile generic campaigns. The multiple also grabs high market share on catalogue items by throwing more weight behind label-driven promotions than its competitors. "We did very well with Sony's mid-price promotion at the beginning of the year," says Milner. "In the second and third week of January we took 45% of UK sales of the Manic Street Preachers' *Generation Terrorists* and 44% of the Jackie Brown soundtrack. It was a case of building awareness with strong window exposure and press support."

With retailers increasingly taking the initiative and controlling the price

CUT-THROAT BUSINESS

Mid-price mania has gripped the majors in an effort to boost product sales. Karen Faux gets the lowdown from the low-cost warriors



Oasis: duo to make their mid-price debut

mechanics of a campaign, record companies are becoming more flexible in deciding when to release product and how to structure their deals. With its January to February mid-price campaign, BMG worked closely with distributor EUK to bring its batch of 22 titles into Woolworths, Sainsbury's and Tesco. BMG mid-price label manager Charlie Stanford reports that this was one of the most successful campaigns yet with EUK handling three shipments during the campaign period. "We created an advertising package



Gomez: new to mid-price this year

especially tailored to EUK," he says. Part of our mid-price approach is now to work more closely with our sales department and spend more on press."

'Mid-price is positioned as an impulse buy and is a very effective way of generating business on top of range sales'
— Paul Milner, Virgin

to mid-price but we are concentrating more marketing effort to maximise the return when the time is right," he says. Virgin's recent mid-price drive covered all fronts with

albums from Gomez, Air, the Verve, Janet Jackson and Enigma.

As variety provides the spice of any multi buy campaign, depth of catalogue stands the major labels in good stead. EMI currently has a range of 1,000 mid-price titles and launches new ones twice a year.

"Where possible we try to fit in with the big retail-led campaigns as this gives the product the best possible start," says Fergal Gara, EMI's head of trade marketing. "Any mid-price promotion with a multi-buy has to offer a wide range," says Milner. "It's essential to tempt people to buy three, six or even nine titles at a time. Mid-price is positioned as an impulse buy and is a very effective way of generating business on top of range sales."

While Stanford admits that BMG has not got the depth of catalogue of some majors, he says that it has a core of strong sellers that benefit from being imaginatively marketed at mid-price.

"A lot of our titles haven't been re-packaged for a long while and so we are very careful as to how we go about re-promoting them at mid-price," says Stanford. "In order to avoid confusion BMG deletes all albums prior to their release at mid-price so that retailers can sell through their residual stock and start with a clean slate."

Deciding when a title should make the mid-price transition is now part of record companies' long term strategies for getting the best out of catalogue.

"We study the sales patterns and ask, 'Is it time and would it make a difference?'" says Bromby.

EMI's Gara believes that the approach to marketing mid-price is increasingly scientific. "We listen to what stores have to say and get their input on the catalogue they would like to see at mid-price," he says. "Ultimately, however, it is our decision. The titles we release at mid-price are governed by a whole host of factors >



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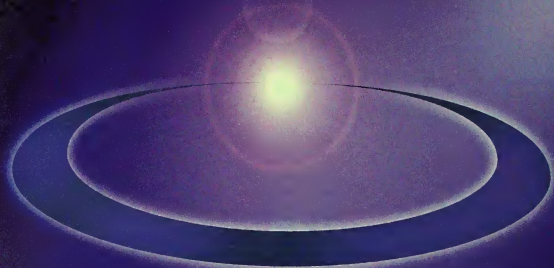


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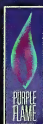


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► to do with the artist – how their back catalogue is performing, whether they have new releases about to be promoted and so on. The bottom line is – can we sell more at mid-price than at full?"

Gara says there is a pragmatic rationale to reducing titles temporarily. "For example, we've got Sinead O'Connor's Universal Mother temporarily reduced so we can analyse the sales over a three-month period and assess the implications," he explains. "Bowie's catalogue is temporarily at mid-price so that we can bring it to people's attention before deleting it in preparation for development and re-packaging."

According to Milner there has been a growing trend over the last couple of years to launch titles as temporary conversions.

"For example, the Warner campaign led

by The Corrs concentrated a lot of business," he says. "Temporary mid-price titles can be useful to spearhead a campaign. However it is extremely confusing for customers when titles move up and down the price scale."

"In the end all you are doing is trying to give the customers what they want. Multi-purchase offers have become traditional"
– Paul Holland, EMI Gold

While Forgiven Not Forgotten will be the mid-price success story of this year's first quarter, Warner's competitors are not about to reduce high profile catalogue until absolutely necessary. As for EMI, Gara says, "We wouldn't consider reducing Robbie Williams' first album to mid-price, even temporarily, because it is still selling extremely well at full price."

But with the number of promotions increasing all the time, and even Oasis due to make their mid-price debut on March 22, it is a rare artist that has sufficient selling power to disregard this price point for long.

pinnacle of achievement

While Pinnacle's arrival as a mid-price player may be the clearest statement to date of the sector's importance to owners of niche or specialist product, it is by no means the first time that independent labels have targeted this price point, writes Adam Woods.

Two years ago, Creation Records launched its Priceless Creation campaign. Next week it adds 13 new titles to the catalogue, including Oasis' Definitely Maybe and Primal Scream's Vanishing Point.

"I think everyone realises discounting to mid-price at a certain point in a title's life increases sales, and if you are going to do that, you might as well build a marketing campaign around it," says Creation general manager Emma Greengrass.

For Pinnacle, the introduction of the Sound Price range is a means of simultaneously pleasing retail and taking a degree of control of mid-price away from the multiples.

"It is obviously an important price point which works well for retail, and this makes sense when we are being asked to campaign titles all the time anyway," says Pinnacle marketing manager Simon Holland. "It is us regaining the initiative."

Sound Price will feature product from eight indie clubs including One Little Indian, Echo and Jive/Silvertone when it launches on March 29, and Holland hopes to bring in more throughout the year as the catalogue grows from 20 to between 30 and 70.

"It is something the independent sector has resisted for some time," he says. "There has always been an argument about whether selling cheaper in specialist markets means you sell more. We think we can do that."

Past pop greats revived by the latest price point treatment

Mid-price held steady in 1998 with sales of just under 14m units, according to CIN. The wide range of summer campaigns made a particular success of stemming the seasonal sales slide. Virgin's 25th Anniversary campaign tied in mid-price albums as diverse as Roy Orbison's Best Of and The Verve's A Storm In Heaven, while EMI's full- to mid-price promotion drove impulse buys of albums by acts such as Supergrass, REM and The Sundays.

Sony worked harder than ever on behalf of its established Nice Price brand. In April, Simon & Garfunkel re-emerged as one of its best-sellers with the digitally remastered classic, Bridge Over Troubled Water. Sony also sustained healthy sales of Bob Dylan's Greatest Hits and Blood On The Tracks. Neil Diamond's The Jazz Singer, Fleetwood Mac's Greatest Hits and back catalogue from the Manic Street Preachers.

The death of Frank Sinatra triggered substantial sales for EMI. Songs For Swinging Lovers, from 1958, has remained

one of his most popular albums and in the week following his death sold more than 1,700 copies.

WEA's second place position owes most to the contribution of Tracy Chapman. Her self-titled debut album from 1988 maintained a lofty status in the mid-price chart throughout the year and continues to be one of the sector's most bankable performers.

Meanwhile, East West scored in 1998 with strong retail-led promotions behind Simply Red's Picture Book and Men And Women. In the summer Woolworths offered buyers of current album Blue the chance to pick up either of the earlier titles for £4.99 each. This played a significant part in powering both titles to the top of the mid-price chart.

Mercury saw Dire Straits' Brothers In Arms emerge as the year's fourth best-selling mid-price album, while also enjoying renewed sales of the Beautiful South's 1989 album Welcome To The Beautiful South.

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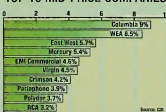
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MARKET SHARES

TOP 10 MID-PRICE COMPANIES



TOP 10 TITLES

- 1 Tracy Chapman Tracy Chapman (Elektra)
- 2 Stone Roses Second Coming (Geffen)
- 3 Green Day Dookie (Reprise)
- 4 Dire Straits Brothers In Arms (Vertigo)
- 5 Louise Lohan In Me (EMI)
- 6 Lou Reed Transformer (RCA)
- 7 Guns N' Roses Appetite For Destruction (Geffen)
- 8 M People Elephant Shmiling (Deconstruction)
- 9 Simon & Garfunkel Bridge Over Troubled Water (Columbia)
- 10 Mansuet Attack Of The Green Lantern (Parlophone)

Sources: CIN and MW Research

SINGLE of the week

EMINEM: My Name Is (Interscope IND 95638). Debate over this ridiculously catchy rap track's lyrics is similar to



discussion of the Prodigy's *Smack My Bitch Up*, but ultimately this is an amusingly irreverent and tongue-in-cheek debut for the white-boy rapper. The Dr Dre protégé, whose *Slim Shady* album has just gone in at number two in the US, delivers his rap with a sly punch. Radio One has just A-listed the track, with many stations jumping on it before *Polydor* started pushing it in the UK. The video is also receiving heavy plays on MTV and The Box.

SINGLE reviews



REEF: I've Got Something To Say (S2 666 9542). Reef's return to the fray does a good approximation of *Beggars Banquet*/Let It Bleed-era

Stones, substituting some melodic finesse. With better radio support and a much-deserved higher TV profile, this would have seemed to be a sure top five hit, but Reef has taken greater knocks.

BLACKALICIOUS! A 2 G EP (Who Wax MW190). Californian rap duo The Gift of the Gab and Chief Keef have come up with a refreshing lyrical excursion that will win them new fans. The Gift lives up to his name in a fresh style, and this EP bodes well for their forthcoming NIA album.

CANDI STATON: Love On Love (React 143). The old *EZ Love* rave anthem gets the anthemic production treatment and a scorching vocal from Staton. It's a surefire club hit, already in the Cool Tops 10, and radio-friendly enough to grace the charts.

STEPS, TINA COUSINS, CLEOPATRA, #WITCHED & BILLIE: Thank Abba For The Music (Epic ABCD1). Between them this line-up could well have clocked up nine number one singles by the time this Brits Trust-supporting single hits the stores.

Combine that with Abba's own nine UK chart-toppers and there seems little doubt of this track's success. However, it only highlights how undistinctive the participants — originally to be named The Superheroes — are, while the final line thanking "Abba for the music" jars somewhat.

RON JOVI: Real Life (WEA/Reprise W479CD). Despite the lack of hype so far for Ron Jovi's first single in four years, and the lack of any real hook, this sounds like a potential LR favourite. It's taken from the soundtrack to the film *EDtv* (starring Woody Harrison and Elizabeth Hurley).

JS16: Love Supreme (Duty Free DF007). JS16, whose debut release kicked off the Duty Free label last year, continues in a strong style with this powerful house track, which leads with a funk-gated beat coupled with a driving bassline and female vocal. Tall Paul's mix features an upbeat percussive base, mixing in synth-based hooks.

BEVERLY KNIGHT: Made It Back '99 (Parlophone/Rhythm Series CDRHYTHM 18). Chic's Good Times forms the base of this remix of the 1998 Mobe-winner's Top 40 hit. Also included are mixes

by TNT and Booker T, plus a version of Lyn Collins' 'Think.' Backed by radio — the track entered the airplay Top 50 last week — Knight has another chance to prove her worth.

VSCD123: Matter Of Time (Virgin VSCD123). Directly in line with other UK R&B outfits, Nine Yards firmly take their cue from the US for their blend of soul.

However, there is something more convincing about the act than some of their hometown contemporaries, who could do worse than studying the laidback, relaxed approach on this second single.

DEETAH: El Paraiso Rico (Iffr FCD3561). Deeta's Irish Straits-sampling debut, Relax, offered R&B with a distinctive European twist and on reflection deserved better than number 11 after its lengthy chart run. On this follow-up, the rising Swedish star pushes her love of hip-hop. The samples from Madonna's *La Isla Bonita* are ensuring playlist adds.

MEAT LOAF: Is Nothing Sacred (Virgin VSCD1 1734). Paired with veteran lyricist Don Black, Jim Steinman produces the goods once again on one of Meat Loaf's more potent moments, with the singer — joined by Patti Russo — delivering a typically theatrical performance. His UK tour runs from March 16 to April 11.

THE CRANBERRIES: No Excuses (Island CD52 5912). The first new material from the Cranberries since 1995 finds their fire undimmed. It may not be a progression and it is not the most commercial single, but their guitars are turned up and their anger remains righteous. The track is currently on Radio One's *As Pictured Live*.

ROD STEWART: Faith Of The Heart (Universal UDD6355). Given the right song, Stewart is still one of the greatest singers around. But, despite appearing to sing his guts out here, he slips into uninspired ordinariness on this Diane Warren song. Taken from the soundtrack to the film *Patch Adams*, it possesses an arm-waving chorus, but lacks the spark that lit Stewart's recent covers album.

GRANT NELSON: JEAN (MCA Step 2 Me (Swish City 46)). This eagerly awaited release on Nelson's own imprint is a catchy Stansound-stylish track which rides on a radio-friendly soulful disco groove.

LITTLE MOTHERS: Moody (Island CID746). While it's a shame to see this established release on Nelson's own imprint is a catchy Stansound-stylish track which rides on a radio-friendly soulful disco groove. Bump & Flex provided a dub mix.

CRAIG ARMSTRONG: Plunkett & Maclean OST (Melanolic CDSAD7). Armstrong's second soundtrack album — the first being the award-winning *Romeo & Juliet* film score — is a suitably stylish collection, full of dramatic orchestral soundscapes and the occasional trip-hop style excursion. The high profile of the film, which stars Robert Carlyle, will ensure it is not overlooked.



CATATONIA: Dead From The Waist Down (Blanco Y Negro/WEA NEG115CD). Catatonia's 1998 UK success can be compared to Robbie Williams' and the parallels don't cease in 1999. Williams' first new single last year, Millennium, was a string-laden John Barry sampling affair — and Catatonia's strings on their first new material sounds very much like those on Louis Armstrong's *We Have All The Time In The World* (also written by Barry). The first single from their forthcoming album *Equally Cursed And Blessed* is simply gorgeous and demonstrates that the band continue to write great pop music. Already in the Airplay Top 25, it was a potential single of the week and one that could upset Eminem.

INCognito: Nights Over Egypt (Takin' Loud TLC404). Incognito cover the Jones Girls classic with a strong line-up of removers. The Masters At Work mix is silky-smooth but far from their best work. New Takin' Loud recruit MJ Cole provides a garage-favoured dub and a funky vocal mix. But the standout track is the samba-shuffling *Fearless*, which slowly builds up into a blaze of brass solos.

ALBUM reviews

ALMOND: Open All Night (Blue Star BSRCD001). Despite Almond's departure from Echo for his own label, this album should not be ignored.

and suggests Almond is finally releasing the material he has always wanted to record. It includes duets with The Creatures' Siouxsie Sioux and Badgie and former Sneaker Pimps vocalist Kelly Dugan.

FURSLIDE: Adventure (Meanwhile/Virgin 724384646427). Signed by UK producer Nelle Hooper (Björk, Massive Attack) to his own imprint, this album from US three-piece — fronted by singer/guitarist Jennifer Turner — combines haunting tunes with non-nonsense but modern-sounding rock. Check out *Love Song*, surely a potential hit.

CORNELIUS: FM/CM (Matador OLE 349-2/OLE 350-2). These seven track remonkey CDs follow the success of the debut album *Fantasma* by Japan's answer to Beck, Money Mark, UNKLE, Coddie and Damon Albarn are among the guest removers on FM while Cornelius returns the favour with remixes of their tracks on CM.

ROXETTE: Have A Nice Day (EMI 4994612). After three years' absence, Roxette's *Wish I Could Fly* single (released March 22) has been embraced by radio and is on Radio One's *As Featured* list. The 14 tracks on this album are generally poppier than that ballad. They may not be hip, but remember, this is the band whose singles collection was called *Not Bore Us* — Get To The Chorus.

LELE ROX: Everybody's Somebody (1st Avenue/Wildcard 5596662). Following the success of their 10 debut single *Let's Go Louie!*, Le Rox has teamed up with producers such as Rhett Lawrence (Mariah Carey) and D-

Influence. The 21-year-old singer co-wrote nine of the tracks on the album, which includes a guest appearance from Coolio. Her vocals are fiery and suggest even greater things to come.

ARMAND VAN HELDEN: 2Future04 (Iffr 5560902). The timing for Van Helden's new album is just about perfect, following his recent number one *You Don't Know Me*, and with the buzz on the white label Flowerz reaching fever pitch. He pulls together his influences with panache, with hip hop, garage and funk all clamoring for attention.

DAVID SYLVIAN: Dead Bees On A Cake (Virgin CDCD2876). It is hard to judge the commercial prospects of a David Sylvian album 14 years after the former Japan frontman's last solo venture, but this is not an album with its sights on the mass market. It is lush white soul with hip and world influences, weighty lyrical concerns and — just possibly — a slight lack of humour.

VARIOUS: Maximum Speed 99 (Virgin VTCDCD242). This follow-up to Virgin's highly successful *Maximum Speed* collection contains 40 of the latest underground garage and house tunes. Featuring tracks from Souleacher, Da Click and Doolaly, it highlights how the scene continues to bubble away outside the mainstream.

VARIOUS: Essential Soundtracks (Telstar TV TCCD3038). This 40-track double CD features soundtrack high points from movies in Channel Four's *Film Four* season. The tracks — from films as diverse as *Betty Blue*, *Transposing* and *Reservoir Dogs* — provide a truly eclectic mix.

RECENT RELEASES
Releases previously reviewed in *Music Week* new set for release on March 29 include: MARIAN CAREY: I Still Believe (Columbia) (reviewed in March 6 issue) ● FREDDY FRESH: Badder Badder Schwing (Eye Q) (March 6) ● TECHNIQUE: Sun Is Shining (Creation) (March 6) ● ULTRASOUND: Floodlit (World) (March 13)

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This week's reviewers: Dugald Baird, Michael Byrne, Hamish Champ, Chris Finnan, Tom Fitzgerald, Hugo Flueny, Simon Harper, Graham James, Stephen Jones, Sophie Moss, James Poletti, Nick Robinson, Simon Ward, Paul Williams and Adam Woods

ALBUM of the week




MOGWAI: Come On Die Young (Chemikal Underground CHEM33CD). A chilled-out ambient tour de force from Glasgow's finest.

The perfect prescription for millennium fever, with plaintive guitars, flutes, whispered vocals, sparse piano and minimal drumming creating a mood of cool contemplation. Ex-Cowboy — the only track with white noise — is a swirling anthem. Sublime prog rock with heart and soul from the Pink Floyd of the Nineties.



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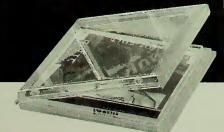
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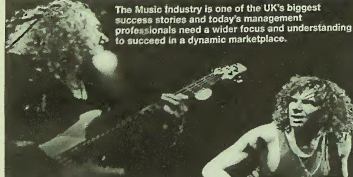
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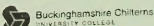
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RETAIL FOCUS: JUMBO RECORDS

by Karen Faux

Championing small label releases is a top priority at Leeds indie Jumbo Records, where partner Hunter Smith reports that Barely Breaking Even's compilation Funk Spectrum is currently holding its own against Stereophonics, Kula Shaker, Wilco and Underwood. "We like to get behind smaller label releases wherever possible," says Smith. "Funk Spectrum has been given a good showing in-store and is still selling to a wide cross section of dance fans."

Smith describes Jumbo's current premises in the St John's Centre as resembling a small multiple rather than an indie and its appearance couldn't be more different from its early days, when it occupied one room in a Victorian arcade. "In the Seventies I did a lot of DJ-ing in the area and the business was originally driven by singles sales," Smith says. "After punk came in we really spread our wings and now stock widely across jazz, soul, dance, rock, folk and country."

Despite the change in outward appearance, Jumbo has retained many customers



Jumbo: resembles a multiple

from its early days and pulls in a steady flow of new ones who appreciate its depth of stock in areas such as dance, soul and folk. One of its most popular genres continues to be Northern Soul and this is displayed prominently.

Country and folk enthusiasts are also well catered for. "At the moment we are shifting a lot of The Chieftans' Tears Of Stone and

Steve Earle & The Del McCoury Band's Mountain," says Smith.

Now occupying its third site, there have been few changes to the shop's interior since it was originally kitted out in 1988. "Fortunately we've got quite a lot of space to play with here and we recently installed two additional browsers," says Smith. "We've also added more listening facilities and made the area at

JUMBO'S MOST REQUESTED IN-STORE PLAYS

1. Various Blue Break Beats Vol 4 (Blue Note)
2. The Chieftans Tears Of Stone (RCA)
3. Emmylou Harris, Linda Ronstadt, Dolly Parton Trio II (Asylum)
4. Various Africa Funk (Harmless)
5. Kate Bush Hairless (Pare Records)
6. Various Red Hot & Rare (Antilles)
7. Cuarteto Patria & Manu Dibanga Cubafica (Cellulolde)
8. Steve Earle & The Del McCoury Band Mountain (Grapovine)
9. Various Funk Spectrum (Barely Breaking Even)
10. Ry Cooder Buena Vista Social Club (World Circuit)

the back of the shop more use-friendly."

One area that Smith would like to address is that of computerisation: "I would describe us as semi-computerised," he says. "We currently operate Eros and the Retail Entertainment Data system, which allows us to search back catalogues for our customers."

Smith would like to move into the year 2000

by streamlining his operation. "Maintaining the masterbag system is one thing that slows us down. Like a lot of specialist stores we find that when new stock floods in towards the end of the week, we have to spend hours in the back room preparing product for the bags. Separating CDs from their shrinkwrapping and cases, for filing in the bags behind the counter, is very time-consuming."

IN-STORE NEXT WEEK (from 22/3/99)



Single - The Cartoons: **Windows** - Des'ree. CDs at £7.99 or three for £21; **In-store** - Ministry Of Sound Dance Nation 6, Mozart Spears, Desert Island Discs; **Press ads** - Pretty Things, Radiator, Liz Horsman, Feeder, Cassandra Wilson, Rick Wakeman, John Tavener, Vengaboys, Rachmaninov



Singles - Sash! B'Witched, Kele Le Roc, Underworld; **Albums** - Blur, Ministry Of Sound Dance Nation 6, Blues Brother Soul Sister Classics, Paul Oakenfold, Dusty Springfield



In-store - Easter campaign featuring Hits '99, Steps, B'Witched, Charlotte Church, New 42; three for the price of two on selected rock, pop and classical CDs; Friends Series 5, three Only Ones and Horses videos for the price of two, Warner Century Video promotion, Magic Sword, Lock Stock And Two Smoking Barrels



Single - Mr Oizo: **Album** - Bis; **In-store** - Aphex Twin, Freddy Fresh, Add N To X, Wu Tang Clan, Frank Black, Stereolab, Cornelius, Roots Manuva



Single - New Radicals: **Windows** - Skunk Anansie, Godzilla, Wu Tang Clan, Elton

John; **In-store** - Aphex Twin, Feeder, Billie, Mr Oizo, TLC, Des'ree, System F, Phats And Small, Three Colours Red, Hilary And Jackie, John Peel's Sounds Of The Suburbs, Des'ree, Lock Stock And Two Smoking Barrels; **Press ads** - New Radicals, Kathy Brown, Lamb, Bis



In-store - Elton John, Aida; **Listening posts** - Elton John, Barbara Windsor and Steve McFadden



Album - Elton John; **Windows** - Aida, Blur, Van Morrison, Godzilla, Lost In Space; **In-store** - three videos for £20, Monty Python promotion, by two Columbia Tristar DVDs for £28; **Listening posts** - Cassandra Wilson, Deus, 1234 Punk And New Wave, Beth Orton, Silverchair, Duran Duran



Singles - Sash!, Phats And Small, Billie; **Albums** - Elton John, Massive Dance '99, Vengaboys, Gatscherer, Renaissance, New Hits '99; **Windows** - Godzilla; **In-store** - Teletubbies, Celtic Collection with CDs at £7.99 each or three for £20, RUGRats videos at £5.99 each or two for £10



In-store - Blues Brother Soul Sister Classics, Paul Oakenfold, Blur, Best '80s Love, In The Mix 2000, Ministry Of Sound Dance Nation 6, Wilco, Shawn Mullins, Van Morrison



Selecta listening posts - Goo Goo Dolls, Porcupine Tree, Dogglick Murphys, Feeder, Swag; **Mojo recommended retailers** - Eddie Hinton, Curtiss Maldoun, Land Of 1000 Dances, Invictus Chartbusters, My Midnight, Blues For A Honey



Singles - Aphex Twin, Feeder, Billie, Des'ree; **Windows** - Blur, Godzilla, Meatloaf, specialia; **In-store** - Anansie, Bob Marley, Light; **In-store** - buy two CDs and get one free on mid-price range, Kula Shaker, Bob Marley, Antonio Forcione



Singles - Cartoons, Des'ree, Feeder, Mr Oizo, Ella Campitelli, Hurricane #1, Radiator, Sash!, TLC, Liz Horsman; **Albums** - Cassandra Wilson, Skunk Anansie, Massive Dance, Liz H99, Wu Tang Clan; **Press ads** - Ultratrond, Radiator, Liz H99



Albums - Elton John, Aida; **Listening posts** - Elton John, Barbara Windsor and Steve McFadden



Windows - Blur promotion, Kele Le Roc, B'Witched, Ministry Of Sound Dance Nation 5, Virgin Best Ever Albums at £10.99 each or two for £20, full price CDs at £9.99, mid-price CDs at £7.99 or four for the price of three

ON THE SHELF

NIGEL HOUSE,
co-owner, Rough Trade



ON THE ROAD

JASON BARTON, Vital
rep for Greater London

The store is about to be jam-packed because we've got Looper coming in too. We gave out tickets weeks ago but *Time Out* and *The Guardian* have been on it and today we're broadcasting the availability of tickets. A lot of people are going to be disappointed.

This shop has a very strong reputation as it has been going since 1975. My partner and I bought it in 1981 after the Rough Trade label and distribution operators ran into trouble. We're situated in Notting Hill Gate and still get people who have been coming in for years, although we also pick up a steady flow of new customers.

We like to get behind things early and this is what our reputation is built on. Apart from reading the music press and listening to the radio, we know what's buzzing because our customers ask us for things all the time. For example, in the past couple of months Echoboy's 12-inch has been one of

our biggest selling singles. It is a question of pushing the right record to the right people at the right time.

We rely on new product to do the business for us, rather than back catalogue, and this week the Wilco album has been flying from the racks. Eminem's Slim Shady has also been doing big business on import and will continue to do so until Interscope/PAL releases it in April.

Next week **Beth Orton's** new album will do well and others that we are looking forward to include **Looper's** *Up A Tree* and the **Planet V** sampler, which is the first big drum & bass album for a while. Prospects also look promising for **Whistler** and **WhiskeyTrowl**, who are a personal favourite of mine.

I don't go along with the view that there are no good records out there. You just have to make sure you get out and look for them."

We've had an exceptionally good start to the new year. On the albums front **Freddy Fresh**, **XTC**, **Sebahad**, **Presence** and **Jimmy Tenor** have all been first-class performers and we've also been doing well with the **Prodigy's** *Dirt Chamber*. For singles it has been an equally hectic period with chart hits provided by the likes of **UNKLE**, **The Divine Comedy**, **Inner City**, **Sebahad** and **Hamate**.

This week, demand has been massive for **Mr Oizo's** *Flat Beat*, which features in the **Levis** commercial. We're hoping for a number one on that one. **Aphex Twin's** *Window Licker* is still going well from last week and **Kathy Brown's** *Jub* has just gone in at number one in the club chart. My other two big singles this week are **Danny Tanaglia's** *Turn Me On* and **Candi Staton's** *Love On Love*.

I'm expecting big things from **Mogwai's** forthcoming album *Come On Die Young*,

which has been picking up very good reviews in the music press. There's a lot of mileage in the fact that **Mercury Rev's** *Devil* Friedman has worked on it.

We have recently had an influx forward to the release of **Las Rithmes' Digitales** album which features guest performers such as **Nik Kershaw**. I'm a big fan of their Eighties electro style and they have a growing fanbase among students.

We have recently had a reshuffle among the shops and I have just acquired Camden as one of my areas. **Kingston**, **Putney** and **Richmond** are also new calls for me and I'm looking forward to meeting some new dealers. Tomorrow is my last day in Southend, where I've known my customers for years.

Tomorrow there is also the weekly Vital football team game and I reckon we've got the best team in the industry. The following week I'm off snowboarding."

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Global Entertainment Capital, LLC
555 California Street, 51st Floor
San Francisco, California 94104
Tel: 415.391.9010 / Fax: 415.391.9199

Riaz Valani

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