

BEST SELLERS OF 1998 SINGLES

Big-selling long-stayers increase chart stability on eve of millennium

After a year in which more titles took turns at number one than ever before – 31 of them, including two which first topped the chart in 1997 – it seems a little odd to suggest that the singles chart showed a new stability in 1998. But that's exactly what it did, because most of those chart toppers hung around long enough to sell in large quantities, even if their reigns were on the short side.

While the number of singles to pass through the Top 75 slumped from an all-time high of 1,127 in 1997 to a five-year low of 1,052 last year, a growing amount of hits were shifting in prodigious quantities, with CIN figures indicating that 20 of them sold more than half a million copies in the year – an unprecedented number. And outgunning them all to become only the third single by a female soloist to top the annual rankings in the past 40 years was Believe, the remarkable comeback single by Cher.

Following in the illustrious footsteps of Jennifer Rush, who topped the 1985 list with The Power Of Love, and Whitney Houston, who won in 1992 with I Will Always Love You, Believe sold more than 1,519,000 copies and spent seven weeks at number one, giving the 52-year-old the biggest hit of her career by far.

Believe also scuppered the title claims of Celine Dion, whose Titanic love theme My Heart Will Go On had to settle for runner-up spot, despite selling more than 1,302,000 copies.

These two were joined by seven other overseas stars in the Top 10, leaving the Spice Girls as the UK's solitary representatives in the upper echelon with Goodbye, which completed the girls' hat-trick of Christmas number ones and sold more than 679,000 copies in December alone, to claim eighth place for the year.

With Viva Forever (13th, 622,000 copies sold), Stop (43rd, 332,000), Too Much (100th, 185,000) and residual sales of their earlier hits, the Spice Girls' overall tally of 1,850,000 sales in 1998 was enough to make them the year's top singles attraction for the second time in their career – probably.

There's room for doubt because Boyzone sold a minimum of 1,760,000 singles in the year, based on CIN figures. This is certainly an underestimate, however, as the group's biggest hit to date, No Matter What, made a premature exit from the chart after Polydor included a live version of it on one of the CDs for their next single, I Love The Way You Love Me. Chart regulations demand that an existing song be outside the Top 40 before being added to a new release.

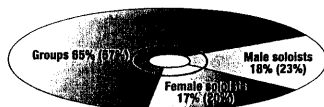
This is a sensible rule – it was introduced to stop cynical marketing of the kind which has seen several big hits deleted while still in full flow, only to be added to subsequent singles as a bonus track, allowing these invariably inferior successors to enjoy a higher chart visibility than might otherwise have been the case. But it left Boyzone's label, Polydor, with a problem, however. Their solution was to reduce the dealer price of No Matter What below that required for it to remain in the chart. At the time, it was selling around 10,000 copies a week, and there's no doubt it would have perked up considerably with the arrival of Christmas and its victory as Record of the Year on



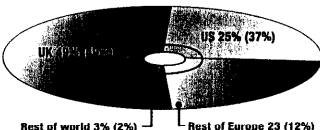
Making a huge impact on the charts: Cher, the Spice Girls and Boyzone (clockwise from left)

HOW 1998'S TOP 100 SINGLES BREAK DOWN

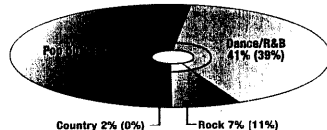
TOP 100 BY TYPE OF ARTIST



TOP 100 BY COUNTRY OF ORIGIN



TOP 100 BY GENRE



NUMBER OF ENTRIES BY CORPORATE GROUP

Group	Top 10	Top 20	Top 40	Top 100
INDIES	2	3	8	21
SONY	6	9	9	20
POLYGRAM	1	2	9	17
VIRGIN	6	3	13	12
BMG	-	-	2	10
WARNER	1	2	3	8
UNIVERSAL	1	2	3	6
EMI	2	2	5	5

Jonathan King's addition to the December TV schedule, which will, no doubt, become an annual fixture. Officially, No Matter What sold 1,074,192 copies before getting the axe, enough for it to take fourth place in the 1998 rankings.

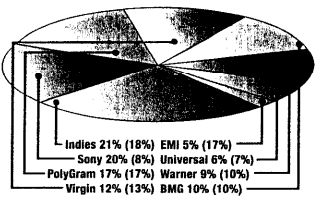
With I Love The Way You Love Me ranked 40th and All That I Need occupying 80th place, Boyzone have placed a minimum of three hits on the year-end Top 100 for each of the past four years. They are a model of consistency, and the most successful boy band since Take That.

They are also Irish, and, as such, are part of the biggest contingency of continental acts in the yearly rankings. Altogether, no fewer than 23 of the Top 100 singles of the year are by acts from the rest of Europe – an unprecedented total, and nearly double the 1997 tally.

Their success has not impacted homegrown acts, who fill a satisfactory 49 places in the chart for the second year in a row. Instead, the Europeans seem to be knocking out Americans, who contribute only a quarter of the chart, equalling their lowest tally in the past 20 years.

For the second year in a row, the chart

TOP 100 BY CORPORATE GROUP



Source: CIN. (Last year's figures in brackets)

also plays host to a record number of discs on indie labels. In 1997, 18 of the Top 100 were released on indie labels, rising to 21 last year. That's more than any major record company, and justifies the indies' claim to be a seventh force at least equal to the big six (now big five).

BIGGEST SINGLES 1989-1998

- 1989: RIDE ON TIME Black Box
- 1990: UNCHAINED MELODY The Righteous Brothers
- 1991: (EVERYTHING I DO) I DO IT FOR YOU Bryan Adams
- 1992: I WILL ALWAYS LOVE YOU Whitney Houston
- 1993: I WOULD DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) Meat Loaf
- 1994: LOVE IS ALL AROUND Wet Wet Wet
- 1995: UNCHAINED MELODY/WHITE CLIFFS OF DOVER Robson & Jerome
- 1996: KILLING ME SOFTLY The Fugees
- 1997: SOMETHING ABOUT THE WAY.../CANDLE IN THE WIND 1997 Elton John
- 1998: BELIEVE Cher

Some of those "big six" were looking distinctly small in 1998, with EMI in particular suffering badly. Having placed 17 records in the 1997 chart, EMI managed to score with just five entries in the 1998 list –

MILLION-SELLING SINGLES ARTISTS 1998

1 SPICE GIRLS	1.85m
2 CELINE DION	1.78m
3 BOYZONE	1.76m
4 B*WITCHED	1.72m
5 CHER	1.51m
6 STEPS	1.49m
7 ALL SAINTS	1.38m
8 ROBBIE WILLIAMS	1.29m
9 AQUA	1.17m
10 SAVAGE GARDEN	1.15m
11 RUN-DMC vs JASON NEVINS	1.12m
12 FIVE	1.10m

four from Chrysalis (three by Robbie Williams) and one from its dance imprint Positiva. Moving in the opposite direction, Sony captured 20 slots in the Top 100, having had just eight records a year earlier.

The most successful indie label hit of the year was the refurbished Run-DMC Vs. Jason Nevins single It's Like That, which spent six weeks at number one for Profile's Sm:)e Communications imprint and sold more than 1,092,000, while LeAnn Rimes' power ballad How Do I Live (on Curb/The Hit Label) enjoyed the longest chart career of any 1998 hit, 34 weeks, and sold in excess of 700,000 copies – more than three times as many as some of the year's number one hits – without rising above number seven. This remarkable feat led to it becoming the sixth biggest hit of the year, and a strong contributor to the chart, which enters the last year of the millennium in rude health.

Alan Jones

The chart covers the 53 weeks up to and including sales on Saturday January 2, 1999 (Music Week chart date week-ending January 9, 1999). Highest position and weeks on chart are for these 53 weeks only.

BEST SELLERS OF 1998

SINGLES TOP 100

	Peak pos.	Wks on ch.	Title artist	label (distributor)
1	1	11	BELIEVE Cher	WEA (W)
2	1	20	MY HEART WILL GO ON Celine Dion	Epic (SM)
3	1	16	IT'S LIKE THAT Run-DMC Vs Jason Nevins	Sm:je Communications(P)
4	1	15	NO MATTER WHAT Boyzone	Polydor (F)
5	1	19	C'EST LA VIE B*Witched	Glow Worm/Epic (SM)
6	7	34	HOW DO I LIVE LeAnn Rimes	Curb/The Hit Label (RMG/F)
7	1	3	CHOCOLATE SALTY BALLS (PS I LOVE YOU) Chef	Columbia (SM)
8	1	3	GOODBYE Spice Girls	Virgin (E)
9	2	17	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) Pras Michel featuring ODB & Mya	Interscope (BMG)
10	4	23	TRULY MADLY DEEPLY Savage Garden	Columbia (SM)
11	2	21	MUSIC SOUNDS BETTER WITH YOU Stardust	Virgin (E)
12	1	8	HEARTBEAT/TRAGEDY Steps	Ebul/Jive (P)
13	1	13	VIVA FOREVER Spice Girls	Virgin (E)
14	1	13	3 LIONS '98 Baddiel & Skinner & The Lightning Seeds	Epic (SM)
15	1	14	DOCTOR JONES Aqua	Universal (BMG)
16	1	17	NEVER EVER All Saints	London (F)
17	4	18	I DON'T WANT TO MISS A THING Aerosmith	Columbia (SM)
18	2	20	THE BOY IS MINE Brandy & Monica	Atlantic (W)
19	1	17	FEEL IT The Tempters featuring Maya	Pepper (P)
20	1	12	BRIMFUL OF ASHA Cornershop	Witija (P)
21	1	15	ROLLERCOASTER B*Witched	Glow Worm/Epic (SM)
22	1	13	FROZEN Madonna	Maverick (W)
23	2	17	HORNY Mousse T Vs Hot 'n' Juicy	AM:PM (F)
24	2	12	VINDALOO Fat Les	Telstar (W)
25	4	18	ANGELS Robbie Williams	Chrysalis (E)
26	4	18	DANCE THE NIGHT AWAY Mavericks	MCA Nashville (BMG)
27	1	14	UNDER THE BRIDGE/LADY MARMALADE All Saints	London (F)
28	1	12	FREAK ME Another Level	Northwestside (BMG)
29	1	17	MILLENNIUM Robbie Williams	Chrysalis (E)
30	3	16	TO THE MOON AND BACK Savage Garden	Columbia (SM)
31	2	11	ONE FOR SORROW Steps	Ebul/Jive (P)
32	4	15	TOGETHER AGAIN Janet Jackson	Virgin (E)
33	1	4	TO YOU I BELONG B*Witched	Glow Worm/Epic (SM)
34	3	13	GOT THE FEELIN' Five	RCA (BMG)
35	5	14	HIGH Lighthouse Family	Wild Card/Polydor (F)
36	4	12	FINALLY FOUND Honeyz	First Avenue/Mercury (F)
37	2	14	PERFECT 10 The Beautiful South	Go!Discs/Mercury (F)
38	2	13	SEX ON THE BEACH T-Spoon	Control/Edel (P)
39	6	13	SAVE TONIGHT Eagle-Eye Cherry	Polydor (F)
40	2	6	I LOVE THE WAY YOU LOVE ME Boyzone	Polydor (F)
41	4	7	UP AND DOWN Vengaboys	Positiva (E)
42	1	13	YOU MAKE ME WANNA... Usher	LaFace (BMG)
43	2	17	STOP Spice Girls	Virgin (E)
44	6	14	LAST THING ON MY MIND Steps	Ebul/Jive (P)
45	3	5	WHEN YOU'RE GONE Bryan Adams featuring Melanie C	A&M/Mercury (F)
46	1	11	IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT Manic Street Preachers	Epic (SM)
47	2	12	MYSTERIOUS TIMES Sash! featuring Tina Cousins	Multiply (W)
48	1	12	BECAUSE WE WANT TO Billie	Innocent (E)
49	1	12	GIRLFRIEND Billie	Innocent (E)

	Peak pos.	Wks on ch.	Title artist	label (distributor)
50	2	10	TURN IT UP/FIRE IT UP Busta Rhymes	Elektra (W)
51	3	6	MIAMI Will Smith	Columbia (SM)
52	3	12	LA PRIMAVERA Sash!	Multiply (W)
53	4	12	CRUSH Jennifer Paige	EAR/Edel (P)
54	2	11	OUTSIDE George Michael	Epic (SM)
55	1	11	DEEPER UNDERGROUND Jamiroquai	Sony S2 (SM)
56	2	5	HARD KNOCK LIFE (GHETTO ANTHEM) Jay-Z	Northwestside (BMG)
57	1	15	PERFECT DAY Various	Chrysalis (E)
58	3	10	GETTIN' JIGGY WIT IT Will Smith	Columbia (SM)
59	3	9	IF YOU BUY THIS RECORD YOUR LIFE WILL BE BETTER The Tempters featuring Maya	Pepper (P)
60	3	12	STRANDED Lutricia McNeal	Wildstar (W)
61	5	11	LIFE IS A FLOWER Ace Of Base	London (F)
62	3	7	I'M YOUR ANGEL Celine Dion & R Kelly	Epic (SM)
63	7	12	EVERYTHING'S GONNA BE ALRIGHT Sweetbox	RCA (BMG)
64	2	10	BAMBOOGIE Bamboo	VC Recordings (E)
65	2	3	ESPECIALLY FOR YOU Denise And Johnny	RCA (BMG)
66	8	15	LIFE Dest'ee	Sony S2 (SM)
67	2	7	UNTIL THE TIME IS THROUGH Five	RCA (BMG)
68	1	10	TURN BACK TIME Aqua	Universal (BMG)
69	3	11	SWEETEST THING U2	Island (F)
70	1	11	BOOTIE CALL All Saints	London (F)
71	3	12	LET ME ENTERTAIN YOU Robbie Williams	Chrysalis (E)
72	3	11	WHAT CAN I DO (Remix) The Corrs	Atlantic (W)
73	5	4	END OF THE LINE Honeyz	First Avenue/Mercury (F)
74	2	10	JUST THE TWO OF US Will Smith	Columbia (SM)
75	2	10	RAY OF LIGHT Madonna	Maverick (W)
76	5	5	BIG BIG WORLD Emilia	Universal (BMG)
77	1	9	ALL AROUND THE WORLD Oasis	Creation (SM/V)
78	5	9	CARNAVAL DE PARIS Dario G	Parade (W)
79	2	12	EVERYBODY GET UP Five	RCA (BMG)
80	1	14	ALL THAT I NEED Boyzone	Polydor (F)
81	3	9	GONE 'TIL NOVEMBER Wyclef Jean	Columbia (SM)
82	1	9	I WANT YOU BACK Melanie B feat Missy 'Misdemeanor' Elliott	Virgin (E)
83	3	10	RENEGADE MASTER '98 Wildchild	Hi-Life/Polydor (F)
84	8	11	LOOKING FOR LOVE Karen Ramirez	Manifesto (F)
85	3	10	WOULD YOU...? Touch And Go	Ova/V2 (3MV/P)
86	3	7	DOO WOP (THAT THING) Laurn Hill	Ruffhouse/Columbia (SM)
87	4	9	KISS THE RAIN Billie Myers	Universal (BMG)
88	4	9	WHEN THE LIGHTS GO OUT Five	RCA (BMG)
89	2	10	COME WITH ME Puff Daddy featuring Jimmy Page	Epic (SM)
90	4	8	THE BALLAD OF TOM JONES Space featuring Cerys	Gut (V)
91	2	10	BIG MISTAKE Natalie Imbruglia	RCA (BMG)
92	8	11	KUNG FU FIGHTING Bus Stop featuring Carl Douglas	All Around The World (W)
93	3	10	MULDER AND SCULLY Catatonia	Blanco Y Negro (W)
94	8	28	TELETUBBIES SAY EH-OH! Teletubbies	BBC Worldwide Music (BMG)
95	6	10	DREAMS The Corrs	Atlantic (W)
96	2	12	ALL I HAVE TO GIVE Backstreet Boys	Jive (P)
97	3	4	SHE WANTS YOU Billie	Innocent (E)
98	4	10	I JUST WANNA BE LOVED Culture Club	Virgin (E)
99	6	10	THE ROCKAFELLER SKANK Fatboy Slim	Skint (3MV/P)
100	3	13	TOO MUCH Spice Girls	Virgin (E)

Ireland takes the crown but Robbie scores top five double

Outside of the Anglo-American axis which has dominated the charts for as long as they have existed, there are comparatively few territories with the ability to supply an ongoing stream of popular music heroes. Jamaica does it sporadically, Australia and Canada a little more frequently. French and German acts occasionally break out of their own markets, while Scandinavia, particularly Sweden, has its moments too. But none can compare with the consistent commercial success of the Irish.

From the album chart's early days, when Val Doonican and the Bachelors were prominent, the Irish have been quietly amassing a fortune, with artists like Clannad, Boyzone, Van Morrison, The Chieftains, James Galway, Sinéad O'Connor, the Cranberries and, most of all, U2 proving popular with UK punters. U2's most famous and venerated album *The Joshua Tree* came close to being the number one album of 1987, but had the misfortune to come up against Michael Jackson's *Bad*, and had to settle for second place in that year's best-sellers list. It was as close as any Irish act has come to lifting the title – until now.

The act to break the mould are The Corrs, the telegenic Irish family act whose trio of hit singles – *Dreams*, *What Can I Do* and *So Young* – lifted their 1997 album *Talk On Corners* from respectable mid-chart anonymity to the number one position on four separate occasions in 1998. Aided by two repackages, the first inserting *Dreams*, the second substituting the hit mix of *What Can I Do* and adding *So Young* (which originally appeared on their previous album *Forgiven Not Forgotten*), *Talk On Corners* had sold just 80,000 copies from its release to the end of 1997, a period of 10 weeks. In the past year it has sold a further 1,676,000 copies, making it a worthy champion.

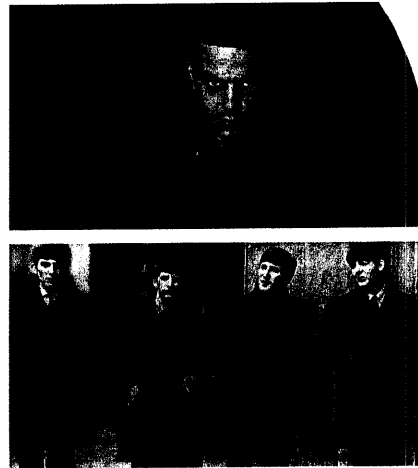
From an apparently impregnable position – almost lost it, however, as *Ladies & Gentlemen* – The Best Of George Michael made an impressive bid for the title.

Number one for the last eight weeks of the year, *Ladies & Gentlemen* sold more than 1,523,000 copies to earn second place.

It is George's highest finish yet, beating his solo peak of five (*Older*, 1996) and the Wham! record of four (*Make It Big*, 1984). *Ladies & Gentlemen* sold twice as many copies as any other artist compilation in 1998, though *The Best Of M People* and Phil Collins' *Hits* also acquitted themselves very well. Altogether 24 of the Top 100 albums were hits packages, six more than in 1997 and the highest tally since 1994 when there were 32.

While it requires no particular skill to predict the success of U2, Meat Loaf and Mariah Carey compilations, there is always a surprise success. In 1997 it was *Bread*, and in 1998 it was *Ladysmith Black Mambazo*, whose *The Star & The Wiseman* collection sold more than 623,000 copies – more than all their previous albums added together.

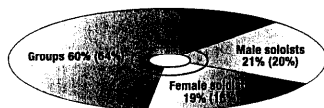
The most dramatic success story of the year though has to be that of Robbie Williams, who, like the Spice Girls in 1997 and Gloria Estefan in 1989, placed two albums in the top five, *Life Thru A Lens*



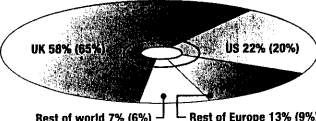
Clockwise from left: The Corrs, Robbie Williams and The Beatles, still one of the biggest selling acts of last year

HOW 1998'S TOP 100 ALBUMS BREAK DOWN

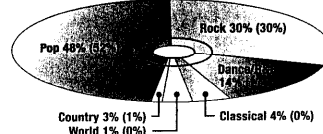
TOP 100 BY TYPE OF ARTIST



TOP 100 BY COUNTRY OF ORIGIN



TOP 100 BY GENRE



NUMBER OF ENTRIES BY CORPORATE GROUP

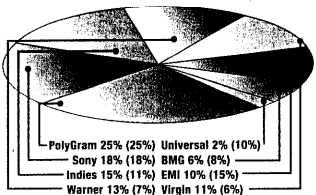
Group	Top 10	Top 20	Top 40	Top 100
POLYGRAM	2	6	10	25
SONY	3	4	12	18
INDIES	-	1	1	15
WARNER	2	8	6	13
VIRGIN	1	2	4	11
EMI	2	2	2	10
BMG	-	2	3	6
UNIVERSAL	-	2	2	2

taking fourth place with 1,241,000 sales and *I've Been Expecting You* ranking fifth with 1,093,000. With sales of only 120,000 in three months, *Life Thru A Lens* was one of the flops of 1997, but, like The Corrs' *Talk On Corners*, it unleashed a string of hit singles in 1998, and became a formidable chart force.

By the time *I've Been Expecting You* came out, Robbie had a legion of fans, and it duly gave him his second number one album of the year – a rare feat – and established him as the number one albums artist of the year (see table above right) with sales of 2,324,000.

The Verve were unlucky not to top the album rankings in 1997. They led for a long time with *Urban Hymns*, only to slip to second place at the death behind Oasis' *Be Here Now*. They led the year-to-date rankings for much of 1998 too, the winsome charms of their first two major hits *Bittersweet Symphony* and *The Drugs Don't Work* continuing to cast a spell over record buyers throughout the year, though *Urban Hymns* was overwhelmed by year's end and had to settle for sixth place. It did, however, achieve the rare feat of selling more than 1m copies two years in

TOP 100 BY CORPORATE GROUP



Source: CIN. (Last year's figures in brackets)

a row – 1,315,000 in 1997 and 1,085,000 in 1998.

The overall composition of the chart is little changed over last year, with UK acts in slight decline, Americans recovering

BIGGEST ALBUMS 1989-1998

1989:	TEN GOOD REASONS Jason Donovan
1990:	...BUT SERIOUSLY Phil Collins
1991:	STARS Simply Red
1992:	STARS Simply Red
1993:	BAT OUT OF HELL II – BACK INTO HELL Meat Loaf
1994:	CROSS ROAD – THE BEST OF Bon Jovi
1995:	ROBSON & JEROME Robson & Jerome
1996:	JAGGED LITTLE PILL Alanis Morissette
1997:	BE HERE NOW Oasis
1998:	TALK ON CORNERS The Corrs

modestly from their lowest ebb, pop and rock still solidly leading the genre fight, groups still beating soloists, men still retaining a small lead over women, and PolyGram still winning the corporate battle

Finally, although none of their albums managed to make the Top 100 for the year, The Beatles were once again one of the year's biggest-selling acts, with unit sales in excess of half a million placing them well inside the Top 20. As usual, it was Sgt

MILLION-SELLING ALBUM ARTISTS 1998

1	ROBBIE WILLIAMS	2.32m
2	THE CORRS	1.80m
3	GEORGE MICHAEL	1.66m
4	CELINE DION	1.38m
5	BOYZONE	1.33m
6	THE VERVE	1.15m
7	MADONNA	1.06m
8	M PEOPLE	1.05m
9	U2	1.02m
10	JAMES HORNER	1.02m
11	LIGHTHOUSE FAMILY	1.00m

Based on sales of the Top 500 albums

Pepper's *Lonely Hearts Club Band*, now more than 31 years old, which was not just the biggest-selling Beatles album of the year, but the number one catalogue seller overall. It occupies 112th position for the year, having sold more than 102,000 copies.

Many magazine and book polls have placed The Beatles' albums in differing orders over the years with *Revolver* often coming out on top, but as far as the UK record buyer is concerned, Sgt Pepper is nearly twice as popular as *Revolver*, which is 175th for the year with 59,000 sales. Other Beatles records in the Top 500 are *Abbey Road* (211), *Rubber Soul* (258), 1967-1970 (259), 1962-1966 (262), *Magical Mystery Tour* (301), *The Beatles (White Album)* (302), *Help!* (360), *A Hard Day's Night* (409), *Let It Be* (420) and *Please Please Me* (491). The Beatles' tally of 12 albums in the Top 500 is unmatched.

Alan Jones

The chart covers the 53 weeks up to and including sales on Saturday January 2, 1999 (*Music Week* chart dated week-ending January 9, 1999). Highest position and weeks on chart are for these 53 weeks only.

MUSIC WEEK 16 JANUARY 1999

BEST SELLERS OF 1998

ALBUMS TOP 100

	Peak pos.	Wks on ch.	Title artist	label (distributor)
1	1	53	TALK ON CORNERS The Corrs	Atlantic (W)
2	1	8	LADIES & GENTLEMEN – THE BEST OF George Michael	Epic (SM)
3	1	32	WHERE WE BELONG Boyzone	Polydor (F)
4	1	53	LIFE THRU A LENS Robbie Williams	Chrysalis (E)
5	1	10	I'VE BEEN EXPECTING YOU Robbie Williams	Chrysalis (E)
6	1	53	URBAN HYMNS Verve	Hut/Virgin (E)
7	1	44	RAY OF LIGHT Madonna	Maverick (W)
8	1	53	LET'S TALK ABOUT LOVE Celine Dion	Epic (SM)
9	2	53	ALL SAINTS All Saints	London (F)
10	1	50	TITANIC (OST) James Horner	Sony Classical (SM)
11	2	53	POSTCARDS FROM HEAVEN Lighthouse Family	Wild Card/Poydor (F)
12	2	9	THE BEST OF M People	M People/BMG (BMG)
13	2	16	STEP ONE Steps	Ebul/Jive (P)
14	1	12	QUENCH The Beautiful South	Go!Discs/Mercury (F)
15	1	13	HITS Phil Collins	Virgin (F)
16	2	44	SAVAGE GARDEN Savage Garden	Columbia (SM)
17	4	17	ONE NIGHT ONLY Bee Gees	Polydor (F)
18	2	15	THE STAR AND THE WISEMAN – THE BEST OF Ladysmith Black Mambazo	PolyGram TV (F)
19	7	53	LEFT OF THE MIDDLE Natalie Imbruglia	RCA (BMG)
20	1	48	INTERNATIONAL VELVET Catatonia	Blanco Y Negro (W)
21	4	8	THE BEST OF 1980-1990 U2	Island (F)
22	3	12	B*WITCHED B*Witched	Glow Worm/Epic (SM)
23	1	26	BLUE Simply Red	East West (W)
24	1	16	THIS IS MY TRUTH TELL ME YOURS Manic Street Preachers	Epic (SM)
25	1	28	FIVE Five	RCA (BMG)
26	1	41	THE BEST OF James	Fontana (F)
27	2	45	SPICEWORLD Spice Girls	Virgin (E)
28	4	8	VOICE OF AN ANGEL Charlotte Church	Sony Classical (SM)
29	4	38	WHITE ON BLONDE Texas	Mercury (F)
30	10	7	NO1s Mariah Carey	Columbia (SM)
31	3	9	SUPPOSED FORMER INFATUATION JUNKIE Alanis Morissette	Maverick (W)
32	8	10	BELIEVE Cher	WEA (W)
33	1	9	THE BEST OF 1980-1990 & B-SIDES U2	Island (F)
34	11	44	BIG WILLIE STYLE Will Smith	Columbia (SM)
35	2	9	THE MASTERPLAN Oasis	Creation (3MV/V)
36	6	39	AQUARIUM Aqua	Universal (BMG)
37	3	13	SONGS FROM ALLY McBEAL Vonda Shepard	Epic (SM)
38	10	43	TRAMPOLINE The Mavericks	MCA Nashville (BMG)
39	6	37	MAVERICK A STRIKE Finley Quaye	Epic (SM)
40	1	32	MEZZANINE Massive Attack	Virgin (F)
41	5	44	OK COMPUTER Radiohead	Parlophone (E)
42	14	11	HONEY TO THE B Billie	Innocent (E)
43	1	34	VERSION 2.0 Garbage	Mushroom (3MV/P)
44	13	10	THE MOVIES Michael Ball	PolyGram TV (F)
45	5	21	TRULY – THE LOVE SONGS Lionel Richie	Motown/PolyGram TV (F)
46	7	8	MODERN CLASSICS – THE GREATEST HITS Paul Weller	Island (F)
47	1	24	JANE McDONALD Jane McDonald	Focus Music Int (V)
48	14	9	THE VERY BEST OF Meat Loaf	Virgin/Sony TV (E)
49	2	10	UP REM	Warner Bros (W)

	Peak pos.	Wks on ch.	Title artist	label (distributor)
50	2	11	YOU'VE COME A LONG WAY, BABY Fatboy Slim	Skint (3MV/P)
51	15	8	GREATEST MOMENTS Culture Club	Virgin (E)
52	1	21	THE GOOD WILL OUT Embrace	Hut/Virgin (E)
53	17	42	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor (F)
54	6	11	SULTANS OF SWING – THE VERY BEST OF Dire Straits	Vertigo (F)
55	15	41	GOLD – GREATEST HITS Abba	Polydor (F)
56	7	22	MY WAY – THE BEST OF Frank Sinatra	Reprise (W)
57	8	29	FRESCO M People	M People/BMG (BMG)
58	1	19	HELLO NASTY The Beesle Boys	Grand Royal/Parlophone (E)
59	15	8	GREATEST Duran Duran	EMI (E)
60	20	9	THESE ARE SPECIAL TIMES Celine Dion	Epic (SM)
61	3	24	DESIRELESS Eagle-Eye Cherry	Polydor (F)
62	5	16	LIFE GOES ON Sash!	Multiply (W)
63	2	15	THE GLOBE SESSIONS Sheryl Crow	A&M/Polydor (F)
64	8	34	LIKE YOU DO...BEST OF Lightning Seeds	Epic (SM)
65	15	40	WORD GETS AROUND Stereophonics	V2 (3MV/P)
66	3	25	TIN PLANET Space	Gut (V)
67	15	31	COME ON OVER Shania Twain	Mercury (F)
68	19	28	NEVER S-A-Y NEVER Brandy	Atlantic (W)
69	18	34	BIG CALM Morcheeba	Indochina (P)
70	6	24	THE BEST OF Whem!	Epic (SM)
71	3	15	100% COLOMBIAN Fun Lovin' Criminals	Chrysalis (E)
72	11	32	BRING IT ON Gomez	Hut/Virgin (E)
73	13	32	THE VELVET ROPE Janet Jackson	Virgin (E)
74	11	19	BACKSTREET'S BACK Backstreet Boys	Jive (P)
75	1	21	THIS IS HARDCORE Pulp	Island (F)
76	2	11	WHEN WE WERE THE NEW BOYS Rod Stewart	Warner Bros (W)
77	35	26	THE VERY BEST OF Bee Gees	Polydor (F)
78	16	33	THE FAT OF THE LAND The Prodigy	XL Recordings (W)
79	4	24	UNFINISHED MONKEY BUSINESS Ian Brown	Polydor (F)
80	6	22	MOON SAFARI Air	Virgin (E)
81	4	20	MELTING POT The Charlatans	Beggars Banquet (V)
82	2	14	THE MISEDUCATION OF Lauryn Hill	Ruffhouse/Columbia (SM)
83	6	15	PILGRIM Eric Clapton	Duck (W)
84	15	19	THEIR GREATEST HITS Hot Chocolate	EMI (E)
85	11	34	THE BENDS Radiohead	Parlophone (E)
86	10	18	BACK TO TITANIC James Horner	Sony Classical (SM)
87	22	8	ANOTHER LEVEL Another Level	Northwestside (BMG)
88	13	17	BE HERE NOW Oasis	Creation (3MV/V)
89	40	37	FORGIVEN, NOT FORGOTTEN The Corrs	Atlantic (W)
90	13	20	PAINT THE SKY WITH STARS – THE BEST OF Enya	WEA (W)
91	13	22	LENNON LEGEND – THE VERY BEST OF John Lennon	Parlophone (E)
92	7	17	GREATEST HITS Eternal	First Avenue/EMI (E)
93	11	22	SITTIN' ON TOP OF THE WORLD LeAnn Rimes	Curb/Hit Label/London (F)
94	5	13	IN MY LIFE George Martin/Various	Echo (P)
95	27	8	R R. Kelly	Jive (P)
96	34	8	LESLEY GARRETT Lesley Garrett	BBC/BMG Conifer (BMG)
97	5	11	THE BEST OF – HATFUL OF RAIN Del Amitri	A&M/Mercury (F)
98	18	21	IT'S MY LIFE – THE ALBUM Sash!	Multiply (W)
99	6	13	DECKSANDRUMSANDROCKANDROLL Propellerheads	Wall Of Sound (V)
100	20	19	THE VERY BEST OF Sling/The Police	A&M/Mercury (F)

MOST BROADCAST OF 1998 AIRPLAY TOP 50

Radio: more in tune with sales

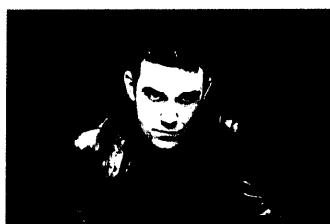
Radio programmers and record buyers were in total agreement in 1998 when it came to the year's most popular act.

Robbie Williams, who sold more albums than anyone else across the 12 months, spread his dominance to the airwaves as *Angels* became the most-heard radio hit of the year. Spending 35 weeks in total on the Airplay Top 50, the song reached an overall audience of 1,321m, a comfortable 68m more than the runner-up, *Here's Where The Story Ends* by Tin Tin Out. It was one of three singles by Williams in the year-end Top 50 as *Millennium* finished at 12 and *Angels'* follow-up, *Let Me Entertain You*, at 14.

Despite topping an end-of-year radio chart for 1998, *Angels* was among four of the eight biggest airplay hits of the year to have been released the previous year, while *Cornershop's* *Brimful Of Asha* (ninth) had its first sales chart run in 1997. Although the earlier a record is released in a year the more weeks it has to build up overall plays, the presence of so many 1997 releases so high in the year-end list is remarkable.

Radio, often accused of staying too long with certain tracks after sales have dropped off, was, initially at least, more than justified in remaining with 1997's *Angels*, *Torn* by Natalie Imbruglia (third), the *Lighthouse Family's* *High* (seventh) and *Never Ever* by All Saints (eighth) as all remained big sellers well into 1998, reflecting a year when airplay and sales were closer than in recent years.

The two tracks on last year's biggest-selling single, Elton John's coupling of *Candle In The Wind 1997* and *Something About The*



Most played artists (from left): Robbie Williams, Tin Tin Out and Natalie Imbruglia

Way You Look Tonight, finished just 115th and 121st respectively in that year's overall airplay chart, although still better than *Aqua's* *Barbie Girl*, runner-up on the sales chart of the year but ranked an unremarkable 186th on airplay. By contrast, *Cher's* *Believe*, 1998's biggest-selling single, finished a credible 17th in the year's airplay chart and would no doubt have finished significantly higher had it had more weeks in the year to accumulate plays. With a six-week run, it spent longer at the top of the Airplay chart than any other record bar *Tin Tin Out's* seven-week stayer *Here's Where The Story Ends*. In all, 15 of the 20 biggest sales hits of the year made it into the 1998 radio Top 50, and at least one other (the *Spice Girls'* *Goodbye* at 86) could well have made it if it had been released earlier in the year.

Other big sellers absent from the airplay Top 50 include *Chef's* *Chocolate Salty Balls* (*PS I Love You*) – seven on sales but struggling at 489 on airplay – and *Baddiel/Skinner* and the *Lightning Seeds'* 3

Lions '98 – 14 on sales and 151 at radio. The latter had earlier topped the Airplay Chart but vanished on the back of England's exit from the World Cup.

The main releases that failed to transfer sales success on to the radio, however, were the newly-arrived teen pop acts. *B*Witched's* *C'est La Vie* was the fifth-biggest sales hit but only finished at 62 on radio. Likewise, *Steps'* run of three Top 10 sales hits was accompanied by a disappointing best overall airplay showing of 173 (*Heartbeat*), while *Billie* finished even lower down with *Because We Want To* – her biggest radio hit at 225. The *Spice Girls* bucked the anti-pop trend by registering two of radio's 50 most-successful tracks, led by *Stop* – their only single to date not to be a sales number one – registering at 36. In 1997, the best they could manage was 44 with *2 Become 1*.

The *Spice Girls* helped Virgin Records' tally to seven in the Top 50, matching Warner Music, whose score included three hits by *The Corrs*. Both were beaten by Sony Music,

registering twice with *Savage Garden* and once each with six other acts, and *PolyGram* which appeared an unbeatable 13 times.

In contrast, Robbie Williams' personal success was a rare triumph for EMI, its only representative in 1998's Top 50.

Four of PolyGram's tracks were in the top eight of the year, including *Eagle-Eye Cherry's* *Save Tonight* (fourth) and *Karen Ramirez's* *Looking For Love*, which was radio's sixth biggest-hit of the year despite only peaking at eight on the sales chart. *Polydor's* *Cherry* was the highest-ranked new artist on the chart with the Top 10 occupied completely by *Nineties* acts.

Meanwhile, a number of old favourites from 1997 retained their popularity during 1998. In fact, four of the five biggest radio hits of 1997 figured in 1998's year-end radio chart. The reward for enduring popularity, however, must go to *Everything But The Girl's* *Missing*, which dropped off the sales chart in March 1996 but finished 1998 as the 82nd biggest radio hit of the year. **Paul Williams**

Pk pos	WoC	Title Artist	Label
1	1	34	ANGELS Robbie Williams
2	1	23	HERE'S WHERE THE STORY ENDS Tin Tin Out
3	1	38	TORN Natalie Imbruglia
4	1	29	SAVE TONIGHT Eagle-Eye Cherry
5	3	24	TRULY MADLY DEEPLY Savage Garden
6	1	30	LOOKING FOR LOVE Karen Ramirez
7	2	25	HIGH Lighthouse Family
8	1	17	NEVER EVER All Saints
9	1	17	BRIMFUL OF ASHA Cornershop
10	1	20	WHAT CAN I DO The Corrs
11	2	13	TOGETHER AGAIN Janet Jackson
12	1	23	MILLENNIUM Robbie Williams
13	1	16	FROZEN Madonna
14	3	19	LET ME ENTERTAIN YOU Robbie Williams
15	1	21	CRUSH Jennifer Paige
16	2	22	IF YOU TOLERATE THIS... Manic Street Preachers
17	1	13	BELIEVE Cher
18	1	18	STRANDED Lutricia McNeal
19	1	24	NO MATTER WHAT Boyzone
20	5	20	TO THE MOON AND BACK Savage Garden
21	1	19	PERFECT 10 The Beautiful South
22	10	23	MUSIC SOUNDS BETTER WITH YOU Stardust
23	1	16	OUTSIDE George Michael
24	6	19	THE BOY IS MINE Brandy & Monica

Pk pos	WoC	Title Artist	Label
25	1	20	FEEL IT The Tempters feat Maya
26	3	22	RAY OF LIGHT Madonna
27	21	25	BITTER SWEET SYMPHONY The Verve
28	5	15	MY HEART WILL GO ON Celine Dion
29	2	19	UNDER THE BRIDGE All Saints
30	3	22	LIFE Des'ree
31	4	17	IT'S LIKE THAT Run DMC Vs Jason Nevins
32	5	16	DREAMS The Corrs
33	5	17	GHETTO SUPASTAR... Pras feat ODB & Mya
34	2	18	HORNY Mousse T Vs Hot 'n' Juicy
35	2	14	KISS THE RAIN Billie Myers
36	3	14	STOP Spice Girls
37	4	18	I DON'T WANT TO MISS A THING Aerosmith
38	3	14	LIFE IS A FLOWER Ace Of Base
39	1	13	VIVA FOREVER Spice Girls
40	2	15	SWEETEST THING U2
41	15	23	HOW DO I LIVE LeAnn Rimes
42	8	14	AIN'T THAT JUST THE WAY Lutricia McNeal
43	10	18	GETTIN' JIGGY WIT IT Will Smith
44	1	10	ALL AROUND THE WORLD Oasis
45	3	14	TURN BACK TIME Aqua
46	4	13	YOU MAKE ME WANNA... Usher
47	12	21	FREE Ultra Naté
48	1	10	SO YOUNG The Corrs
49	8	14	SONNET The Verve
50	4	10	BABY CAN I HOLD YOU TONIGHT Boyzone

BEST SELLERS OF 1998 TOP 50 COMPILATIONS

Pk pos	WoC	Title	Label (Dist)
1	1	NOW THAT'S WHAT I CALL MUSIC! 41	EMI/Virgin/PolyGram (E)
2	1	NOW THAT'S WHAT I CALL MUSIC! 39	EMI/Virgin/PolyGram (E)
3	1	NOW THAT'S WHAT I CALL MUSIC! 40	EMI/Virgin/PolyGram (E)
4	1	FRESH HITS '98	warner.esp/Global TV/Sony TV (SM)
5	1	THE FULL MONTY (OST)	RCA Victor (BMG)
6	2	HITS '99	warner.esp/Global TV/Sony TV (SM)
7	1	THE ANNUAL IV – J JULES & BOY GEORGE	Ministry Of Sound (3MV/SM)
8	2	CHEF AID – THE SOUTH PARK ALBUM	Columbia (SM)
9	1	HUGE HITS 1998	warner.esp/Global TV/Sony TV (SM)
10	1	NEW HITS '98	warner.esp/Global TV/Sony TV (SM)
11	3	THE VERY BEST OF THE LOVE ALBUM	Virgin/EMI (E)
12	1	BIG HITS '98	warner.esp/Global TV/Sony TV (SM)
13	3	THE BEST CHRISTMAS ALBUM IN THE WORLD...EVER!	Virgin/EMI (E)
14	5	WOMAN	SonyTV/PolyGram TV (F)
2	15	GREASE (OST)	Polydor (F)
16	1	THE IBIZA ANNUAL	Ministry Of Sound (3MV/SM)
17	6	THE ALL TIME GREATEST LOVE SONGS – III	Columbia (SM)
18	5	MUSIC OF THE NIGHT	PolyGram TV (F)
19	3	THE GREATEST HITS OF 1998	Telstar TV (W)
20	7	HEARTBEAT – THE '60s GOLD COLLECTION	RCA/Global TV (BMG)
21	1	NOW THAT'S WHAT I CALL MUSIC! 38	EMI/Virgin/PolyGram (E)
22	1	FANTASTIC '80s!	Columbia (SM)
23	3	THE ALL TIME GREATEST MOVIE SONGS	SonyTV/PolyGram TV (SM)
24	2	CLUBBER'S GUIDE TO...IBIZA – JULES/TONG	Ministry Of Sound (3MV/SM)

Pk pos	WoC	Title	Label (Dist)
25	2	PETE TONG/BOY GEORGE – DANCE NATION 5	Ministry Of Sound (3MV/SM)
26	2	DIANA PRINCESS OF WALES – TRIBUTE	Diana Memorial Fund (3MV/P)
27	3	THE BEST...ANTHEMS IN THE WORLD...EVER! 2	Virgin/EMI (E)
28	2	THE BEST SIXTIES SUMMER...EVER!	Virgin/EMI (E)
29	2	KISS IN IBIZA '98	PolyGram TV (F)
30	3	MIXED EMOTIONS II	PolyGram TV (F)
31	2	BEST DANCE ALBUM IN THE WORLD...EVER! 8	Virgin/EMI (E)
32	3	NOW DANCE '98	Virgin/EMI (E)
33	16	MOST RELAXING CLASSICAL ALBUM...EVER!	Virgin/EMI (E)
34	1	THE BEST CHART HITS IN THE WORLD...EVER!	Virgin/EMI (E)
35	2	TOP OF THE POPS 1998 – VOLUME 1	PolyGram TV (F)
36	1	IN THE MIX '98	Virgin/EMI (E)
37	8	KISS ANTHEMS '98	PolyGram TV (F)
38	12	MOST RELAXING CLASSICAL ALBUM...EVER! II	Virgin/EMI (E)
39	3	FUNKY DIVAS	Global TV (BMG)
40	1	ULTIMATE CLUB MIX	PolyGram TV (F)
41	3	SONGS FROM WHISTLE DOWN THE WIND	Really Useful/Polydor (F)
42	11	BEST 60'S ALBUM IN THE WORLD...EVER – IV	Virgin/EMI (E)
43	3	THE ANNUAL III – PETE TONG & BOY GEORGE	Ministry Of Sound (3MV/SM)
44	11	THE ULTIMATE CHRISTMAS COLLECTION	PolyGram TV (F)
45	2	IBIZA UNCOVERED 2	Virgin/EMI (E)
46	5	MASSIVE DANCE '99	warner.esp/PolyGram TV/Global TV (SM)
47	1	THE EIGHTIES MIX	Global TV/PolyGram TV (BMG)
48	3	THE SOUL ALBUM II	Virgin/EMI (E)
49	4	THE VERY BEST OF ANDREW LLOYD WEBBER	Really Useful/Polydor (F)
50	2	THE FEMALE TOUCH	warner.esp/Global TV (BMG)

Year-end charts: * CN Chart is for 53 weeks up to and including sales on Saturday, January 2, 1999. Music Week chart date ending January 3, 1999. Highest position and weeks on chart are for these 53 weeks only.

Now series beats off all-comers

The most successful compilation brand ever established, the Now That's What I Call Music! series, celebrated its 15th birthday last year and, in the face of increasing competition, managed to retain its traditional and overwhelming superiority, to the extent of filling all of the top three places in the annual recap – the first time it has managed a lock-out of the medal positions.

Now 41, released just six weeks before the year ended, was the star performer, and passed the magical 1m sales mark on New Year's Eve, while Now 39 sold 670,000 copies and Now 40 sold 564,000 copies, leaving Fresh Hits '98 to take fourth place with just 442,000 sales.

The Now series has only once failed to provide the year's number one compilation since its inception – that being in 1984, when Now 3 went head-to-head with The Hits Album and was found wanting. Now 41 sold more rapidly than any compilation since Now 35 topped the listings in December 1996 – Now 38 was released a week earlier in 1997 than Now 41 was last year but did not reach the 1m mark until January 10, its sales adversely affected by competition from the Diana Princess Of Wales tribute album.

However, with some of the year's most widely licensed tracks – step forward Run-DMC vs Jason Nevins' It's Like That and Brimful Of Asha by Cornershop – appearing simultaneously on up to 11 of the Top 20 compilations at one stage, and gracing



Now 41 led the top three from the successful compilation series, The Full Monty and The Annual IV (left to right)

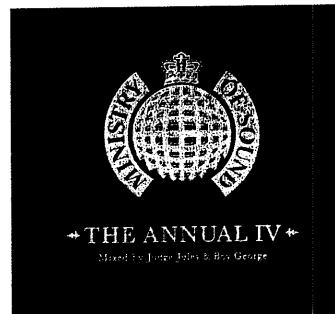
upwards of 40 in the year as a whole, it is small wonder that the compilation market as a whole is experiencing some difficulty, with major shrinkage of its share of the overall album market occurring in the year.

This is vividly illustrated by the fact that while the Top 50 compilations each sold more than 130,000 copies in 1997, only 31 albums reached that figure in 1998. The Female Touch, which occupies 50th place in the 1998 rankings sold 100,000. It is in 165th place in the combined artist/compilation chart, while the number 50 compilation was 140th overall last year. The last time the number 50 compilation was lower in the combined list or sold fewer copies was in 1993, when it was 171st with sales of 86,000.



Virgin, which has been the most aggressive and successful compilation company in recent years, and is a partner in the Now series with EMI and PolyGram TV, felt the squeeze more than most, getting its name on 17 of the Top 50 compilations in 1998, down from 24 the previous year.

For the second year in a row, The Full Monty was the number one soundtrack album. Ranked sixth on the overall compilation chart in 1997 when it sold nearly 350,000 copies, it fared even better last year, edging up to fifth position with a further 425,000 takers. It's one of only two soundtrack albums in the Top 50 – the other being Grease, which celebrated the 20th anniversary of its original cinematic release with a successful theatrical revival



generating a hit single and sales of more than 213,000 copies of its remastered, repackaged soundtrack for 15th place in the chart.

The best-selling soundtrack for a 1998 movie was Lock, Stock & Two Smoking Barrels, which sold more than 84,000 copies and was ranked 72nd overall. The rest of the Top 10 soundtracks (with overall compilation ranks in brackets) were: 4 (103) Jackie Brown; 5 (117) The Wedding Singer; 6 (128) Trainspotting; 7 (132) Armageddon; 8 (140) Godzilla; 9 (142) City Of Angels; 10 (143) Pulp Fiction. All of the above, of course, sold fewer copies than James Horner's Titanic soundtrack, which occupies 10th place in the artist album chart with 883,000 sales.

Alan Jones

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