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**SPECIAL LATE EDITION**  
**BREAKING NEWS**

FOR EVERYONE IN THE BUSINESS OF MUSIC

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# musicweek

## Warner, EMI to merge

by Ajax Scott

EMI and Warner Music are expected to announce a \$20bn merger today (Monday) that will create the world's largest music company.

The new company, to be called Warner EMI Music, will be a 50:50 joint venture, with 50% held by EMI Group and 50% by Time Warner. In addition, Time Warner will pay EMI shareholders £1 per share, a move that gives the US media giant six seats on the new company's board compared with EMI's five. Warner's Roger Ames will be chief executive officer of the company with EMI Recorded Music chief Ken Berry to be named chief operating officer. EMI's Eric Nicoli and Time Warner's Dick Parsons will be co-chairmen.

The merger will create an unparalleled repertoire base, bringing together artists as diverse as the Spice Girls, the Beatles and the Rolling Stones (EMI) and Madonna, Led Zeppelin and Alanis Morissette (Warner).

The deal, which was due to be signed late last night (Sunday) before an announcement today, will rock the entertainment business which is only now coming to terms with the merger last year of Universal and PolyGram, and is still digesting America Online's acquisition of Time Warner, announced just two weeks ago.

The deal transforms at a stroke the shape of the global music industry, creating a new number one company with annual turnover of \$7.9bn and earnings of around \$1bn, compared with the merged Universal's \$6.3bn and \$881m. It is a particularly neat fit since Warner has traditionally been market leader in the US - a position it has only recently lost - and weaker elsewhere in the world, while EMI has always struggled to build a significant US presence (its only artist in the top-selling 100 albums in the US in 1999 was Garth Brooks) compared with its relative strength in Europe in particular.

Based on 1998 market shares estimates, the company will be the largest in recorded music with a combined share of around 27.5% compared with Universal's 21.4%. The merger of EMI Music Publishing and Warner/Chappell Music, the two largest music publishers, will also create a music publishing powerhouse with an estimated global share of around 30%, though this is significantly higher in certain key territories.

Despite the obvious prospect of anti-trust problems, sources at Warner and EMI suggest that they are confident that the deal will not fall foul of the anti-trust authorities. "We wouldn't be doing this if we didn't think we could," says one senior source. "This is legit - it works." It is understood that a meeting was held with competition authorities in Brussels last Friday and discussions have also already taken place in Washington.



Two become one: EMI's Spice Girls (left) and Warner's Madonna will share a label



### WARNER EMI: THE WORLD'S BIGGEST RECORD COMPANY

1998/99 Revenue	Warner \$4bn	EMI \$3.9bn	Combined \$7.9bn	Universal \$6.3bn
Market shares (%)				
World	13.4	14.1	27.5	21.1
US*	16.6	10.3	26.9	26.5
Japan	3.0	9.0**	12.0	7.0
Germany	15.6	18.3	33.9	23.1
UK***				
France	9.0	17.2	26.2	30.8
Brazil	14.5	11.4	25.9	31.5
Canada	17.4	14.0	31.4	30.7
Spain	18.0	15.4	33.4	15.0
Australia	15.0	17.5	32.5	24.0
Netherlands	8.8	9.5	18.3	28.3
Italy	19.4	21.7	41.1	14.7

\*Jan-June 1999. \*\* Toshiba-EMI. \*\*\* Full year 1999 albums share. Other figures: 1998.

Source: MGI World Report

Sources suggest that the newly-merged companies will be able to achieve annual savings of around \$400m, in particular through merging their manufacturing and physical distribution operations and combining forces to digitise their catalogues and exploit them via the internet. At this stage the further structures of the two companies are undecided, though there are opportunities for rationalising backroom functions across both, especially in the publishing businesses.

where Warner/Chappell is understood to have the higher overheads of the two. It is likely to take up to three years to start to realise the full savings of the merger, though as much as a quarter of that total could be felt within a year of the closing of the deal.

Virgin, the company that Berry helped to build before its sale to EMI, is expected to remain an autonomous unit. "Warner, EMI and Virgin are all very important names, major attractors of talent and breakers of

artists," says one source close to the deal who adds that there are unlikely to be mass label closures. "Neither Roger nor Ken are 'suits'," he says. "As a consequence, their approach is that if they have creative businesses they're going to let them create. They're going to do everything they can to make sure they keep all their creative businesses resourced." One of the good things about this transaction is that because they are merging two businesses they don't have huge debts to pay back. As a result the financial pressures for huge savings are not so great," he adds.

The expected announcement caps a rollercoaster ride for EMI's share price since its demerger from Thorn. During the past 12 months, it hit a low of around £3.40 before soaring to more than £7.20 following the announcement of the AOL-Time Warner merger. On Friday, it fell 46p to £5.68 after merchant bank ABN Amro issued a sell note based on its expectation of a profits warning. Some of those involved in negotiations which were first initiated last September (see story over) express amazement that no news leaked out until the weekend. "It's incredible," says one executive close to the deal.

EMI Group shares were expected to soar when they opened this morning. "It's a great deal for shareholders," says one senior EMI source. "Not only do they receive £1 for every share, but the savings inherent in this deal mean that the shares could be worth another two or three pence."

Executives close to the deal expect it to take around six months to close once signed. This means that for the next six months EMI could theoretically be "in play" as other companies weigh up their final opportunity to buy the company until it is finally taken off the market. Potential bidders could include Bertelsmann, which has previously run the numbers on EMI and could liberate cash by selling its 50% stake in AOL Europe and Australia, along with technology specialists such as Yahoo! and Microsoft and Rupert Murdoch's News Corp.

Insiders suggest they are confident that the deal will be consummated however. "It's not inconceivable that it could be derailed but it's improbable," says one. "The commercial logic of what is being done is so powerful that it will be very hard for anyone else to come in."

However the deal developments, it will inevitably create further uncertainty in a music industry that was heavily unsettled by the Universal-PolyGram merger, which saw artists and executives depart both companies. "Certainly during the next six months to a year other companies will have a field day picking up new artists in a way that they wouldn't have been able to before," admits one senior executive close to the deal.

A BUSINESS CHANGED FOREVER

We live in strange times.

Our world is changing. It's frightening, ridiculous, baffling, laughable, scary.

But it's unavoidable.

During the 40 years since *Music Week* first started charting the fortunes of the record business, music has had one unique defining characteristic: It has been a world of its own. Whereas in the automobile, food or white goods industries, the product is often not specific to the job title and people move easily between businesses, in music you're "in music" — you're a music person. It defines you.

It suited us — and the rest of the world — to leave it that way. For the most part music enjoyed a low corporate profile. But as soon as the rest of the world started to take an interest, the music business could never be the same again.

That business has been changing for a decade or more, but in the past two years it has finally changed out of all recognition. As EMI and Warner prepare to merge, it is worth taking stock. With the deal still unsigned at the time of writing, it is difficult to take it all in, but there are some key messages.

The first striking thing about this deal is its inevitability, or at least the inevitability that something like this would happen. Just two years ago, there were six majors, but as soon as there were five, it was inevitable that there would be four. One question now is whether four will become three.

BAD NEWS FOR BMG

In the short term, the biggest loser in all of this has got to be BMG and Bertelsmann's worldwide chief Thomas Middelhoff. Not only is Time Warner unraveling his dream of becoming an e-business through AOL, it now looks as though it has stolen EMI from under his nose. Unless he can launch a counterattack on EMI or fashion some kind of deal with Sony, he may end up as an also-ran. Bertelsmann's much-valued financial security, the fact that it still in private ownership, is not much of an advantage in a world captivated by trading paper.

The history of the record business has always been one of takeover and consolidation, but what has happened during the past two years has been of a different order entirely. This is not just because the big have grown bigger, but because technology is transforming the importance of size — and content. From the moment music was first digitised, it became 'content' that could be squeezed 'down the line' alongside news, sport, movies and other forms of entertainment. In recent years there have been concerns that music will be completely overshadowed by other more exotic forms of content. But the emergence of larger and stronger music powerhouses should underline the importance of music and its place in the rush to flush content down the line.

THE FUTURE IS INDEPENDENCE

Inevitably, it is not only the largest who will prosper in the new landscape. For the increasing consolidation of the majors offers huge possibilities for smaller operators to exploit the ground opening up between the two sectors. Perhaps unsurprisingly, there were a few broad smiles on the faces of some of the largest Indies as they walked down the Croisette in Cannes on Sunday as the news first broke. The nimble and best-resourced among them will be rushing to pick up the services of artists and even executives who find no home at the majors, either through circumstance or choice.

There is one point they should remember, however. The most cheering aspect of this whole deal is that for all the talk of 'faceless corporations', this merger was conceived by two of the great mavericks of the industry working within large corporations. Far from representing some grey corporate bureaucracy, Roger Ames and Ken Berry represent much that is great about the risk-taking, entrepreneurial spirit which defines the music industry at its best.

Artists, employees and shareholders should be confident that Warner EMI is in good hands.



Ajax Scott

Men behind music's biggest deal

Entrepreneurs and dealmakers with an intense dislike of personal publicity, Roger Ames and Ken Berry are the men who have made the Warner-EMI merger happen.

"It took the only two guys in the record business without egos to put this thing together," said one observer.

Superficially, they appear very different. The soft-spoken Berry, 47, seems an unlikely partner for the often colourfully-outspoken Ames, three years his senior. But they enjoy a close personal friendship.

Both have built close-knit teams around them and inspire deep loyalty in their acolytes. Neither is particularly fond of industry functions or schmoozing.

Bizarrely for two of the most powerful men in the entire record industry, neither gives any outward sign of particular ambition. On the contrary, Ames has for years told friends who cares to listen that he is fed up of 'corporate bullshit' and might just quit the business for a life of leisure in his native Trinidad.

It is ironic that Ames, the consummate 'indie', the self-proclaimed foe of corporatism, is now the biggest corporate executive in music.

Berry came through the ranks at Virgin and took on the mantle of Simon Phipps, the real force



Players without egos: Warner's Ames



(left) and EMI's Berry

behind the company under the ownership of Richard Branson, when it was acquired by EMI in March 1992. Since then he has grown his power, partly through a process of 'Virginification' of the 100-year-old EMI. "Technically, EMI bought Virgin, but the past eight years have been about Virgin taking over EMI," says one observer.

Ames's career saw him move from EMI with his mentor Ramon Lopez to PolyGram where he built London Records as an independent under the corporate umbrella. He rose to become chairman of PolyGram UK and then head of

PolyGram's music operations worldwide.

Berry never reported to Ames, but just 12 months ago, the roles were almost reversed. When Ames was ousted from PolyGram after its merger with Universal, Berry was a frontrunner among those who wished to hire him. Talks looked likely, but at one stage it looked indeed that Ames would go to EMI, taking London Records with him.

A year later, Ames has sold London Records for a final total thought to be around £87m, and now he has Berry reporting directly to him.

Anatomy of a merger

The seeds of the proposed Warner-EMI merger were planted two years ago when Roger Ames, then running PolyGram worldwide, and Ken Berry, running EMI, held informal discussions about pooling their distribution operations. It was not until 18 months later that they resumed conversations, but when they did, the final deal came together in a few months.

Ames is understood to have called Berry when the latter was at an EMI senior management meeting in Sardinia in September. Ames had just been appointed to run Warner Music worldwide and was about to head off to China for a senior Time Warner management gathering. Coincidentally, another non-Time Warner executive, America Online chief Steve Case, was also travelling to Beijing. It was while there that he first suggested to Time Warner chief Gerald Levin that Time Warner and AOL should merge.

The two deals — Time Warner's \$1.45bn marriage with AOL and

Warner Music's proposed \$20bn merger with EMI — then proceeded along parallel, though separate lines.

After senior EMI executives had indicated that they were interested in pursuing further discussions with their rival, Ames is understood to have broached the subject with his superiors at Time Warner (typically, he had started the process without any official authority to do so). The fact that they gave the go-ahead to explore a deal at the same time that they were — unknown to Ames — considering a merger with AOL underlines the seriousness with which they take the music business.

Key EMI executives involved in the deal included Berry, chairman Eric Nicoli and CFO Simon Duffy, who left the company in December. Working on it for Warner were a team including Ames and Dick Parsons. A handful of other senior executives at both companies were informed within the past two weeks.

It is understood that there were originally hopes that the EMI-Warner merger could be concluded and announced before Christmas, but the deal dragged on. In the meantime, Ames concluded the sale of London Records to Time Warner at the end of December.

As the AOL merger continued to gather pace, Steve Case and other senior AOL executives were informed of the talks with EMI and gave their approval. At this moment it is understood that Bertelsmann chief executive Thomas Middelhoff became aware of the deal in his capacity as an AOL board member.

The announcement of the AOL-Time Warner merger two weeks ago further complicated matters because of its hiking of EMI's share price. As a result, the financial structure of the music company merger needed to be recalculated. Who that safety net the deal was finally ready for signing yesterday (Sunday).

Size is everything in new music industry

With more than a quarter of the world record market and almost a third of worldwide music publishing revenues, the merged Warner-EMI will dominate markets around the world, unsetting Universal from the top slot barely a year after it swallowed up PolyGram.

The importance of size in this fast-consolidating business is not just the power it gives in dealing with customers, such as retailers, but the efficiencies of combining operations and the money for further reinvestment which such

A NEW FAMILY OF LABELS

EMI	Warner
Capitol	Atlantic
Chrysalis	East West
EMI	Elektra
Parlophone	London
Virgin	Sire
	Warner Bros

savings unleash.

In short, the company with the greatest size should be able to afford to bid more for the best talent, and then extract the

maximum benefit from that investment.

The scale of the merged company is astonishing. Worldwide, it will have a 27.5% share, according to the *M&A World Report*. According to market share figures published elsewhere in this issue, it would have had 31% of the UK albums market last year.

Given that neither EMI nor Warner had a banner year in terms of releases in 1999, in good times that could conceivably hit 40% or more.



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**YEAR-END MARKET SHARES - SEE P.34**

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# music week

## Hockman to head Edel Europe

by Alex Scott

Edel Music Publishing chief David Hockman is to be promoted to president of the indie European record operations in a move that will see him play a key role in the rapidly-expanding music group's future.

Hockman, who joined the group to set up its publishing operation in July last year after spending 23 years at PolyGram, will now oversee Edel's record companies in around 10 European territories including Germany, France, the UK, Italy, Sweden, Spain and the Netherlands. He will also retain his publishing responsibilities and is expected to announce a handful of appointments to beef-up the publishing company's management team within the next few weeks.

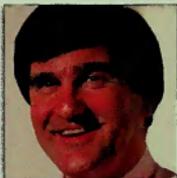
Reporting to Hockman in his new role, which is expected to be official-

ly announced today (Monday), will be the managing directors of all Edel's European record companies. He will continue to report directly to Edel chief Michael Haentjes.

The expected announcement follows a frantic period of acquisition fuelled by Edel's flotation on Germany's Neue Markt. During the past 12 months it has acquired all or part of a diverse group of companies such as leading European indie group Play It Again Sam, Swedish label and publisher Mega and Sony Music's US independent distribution arm RED.

Insiders suggest the pace of acquisitions is now likely to slow as Haentjes seeks to consolidate his group, while also finalising an internet strategy that is likely to be publicly unveiled during the next two months.

"From Michael's perspective the



**Hockman: powering Edel on**

European record companies used to account for 90% of the group's turnover and take up 90% of his time," says one company source. "Since then he has not been able to focus on what has been the core business and the people running it. That's why he's promoting David."

One of Hockman's main areas of focus is likely to be concentrating on the company's A&R activities so that the group starts to develop career artists rather than the one-off hits that have driven much of its record success to date.

The move into records would not represent Hockman's first record company role - during his time at PolyGram he spent around 18 months overseeing its international marketing activities. However, he has spent the bulk of his career working in publishing, starting out at Dick James Music in 1973 before joining PolyGram in 1975 as legal adviser. In 1986 he was appointed chief executive of the newly-formed PolyGram International Music Publishing, where he was charged with building a publishing company from scratch.

## Guy joins S2 Records to prioritise UK talent

A new era is dawning at S2 Records following the arrival of former Island general manager Jason Guy to replace Mark Richardson as marketing director.

Guy will form a new senior management trio alongside managing director Muff Winwood and A&R director Lincoln Elias, who have worked alongside Richardson since they started the label 10 years ago. An official announcement is expected soon about Richardson's move to a more senior role at a Sony-affiliated label.

Guy's immediate brief will be to launch development acts LSK and Lights, but he says he will also concentrate on squeezing the maximum potential from established groups on the roster such as Des'ree, Reef and Jamroqua. "I specialise in breaking UK acts and S2 has a UK roster focus so there is a good fit there," he adds.

## Jones-Donelly takes top music role at R1

Radio One has appointed Alex Jones-Donelly as senior music manager in a move that it hopes will develop closer links between the station and the music industry.

Jones-Donelly, who joined Radio One from Kiss FM in September 1997 as music scheduler, becomes the official deputy to head of music policy Jeff Smith and assumes responsibility for day-to-day liaison with record companies.

Smith says, "He is already meeting a range of industry people from pluggers to label heads and he understands Radio One's position in the radio market in targeting the 15-24 age group and is able to communicate our music policy externally."

Jones-Donelly, who retains ultimate responsibility for music scheduling, had a significant input into the record company presentations given by Smith and Radio One controller Andy Parfitt last year and was instrumental in arranging broadcasts of artist showcases featuring Lauryn Hill and Blur. "I plan similar initiatives this year, either more road shows or more appearances at industry events such as in The City," he says.

Promotions teams say the move had been expected. Arista's head of national radio Alex Cross says Jones-Donelly is always willing to meet pluggers. "He has been Jeff Smith's right hand man for some time and will always give an honest opinion of tracks," she says.

● See profile, p12



East West's Cheryl Robson beat off major label competition to sign TV chat show host and comedian Richard Blackwood last Friday afternoon, in a deal said to be worth more than £1m. It's the first key signing to East West since managing director Christian Tattersfield joined three weeks ago and has the backing of Warner chairman Nick Phillips and Warner Music group chairman and CEO Roger Ames - latter Goscombe, Blackwood's uncle, manager and producer, says. "Richard's the bomb. A lot of people are going to be surprised when they hear his music and how real it is to him." The first single will be Blackwood's rap cover of his uncle's 1982 hit Mama Used To Say In May. Meanwhile, Robson has unveiled the name of her new imprint is Libertine as details of her first signings emerge. See A&R, p8.

## Virgin triumphs in '99 market shares

Virgin Records fought off a close challenge from both Columbia and Polydor to emerge as albums market share champion for a fifth consecutive year.

Paul Conroy's company took the 1999 title by just 0.3 percentage points with an 8.1% share, having trailed second and third-placed Polydor and Columbia for much of last year. Universal Music TV finished fourth.

The battle for the singles company crown was even closer with little more than 3,000 sales separating

first-placed EMI/Chrysalis (8.6%) and runner-up live. Polydor and Columbia also figured highly here, finishing in third and fourth spots with 6.4% and 6.1% respectively.

Universal was named 1999's top corporate group for singles and albums with 20.0% and 25.4% shares. Sony and EMI were second and third in both markets. Universal was also top albums distributor with 24.7% while TEN marked its first year with a singles victory with 20.5%.

● Full year-end analysis, p34

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# HMV and Virgin buck trend as Christmas sales rises

by Paul Williams

The top-line results of HMV and Virgin Megastores appear to have escaped largely unscathed from the effects of heavy music discounting during the Christmas period after both reported 10% sales hikes across Europe.

In a tough trading environment which saw chart CD prices dip as low as £9.99 on the High Street, HMV Europe saw its sales grow by 11.3% year on year for the five weeks to January 8 this year, while Virgin's sales for Europe rose by 10.6% in an eight-week period to January 15. Like-for-like sales for both companies increased by 3.5% with Virgin claiming notable growth in both the UK and France.

HMV Media Group chief executive Alan Giles says that although

there was strong pressure on the chain to cut its music prices, if HMV had tried to match the likes of Boots' £9.99 chart offer it would have "declimated" its margins. "Market conditions were very difficult, particularly in the UK where a madness seemed to descend on the market in terms of pricing that was propelled by some of the non-specialist players and, to some degree, even some of the specialist ones," he says. "While Brian [McLaughlin] and the team did, and did extremely well, was to hold their nerve and not get drawn in, so I'm thrilled at what are pretty good like-for-like sales increases."

Virgin Megastores chief operating officer Simon Wright, whose companies' UK music sales rose 14.7% overall and 7% like-for-like, says



Giles: HMV holding nerve on pricing. Virgin had a successful Christmas across the globe. However, he adds, "The increased proportion of chart and campaign product within the market continues to put downward pressure on our overall margins, a factor which strategically is a major concern for us."

The less-than-impressive pro-

Christmas schedule, meanwhile, appears to have taken its toll on distributor THE. As its parent John Menzies group last week unveiled overall pre-tax profits of £7.8m for the six months to October 30 last year, group chief executive David Mackay noted that new management at THE had significantly improved efficiencies to provide a platform to secure internet fulfilment business.

But he added, "Disappointing High Street trading due to a poor release schedule and retailer overstocking going into the key Christmas period, together with insufficient new business to replace the loss of certain key customers over the past year, restricted sales for the period to £49.9m, down from £54.0m last year."

## newsfile

**EMI DENIES TAKEOVER RUMOURS**  
The EMI Group's share price faced a rollercoaster ride last week, following renewed media speculation that the music group is about to fall prey to the German entertainment giant Bertelsmann. The rumours, which first surfaced before Christmas, were fuelled after Bertelsmann chairman Thomas Middelhoff revealed his ambition to create the world's first one music company in the world through acquisition. Sony Corporation was also linked to the acquisition rumours, though a Sony spokesman describes speculation about a sale of its entertainment business to Bertelsmann as "utter rubbish".

**SONY/ATV LINKS WITH DHARMA**  
Sony/ATV Music Publishing has announced a joint venture deal with Bob Dickinson's Dharma Music. The first signings to the company are Halliwell Girls, Alison Clarkson (formerly known as Betty Boo), and writer-producer team Paddy and John Cepek.

**ELTON TO PLAY AT GAVIN SEMINAR**  
Elton John is to play at the Fairmont Hotel in San Francisco on February 17 in an exclusive performance for Music Week's sister publication Gavin's seminar next month. Gavin CEO David Dalton says it has been a long-time goal to have the singer perform during a Gavin Seminar. This year's event takes place between February 16 and 20.

**WMI RECRUITS DURGAN**  
Warner Music International has appointed former Universal Music Group senior international vice president Jay Durgan as its marketing senior vice president with immediate effect. Durgan will be based at WMI's London offices and will oversee and coordinate all the company's international marketing initiatives.

**HATCOCK MOVES TO BBC**  
Fiona Haycock, the BPI's former director of PR, is joining the BBC to help project manage its BBC Music Live event. The corporation is investing £10m in the five-day festival, which is being staged between May 25 and 29.

**KINGFISHER SHARE PRICE SOARS**  
Kingfisher saw its share price rise 11p to £5.18 at the end of trading last Thursday, as speculation emerged that the UK retailer is in talks with the German food and general retail chain Metro about a possible merger. Kingfisher has declined to comment.

**GOOD LOOKING SWITCHES TO SRD**  
The Good Looking Organisation has changed its distributors from Alpha Magic in favour of a long-term deal with Southern Record Distribution (SRD). SRD distribution will now handle the Good Looking imports. Looking Good, 700°, Coolin', Ascendant Grooves, News, Diverse Recordings, Earth Records and Blue Vinyl.

**FURIOUS! RELATES OFFICE**  
Furious? Records, the Deltafour-owned record label, is moving next Monday to PO Box 40, Arundel, West Sussex BN18 0QU. Its telephone numbers will change to 01243 558 464 (office), 01243 558 455 (fax) and 01243 558 466 (ISDN).

Norwegian teen trio M2M, whose Don't Say You Love Me single has turned them into chart stars in the US, Australia and continental Europe, are lined up to play their first full-scale media showcase in the UK this Thursday with a performance at London's Tokyo Joe's. The showcase will be followed by the release on Atlantic through East West of Don't Say You Love Me, scheduled for March 20. The single reached gold and number 21 in Billboard's Hot 100 chart before Christmas. A first album, Shades of Purple, is expected to appear in the summer. East West marketing director Elyse Taylor is confident the group can emulate their international success in the UK. "They're the genuine article. They're talented and all young, but good enough to also appeal to an older audience," she says.



## Brits scoop extra exposure with TV nominations show

The Brits are set to win an extra half hour of prime-time TV with plans for a preview show during the week of the event.

Initial Film & TV, which will again produce the main two-hour Brits show for broadcast across the ITV network on Saturday, March 4, will also put together the preview programme featuring a round-up of this year's nominations. No scheduling details have yet been released about the Carlton show, although it is expected to be broadcast in a weekday evening slot.

Meanwhile, the Brits Nominations launch party at London's Soho Roof restaurant next Monday (January 31) will feature a performance by Multiply act Phats & Small. Dave Pearce's Radio One programme will be broadcast live from the launch, reflecting the station's increased commitment to the event this year. Both Pete Tong and Judge Jules' shows will come live from London's Arena Court on the night of the Brits on March 3.

On the same day as the nominations announcement, MTV and MUSIC WEEK 29 JANUARY 2000



Phats & Small: show at launch party. VH1 will broadcast Best British Video 1999, which will reveal the five nominations contesting this year's video category. The five have been selected by a panel of judges' comprising artists Tim Booth and Emma Bunton, MTV presenter and comedian Richard Blackwood, BPI and Instant Karma chairman Bob Dickinson and TV and radio presenter Jamie Theakston. The winner will be chosen by MTV and VH1 viewers.

In addition, Brits sponsor MasterCard last week filmed a Brits-themed TV commercial which will be screened from February 10 as part of its ongoing series of "Priceless" advertisements.

## Rise begins legal action as East West drops Rialto

Rialto's Rise Management instructed its lawyers Lee & Thompson to initiate legal moves against East West on Friday after the band were last week dropped from the label for the second time in two years.

The band, who were first dropped in February 1998 after their Top 40 singles, found themselves back on the label after their new label China - which had subsequently released their eponymous debut album - was bought by Warner in January 1999.

Rise says the album they delivered to Warner last October was held up for release awaiting the arrival of a new managing director and other key staff. The manager eventually met, managing director Christian Tatefield, two weeks into his new role, last Tuesday, when it was told Rialto would be dropped. However, the band and management are seeking a compensatory pay-off as well as return of the recorded material.

Rise says that the band's financial circumstances are dire and they need money to stay together



Rialto: seeking compensation as well as the return of the album to seek a new deal. Rise co-owner Diane Wang - whose other clients include Republica, Miles Hunt, Ghostland and Glen Matlock - said on Friday that negotiations over satisfying both these requirements had broken down. "We don't want to be inflammatory here. We hope we can come to an amicable agreement. We just want record companies to sympathise with bands' positions," she says.

Tatefield declines to comment other than to say that the act had parted from the label amicably and that the settlement was "a matter for business affairs".

## WHICH WAY NOW FOR RADIO ONE?

Alex Jones-Donnelly may not be the most high-profile executive in the UK media industry, but following his appointment as Radio One's new playlist chief he is one of the most powerful in the eyes of the record industry.

His promotion comes at a key time in the station's history. Its musical output will offer key clues as to how it plans to develop in the next stage of its development. During the past two years the station has focused more on dance, increasing its coverage of Ibiza and boosting its cutting-edge specialist shows. Recently its early support for certain dance records has been instrumental in making them genuine sales hits – and ILR favourites. Now Jones-Donnelly (and Jeff Smith behind him) face an interesting dilemma. Should Radio One look to support and champion new artists? Or should its attention be focused more on individual records?

While the former approach has been one of its guiding principles in recent years, there aren't many suitable artists around at the moment. Meanwhile, the latter reflects more closely the current focus of many record companies in an environment dominated by dance and pop.

The station will ultimately have to seek a balance. Exactly where it finds that balance could in turn affect the signing and marketing activities of some key labels.

We watch with interest.

From this issue there is a small but significant change to MW's Albums chart: in addition to including UK sales certifications, we are also highlighting IFPI Platinum Europe certifications for records that have sold 1m units or more across Europe. As the launch of our International page last year underlined, the UK is very much a part of Europe. Let's hope that a few more of our artists attract that new certification symbol before the year's end.

Alex Scott

## WEBBO

## HOW TO MAKE THE NET GAINS

Another millennium and still the Internet dominates all. I'm not saying that internet retailers caused the pre-Christmas price war that erupted in many fields such as computer games as well as in music.

However, there is a growing cultural belief that any commodity is too expensive and the way to find it cheaply is on the net.

It may be that the cheapest price is in a far flung part of the world, but with modern shipping and customs and/or The Royal Mail not being too diligent in charging import duty, geographical location of the supplier (or legality in our case) isn't a hindrance.

So, as I've stated before, we are heading for a worldwide price for CDs as well as many other consumer goods. And that price is not going to be an average of world prices, it's going to be the lowest price. Yes there are legal and copyright issues, but how long will those barriers remain in place?

In the minds of the consumer, the Internet already equals low prices. There have always been bargains to be had, such as in last-minute booking of holidays or theatre tickets but these have only been available locally and in specific locations such as travel agents.

Now websites such as lastminute.com are making those offers available worldwide. It may not be possible for them to be taken up worldwide but it's irrelevant; the perception is that internet equals cheap.

Retail is price-driven as they all strive to recruit and keep customers producing low margins and no profits – but is there ever going to be a time when prices will rise? I doubt it. There will always be massive internet competition on price.

In the end though, he who provides the best service as well will win the battle to attract customers.

How they are ever going to make any money out of it is a different story.

It's going to be interesting.

Jon Webster's column is a personal view



by Robert Ashton

Expanding European internet service provider World Online International is to create a live entertainment portal after striking a deal with the world's largest music promoter, producer and venue operator, SXF Entertainment.

The move is the latest in a series of music-related deals struck by Netherlands-based World Online, which hired former EMI Group finance director Simon Duffy as deputy chairman in November and which plans to make music a core part of its offering. Last September it bought PolyGram Mechatronics and is currently understood to be on the verge of closing a deal with a leading UK independent music group.

As part of the SXF deal, which will not involve any equity swap, the companies will build access to a pan-European portal featuring everything from webcasts of live shows to artists' T-shirt sales. It also gives SXF, which gained its first foothold in the UK live music industry last year when it acquired the Apollo Leisure Group, Barry Clayton Concerts and Midland Concert Promotions, an expanded European presence and access to

## SXF/WORLD ONLINE PORTAL

- Webcasts, featuring concerts and live shows as they happen
- E-tailing, merchandising of band and tour T-shirts, albums, fanzines and other products
- Information, news and reviews of tours
- Ticketing, including sales and availability updates
- Chat rooms, enabling fans to swap stories

millions of potential concert goers: in 1998 alone the group hosted 60m people at 24,000 events it produced.

SXF executive chairman Robert Sillerman, who brokered the agreement with World Online co-founder and executive chairman Nina Brink, says the deal will give better access to the wide range of acts appearing in SXF theatres or being promoted by it. "This has the potential to be the dominant entertainment portal in Europe as the internet industry develops," he says.

Brian Becker, executive vice president of SXF, adds that although the group has an advanced internet strategy and already operates its own SXF.com site in the US, it

needs World Online in Europe because of its established presence in the market.

"I think we can provide things better together than we could individually," he says. "We certainly support the concept that the internet has changed the paradigm in every respect from providing information to promotional opportunities. And if you think about it there is nothing more interactive than live entertainment, the business we are in, so it suits this deal perfectly."

In addition to live concerts broadcast on the web, the partnership offers e-commerce opportunities such as selling tour tickets and merchandising alongside up-to-the-minute news and reviews of current and upcoming shows. Becker expects the portal to launch this year with Britney Spears, and Crosby Stills Nash & Young likely to be among the first acts to benefit. "We are going to have access to huge audiences because World Online can give us real penetration," he says.

The two groups are also entering a "multi-million" dollar sponsorship agreement, under which World Online will sponsor SXF events throughout Europe.

## 3mv mid-price push to spark post-Christmas sales

3mv is looking to shake up the sluggish post-Christmas market with its first mid-price campaign.

Starting on February 4 and set to run for four weeks, Sound Judgement will feature more than 80 titles, including Fatboy Slim's *Better Living Through Chemistry*, Groove Armada's *Northern Star*, Garbage's self-titled debut and the Jam covers album *Fit & Skill*.

Titles included in the campaign, which will be supported by an 11-track CD sampler alongside in-store

and music press advertising with the strapline *Albums At Affordable Prices*, will be available at a dealer price of around £5.55.

The distributor's general manager Roger Quill says the mid-price market has become increasingly vibrant in recent years and 3mv wants to benefit from that. "This is traditionally a sluggish time of the year so we wanted to create some excitement with our own identity and also try and get some turnover. The feedback from retailers has already been

very encouraging," says Quill.

3mv is also planning to offer retailers a one-off opportunity to restock a limited number of other titles, including *Stereophonics' You've Got A Long Way, Baby*, *Garbage's Version 2.0* and *Mercury Rev's Deserter's Songs*, at a reduced dealer price. "This is to give one bite of the cherry to retailers to get a big discount on albums which are still selling for £14.99," says Quill.

## Folk distributors in 'efficiency' merger

Folk music specialist Topic Records is merging its nine-year-old subsidiary Direct Distribution with distributor One Dee Sales in a bid for efficiency.

The move, which will take place at the end of February, will see Dee Sales managing director Malcolm Mills take up the same role at the newly formed Proper Music Distribution. Meanwhile, Topic managing director Tony Engel will become a director.

Engel insists the merger is a "positive move." "Proper Music Distribution will be the fruit of the activity of two companies geared towards efficiency," he says. "Direct Distribution's philosophy is to promote music made by reputable artists and performers and our goal has always been to give the public access to good quality music, even if it doesn't fit in with our own personal tastes. We had both been developing along the same lines, so a merger seemed the best thing to do."

Meanwhile, Direct's in-house promotions department – *Harriet Simons*, Sarah Wells and Stephanie Healey – are setting up a "non-mainstream" music promotion company called *Glass Ceiling PR*.

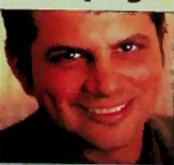
## Crunch signs AOL's Phillips to head up MP3 campaign

Crunch Music, the UK-based company which offers legal digital downloads using MP3 technology, has appointed a CEO as it prepares to launch its first full-scale promotional campaign.

The arrival of David Phillips, who joins Crunch from AOL where he was most recently involved in the launch of the new Netscape online service, marks a significant step up in activity at the UK company, which is aiming to become a leading interactive service for youth culture.

A budget of between £2m and £5m is being set aside this year to market the operation, which was formed last March and currently has deals with more than 30 independent labels to make tracks available for MP3 download. The first marketing campaign will begin at the end of February and will be aimed at "AME-type" readers. Phillips says at this stage it will not incorporate big branding ads, but instead will be focused on the likes of clubs and flyposting.

Crunch also expects to announce deals with some of the leading indie labels in the next few months, while



Phillips: new Crunch CEO

says it has also been in discussion with two major companies about using repertoire for MP3 download.

Crunch last week announced AOL Europe has taken a small equity stake in the company, which has additionally just opened a US office in Los Angeles. As part of its expansion, it has recruited former A&E dance editor Ben Willmott as editorial manager, one-time RCA senior marketing manager Tony Duckworth as music content manager and Jacqueline Hampson, who was previously with developer for Radio One's Newbeat, as online programming and community manager.

# New figures paint bright future for latest format in music

by Steve Hemsley

Younger music fans in the key 15- to 24-year-old age group are throwing their support behind the MP3, MiniDisc and DVD music formats, according to a new survey.

The latest ROAR research study into the attitudes, habits and views of a panel of 1,000 young people reveals that, while last spring 84% of respondents had not even heard of the compression technology MP3/MP4, 20% of them are now regularly listening to music using MP3 players, while 19% plan to in the future. Sony's MiniDisc and Philips' DVD formats can also expect a sales boost, according to the ROAR data. Only 8% and 4% of respondents are buying music on each respective format, but 48% and 41% of those questioned expect to do so, replacing the CD (40%) as the favourite format among this age group.

The survey, conducted by RSGS, is a joint project backed by Carlton Screen Advertising, Channel 4, Kiss FM, Emap Metro, The Guardian and BNP Omnicast and is now in its fourth year.

Empar Radio research manager Jason Brownlee, who sits on the ROAR committee, says MP3 has a wide appeal among the important 15- to 24-year-old demographic. "These results confirm that the younger generation is embracing the internet and new technology faster than other sections of society," he says.

Simon Heller, marketing director at Warner Music Vision, says the survey's findings support separate studies, carried out by the British Video Association (BVA), which reveal that around 250,000 DVD players have been sold and that, by last October, 20% of consumers sur-

## WHICH FORMAT?

	currently use	plan to use
CD	98%	40%
Cassette	84%	22%
Vinyl	25%	8%
MP3/MP4	19%	19%
MiniDisc	8%	48%
DVD	4%	41%

Base: adults 15-24 Source: ROAR  
veyed said they would consider buying a DVD player. Awareness of the format had risen from 15% to 50% since October 1998, according to the BVA study.

"For music video purposes DVD offers a completely different experience in terms of sound and picture quality, while enabling the user to go straight to the track they want. The format is set to thrive this year, especially among the young," says Heller. The ROAR survey also sought to

identify where young people purchase their music and what factors influence the music they buy. HMV is the favourite retailer among 71% of respondents, followed by Virgin Megastores (62%), Our Price (29%), independents (27%), Woolworths (25%), music clubs (16%) and WH Smith (12%). Only 4% currently buy music from an independent internet site and just 1% use a High Street chain's website.

Radio remains the biggest influence on what music young people purchase (53%), followed by visits to clubs (40%). Young people are also prompted by recommendations from friends (39%), seeing acts perform on terrestrial TV shows such as TOTP (30%), and price (21%). Only 12% would buy a title after reading a review in a music magazine, with just 1% trusting a review on an internet site.

## Virgin Megastores In deal to promote act

Virgin Records has struck a deal with Virgin Megastores to promote Day One, the priority act signed to its MelanKolic label.

Virgin Megastores is funding an in-store promotion for the act's 15-date UK tour and a MelanKolic sampler which will be given away with copies of Day One's debut album *Ordinary Man* on March 13.

The chain has also guaranteed prime racking and co-op advertising for the album and the single, *In Your Life* released on February 28. In return, Virgin Records will tag "supported by Virgin Megastores" on all outdoor media, posters for the album and the single *In Your Life* and supply tracks for the sampler. The band will also play in the Bristol Megastore on the day of the album's release.

MelanKolic's product manager Glenn Crouch says, "It is good to get such a high-profile retailer to back with an act at such an early stage."



Independent label Jammim Music has joined forces with music web retailer Junglee.com to release a cover version of The Lion Sleeps Tonight, the soundtrack to Junglee's E5m TV advertising campaign. The single features the vocals of former Rubettes frontman Paul Da Vinci as part of The Jungle Rumble Band and is released on February 14. The TV ad uses the song's cartoon-style video, while the Junglee marketing campaign also includes radio and taxi advertising and posters in High Street Carpet Warehouse outlets, with one mobile phone model featuring The Lion Sleeps Tonight tune as its ring. This is the first time Jammim Music founder Andrew Clearly has linked with a third party brand to finance a single. Junglee.com founder Steve Bennett, who signed the deal with Jammim, has also formed a record company with Paul Da Vinci called Da Vinci-Bennett Productions. The first album will be released in March and features songs written by Da Vinci and sung by 21-year-old Norfolk-based singer Jessica. Da Vinci is pictured above (centre), with Bennett (left) and Clearly.

## Ford to head Emap Performance arm

The Emap media group has appointed Ede Ford as managing director of the Emap Performance division it created at the end of last year.

Ford was formerly managing director of Emap Radio and her new responsibilities include Emap Metro, Kiss 100, Magic 105.4 and The Box, as well as all Emap special projects including its award shows and music licensing for the release of branded CD compilations.

"The strategy is to make all our brands media-neutral by developing Q digital radio and Kiss TV for example, and to look at additional organic benefits of bringing Emap products that share the same audience working closer together, such as *Smash Hits* and *The Box*, and *Kiss* and *Miami*," she says.

Jerry Perkins, who was publishing director of Emap Music Magazines, has been made managing director of Emap Metro and retains control of publications such as *Smash Hits*, *Miami* and *Q*.

## newsfile

**DAWSON JOINS WISE BUDDHAH**  
Radio production company Wise Buddhah has appointed former Avalon account manager Julie Dawson as communications and talent manager. She was previously press officer at BBC Radio One (1995-97) and head of PR and marketing at live venue Sound Republic (March-October 1998).

**BMD SIGNS NEW ONLINE DEAL**  
BMD Entertainment has announced a new strategic marketing agreement with online music company ARTISTdirect. The agreement includes linkages with BMD's GetMusic as well as other ARTISTdirect sites.

**NEW DANCES SLOT FOR XFM**  
XFM launches a two-hour dance programme, *London Express*, on February 6, produced by Nuphonic Records and featuring a DJ line-up including Beth Orton, Chemical Brothers, Talvin Singh and Jarvis Cocker. The show will be broadcast on Monday from 4pm to 6pm on XFM's new 100.7MHz frequency with XFM's first above-the-line advertising campaign since its launch in September 1997.

**NEW LICENSING SITE LAUNCHED**  
Justmusic, the independent online music label, launches a supplementary service today (Monday). The service, just music licensing, will provide instantaneous licensing for users worldwide at www.justmusic.co.uk with genres offered for licensing including a variety of instrumental music.

**ITC RELEASES MP3 CD**  
In The City is releasing a CD-ROM in MP3 format of last year's Liverpool event. The CD will feature 30 hours of live recordings of all the panels, interviews and masterclasses from the conference. It is available for £10 in the UK from ITC's offices at 0161 839 3930.

**FASTRAX LAUNCHES NEW SYSTEM**  
Fastrax, which digitally delivers music releases to radio stations, is installing a new version of its system which will allow programmers to listen to new tracks more quickly.

**MORE PLATINUM FOR SHANIA**  
Shania Twain's Come On Over became a nine-times platinum album last week as the Music Of The Millennium compilation won its second platinum award. There was a BPI platinum award for the Chemical Brothers' Dig Your Own Hole and gold awards for the compilation *Citizen's Guide To 2000* and the single *Back In My Life* by Alice Deejay.

**HOW TV SHOWS' RATINGS COMPARE**  
Programme (in millions) (000s) 1999  
Top Of The Pops\* 5,131 +5.8%  
Top Of The Pops II\* 4,450 n/a  
SMTV 1,739 +38.7%  
CD-UK 1,694 +8.6%  
Live & Kicking 1,666 +15.0%  
The O-Zone (Tues) 1,037 +28.2%  
The O-Zone (Wed) 617.0 n/a  
The Poppy Chart\* 585,000 +7.1%  
Videochat 211,000 +74.1%  
The Mag 150,000 n/a

\*Source: *Radio* (by week) w/ January 3, 2000

## NOVEMBER'S TOP TV ADVERTISERS

by STEVE HEMSLEY

November is traditionally the busiest month of the year for TV advertised albums, but the industry spent 26% less than in 1998 as advertising budgets continued to be slashed.

In total, little more than £11.0m was allocated to small screen promotion, down almost £4m on a year ago. Cumulative spend for the 11 months to November stood at £10.5m, down 31% on the corresponding period in 1998 when £46.5m was allocated. The number of albums advertised in November was down 43 (23%) to 144 titles and the average expenditure fell from £79.90 to £76.00.

Martin Cowa, director of advertising agency Mediacoim TMB, which compiles the data for MW, says 1998 was a stronger-than-normal year with key artist albums from acts such as U2 and George Michael pushing up spending. This time and that November 1999 was in line with a normal year," he says.

The number one album for the month was Now 44, which was backed by a ratecard budget significantly ahead of that of any other album of around £750,000. The promotional support ensured the album topped the compilation chart for seven weeks and before Christmas it sold more than 250,000 units in five weeks in a row.

Peter Duckworth, co-managing director of Virgin's commercial marketing division, says TV advertising is fundamental to the Now brand. "It is the only music range with a budget to rival products in the grocery sector," he says.

As expected for the time of year, five artist albums appear among the Top 10 biggest spenders, with Cher's *The Greatest Hits* seeing its £350,000 spend

## TOP 10 TV-ADVERTISED ALBUMS DURING NOVEMBER



Now 44	Celine Dion	Cher	
Artist: Album	Spent by Nov 1999	1999 spend to date as at 1999	date of first TV ad
1. Various: Now 44	£150,000	£750,000	Nov 22
2. Cher: The Greatest Hits	£350,000	£350,000	Nov 8
3. Various: Music of the Millennium 11	£300,000	£300,000	Nov 15
4. Tina Turner: Twenty Four Seven	£270,000	£270,000	Nov 1
5. Cat Stevens: Remember...	£265,000	£265,000	Nov 15
6. Various: All Time Greatest Love Vol 4	£260,000	£260,000	Nov 8
7. Andrea Bocelli: Sacred Arias	£260,000	£260,000	Nov 8
8. Various: The Greatest Hits of 99	£245,000	£245,000	Nov 1
9. Various: Gatecrasher Disco-Track	£225,000	£220,000	Nov 8
10. Celine Dion: All The Ways...	£215,000	£215,000	Nov 8

Source: Mediacoim TMB/industry sources

increased to £590,000 when co-advertising with Our Price, Woolworths and Asda is included. Celine Dion's *All The Ways...* also benefited from substantial co-op support with joint promotions with Woolworths, Our Price, Tesco and Asda, more than doubling the TV advertising spend from £215,000 to £495,000.

● Robbie Williams is very much the one at present on *fono's* survey of the biggest UK-sourced hits on European radio, as he holds off a challenge from his former Brits partner Tom Jones to retain the top slot for another week. She's The One is performing particularly well in Norway, where it holds at four on the airplay chart, while it is also a Top 10 radio hit in Austria, Sweden and Switzerland.

● Pure Shores, All Saints' first London release since the company's purchase by Warner, emerges from nowhere to rank 11th on the *fono* chart and give the major three tracks in the Top 20. However, that is outclassed by Universal's six-track showing and four apiece from EMI and the indie sector, with there are two new tracks and one each from Sony and Virgin.

● Polydor's *S Club 7* find themselves with two singles in the Australian Top 20 this week as *S Club Party* climbs 20-14 while its predecessor *Bring It All Back* slips 19-18. That same single last week moved into the Top 30 of the *Billboard* sales-only singles chart, while across the border in Canada their self-titled first album climbs 34-30 to remain the territory's highest ranked UK-sourced album.

● William Orbit follows in the wake of his Australian chart success last year, courtesy of *Blur* and *Madonna*, by landing on the random in his own right. His interpretation of Barber's *Adagio For Strings* enters the singles chart at 39, while on the albums chart UK talent returns courtesy of re-entries from The Chemical Brothers (*Surrender* at 37) and Groove Armada (*Vertigo* at 40).

● Sweden's albums chart has taken on something of a vintage look at present with a Virgin-issued Roy Orbison best of holding at two and Nat King Cole's *Ultimate Collection* the highest new entry at seven. UK artists get in on the act, too, with Led Zeppelin's *The Best Of Vol 1* climbing 13-4. Tom Jones' *Reloading* rises 22-6 and Supertramp's *The Very Best Of* making a 15-place hike to 37.

● Gut's Tom Jones is also finding favour on the Swedish singles chart, where his *Moose* collaboration, *Sex Bomb*, leaps 22-11 and looks a good bet to match its current Top Five airplay status there. Jones is also at the tables on airplay chart with the same track. Denmark is also going wild for Jones with *Sex Bomb* new at 16 on the singles chart and *Reloading* debuting at 19 on the albums survey.

● RCA's Westlife are chasing top three on the Swedish singles chart, with *Flying Without Wings* making an impressive eight-place improvement to 22 as I Have A Dream enters at 40. Meanwhile, their co-manager Ronan Keating celebrates another number one this week with *When You Say Nothing At All* hitting the top of the Italian sales chart.

by Paul Williams

More UK-sourced music was heard on Scandinavian radio last year than in any other corner of continental Europe, a new survey of airplay data compiled by Music Week's sister publication, *revels*.

While UK-sourced material made up 24.8% of the music detected by Music Control across all European radio in 1999, the UK showing rose substantially in Denmark, Finland and Norway, where UK repertoire was responsible for 32.6%, 37.2% and 23.3% respectively of music played on radio in these countries. Sweden was the only territory in the region where UK tracks' share of the overall airplay cake dipped below their average European total, accounting for a 22.9% slice.

Sony Music UK has earmarked a marketing budget of more than £1m to support the hugely-successful French musical *Notre Dame De Paris*, whose English-language version is being launched tomorrow evening (Tuesday) during the Mideem Festival in Cannes. The original French soundtrack of the musical, which was unveiled at Mideem two years ago, has sold more than 4.5m units in France, Canada, Belgium and Switzerland, spending 47 weeks at number one in the French chart. The English version of the album, with lyrics by Titanic's Will Jennings and performances by acts including Tina Arena (pictured) and Céline Dion, is issued by Columbia on February 21 with an Arena single, *Live For The One I Love*, following on 21 March. The musical *Notre Dame* is set to open at London's Dominion Theatre on May 23. A cast album is likely to be recorded in the summer with a release to follow in the autumn, according to the project's manager Chris Griffin. "This is a year-long project. It's a very well-thought-through strategy and there will be substantial opportunities for marketing it," he says.

However, despite the fact that acts such as Mano Street Preachers and Supergrass achieved high sales in the region, the most popular UK-sourced tracks on Scandinavian radio in 1999 were mostly by pop acts including Ronan Keating and Westlife, or long-established acts such as Cher, George Michael and Texas.

The survey shows a still healthy presence for UK-sourced material on German and Swiss radio with the UK's 25.2% share in Germany in 1999 comfortably bettering domestic music's 20.6% showing. Leading the way was Mercury act Texas, whose *Summer Sun* was the fourth most popular track on the country's airwaves in 1999 followed by Chris Strong Enough (eighth) and Ronan



Texas: leading the way in Germany Keating's *When You Say Nothing At All* (199).

US repertoire, though, eclipsed the airplay shares of both UK and domestic material in Germany during the year, a pattern repeated in most other countries in Europe. The US

took an unbeatable 33.9% share of airplay across the continent compared with the 21.0% achieved by domestic continental repertoire.

The Netherlands was the most receptive country to American material — where it took 44.4% of the total — and least receptive to UK material (18.6%).

Meanwhile, UK-sourced artists were responsible for 37 of the 82 European platinum albums receiving IFPI's platinum award in 1999 for sales of 1m or more within Europe. Universal Music led the way with 10 albums, including *U2's The Best Of 1980-1990* winning its fifth platinum award, followed by Brits *U2's Rattle and Hum* (seven platinum albums each), EMI (five), Warner (four), the indies (four) and Virgin (one).



UK TOP 20 AIRPLAY HITS IN EUROPE

UK LW	EUROPE	UK GENEALOGY
1	1	She's The One Robbie Williams (Christy's)
2	3	Sex Bomb Tom Jones & Mousse T. (Six)
4	4	Keep Me In Mind George Michael (Virgin)
5	2	When The Heartache Is Over Time Parlophone
5	5	When We Are Together Texas (Mercury)
7	6	Go Let It D.V. O'Jays (Big Brother)
7	7	Still Believe She's A Lady WEA
8	8	The World Is Not Enough Garbage (Universal)
9	6	U Me Up Get Malibu's (EMI)
10	10	Northern Star MCA (Virgin)
11	11	Pure Shores All Saints (London)
11	11	I Saved The World Today Earthquake (Polygram)
13	15	Why Does My Heart Feel So Bad? Moby (Mute)
14	14	Every Day I Love You Boyzone (Polygram)
15	9	Summer Sun Texas (Mercury)
16	12	When You Say Nothing At All Ronan Keating (Polydor)
17	14	Anti The Love Line Simply Red (East West)
18	16	New York City Girl Pet Shop Boys (Parlophone)
19	19	Tornie Phats & Small (Mute)
20	18	Revised Artful Dodger (Revelation/Ministry Of Sound)

Chart shows the 20 most played UK-sourced singles on Europe's radio. Figures are for 2001 week ending 12/12/01. For advertising rates, visit [www.fono.co.uk](http://www.fono.co.uk)

GAVIN US RADIO TOP 20

UK LW	US LW	US GENEALOGY
1	1	I Know Loved You Savage Garden (Columbia)
2	3	Blue (Da Ba Dee) Eiffel 65 (Republic/Universal)
3	2	Who's Your Favorite (Christina Aguilera) (RCA)
4	5	Smooth Santana (A&M)
5	8	Back At One Brian McKnight (Motown)
6	6	The Morning Comes Smooth Mouth (Interscope)
7	7	Bring It All To Me Missy Elliott feat. 9th Wonder (Columbia)
8	1	I Need To Move (Mina Anandji) (Atlantic)
9	12	Show Me The Meaning Of Being Lonely Backstreet Boys (Jive)
10	11	That's The Way It Is Céline Dion (A&M)
11	10	I Learned From The Best Whitney Houston (Arista)
12	9	Waiting For Tonight Janet Lopez (Epic)
13	13	Woman Love You Forever Jessica Simpson (Columbia)
14	14	Most Virginia Telle (Columbia)
15	17	All The Great Things Backstreet Boys (Jive)
16	15	The Rhythm Divin' En Vogue (Interscope)
17	18	Falls Apart Sugar Ray (Arista)
18	10	Toss A Pillar (Ruff) (Polygram)
19	19	Bye Bye Bye 'N Sync (Jive)
20	16	From The Bottom Of My Broken Heart Britney Spears (Jive)

Chart shows the 20 most popular titles at Top 40 radio for US. Source: [www.gavinmusic.com](http://www.gavinmusic.com)

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

COUNTRY	ARTIST	TITLE/ARTIST LABEL	WEEKS ON CHART	PEAK POS.
AUSTRALIA	single	Keep On Movin' (RCA)	12	11
single	Greatest Hits (WEA)	6	10	
CANADA	album	Clare In... Elton John (Mercury)	8	9
album	S Club 7 & U2 (Polydor)	30	32	
FRANCE	album	Summer Sun (Mercury)	19	14
album	Bring It All To Me (RCA)	9	11	
GERMANY	album	Who's Your Favorite... Moby (Mute)	4	5
album	S&M Metalfest (Mercury)	2	2	
ITALY	album	When You Say... Ronan Keating (Polydor)	2	2
album	Songs From... George Michael (Virgin)	8	8	
NETHERLANDS	album	Behind The Mirror Metalfest (Mercury)	6	11
album	S&M Metalfest (Mercury)	2	2	
SPAIN	album	Sex Bomb Tom Jones & Mousse T. (Six)	4	5
album	S&M Metalfest (Mercury)	21	22	
US	album	It Feels So Good Savage Garden (Columbia)	52	50

© Source: [www.fono.co.uk](http://www.fono.co.uk). Figures are for 2001 week ending 12/12/01. For advertising rates, visit [www.fono.co.uk](http://www.fono.co.uk)

AMERICAN CHARTWATCH

by ALAN JONES

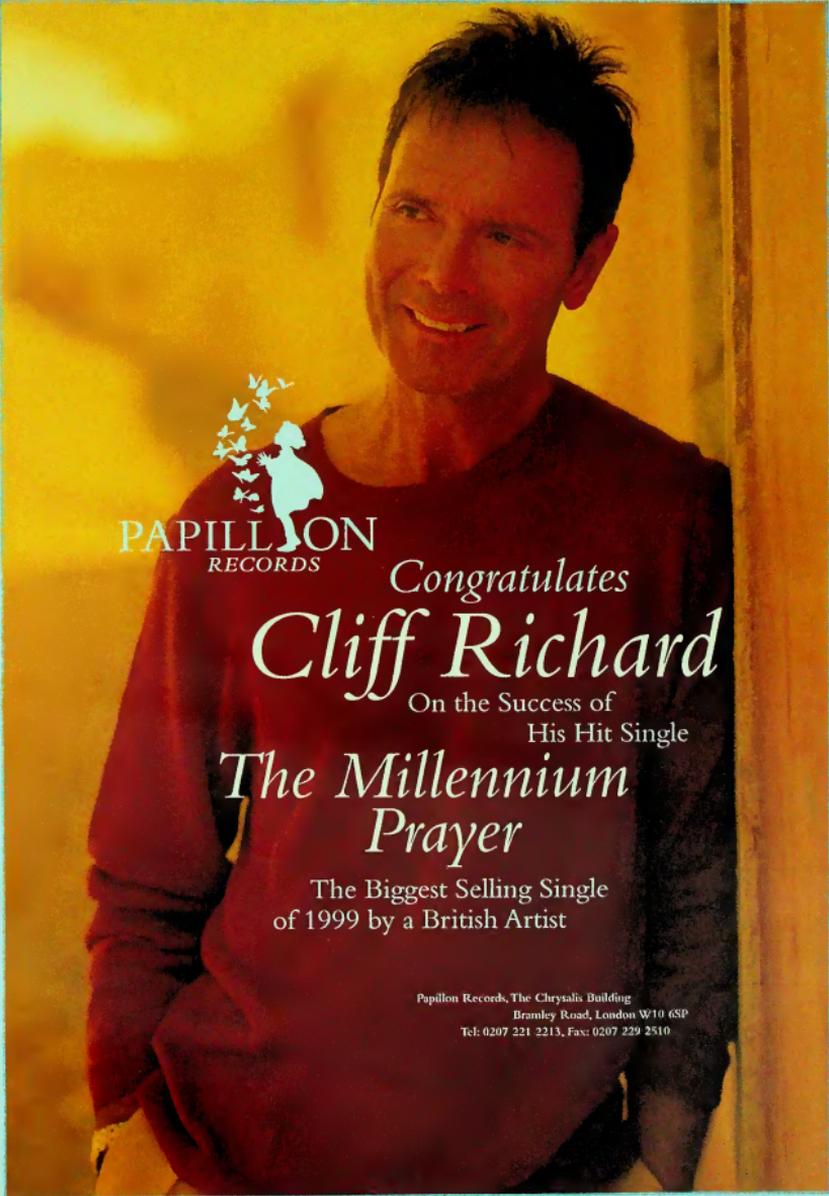
Since we last looked at the American albums chart, DMX and Jay-Z have planted hip-top's flag at the top, but the announcement that Santana's *Supernatural* album has been nominated for 10 Grammys has sent scuttling back to the top of the chart, albeit with much lower sales than those heady days before Christmas.

In fact, the US chart is suffering the winter blues with little new to enthuse the potential buyer. There is just one new entry to the Top 50 this week, country singer Mark Wills' new set *Permanently*, which debuts at number 22. Other than that, it is mostly a case of the old pack being reshuffled. Only six albums in the Top 100 increased their sales last week — and two of them are by our own Charlotte Church, who jumps 90-50 with *Voice Of An Angel* and 70-51 with her self-titled second album. Both albums sold a little more than 25,000 copies last week and lead the Brit pack, among whom the only other singles are Phil Collins' *These Days* (revises 169-162) and George Michael, whose *Songs From The Last Century* is improving after a disastrous start. George's album debuted at number 182 before Christmas, and slipped as far as 194 before turning around last week, when it rallied to 168. It perks up again this week, climbing a further nine places to 157.

On the singles chart, Santana's *Smooth* was replaced by Christina Aguilera's *Whatta Girl* Wants after a 12-week run at number one. Aguilera survived just two weeks and has now been replaced by Aussie duo Savage Garden's *I Know I Loved You*. There are still three UK records in the Hot 100, but Fatboy Slim's lengthy residency with *Rockafeller Skank* has come to an end, at least temporarily. It spent longer in the bottom quarter of the chart

than any other record in the chart's history, peaking at number 76 in its 27-week chart career.

While Robbie Williams slungers from his peak of 53 to 74 with *Angels* and *Bush* continue to meander about with *The Chemicals Between Us* (up 85-82), a new forerunner has emerged in the form of *Sonique* (pictured), fresh lead singer with *S Express* and DJ, who entered the Hot 100 last week with *It Feels So Good* and continues to make excellent progress, climbing 67-52 this week. The record, licensed to Universal's Republic label by British indie Sonique, was a number 24 hit here more than a year ago, and is now getting set-up airplay in Florida (90 spots on WPDY, Orlando, 83 on WPOW, Miami, 82 on WLLD, Tampa and 61 on WHYY, Miami, 118 on supporters) — but they are all regarded as "rhythmic" rather than Top 40 stations — which, in the topsy-turvy world of the Hot 100 means very little, and explains how *Sonique* is ranked number 52 in *Billboard* even though the same magazine's sales rankings place her record at a spectacularly better number 17.



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newsfile

**SPEARNS AND AGUILERA BACK IN THE STUDIO**  
 Producer/songwriter Mutt Lange (Shania Twain, Bryan Adams) is working with Britney Spears on songs for her next album, one of which is a ballad entitled Don't Let Me Be The Last To Know. Now recording in Orlando, she has completed six tracks in Sweden's Chelron studios for the "funky and edgier" follow-up to Baby One More Time, due later this year.  
 Meanwhile, fellow teen chart rapper Christina Aguilera is to record a Spanish-language album of new material this summer with producer Rudy Perez. Aguilera, who has opted not to re-record her current album in full, has found much popularity in Latin quarters for the Spanish version of Genie In A Bottle, Genio Atrapado.

**MUSICUNDESIGNED ADDS TO A&R TEAM**  
 D'Influence's Kwame Kwaten has joined the A&R website musicunsgined.com in the new role of urban music advisor. The website, also employs 72-year-old Johnny Keating — who has worked with the acts such as Sammy Davis Jr, Petula Clark and Prince Crosby, but has fronted up for composing the theme to 2 Cars — as its jazz and classical advisor.

**HIP HOP STARS WORK ON JACKSON ALBUM**  
 R Kelly, Boyz II Men and Myeol Jean are among some of the "musicians" emerging as collaborators on the forthcoming Michael Jackson album, alongside Lauryn Hill and Will Smith as previously reported. Sony says the release is not due before summer. Meanwhile, Randy Jackson's Masterpiece Records commits itself to release the first album of new Randy's material since 1989's 2300 Jackson Street. It insists it will feature Michael, although Sony sources say that is by no means definite.

**CEC TO REPRESENT DAVID ALLEN**  
 CEC producer management has taken on producer David Allen, currently producing Miranda Sex Garden and best known for enjoying more than 30m sales with acts such as The Cure. Allen must recently produced The Crocchets and Lincolnum, who signed a one-album deal with Fierce Panda at Christmas.

**BUI BACKS SHOWS AT KASHMIR KUB**  
 US rights company BMI has organised monthly showcase nights at London's Kashmir Klub to be broadcast worldwide on the internet ([www.kashmirklub.com](http://www.kashmirklub.com)). The first starts tomorrow (January 25).  
 Dancers with the former Marlene Dietrich Claire D'ubaldo (who wrote Celine Dion's Falling Into You and Robert Miles' One On One) and ex-Black Frontman Collin Vercombe.

**KW PLAYLIST**  
 All Saints — Pure Shores (London) Out of the bag — they did it (single, February 14);  
 Big Yoga Muffin — tbc (album);  
 (Echo) Sounds like nothing else around (album);  
 Jamella feat. Beanie Man — Money (Rhythm/Parlophone) Sussed, uncompromising and a tune (single, February 21);  
 Doves — The Cedar Room (Heavenly) Some bigger bands would do well to listen to this (single, March 5);  
 Turin Breaks — The Door EP (unsigned);  
 A&R interest is listening (four-track promo);  
 Sister2Sister — Sistr (Mushroom) More than your average girl act (single, tbc);  
 Daphne & Celista — Oh Slitc You (Universal-Island) Damned good fun hit (single, January 24);  
 Kella — Caught Out There (Virgin) We love this, right now (single, February 14);  
 It's Jo And Danny — Hank Laid Girl To Bearded Boy (Double Snazzy) Belle & Sebastian without the whyness; Shelly Lynne — Leavin' (Mercury) Soulful number from the critically acclaimed singer (single, tbc)

# Robson adds slew of acts to Libertine label

by Stephen Jones  
 Cheryl Robson's new East West imprint Libertine stepped up a gear last week with a host of signings. She inked TV personality and comedian Richard Blackwood's deal to East West.

The former head of A&R at Virgin's Innocent offshoot has turned to her closest contacts since arriving at the label three months ago to sign material to kickstart the label.

The deal with the comedian-turned-rapper was signed on Friday, three months after his uncle and manager, former artist Junior Giscombe, started talks with senior executives at all majors about the project, which has been four years in gestation. Blackwood is signed through production company Step Off Music which may lead to other artists' development.

Robson says: "Richard's a star and an international star. It's about time we had someone like him in this country." Asked about potential British Will Smith comparisons, she adds: "I'm sure he'll go on and make films and stuff. The record will just have to speak for itself."  
 Other labels are understood to have offered more money but Robson, who held the first meeting with Blackwood, clinched the deal in part thanks to the backing of senior executives including Warner Music Group chairman and CEO Roger Ames, who at Phonogram signed Giscombe to his first deal in 1980. Blackwood's first single will be a rap version of his uncle's 1982 hit Mama Used To Say, due in May.



Blackwood: East West deal

Giscombe refuses to comment on Ames' involvement but adds, "Loyalty and trust is very important in people knowing what you want to achieve."

Robson also signed Chrysalis' Music writer Wendy Paige to Libertine. Paige, best known for featuring on Tin Tin Out's Eleven To Fly album, and was managed 11 years ago by Robson, who also recruited her to co-write the chart-topping debuts for Billie and Martine McCutcheon.

Last week Robson also inked two dance projects produced by Lucas, the male rapper behind the 1994 UK and US hit Lucas With The Lid Off, called Honest Thief and Blister Funk.

Other dance projects in development include a Tony Moran dance tune featuring vocalist, Kara called La Festa. Meanwhile East West A&R manager George Tyskiff last week signed two other dance tracks — Tarzan Boy 2000 by Jungle Groover featuring Mr Z, sampled from Baltimore's August 1985 hit, and Dee-Kline's Don't Smoke The Reefs.



Joy's first release for Carmel Park

## Evans on the look-out for UK acts to develop

Former Bad Boy Entertainment head of production Dan Evans — whose A&R projects included Notorious B.I.G. and Faith Evans — is looking for UK artists to sign to a new label he is setting up with independent distribution partners across the US and Europe.

Carmel Park Recordings' first release in the UK will be Pages From The Book Of Life Chapter One by Joya, whose 1995 debut Here I Am was released via Atlas/PolyGram. Set for release at the end of March, the album has been co-produced and written by label co-owners Joya — who has spent the last two years singing backing vocals for Mary J Blige — and former Lords Of The Underground rapper Di'Keyly.

Its lead track, When I Drop The News/The Antidote, is currently receiving support from Kiss 100FM and Choice FM.

Evans says: "The label just kind of evolved from something that started with making a demo to finishing an album and deciding to go it alone. We definitely want to have someone (in the UK) that runs the company and sign hip-hop and R&B acts, although we're open to genre."



Major label interest is surfacing in unsigned jazz-influenced alternative artist Tish O'Day (pictured left), who sings backing vocals on TV star and comedian Richard Blackwood's forthcoming solo album project.

The 25-year-old, London-based artist has recorded her debut album Commitment at Ally Cats, the Willesden studios owned by producer Wayne Brown, who has worked with artists from Alisha's Attic and Billy Ocean to George Michael and Yaz. Brown says, "One of my engineers found her and we've been working together about 18 months. People compare her with Erykah Badu but I'd describe her more as Ella Fitzgerald or Anita O'Day. The Fifties singer who she takes her name from." Junior Giscombe is understood to have been most insistent on her involvement in the debut project by his protégé Richard Blackwood (see above). Brown is an ex-producer of Giscombe's and also his long-term writing partner, which caused Blackwood and O'Day to find themselves recording at Ally Cats at the same time last year. Brown's assistant producer is William Flowers, who has worked with Sly & Robbie and Dea'Nee, while O'Day is managed by Clive Davis and writes. Include O'Day, Brown, Andrew Blake and Patrick Longmore. She showcases at London's Atlantic Bar next Monday (January 31).

**Label Moves**  
 The difference between the Motown of yesteryear and today was clear on the faces of Universal Island staff when they greeted the current Motown president and CEO Kedar Massenberg a fortnight ago — they just aren't used to greeting the boss of Motown here that often.

But then, Massenberg appeared keen from the start of his hastily-organised trip to make a statement that things are going to be "a little different" from recent times, as he seeks to revive the spirit that drew the company to such success under founder Berry Gordy with acts such as The Temptations and Stevie Wonder.

Accompanying Motown artist Brian McKnight on a promo visit, he was clear about the purpose of his trip. "I'm actually here making sure Brian is a priority and that countries do not sleep on it. Yeah, I've been surprised by people's reactions to me being here. It's like they aren't used to it," he says.

And this will not be the last visit by the man who discovered D'Angelo and Erykah Badu. "I'm actually coming four times a year — you can print that — and I'll always have an artist with me," he says, adding that he wants to open a Motown office in the UK.

chairman and CEO Doug Morris, who backed his Kedar Entertainment imprint back in 1996. Following the success of Badu and the high-profile departure of former Motown boss Andre Akin, Massenberg was named president and CEO of the enlarged Motown last January.

"How am I different from Andre? That's a good question. Well let's say it's more of a marketing and A&R company. I'm going to be seeing that the music stands up to the quality of yesterday."

Most eagerly-awaited is Badu's follow-up to 1997's Baduizm due this March/April. For which she has finished 15 tracks including Kiss Me On My Neck, Don't Go Talkin' That Shit, Green Eyes and a cover of the Isley Brothers' Say It Again Girl. "She's got to be considered a global star," says Massenberg. Meanwhile McKnight's multi-platinum album is due for re-promotion on the back of his UK single Back In One released on February 21.

Other artists overseen by Massenberg include Chico DeBarge, former Toni Tone member Dwayne Wiggins, rapper Cap One, recent signing Di'Keyly, Ben Winans, pop/hip hop act R-Elgans and teen rapper A+. And a new Steve Wonder album is also in the pipeline — "I've heard three songs. It sounds like Songs in The Key Of Life," says Massenberg.

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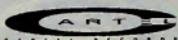


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Former Kiss 100 managing director Gordon McNamee remembers being asked to remove a mouse from the station's music library where Alex Jones-Donelly began his radio career almost 10 years ago.

McNamee cannot remember exactly how the mouse came to be among the racks, but he jokes that Jones-Donelly's promotion to the role of senior music manager at Radio One shows he must have toughened up over the years. "To achieve what he has and to deal with the music industry every day he must have hardened his attitude. But he was always level-headed and unbelievably knowledgeable about music with a very good ear and it does not surprise me he has done so well at Radio One," says McNamee.

Jones-Donelly was always tipped for bigger things while at Kiss, being promoted to assistant head of music in 1994 reporting to the then programme director Lorna Clarke. Today, Clarke is among the growing number of ex-Kiss FM management staff and DJs to be found at Radio One's Yalding House headquarters. She is no longer Jones-Donelly's boss, but as head of production she was responsible before Christmas for overhauling the pluggers appointments system, which should ensure that his impending hectic schedule for liaising with record companies runs smoothly.

The overhaul of the pluggers appointments system is just one of a number of areas in which the station is undergoing change – and one of a number of moves which increasingly places Jones-Donelly at the eye of the storm. For not only is the station attempting to improve the way in which it works with the music industry, but it is also continuing to adapt the balance of music it plays, the sort of artists it supports and the role of audience research.

It is also grappling with its Internet strategy, plotting both how to increase the profile of its brand online – and the sort of streaming services it should offer – and how to balance the commercial implications with its public service commitments.

# Tough-talking champion of dance takes top music role at Radio One

## CV: ALEX JONES-DONELLY



Jones-Donelly: groomed for the top

Most national pluggers currently meet Jones-Donelly once a fortnight, and those working within the industry's promotions departments echo McNamee's views that he is no soft touch. He has a reputation for often being difficult to convince about the playlist merits of new tracks, but he is also known as someone who respects pluggers who can fight their corner.

"His background in dance can mean that at times he is perhaps overly negative about other genres. It can take a number of producers at the playlist meeting to jump and over-rule him to get things playlisted," says one pluggger.

One director of promotions at a major label recalls regular spirited arguments with Jones-Donelly over the years and says pluggers can win him over if they answer his concerns authoritatively. "He does not have time for pluggers who are doing their job badly," he says.

Jones-Donelly is not surprised by his image. "I appreciate frank and open

Age: 32  
 1989: works at MCPSS as discographer  
 1990: joins Kiss FM as music librarian  
 1994: promoted to assistant head of music at Kiss FM  
 1997: joins Radio One as music scheduler  
 2000: promoted to senior music manager as deputy to head of music policy Jeff Smith

discussion about tracks and admire pluggers who are knowledgeable about the material they are bringing to me and understand the 15 to 24 age group and Radio One's position in appealing to them."

The inclusion of more dance tracks on the playlist during the past few months is likely to continue following his promotion because he retains ultimate responsibility for music scheduling. His appointment also coincides with the new Sunday morning schedule targeting young clubbers. DJ Sarah HB – another Kiss FM recruit – and the Dream Team of garage DJs Mikee B, Timmi Magic and DJ Spoony made their debuts on the station yesterday (January 23).

The increasing profile of dance on the station no doubt reflects the nature of the music being released by labels. With a few notable exceptions such as Travis and Stereophonics, there have been few guitar bands for Radio One to champion, while the out-and-out pop that has also been hitting the charts fits a younger audience than the

broadcaster's target demographic.

Meanwhile, dance is also understood to have tested well in Radio One audience research. This is having a broader impact since not only is the station playing more dance, but it is also picking up on records as diverse as Artful Dodger's Rewind or Mr Vegas's Heads High further in advance of their release than before – and long before they become staples at Radio One's commercial rivals.

Rumours abound as to Radio One's head of music policy Jeff Smith's next move following the appointment of a deputy. It is widely accepted within music industry circles that his working relationship with Jones-Donelly has been one of the closest at the station. The creation of this new position also reaffirms the opinion of many that he is being groomed to take over the top job.

Quite when that will be the subject of debate. "I don't think Jeff will take a back seat immediately and at the end of the day, he's still there to make any final decisions," says another pluggger. Smith will not be drawn on his own future and it is understood he has been offered a new contract at Radio One when his current one expires in the next few months.

Smith himself says it had been on his mind to promote Jones-Donelly for a while. "He is someone who can communicate internally and externally what must be done to promote Radio One's music policy and how it works. He was ready to manage at a different level," he says.

As Jones-Donelly does that, many pairs of eyes will be watching him. **Steve Hemsley**

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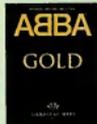
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Pos	Title	Artist (Producer)	Label (CD) (Distributor)
1	30	<b>THE MAN WHO</b> ★5 <i>(Rino Reusch/Rodgers/Waltz/Gentile)</i>	Independiente (SOM) BCDX (TEN) SOM 8407/SOM 81/P/10078 (P)
2	1	<b>COME OVER</b> ★3 Shania Twain (Rlange)	Mercury 1700612 (U) 1700814 (-/-)
3	3	<b>WESTLIFE</b> ★3 Westlife (Mac/Chilton/Topham/Trigg/Wyganer/Franpton)	BICA 14321713212 (BMG) 74321713214 (-/-)
4	6	<b>ON HOW LIFE IS</b> ★3 Macy Gray (Slater)	Epic 4944232 (TEN) 4944234/-4944238
5	7	<b>S CLUB</b> ★2 S Club 7 (Kennedy/Percy/Lover/Absolute/Stargate)	Polydor 5431032 (J4) 5431034 (-/-)
6	4	<b>ALL THE WAY, A DECADE OF SONG</b> ★2 Celine Dion (Amine/Helf/Foster/Martin/Various)	Epic 4900942 (TEN) 4900944/-4901948
7	10	<b>44</b> <b>44</b> <b>BABY ONE MORE TIME</b> ★2 Britney Spears (Foster/Whit/Martin/Ram/Magnusson/Kreiser/Lundin)	Jive 0522172/0522174 (-/(-) (PI)
8	9	<b>44</b> <b>44</b> <b>PERFORMANCE AND COCKTAILS</b> ★3 Stereophonics (Bird & Bush)	VVR 1004494/MVR 1004499/V/PI/004490
9	5	<b>11</b> <b>11</b> <b>STEPACULAR</b> ★3 Sheryl Crow (Napier/Trigg/Waterman/Franpton/Sanders/WPI)	Epic/Jive 0519442 (PI) 0519444/-0519448
10	8	<b>257</b> <b>GOLD - GREATEST HITS</b> ★12 Abba (Andersson/Liveau/Andersson)	Polydor 5170072 (U) 5170074/5170071 (-/-)



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# SINGLE of the week

**OASIS: Go Let It Out (Big Brother RKDSC001).** There is no doubt that plenty of other forthcoming records might have made single of the week. However, more

than one label switched their releases away from a clash with Oasis, delivering the title to Oasis' comeback record. It is a shame that — except for the brilliant opening 35 seconds — it is not as strong a record as many people wanted them to come back with (and know they are capable of delivering). It is Beatles-esque when that seems the last thing they need. It sounds like average Oasis when they need something outstanding. It will probably be number one — if only for a week — but several other labels could have been braver.



## SINGLE reviews



**IAN BROWN: Dolphins Were Monkeys (Polydor 5616372).** Another funky slice of indie pop led by Brown's distinctive vocals is unfortunately again too similar to previous

material to break him out of his mould, despite more diverse tracks existing on his albums. Darkly remixed by UNKLE, the single also features Brown's popular live cover of Michael Jackson's Billie Jean.

**HEFNER: Revelations (Top Dog Recordings FIDO 1CDS).** One of the most popular "unknown" bands on the UK indie scene — which means critics' alternative favourites — Hefner here trawl through a collection of relatively obscure gospel tracks on this latest offering. Recorded as John Peel sessions, the band's take on gritty bluesy gospel is honest and interesting, and should please their loyal fanbase.

**HEFNER: MY LIFE STORY: Walk/Don't Walk (It Records ITRO07).** An early summer sunset tune, Walk/Don't Walk is a

well-produced ballad — a mix of Elvis Costello and Squeeze — that is more down tempo than many of their previous records, but lacks their sweeping strings. My Life Story's new album, *Joined Up Talking* (due for release on February 24), should not be ignored.

**SIMPLY RED: Your Eyes (East West 2W212CD).** Mousse T mixes add extra soul to Mick Huckalt's latest offering, the second single from his platinum album *Love And The Russian Winter*. Though more experimental than most previous Simply Red releases with jazz and R&B elements, it remains somewhat unmemorable.

**KAWALA: Humanistic (Jive 230022).** It feels like it has been a long time coming for Cambridge trio Kawala. *Humanistic* is an unusual combination of electronica, hip hop and country guitar, reminiscent of Faithless, whom they supported on tour last year. **CAMPAG VÉLOCITÉ: Vito Satana (PIAS PIASX1001).** Sounding like The Stone Roses fronted by Billy Bragg, Campag Velocité remain darlings of the music press to such an extent that they secured an *NME* cover last year and are appearing on the magazine's forthcoming UK tour. Whether



**ANN LEE: Voices (London SYSCD32).** With her last single, 2 Times, holding the number two spot for three weeks in October, Ann Lee's follow-up stands every chance of being a success. Infectious and catchy, proving simplicity can often be best when it comes to pop, *Voices* is a paean to psychotic voices and should have no trouble charting in the Top 10.

they are the future of rock'n roll remains to be seen, but Vito Satana is likeable enough. The video is C-listed on MTV.

**LAIKA: Uneasy (Too Pure PURE1CDF).** Uneasy, including new tracks *Lie Low* and *A Single Word*, represents the mellow pop side of the post-trip hop era. Using elements from several genres, Laika has produced a sharp sound that is still gentler than *Partishead* or *Sneaker Pimps*. Tricky and Brian Eno number among fans. One to watch.



**SHANIA TWAIN: Don't Be Stupid (You Know I Love You) (Mercury 172149).** It may be in danger of overkill, but there seems to be no stopping the Shania Twain train. Don't Be Stupid sticks to her country roots with a large helping of Irish trad music, saving it from the ignominy of being just another pop dance track.

**BUZZCOCKS: Spiral Scratch (Mute SCRATCH1CD).** Mute's decision to re-release the 1976 *Spiritual Scratch EP* could not have come at a better time. The EP is to be featured in Channel 4's *Punk Top 20* programme on February 5, and will be

followed in March by the release of an album, *Time's Up*. Both releases feature previously unseen photographs and artwork. **STARPARTY: I'm In Love (Incentive CENTSD05).** Hot remixer Ferry Corsten's reworking of Starparty's longstanding club hit adds a typically euphoric edge to this trance tune. Despite the Dutchman being voted producer of the year at last year's Ericsson Musik Awards and hitting the Top 10 with his remix of William Orbit's Barber's Adagio For Strings, his work is becoming increasingly formulaic. The track topped MW's Club Chart last week.

## ALBUM reviews

**VARIOUS ARTISTS: It's A Shifty Disco Thing... Vol. 3 (Shifty Disco SHIFT0001).** Here is the Y2K's answer to mid-Nineties Britpop: fun, unashamed, post-modern pop. Not an album for everyone, but it will content many. It features a wide range of genuine indie sounds, from Beulah's smiley, strings-tinted *Sunday Under Glass* to Frigid Vinger's excellently weird sample of it's Not Unusual in Dogmatou 2000 (One of

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Already a contender for leftfield album of the year end, incidentally, a fitting tribute to the late Curtis Mayfield's legacy.

**RECORDED LAMBCHOP:** Nixon (City Slang 20152-2). Currently one of Nashville's most lauded outsiders due to his dry, wry lyrics, intimate whisper-into-fetters vocals and souped-up alt country approach, Kurt Wagner and a dozen musical agonists follow up 1998's cautious but endearing *What Another Man Spills* with a superb collection.

the missed hits of last year. Shifty Disco's CD single releases are just as quirky as their music, distributing 1,000 personalised CDs every month among their subscribers and choice local record shops.

**BLONDIE: Livid** (RCA 07863678182). Recorded during their No Exit Tour, this is a live album featuring Blondie's biggest hits. It is packed with memories and, at the very least, betters previous live efforts. The level of playing, and Harry's voice in particular, are almost flawless. Rapture, Hanging On the Telephone and Heart of Glass stand out in a great overall performance.

**VARIOUS: 2Step: The Best of Underground Garage** (Azuli AZCD04). The run-up to Christmas saw a surge in both sales and national airplay of underground garage, with Artful Dodger's *Rewind* hitting number two and DJ Luck & MC Neat's *A Little Bit of Luck* reaching the Top 20. This 19-track CD, compiled by garage specialist Black Market, includes both those hits alongside classics from Nene Cherry, Indo and De Ryus, plus future hits such as Artful

Dodger's *Movin' Too Fast* (currently Blasted at Radio One). A timely showcase for a growing scene, though subsequent releases such as the Ministry's *Rewind* double album, released a week later, may overshadow it.

**INCOGNITO: The Future - Remixed** (Talkin' Loud/Mercury 5629902). A host of remixers from *Masters At Work* to MJ Cole dig out the flames and get funky to produce an album for all good lovers of soul. Jazz beats, groovy samples and sweet vocals from the likes of Jocelyn Brown give this album its up-to-date edge. Ones to watch Spacek's smooth reworking of *Marrakech* is an obvious highlight.

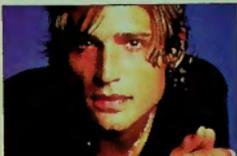
**VARIOUS: Transatlantic Audio** (Dynamite Joint DYNC004). Bringing together tracks from producers including Japan's UFO, France's ICube, Germany's Bearfield and the UK's Earl Zinger, this 12-track compilation is a truly international snapshot of the leftfield jazz scene. Moving from laidback beats to jazzy house, it is a refreshing and inspirational listen.

**BRAD PAISLEY: Who Needs Pictures** (Arista Nashville 7822188712). Handsome, fresh-faced Paisley is already being hailed as the new Garth Brooks by the

## ALBUM of the week

**ANDREAS JOHNSON: Lieblich** (WEA 3984265142). Andreas Johnson is a 28-year-old singer-songwriter from Stockholm and likely to become more of a star in the UK thanks to

this record and his debut single *Glorious* which is Radio One A-listed. The writing is mature, varied and very fresh with his vocal having more than a touch of U2 about it. Standout cuts are potential singles *The Games We Play* and *Should Have Been Me*. *Glorious* has been a radio hit in various territories - he is nominated in the Swedish Grammis - and the video is enjoying heavy rotation on MTV.



US country press, not bad for someone only on their debut album. Unfortunately his style is very much old-school and will not win many fans in the UK where we remain (with the exception of Shania Twain) untouched by the hand of Nashville. The only respite from the tedium is the beautiful title track which should be slated for single release.

**ANDY WILLIAMS: The Very Best of Andy Williams** (Columbia SonyTV78). Columbia follows a highly successful 1999 for the easy listening giant (a Top 10 hit with *Music To Watch Girls By* and a Top 40 album) with this double CD compiling all his UK hits plus standards such as *Moon River* and *Unchained Melody*. A single, *House Of Bamboo*, will be released on January 31, while the track *Can't Get Used To Losing You* is Blasted at Radio Two. The compilation will be TV advertised in the week of release, while Williams will play live dates in the UK in May.



**JOEY NEGRO: Can't Get High Without U** (Azuli AZCD03). Bringing together disco-house pioneer Dave Lee's work under various aliases such as Joey Negro, Z Factor and Sunburst Band, this long overdue compilation is a seamless mix of joyous, funky dance music. The release of his single *Must Be The Music* (Blasted at Radio One) a week earlier should help lift sales.

**VARIOUS: Comfort Zone (R.02 REP4839)**. Compiled as "perfect music for today's life", this compilation of downbeat grooves moves beyond the "coffee table" category thanks to quality cuts from Bent, Thevery Corporation, Truby Trio and Akasha. *None's Life In Mono* (featured in the new *Rover 25* advert) is perhaps the best-known track on this hypnotic release.

### Here new releases

Audio clips from the releases marked with this icon can be heard on our website at: [www.dtmusiconline.com/reviews](http://www.dtmusiconline.com/reviews)

This week's reviewers: Simon Abbott, Dugald Baird, Michael Byrne, Jimmy Brown, Tom Fitzgerald, Adam Gold, Stephen Jones, Sophie Moss and Nick Tesco.

## Here's what our latest developments are doing for you:

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RETAIL FOCUS: **ATOMIC SOUNDS**

by Karen Faux

A few people passing by the windows of Tony Grist's indie store in Shoreham, Sussex, could miss the fact that he is currently running a sale. Grist has decked every inch of space with sleeves and his own computer-generated PoS, promoting the availability of albums from acts such as Ash, Cast, Kula Shaker, All Seeing I and Happy Mondays at the knock-down price of £6.99. "It's a proposition designed to tempt the shop's core indie fanbase," says Grist. "It has been going pretty well but what we really need to drive customers through the doors is new product."

The hiatus in album releases is a problem for indie stores like Atomic. "Christmas was stronger than previous years but now business is very quiet," says Grist. "It would probably be asking a bit much to expect strong new albums every week but we definitely need more action than we are getting at the moment."

William Orbit's Piece In A Modern Style has provided a chink of light in sales this week although Grist reports that he has had some copies returned by customers who have found its content unlike the hit single. "The album as



Atomic Sounds: attracting indie customers with sale

a whole is a lot more ambient than the single and this has caught some people out," he says. "I am encouraging my customers to check it out on the listening post so they can hear exactly what they will get."

Atomic's own listening post currently previews the forthcoming single from Oasis and albums from Van Morrison and Primal

**ATOMIC POWER HITS THE NET**

In the past year Atomic Sounds has been developing its website ([www.atomicsounds.co.uk](http://www.atomicsounds.co.uk)) with the aim of giving international access to its extensive range of CD and vinyl back catalogue. "The emphasis is very much on back catalogue and on singles in the UK," says Tony Grist.

"Independents can't compete with the big internet providers on chart albums but what we can do is provide a convenient source for more unusual product. Orders from our website are picking up slowly but surely from all over Europe."

Scream. Grist is not getting too excited about sales prospects for Oasis's new single and album, although he anticipates that they will sell well to the band's die-hard fans. Meanwhile, the store's EMI Soundsets shop has featured the Beastie Boys, Fun Lovin' Criminals and Blur since Christmas. "There is nothing new to update it with," says Grist.

"Having said that, all these albums are still selling well."

A busy release schedule for singles has helped to compensate for the lack of albums. "There are a lot of new dance acts coming through that are in demand," says Grist. "Nu Generation, Hi-Gate and New Vision have all sold well this week. As expected, Britney Spears has also been a winner."

Atomic Sounds is renowned for being a Blonkie specialist and is shifting a lot of Blonkie Live Around The World on US import. "Although it has been strong out on import the official UK release, which is due out on February 7, I will be pushing it through my website and may even end up selling some copies back to the US," says Grist.

The store has not missed the chance to capitalise in the boom in DVD sales. It currently stocks around 100 titles and recent best sellers have included The Faculty, Enemy Of The State, The Matrix and Blade Runner. "At the moment DVD is displayed above the CD racks but it will soon be moved to a more prominent position," says Grist. "I will be making my own customised racks."

**IN-STORE NEXT WEEK (from 31/1/00)**

**Windows** - sale; **In-store** - Tina Turner, Paderewski, Nigel Kennedy, sale including Bob Dylan, The Clash, The Eagles, Madonna, Led Zeppelin, The Corrs; **Press ads** - Tina Turner, Paderewski, Nigel Kennedy, sale



**Singles** - Sisaqo, Fierce, The Tamperer, Sash; **Albums** - Primal Scream, Loved Up, Jean Michel Jarre, Ayia Napa; **Fantasy Island, The Love Songs Album**



**In-store** - fitness videos promotion, January sale featuring back catalogue at half price, Sting, William Orbit



**Albums of the month** - £6.99 campaign including Nick Cave, Prodigy, Jurassic 5, Elliott Smith; **In-store display boards** - Morphine, Camap Velocet, Lambchop, Chris Starling, Seafog, Luke Vibert & BJ Cole, Royal Trux, Yo La Tengo



**Singles** - Fierce; **Windows** - Sisaqo, Death In Vegas, Sash, The Tamperer, Tina Turner, Korn, Ralissa, Red Hot Chili Peppers, Primal Scream; **In-store** - Very Bad Things, Randy Crawford;

**Press ads** - Sash, Tina Turner, The Mummy; **Posters** - Simon & Garfunkel



**Windows** - Loved Up, Randy Crawford; **In-store** - Pure Garage; **Listening posts** - Mrs Riley's Mysteries, Handsome Boy Modelling School, Primal Scream, Andreas Johnson, Crowded House, Jean-Michel Jarre



**Singles** - Q-Tip, Alisha Fierce, Sash, Eiffel 65, The Tamperer; **Albums** - Ayia Napa, Loved Up, Pure Garage, Street Vibes 4, The Love Songs Album, Steve Woodie; **Ballad Collection: Video** - The Mummy, Object Of My Affection, Practical Magic, You've Got Mail, How Stella Got Her Groove



**Windows and In-store** - Loved Up, The Love Songs Album, The Best Love Songs Ever, Barry White Love Songs, Clubber's Guide To 2000, Fierce, The Tamperer, Sash, Ralissa, Tina Turner



**Selecta listening posts** - Utah Saints, Lowfowler, Curtis Mayfield, WCW, Tom Waits; **Mojo recommended retailers** - John Barry, David Hughes, Peter Ulrich, Solar Disco Classics, Mark Motherbaugh, Uriah Heep



**Windows** - Primal Scream, Morphine, Hallmark box set, January sale with two CDs or two DVDs for £19.99 and three CDs for £25, Eminem, Fox Fighters; **Listening posts** - Korn, An Di Franco, Fun Lovin' Criminals, Fire And Skill, Bush, Bruckner, Basement Jaxx



**Singles** - Armin, Brno Stingily, Death In Vegas, Korn, Ralissa, Red Hot Chili Peppers; **Albums** - Jean-Michel Jarre, Primal Scream, Ayia Napa; **Fantasy Island, Loved Up**; **Press ads** - Death In Vegas, Ian Brown, Peshay, Sisaqo, The Tamperer, Q-Tip, Matthew Jay, Fierce



**WHSmith** **Singles** - Fierce; **Album** - Randy Crawford; **Windows** - Pure Garage; **Listening posts** - Stereophonics, Eurythmics, Van Morrison, William Orbit, Nigel Kennedy



**WOOLWORTHS** **Singles** - Fierce; **Album** - Loved Up; **Windows** - Valentine's Day promotion; **In-store** - Loved Up, Fierce, Sash, Primal Scream, Ayia Napa; **Fantasy Island, Pure Garage, Randy Crawford, Club Mix 2000**, four CDs for the price of three, **Valentine's Day** promotion, free rose offer with The Love Songs Album; **Press ads** - Primal Scream, Ayia Napa; **Fantasy Island, Pure Garage**, four CDs for the price of three, **Valentine's Day** promotion

**ON THE SHELF**

**DES HUBBARD,**  
general manager, Zhivago,  
Galway, Ireland

"One of our best-kept sales secrets here is Welsh singer-songwriter David Gray. His White Ladder album through RMG has sold more than 50,000 copies in Ireland and we have been sustaining tremendous business for it. Other than that our biggest sellers have been the Telstar compilation Euphoria Level 3, Travis, Macy Gray and Westlife.

This week Westlife's single has outstripped everything else by three to one although the Manic Street Preachers are gathering momentum. There are a lot of people asking about Madonna's forthcoming single and we are pre-selling Oasis's Go Let It Out. Our listening post is currently previewing Van Morrison's The Siffire Sessions, which should prove bankable.

We haven't offered a January sale as we don't have a need to clear out any overstocks. However we have stickered

certain chart albums with reductions and this makes the chart wall particularly eye-catching. It is a good way of livening up business at this time of year.

There is also our three-CDs-for-£20 offer, featuring BMG back catalogue, which has been generating good sales for artists such as Rory Gallagher, Nina Simone and Lou Reed. In a couple of weeks time we will move the campaign over to Warner product and follow that up with Universal. It is important to keep the offer fresh and we are currently talking to Disney about doing something special with them.

There are five stores in the chain and diversification has been important to their success. We are big on Playstation, DVD and MiniDisc and are always looking at potential new product areas. An increasing amount of customers are asking us for vinyl and we have decided that we will stick our toe back in the water."

**ON THE ROAD**

**STEPHEN BOWLEY,**  
3mv rep for Wales  
& the South West

"It has been a buoyant week for dance-biased stores. Hi-Gate have delivered another success for the Incentive label and Scanty Sandwich is set to make a high chart debut. Super Furry Animals have also been performing well and it is good to see Artful Dodger maintaining its vice-like grip on the singles chart. Stores welcome the fact that some singles have this kind of staying power.

This week I have been selling in the new Oasis single, which is on their new Big Brother label, and feedback is excellent. There is an album to follow in February and they did a Radio One session last week which went down well and got people talking. Meanwhile, Primal Scream's Xtrmnst is hotly anticipated for the end of this month.

On the compilations front, Clubber's Guide To 2000 is flying out and I am currently working on Loved Up, on the new Inspired label, which

is out on January 31. On a local level, sales of Muse's album have really picked up due to the single which has been listed at Radio One. There is a Showbiz being withdrawn at the end of this week in preparation for a re-promotion that kicks off at the end of February. Sales should be strong, especially as it ties in with the end of the band's UK tour.

I have been getting very good orders for 3mv mid-price campaign which rolls out on February 4. There are more than 80 titles with very tempting reductions, and it is exactly what stores need to drive business at this time of the year.

Next week we've got a slew of hot dance singles coming out with Mint Royale, Starfighter, Sundance and Lovestation. Stores report that their customers are already asking for new signing Madusa who have a single out, entitled Don't You Worry, on February 28. All in all, things are pretty busy, which is the way we like it."



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LOVESTATION  
soulstation



↳ Lovestation:  
'Soulstation' - the  
album - released  
February 14th '00.

LOVESTATION : TEARDROPS  
*(teardrops on the dancefloor)*



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- ↳ Lovestation: 'Teardrops' -  
the single - released January  
24th '00. Includes remixes  
by Joey Negro, Eric Kupper  
& original Flava...



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29 JANUARY 2000

## CHART COMMENTARY

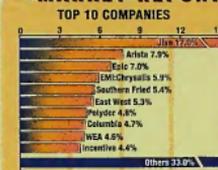
by ALAN JONES



On the basis of last year's figures, the proposed merger of Warner Music and EMI will bring more than 60% of the singles market and 70% of the album market under the corporate control of just four companies. But for this week at least indie prosper as never before in the singles sector, with no fewer than six of the Top 10 singles belonging to indie labels. The multi-national Jive, established in the UK by South Africans and now largely US-based, tops the list with Britney Spears.

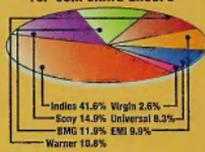
The remainder of the indie labels in the upper echelon are all UK-owned, young and dance-oriented, with Southern Fried, Incentive, Relentless, Concept and Red Rose all enjoying their first and/or biggest hits to date courtesy of Scanty Sandwich, H-Gate, Artful Dodger, Nu Generation and DJ Luck & MC Neat. Some of these labels rely on major distribution but all are fiercely independent and seem to be prospering. The DJ Luck & MC Neat record A Little Bit Of Luck is the only

## MARKET REPORT



Figures show Top 10 companies by % of total sales of the Top 10, and percentage gross share by % of total sales of the Top 10

## TOP CORPORATE GROUPS



climber in this week's Top 40 and has been improving every week with just one glitch, moving 18-17-14-11-12-9 since first charting

in December and selling more than 120,000 copies to date. The Top 10's other garage hit, Artful Dodger's Rewind (on Relentless), is the

## SINGLE FACTFILE

Born To Make You Happy is the second number one from Britney Spears' debut album Baby One More Time. The fourth single from the album in all, it debuts at number one after selling upwards of 91,000 copies last week - a far cry from the 464,000 first week sale posted by Baby One More Time last February but higher than the first week tallies of a number of Sometimes (83,000, and either Sometimes three hit) or (You Drive Me)

Crazy, which reached number five, selling 63,000 on its first week out. It makes One More Time the 18-year-old singer's youngest female solo artist to register two number ones since Helen Shapiro bagged a brace in 1961, at the age of 15. Despite her all-American image, all four of Britney's hits to date have been written by Swedes. Born To Make You Happy being the work of Kristian Lundén and Andreas Carlsson.

only record to spend each of the last eight weeks in the Top 10, with sales of more than 485,000 copies so far.

34 years ago this very week, Contella Bagg was resigning herself to the fact that her single Rescue Me wasn't going to reach the Top 10. Up against a field which included artists like the Beatles, Cliff Richard, the Who and the Kinks, Rescue Me peaked at number 11 - but Bass, who will be 60 in March, finally makes the Top 10 this week, heavily sampled on Nu Generation's remake of her hit, Now Dance in Your Arms (Rescue Me). Meanwhile, it's a 1972 sample of Michael Jackson performing Stevie Wonder's Shoo-Do-Be-Do-Do-Day that drives Scanty Sandwich's hit Because of You.

This week's chart also finds Carsten Andersen effectively covering himself, taking Apparently Nothing to number 32 with the Brand New Heavies. She was vocalist on the 'Young Disciples' original version of the song, which reached number 13 in 1991.

## INDEPENDENT SINGLES

This Last	Title	Artist	Label (Weeks)
1	<b>BORN TO MAKE YOU HAPPY</b>	Britney Spears	Jive 925022 (P)
2	<b>BECAUSE OF YOU</b>	Scanty Sandwich	Southern Fried ECI 18CDS (M/W/P)
3	<b>IN YOUR ARMS (RESCUE ME)</b>	Nu Generation	Concept CCON 7 (C/R/P)
4	<b>DO OR DIE</b>	Super Furry Animals	Creation CRESCD 329 (M/W/P)
5	<b>RAINBOW COUNTRY</b>	Bob Marley Vs Funkstar Deluxe	Club Tunes 0672525U (P)
6	<b>STAGE ONE</b>	Space Manoeuvres	Hoof Cheons HOA3 78CD (V)
7	<b>IF I COULD TURN BACK THE HANDS OF TIME</b>	Kelly Rowland	Jive 952382 (P)
8	<b>SAY YOU'LL BE MINE/GOTTA BE YOURS YOU KNOW</b>	Shane	EMI/Jive 501108 (P)
9	<b>RETURN TO REALITY</b>	Antarctica	React CREACT 173 (V)
10	<b>THE MILLENNIUM PRAYER</b>	Cliff Richard	Papillon PROMISECD 01 (P)
11	<b>ESCAPE FROM NEW YORK</b>	Disposable Disco Clubs	Utdaily Trax UNTD01 016 (ADD)
12	<b>CLOUD WALKING</b>	Punk	Trance Communication TCOM005 (ADD)
13	<b>AIRWAY</b>	Rose	Free For All (ADD)
14	<b>I SEE YOU BABY</b>	Groove Armada feat. Gramma Funk	Pepper 922062 (P)
15	<b>PROVIDER/NO PAST</b>	Emil & Sign	Incentive DJ DJLT (ADD)
16	<b>MS. FAT BOOY</b>	Mos Def	Ravikun RWK3CD (P)
17	<b>ANOTHER WAY/ANYWAY</b>	Paul Van Dyk	Daviant DVA273CDS (V)
18	<b>BABY, IT'S COLD OUTSIDE</b>	Tom Jones & Cerys	Get CREGET 29 (V)
19	<b>BULLET IN THE GUN</b>	Planet Perfecto	Perfecto PERF3CDS (M/W/P)
20	<b>ENOUGH IS ENOUGH</b>	Y Tribe feat. Elisabeth Troy	Northwest 10 NORTH0 02 (V)

All charts © CML



This Last	Title	Artist	Label
1	<b>BORN TO MAKE YOU HAPPY</b>	Britney Spears	Jive
2	<b>I KNOW WHAT'S UP</b>	David Guetta	Lafayette
3	<b>BECAUSE OF YOU</b>	Scanty Sandwich	Southern Fried
4	<b>THE MASSES AGAINST THE CLASSES</b>	Cliff Richard	React
5	<b>(WELCOME) TO THE 21ST CENTURY</b>	Eric West	West
6	<b>PITCHIN' (IN YOUR DIRECTION)</b>	Hi-Gate	Incentive
7	<b>REWIND</b>	Artful Dodger	Public Domain/Relentless
8	<b>IN YOUR ARMS (RESCUE ME)</b>	Nu Generation	Concept
9	<b>A LITTLE BIT OF LUCK</b>	DJ Luck & MC Neat	Markus Records
10	<b>I HAVE A DREAM/SEASONS IN THE SUN</b>	Yveska	RCA
11	<b>STEAL MY SUNSHINE</b>	Wicki/Jordan	Wicki/Jordan
12	<b>SHE'S THE ONE/LET'S ONLY US</b>	Rubbe Wilson/Dynasty	12
13	<b>I TRIP</b>	Moby Gray	Epic
14	<b>KEEP ON MOVING</b>	Paula Abdul	RCA
15	<b>BACK IN MY LIFE</b>	Donna Summer	Profile
16	<b>DON'T BE STUPID (YOU KNOW YOU THINK YOU)</b>	Thelma Houston	Mercury
17	<b>WHAT A GIRL WANTS (LOVE YOU)</b>	Christina Aguilera	RCA
18	<b>RADIO</b>	The Cars	UK/Landmark
19	<b>KING OF MY CASTLE</b>	Wendy Power	AM/FM
20	<b>WHEN WE ARE TOGETHER</b>	Mercury	Mercury

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To hear the chart hot-off-the-press on Monday morning, call 0981 505290. Lines cost 50p/min.

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MUSIC WEEK 29 JANUARY 2000



RECORDING STUDIO

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105  
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29 JANUARY 2000

## CHART COMMENTARY

by ALAN JONES



Hot on the heels of Paul McCartney's return to his roots with the, *Ron Devil* *Rum* album, *Van Morrison* does likewise with *The Skiffle Sessions - Live In Belfast*, a celebration of the '50s genre, on which he is joined by one of skiffle's original giants, *Lonnie Donegan*, and jazzman *Chris Barber*. The album makes its chart debut this week at number 14, a position which compares well with *Morrison's* last regular release, *Back*

## ALBUM FACTFILE

On Top, of only 10 months ago. His last live effort was *A Night In San Francisco*, which reached number eight in 1994. 54-year-old *Morrison* has been one of the most consistent sellers over the years, with more than 20 chart albums, but *Donegan* - who is 68 and went into semi-retirement in 1976 - and *Barber* (69), have been absent from the album chart for 23 years and 38 years, respectively.

Despite the arrival of three new albums in the chart, album sales slip again this week, and the chart charts for the third straight week are *Travis*, *The Man* who topped the 1,500,000 mark last week and was one of the few albums to actually increase its sales week-on-week, with over 42,500 buyers last week, compared to 40,000 the week before. Their victory is tough on *William Orbit*, who made the early running with his album of classical adaptations *Pieces In A Modern Style*. *Orbit's* album eventually sold a little over 31,000 to take second place. It shows the value of a hit single - in this case *Barber's* *Adagio For Strings*. *Orbit* has previously released several albums, both solo and as a member of *Strange Cargo*, without coming near the chart. Also making a Top 10 debut this week is *The Screen Behind The Mirror*, the latest album by *Enigma*. It debuts at number seven, taking advantage of a soft market. The new age/dance act masterminded by *Rumanian*

## MARKET REPORT

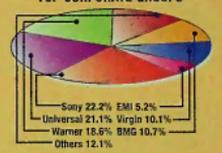


Figures are for sales of all titles, not separate press orders by individual titles. For full details see page 22.

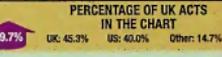


*Michael Cregg* peaked at number 12 with 1997's *Le Roi Est Mort, Vive Le Roi!*. The gulf between the fortunes of *Santana's*

## TOP CORPORATE GROUPS



Figures are for sales of all titles, not separate press orders by individual titles. For full details see page 22.



single *Smooth* in America and Britain could hardly be wider. In the States, the single has just come off a 12-week run at number one.

making it one of the 10 biggest hits of all-time. In Britain, it was one of four singles which shared the distinction of being the year's smallest "hit" spending just one week at number 75. *Santana's* record company *Arista* could be forgiven, in the words of the song, for saying "it's just forgot about it" but hit or not *Smooth* has quite a lot of impetus, and is getting played increasingly by the likes of *Radio One* and *Virgin*, helping *Santana's* similarly underachieving album - it reached number 33 in September - to make a significant comeback in the last three weeks, during which time it has gone from being outside the Top 200 to the verge of the Top 75. Since returning to the list a fortnight ago it has moved 163-125-78. With multiple wins from its 11 Grammy nominations and live gigs in London imminent, it seems certain to return to prominence, and build on the 30,000 copies it has sold here so far - a far cry from its US sales, which stand at more than 5m.

## COMPILATIONS

Leading *This Way by the Conductor* and *The Cowboy, Choral Reef by G.D., Get Up by Mitch & Mart and Critical Freaks by Sharpshooters* are hardly singles which most chartwatchers are familiar with - but they and a further 37 club cuts are the raw material which make *The Clubbers Guide To...2000* this week's number one album. Mixed by *Judge Jules*, the album also contains major hits like *Turn It Around by Aena, Pitches* by *Hi-Cats* and the *Artful Dodger's* *Rewind* but they make up a much smaller percentage of its contents than they would on most number one albums, which make *The Clubbers Guide's* first week sale of 47,000 seem so remarkable. Last year's equivalent - *The Clubbers Guide To...99* - sold 26,000 when it made its debut at the summit a year ago this week. The success of the 2000 edition of the album give the

Ministry Of Sound label its first number one compilation of the year at an early stage but they'll be hard pressed to match last year's tally of six. Dipping to number two to make way for *Clubbers Guide, Now That's What I Call Music!* 44 thus completes an eight week run at number one, putting it in joint second place with *Now 39* (also an eight week topper) in *Now's* hall of fame. Top of the stack is *Now 29*, which spent nine weeks at the summit. *Now 34, Now 35, Now 41* and *Now 42* were all number one for seven weeks.

As we head into February, you'd think that nobody would be buying Christmas albums, but nearly 700 slightly scruffy individuals ventured out last week to purchase *The Ultimate Christmas Collection* which thus stays at number 61 on the compilation chart.

## INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributed)
1	1	BABY ONE MORE TIME	Britney Spears	Jive 6522172 (P)
2	2	PERFORMANCE AND COCKTAILS	Stevie Nicks	V2 VIV 100043 (DMVP)
3	4	PLAY	Moby	Mercury CDM 112 (P)
4	3	RELOAD	Tom Jones	Def DUTCD 069 (V)
5	5	REMEDI	Basement Jaxx	XL Recordings XCLD 129 (V)
6	5	STEF TACULAR	Steps	Eau/Jive 0519442 (P)
7	12	MILLENNIUM	Backstreet Boys	Jive 052222 (P)
8	7	VERTIGO	Groove Armada	Pepper 0630332 (P)
9	10	BUENA VISTA SOCIAL CLUB	Ry Cooder	World Circuit WCD 650 (P)
10	11	R	R Kelly	Jive 051752 (P)
11	15	SHOWBIZ	Muse	Mushroom MUSIC 9820 (DMVP)
12	16	WORD GETS AROUND	Morrissey	V2 VIV 100043 (DMVP)
13	13	BLACK OR WHITE SIDES	Morrissey	Rawkus P250141 (P)
14	9	JURASSIC 5	Jurassic 5	Pan PAM 01520 (V)
15	14	YOU'VE COME A LONG WAY, BABY	Fatboy Slim	Skin Recordings 11CD (DMVP)
16	20	A SECRET HISTORY	The Divina Comedia	Santana SETCDL 100 (V)
17	19	WWF - THE MUSIC - VOLUME 4	James A Johnston	Koch International 33812 (K0)
18	17	THE MASTERPLAN	Oasis	Creation CRECD 281 (DMVP)
19	18	MELTING POT	The Christians	Begonia Begonia 980CD 198 (V)
20	8	MUSIC FOR THE ALIEN GENERATION	The Prodigy	XL Recordings XCLD 114 (P)

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MUSIC WEEK 29 JANUARY 2000

## MARKET REPORT



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## TOP CORPORATE GROUPS



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

This	Last	Title	Artist	Label
1	1	THE MASSES AGAINST THE CLASSES	MANIC STREET PREACHERS	EPIC
2	11	IF I KNOW WHAT'S UP	CONNELLYNES	LAFACE
3	3	BORN TO MAKE YOU HAPPY	BRITNEY SPEARS	JIVE
4	9	RE-WINDING THE CROWD SAY BE SELECTA	ARTFUL DODGER	RELENT/PUBLIC DEMAND
5	1	I HAVE A DREAM/SEASONS IN THE SUN	WEST LIFE	RCA
6	2	TWO IN A MELLOW/YOU'RE MY NUMBER ONE	S CLUB 7	PLUGOR
7	10	BACK IN MY LIFE	ALICE DEEJAY	POSITIVA
8	12	KISS (WHEN THE SUN DON'T SHINE)	VENGABOYS	POSTIVA
9	4	A LITTLE BIT OF LUCK	DU LUCK & MC NEAT	RED ROSE
10	11	STEAL MY SUNSHINE	LEN	COLUMBIA
11	11	BARBER'S ADAGIO FOR STRINGS	WILLIAM ORBIT	WEA
12	12	SAY YOU'LL BE MINE/BETTER THE DEVIL...	STEPS	EBUJIVE
13	13	BECAUSE OF YOU	SCANNY DANBACH	SOUTHERN FRED
14	14	MOO! THAN I NEEDED TO KNOW	SCOOCH	ACCOLADE
15	15	YOU ONLY TELL ME YOU LOVE ME WHEN	PET SHOP BOYS	PARLOPHONE
16	16	IF I COULD TURN BACK THE HANDS OF TIME	R KELLY	JIVE
17	17	STAND TOUGH	POINT BREAK	ETERNAL
18	18	(WE)CAME TO THE DANCE	DES MITCHELL	COSE BLUE
19	19	RAINBOW COUNTRY	BOB MARLEY'S YOUNGSTARS DELUXE	CLUB TOOLS
20	20	PITCHIN' (IN EVERY DIRECTION)	HI-GATE	INCENTIVE

© CNW Last figures represent the chart placing from the last published issue for comparison.

To hear the charts hot-off-the-press on Monday morning, call 0891 905291 (artist albums)/0891 905289 (compilations). Calls cost 50p/min.

# Singles



- 1 **BORN TO MAKE YOU HAPPY**  
Britney Spears Jive
- 2 **U KNOW WHAT'S UP** Donell Jones  
LaFace
- 3 **BECAUSE OF YOU** Scanny Sandwitch  
Southern Fried
- 4 **THE MASSES AGAINST THE CLASSES** Manic Street Preachers  
Epic
- 5 **(WELCOME) TO THE DANCE** Des Mitchell  
Cade Blue
- 6 **PITCHIN' (IN EVERY DIRECTION)** Hi-Gate  
Incentive
- 7 **REARWIND THE DRIVING SWI BAY SELECTION** Ardi Dogdog feat. Craig David  
Polar (Dance) Records
- 8 **IN YOUR ARMS (RESCUE ME)** Nu Generation  
Concept
- 9 **A LITTLE BIT OF LUCK** DJ Luck & M.C. Neat  
Red Rose
- 10 **I HAVE A DREAM/SEASONS IN THE SUN** Westlife  
RCA



- 11 **STEAL MY SUNSHINE** LEN  
Columbia
- 12 **BACK IN MY LIFE** Alice Deegly  
Positive
- 13 **BARBER'S ADAGIO FOR STRINGS** William Orbit  
WEA
- 14 **MORE THAN I NEEDED TO KNOW** Scooch  
Accolade
- 15 **DESERT ROSE** Sting feat. Cheb Mami  
A&M/Mercury
- 16 **KISS (WHEN THE SUN DON'T SHINE)** Vengaboys  
Positive
- 17 **TWO IN A MILLION/YOU'RE MY NUMBER ONE** S Club 7  
Polydor
- 18 **STAND TROUGH** Point Break  
External
- 19 **SAY YOU'LL BE MINE/BETTER THE DEER** YOU KNOW? Steps  
Eau/Jive

WV  
 music week

AS USED BY  
**BBC RADIO 1**  
 97.99 FM



## KORN

### FALLING AWAY FROM ME

The first devastating single from their No.1 US album ISSUES

**All formats are numbered and deleted on day of release, 31st January**  
 CD1 features the full uncut version of *video*, the *Trust* remix and *Jingle Ball*  
 CD2 has an exclusive free poster, the *Hemstroomik* remix and *Got The Life* (Josh Abraham remix)  
 7" orange vinyl b/w *Jingle Ball*

**KORN LIVE IN MEXICO!**  
 Fri 19th LONDON Wembley Arena  
 Sat 20th MONTREALER Apollo (sold out)

# albums



## 1 THE MAN WHO

- 1 **THE MAN WHO**  
Travis Independent
- 2 **PIECES IN A MODERN STYLE** William Orbit  
WEA
- 3 **COME ON OVER** Shania Twain  
Mercury
- 4 **ON HOW LIFE IS** Macy Gray  
Epic
- 5 **BABY ONE MORE TIME** Britney Spears  
Jive
- 6 **WESTLIFE** Westlife  
RCA
- 7 **THE SCREEN BEHIND THE MIRROR** Enigma  
Virgin
- 8 **S CLUB 7**  
Polydor
- 9 **PERFORMANCE AND COCKTAILS** Stereophonics  
V2
- 10 **ALL THE WAY...A DECADE OF SONG** Celine Dion  
Epic



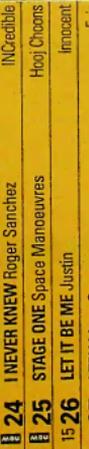
- 11 **GOLD - GREATEST HITS** Abba  
Polydor
- 12 **UNPLUGGED** The Corrs  
Atlantic
- 13 **TALK ON CORNERS** The Corrs  
143/Lava/Atlantic
- 14 **THE SHUFFLE SESSIONS - LIVE IN BELFAST** Morrison/Domegan/Barker  
Venture
- 15 **STEPTACULAR** Steps  
Eau/Jive
- 16 **THE HUSH** Texas  
Mercury
- 17 **BY REQUEST** Boyzone  
Polydor
- 18 **SONGS FROM THE LAST CENTURY** George Michael  
Virgin
- 19 **MY LOVE IS YOUR LOVE** Whitney Houston  
Arista

14 **19** SAN YOU'VE BE MINE BETTER THE DEUIL YOU KNOW Steps *Real Live*  
**20** DO OR DIE Super Furry Animals



11 **21** RAINBOW COUNTRY Bob Marley & The Wailers *Deluxe* Club Tools  
**22** IF I COULD TURN BACK THE HANDS OF TIME R Kelly *Jive*  
**23** (JUST) ME AND YOU New Vision *AM/PM*  
**24** I NEVER KNEW Roger Sanchez *INCredible*  
**25** STAGE ONE Space Manoeuvre *Hooj Choons*  
**26** LET IT BE ME Justin *Innocent*  
**27** I TRY Macy Gray *Epic*

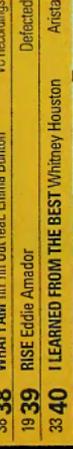
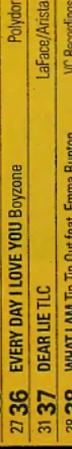
21 **28** EVERYBODY Progress Presents The Boy Wunda *Manifesto*  
**29** HOT BOYZ Missy Missdelmeannor Elliott *Elektra*  
**30** IMAGINE John Lennon *Parlophone*



24 **31** KEEP ON MOVIN' Five *RCA*  
**32** APPARENTLY NOTHING The Brand New Heavies *frfr*  
**33** KING OF MY CASTLE Wamdue Project *AM/PM*  
**34** THAT'S THE WAY IT IS Caline Dion *Epic*

17 **35** YOU ONLY TELL ME YOU LOVE ME WHEN YOU'RE DRUNK! Per Shop Boys *Parlophone*  
**36** EVERY DAY I LOVE YOU Boyzone *Polydor*  
**37** DEAR LIE TLC *LaFace/Arista*

38 **38** WHAT I AM Tim Tim feat. Emma Bunton *VC Recordings*  
**39** RISE Eddie Amador *Defected*  
**40** I LEARNED FROM THE BEST Whitney Houston *Arista*



# compilations

**1** CLUBBER'S GUIDE TO... 2000 9 11 SMASH HITS 2000  
 Ministry of Sound *Virgin/EMI*

**2** NOW THAT'S WHAT I CALL MUSIC! 14 11 12 MASSIVE DANCE HITS 2000  
 EMI/Virgin/Universal TV *vamersapp/Universal TV/Globall TV*

**3** MUSIC OF THE MILLENNIUM 13 RADIO 2 - SONGS OF THE CENTURY  
 Universal/Virgin/EMI *Global Television*

**4** CREAM ANTHEMS 2000 12 14 BREAKDOWN  
 Virgin/EMI *Telstar TV*

**5** HITS 2000 15 15 THE BEST LOVESONGS... EVER!  
 vamerapp/Globall TV/Sony TV *Virgin/EMI*

**6** EUPHORIA - LEVEL 3 14 16 ABBAMANIA  
 Telstar TV *Pedrol/Universal TV*

**7** THE ANNUAL - MILLENNIUM EDITION 16 17 WOMAN 2  
 Ministry of Sound *Universal TV/Sony TV/Globall*

**8** KISS CLUBLIFE 2000 18 THE BEST OF BOND... JAMES BOND  
 Universal TV *Capitol*

**9** BEST AND FRIENDS ALBUM IN THE WORLD... 19 HUGE HITS '99  
 Virgin/EMI *vamerapp/Globall TV/Sony TV*

**10** THE BEST CLUB ANTHEMS 2000... EVER! 20 BEST MUSICALS ALBUM IN THE WORLD... EVER  
 Virgin/EMI *Virgin/EMI*

## peoplesound.com top10chart

The peoplesound.com new music top ten chart

UK	TW	1	metal pocket	port & white
NEW	NEW	2	psycho dynamics	turn down the weed
NEW	NEW	3	dark samba	boy robot
NEW	NEW	4	base tank	hours by standards
NEW	NEW	5	crackertack system	spice
NEW	NEW	6	tim warble	put him down
NEW	NEW	7	lethal & destruction	how high can we go?
NEW	NEW	8	drawbacks	square roots
NEW	NEW	9	the agents	big stang
NEW	NEW	10	sneekie and toyboy	gorge

www.peoplesound.com

18 **19** MY LOVE IS YOUR LOVE Whitney Houston



23 **20** FEELING STRANGELY FINE Semisonic *MCA/Un-Island*

8 **21** FORGIVEN, NOT FORGOTTEN The Corrs *143/Laval/Atlantic*

22 **22** FANMAIL TLC *LaFace/Arista*

19 **23** I'VE BEEN EXPECTING YOU Robbie Williams *Chrysalis*

25 **24** THE BARRY WHITE COLLECTION Barry White *Universal TV*

36 **25** CAUFORNICATION Red Hot Chili Peppers *Warner Bros*

33 **26** SUPERGRASS Supergrass *Parlophone*

24 **27** INVINCIBLE Five *RCA*

30 **28** PEACE Eurythmics *RCA*

35 **29** SURRENDER The Chemical Brothers *Virgin*

27 **30** THE BEST OF ME Bryan Adams *Mercury/A&M*

13 **31** INTERNATIONAL VELVET Catatonia *Bianco Y Negro*

29 **32** RELOAD Tom Jones *Gut*

26 **33** SYNCHRONIZED Jamiroquai *Sony SZ*

28 **34** THE GREATEST HITS Cher *MEM/Universal TV*

21 **35** AUTOMATIC FOR THE PEOPLE REM *Warner Bros*

44 **36** PLAY Moby *Mute*

32 **37** GREATEST HITS III Queen *Parlophone*

45 **38** MILLENNIUM Backstreet Boys *Jive*

39 **39** RISE Gabrielle *Go Beat/Polydor*

65 **40** LOVE AND THE RUSSIAN WINTER Simply Red *East West*



# THE OFFICIAL UK CHARTS SPECIALIST

29 JANUARY 2000

## CLASSICAL ARTIST

This	Last	Title	Artist	Label (distributor)
1	1	CHARLOTTE CHURCH	Charlotte Church	Sony Classical SK 6003 (TEN)
2	2	SACRED ARIAS	Andrea Bocelli	Philips 426202 (U)
3	3	VOICES OF AN ANGEL	Charlotte Church	Sony Classical SK 6065 (TEN)
4	4	CLASSIC KENNEDY	Kennedy/English Chamber Or	EMI Classics CDC55203 (E)
5	5	MADRi SONGS	Kiri Te Kanawa	EMI Classics CDC55203 (E)
6	11	BAZ-SYMPHONY NO.3	RSNO/Lloyd-Jones	Naxos 802308 (S)
7	6	FROM THE HEART	Lady Gaga	Sony Treasury SIVA332 (K2)
8	7	THE VIVALDI ALBUM	Decca 984828 (U)	
9	8	GREATEST HITS 1969-1998	John Williams	Sony Classical SVA3333 (TEN)
10	8	THE JOURNEY - BEST OF	Adrianus	Venture CDV96 (E)
11	10	THE COLLECTION	Lady Garrett	RCA Victor 756051332 (BMG)
12	12	VIAGGIO ITALIANO	Andrea Bocelli	Philips 482182 (U)
13	14	ARIA - THE OPERA ALBUM	Andrea Bocelli	Philips 482632 (U)
14	13	VENIJA SCORE	Vienna PO/Sandner	Deutsche Grammophon 9803182 (U)
15	13	CECLIA & BRYN - DUETS	Da'Accademia Or/Chung	Decca 846202 (U)
16	15	WITH A SONG IN MY HEART	Nana Lanza	Capdeni 743214002 (BMG)
17	16	ELGAR/PAYNE-WYCKING NO.3	BBC Symphony Orchestra/Andrew Davis	NMC NMC0513 (CRC)
18	18	BEST OF	Medievalor Babes	Venture CDV947 (E)
19	18	PAUL McCARTNEY'S WORKING CLASSICAL	Lena Mar Quarles/LSD/Foster/Quinn	EMI Classics CDC 55680 (E)
20	20	BRUCKNER/SCHUBERT NO.3	RSNO/Tribner	Naxos 805354 (S)

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## JAZZ & BLUES

This	Last	Title	Artist	Label (distributor)
1	1	KIND OF BLUE	Miles Davis	Columbia CK 6455 (TEN)
2	2	WHEN I LOOK IN YOUR EYES	Diana Krall	Verve 95002 (U)
3	5	THE ONLY JAZZ ALBUM YOU'LL EVER NEED	Various	RCA Victor 742166892 (BMG)
4	7	ESSENTIAL ELIA	Elia Fitzgerald	Verve/Universal TV 32592 (U)
5	4	THE VERY BEST OF LATTIN JAZZ - 2	Various	Global Television BACD0 118 (BMG)
6	3	BLUE FOR YOU - THE VERY BEST OF	King Simone	Global Television BACD0 118 (BMG)
7	6	BALLADS & BLUES 1942-1994	Gary Moore	Virgin VCD 2318 (E)
8	6	THE BEST JAZZ...EVER!	Various	Virgin VTD030 (S)
9	10	PEGGY LEE	Peggy Lee	HMV HMV22232 (U)
10	17	JAZZ OF THE MILLENNIUM	Various Artists	Universal/Virgin/EMI 545432 (U)

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## R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	I UNKUN WHAT'S UP	DaveedLINx	LaFace 743217222 (BMG)
2	4	IF I COULD TURN BACK THE HANDS OF TIME	R.Kelly	Jive 0523182 (P)
3	2	HOT BODY	Missy Madameour/Elliott	Eletra E 70002 (CD)
4	5	APPARENTLY NOTHING	The Brand New Heavies	frt BNRHCD 13 (TEN)
5	5	ITREY	Missy Gray	Epic 680182 (TEN)
6	3	RISE	Eddie Amador	Defected DEFECTOR 200 (V7EN)
7	7	DEAR LIE	Nicky	LaFace/Arista 743217012 (BMG)
8	8	I LEARNED FROM THE BEST	Whitney Houston	Arista 743217012 (BMG)
9	6	NASTRADAMUS	Nas	Columbia 698572 (TEN)
10	9	WILL ZX	Will Smith	Columbia 698452 (TEN)
11	10	TURN YOUR LIGHTS DOWN LOW	Bob Marley feat. Lauryn Hill	Roots 10 NORTH02 (U)
12	11	THE BRICK TRAC VERSUS GITTY UP	Sal'n'a Papa	frt PCD 373 (TEN)
13	13	WHY	Glam'ik	WEA WEA 224001 (TEN)
14	15	HEARTBREAKER	Mariah Carey	Columbia 698301 (TEN)
15	17	SUNSHINE	Go Beat	GO BEAT 00300 22 (U)
16	14	KMS FAT BODY	Mos Def	Rawtek RW 9003CD (P)
17	13	ENOUGH IS ENOUGH	Y'Tube feat. Elisabeth Troy	Northwest 10 NORTH02 (U)
18	18	BOMB DICEY	Another level	Northwestside/Arista 743217222 (BMG)
19	18	KING FOR A DAY	Jamiroquai	E 697972 (TEN)
20	19	EDUSTRIO	LaFace/Boyz n the Hood	HAND 100201 (TEN)
21	24	FUNK ON AH ROLL	James Brown	Interna/Eagle EAG12 013 (BMG/RMG)
22	22	BUG A BOO	Destiny's Child	Columbia 698188 (TEN)
23	23	SATISFY YOU	Puff Daddy feat. Kelly	White Label 780232 (Import)
24	28	GIVE IT UP	Jordan Knight	Interscope 4931771 (U)
25	20	DEEP INSIDE	Minaj feat. Biggie	MCA/Ur-Island MCST 40224 (U)
26	25	GUILTY CONSCIENCE	Enryn-Jay/Dre	Interscope 497120 (U)
27	23	YOU DON'T KNOW	702	Motown/Ur-Island TMSX1302 (U)
28	26	UNPRETTY	TLC	LaFace/Arista 743218982 (BMG)
29	25	Y'LL BE MISSING YOU	Puff Daddy & Faith Evans	Interscope 490481 (Import)
30	27	SWEET LIKE CHOCOLATE	Shanice & Biglout	Chocolate Boy/Ange 950350 (P)

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

TW Liv 756

This	Last	Title	Label Cat No.
1	1	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor	Universal Video 161953
2	2	STEPS: The Heat Step - Live	Ess&Jay 220105
3	3	ROYALTY: Be Proud That's Greatest Hits	WB 1914 (U)
4	4	ORIGINAL CAST RECORDING: One Night	Universal Video 162047
5	5	S CLUB 7: It's A 5 Club Thing	Warner Music Video 15730193
6	6	WESTLIFE: The Story	BMG Video 743217043
7	7	ORIGINAL CAST RECORDING: Burn The Floor	WB 259983
8	8	SKANIA TRIN: Live	Universal Video 162264
9	9	MICHAEL BALL: Live At The Royal Albert Hall	Universal Video 161923
10	11	THE VERVE: The Videos 96-98	Virgin/HV 94201

## CLASSICAL SOUNDTRACKS & COMPILATIONS

This	Last	Title	Artist	Label (distributor)
1	1	BEST CLASSICAL ALBUM OF THE MILLENNIUM...EVER	Various	Virgin/EMI VTD0208 209 (E)
2	2	RELAX...	Various	Classic FM CFMCD30 (BMG)
3	3	THE ONLY OPERA ALBUM YOU'LL EVER NEED	Various	RCA Victor 756051332 (BMG)
4	10	100 POPULAR CLASSICS	Various	Critica Music MBS02517 (BMG)
5	5	STAR WARS - THE PHANTOM MENACE (OST)	John Williams	Sony Classical SK 6181 (TEN)
6	6	MOST RELAXING CLASSICAL ALBUM...EVER	Michael Nyman	Venture CD05 119 (E)
7	4	THE PRIMO OST!	Various	Universal/Virgin/EMI 703732 (U)
8	7	CLASSICS OF THE MILLENNIUM	Various	HMV HMV023713 (E)
9	13	THE CLASSIC MILLENNIUM COLLECTION	Various	Sony Classical SK 6213 (TEN)
10	12	TITANIC (OST)	James Horner	Falco PRC02137 (P)
11	15	100 RELAXING CLASSIC	Various	vermex.ep 857804382 (TEN)
12	8	THE CLASSICAL LOVE ALBUM	Various	Virgin/EMI VTD0208 209 (E)
13	9	MOST RELAXING CLASSICAL ALBUM...EVER II	Various	Decca 486712 (U)
14	13	ANGEL'S ASHES - OST	John Williams	HMV HMV023713 (E)
15	16	HOLST:THE PLANETS	Various	Castle Music PRC02095 (BMG)
16	16	100 POPULAR CLASSICS - VOLUME TWO	Various	Virgin/EMI VTD0208 209 (E)
17	14	THE VERY BEST OF CLASSICAL EXPERIENCE	Various	EMI CD02370 33 (E)
18	17	THE BEST CLASSICAL ALBUM IN THE WORLD...EVEN!	Various	Decca 486252 (U)
19	19	VIVALDI:FOUR SEASONS	Various	HMV HMV023713 (E)
20	17	BRAVEHEART (OST)	LSD/Horner	Decca 486252 (U)

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## ROCK

This	Last	Title	Artist	Label (distributor)
1	2	AMERICANA	The Offspring	Columbia 491662 (TEN)
2	3	THE MATRIX (OST)	Various	Maverick/Warner Bros 53624192 (TEN)
3	1	NEVERMIND	Nirvana	Elektra DGCC 20425 (U)
4	5	THE BATTLE OF LOS ANGELES	Rage Against The Machine	Epic 491962 (TEN)
5	6	ISSUES	Kean	Epic 492532 (U)
6	4	DOOKIE	Green Day	Reprise 536245792 (TEN)
7	9	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 755906812 (TEN)
8	4	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 472242 (TEN)
9	8	THE COLOUR AND THE SHAPE	Fox Fighters	Roswell EST 2295 (E)
10	8	LIVE - ERA 87-93	Guns N' Roses	Geffen 4905142 (U)

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## DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	PITCHING (IN EVERY DIRECTION)	Hi-Gain	Interscope 313 DMV1 (TEN)
2	2	BECAUSE OF YOU	Scary Sandwich	Southern Fried 301 (U)
3	3	(WELCOME) TO THE DANCE	Code Blue BLU 021 (OBT)	
4	4	I NEVER KNEW	Roger Sanchez	INCredible INCS ALPX (TEN)
5	5	(JUST) ME AND YOU	New Vision	AMP-PM 12AMPX 128 (U)
6	1	RISE	Eddie Amador	Defected DEFECTOR 197 (TEN)
7	6	STAGE	Space Monowaves	Hood Hounds HOJ0 378 (U)
8	7	APPARENTLY NOTHING	John B vs Ms Justice	frt BNAK 13 (U)
9	9	IN YOUR ARMS (RESCUE ME)	Nu Generation	Concept 12CDN 7 (CDR/P)
10	10	ESCAPE FROM NEW YORK	Disposable Disco Dubz	Unifry Turn UNTOY 010 (AOD)
11	11	RETURN TO REALITY	Antarctica	React 12REACT 173 (U)
12	5	A LITTLE BIT OF LUCK	DJ Luck & MC Nest	Red Rosa 12RR05 001 (BRU)
13	11	FOR AN ANGEL	Paul Van Dyk	Deviant DVNT 24X (U)
14	4	TRY ME OUT	Sunshine feat. Anita Kelsey/Beta	Recordings 3ETAR03 (SR)
15	5	DOUBLE J	John B vs Ms Justice	WEA WEA 241 (TEN)
16	6	BARBER'S ADAGIO FOR STRINGS	Bob Marley vs Funkstar Deluxe	Club Totus 0067202 (U)
17	7	KING OF MY CASTLE	Wardrobe Project	AMP-PM 12AMPX 127 (U)
18	11	EVERYBODY	Progress Presents The Boy Wunda	Manifesto FESK 00 (U)
19	2	ENOUGH IS ENOUGH	Y'Tube feat. Elisabeth Troy	Northwest 10 NORTH 002 (U)

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## DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	2	PURE SPECTRUM II	Various	Barely Breaking Even BBELP024 - (BMG/BMG)
2	1	CLUBBER'S GUIDE TO... 2000	Various	Ministry Of Sound - JMS05C7 (UMV/TEN)
3	3	AMPLIFIED	State	Elektra 07822146181/07822146194 (BMG)
4	5	UNLEASH THE DRAGON	Doreen Jones	Def Soul 5489182 - (U)
5	2	WHERE IWANNA BE	Kelis	LaFace 733025001 - (BMG)
6	6	KALEIDOSCOPE	Various	Virgin CDV15 167 - (E)
7	6	STILL I RISE	Interscope 4501413/4601413 (U)	
8	8	2001	Dr Dre	Interscope 490481 - (E)
9	10	NEST FRODO	OST	Priory CDPTY185 - (U)
10	8	AND THEN THERE WAS X	DMX	Def Jam 548331 - (U)

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## MUSIC VIDEO

This	Last	Title	Artist	Label (distributor)
1	5	CLIFF RICHARD - Live In The Park	Various	Video Collection 02H19
2	12	BOYZONE: Dublin - Live By Request	Various	WB 007389
3	13	MICHAEL FLYNN - Live Of Flames	Various	VK 038523
4	16	ORIGINAL CAST RECORDING: Cero	Various	PolyGram Video 45943
5	15	MADONNA: The Video Collection	Various	Warner Music Video 75902505
6	14	JANE MCARDONALD: In Concert	Various	Video Collection 02H19
7	17	GEORGE MICHAEL: Live At Glastonbury - Best Of	Various	SMV Epic 201352
8	18	SPICE GIRLS: In America - A Tour Story	Various	Nipja 020237
9	19	TIME OUT WITH: Britney Spears	Various	Jive 020355
10	20	QUEEN: Greatest Fia II	Various	Parlophone 452313

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29 JANUARY 2000

COOL CUTS CHART

as featured on Tim Lincecum's show on Galaxy 

1	4	DON'T GIVE UP Children	Xtravaganza
		(Gang members' tribute in Chicago's destructive style)	
2	3	SUNSHINE Yamanda	Manifesto
		(Sampling disco loops from Paul McCartney and Judge Jules)	
3	5	BELIEVE Ministers De La Funk	Defected
		(Big Impact and overdrive here in new Sun & Katrina and Richard P remixes)	
4	7	LUCKY STAR Superfunk feat. Ron Carroll	Virgin
		(Promo-friendly loop from Shogun remixable alongside from Fearless)	
5	6	DOCKY WATD TELLING WE WHAT TO DO Charlie Lane 4 Play	4 Play
		(Menophy) infectious riddim house love with squally female vocal)	
6	NEW	THE MAN WITH THE RED FACE Laurent Garnier / F Communications	F Communications
		(Garnier goes on a jazz-tech odyssey)	
7	10	ROADIES Transescences	Hojo! Choons
		(With mass from Slicker and Peter Dinklage but it's the original track)	
8	NEW	THE TIME IS NOW Meloka	Echo
		(Lortj-awarded follow-up to Sing It Back with mixes from Francois K)	
9	NEW	IT'S OVER Antrax	Defected
		(Ultra-cool stylish garage tune with mixes from Jason Jax and Tim DeLuxe)	
10	NEW	IF IT MOVES DUNK I! Bent Dunk	Loaded
		(With three tracks of DJ Paul's "Loaded" from former US promo set)	
11	NEW	HAPPINESS Bill & Martha!	Aztlal
		(Cuba Gooding's Happiness meets Sylvester's I Need You)	
12	8	LETTIN' YA MIND GO Desert	Glow
		(Fucking busy house beat with attitude)	
13	NEW	FINING TOWN Bestman feat. B-Side	Spacefunk
		(From Funky Town Bestman, with mixes from the Pizzicato Five)	
14	NEW	ALL OVER MY FACE Disfranchito Psychotic Wavies	Virgin
		(Inspired by Lesz Jahn's club classic with mixes from Alex Oyster and Haddaji)	
15	NEW	SOUND OF BAMBOO Flickman	Infelmo
		(Crazy but catchy mashup with remixes from Paul McCartney & Judge Jules)	
16	NEW	RADIANT EP Sunburst Band	Z
		(From Funky EP featuring a 60s/beat cover of Manu Dibango's Big Boy)	
17	NEW	SINON SAYS Pharahe Munch	Rawkus
		(Outstanding remixes from DJ Dad and Ron Size)	
18	NEW	PURE SHORES All Saints	London
		(Tom Middleton turns an old school house mix)	
19	NEW	LESS STRESS Evil Nine	Marine Parade
		(Atmospheric beat-walking electro workout)	
20	NEW	TIME Alex Gopher	Solid42
		(Low-down & Party groove with mixes from Mungo Jackson and Mr Cost)	

URBAN TOP 20

1	14	2	CAUGHT OUT THERE	Kelis	Virgin
2	1	5	NOTORIOUS	The Notorious B.I.G.	Poly/Doddy
3	2	6	SWEET LOVE	Fierca	WEA
4	3	5	THANK GOD I FOUND YOU	Mariah Carey	Columbia
5	10	10	BREATHE & STOP O-TIP		Arista
6	4	10	DANCIN' GUY	MCA	WEA
7	12	25	U KNOW WHAT'S UP	Donell James	WEA
8	6	3	BLACK DIAMOND (LP SAMPLER)	Angle Stone	Arista
9	6	3	IMAGINE	Shola Ama	WEA
10	7	13	HOT BAYB	Jazzily	Gold Mind/East West
11	NEW	3	MONEY	Miriam & Beanie Mann	Rhythm System/Parlophone
12	NEW	2	BRING IT ALL TO ME	Blaque	Columbia
13	11	11	GET YOUR MONEY OFF	Dirty Bastard feat. Kelis	Elastic
14	9	7	APPARENTLY NOTHING	Brand New Heavies	ffrr
15	NEW	1	FORGE ME	Lynden David Hall	Cooltempo
16	NEW	8	HIDE & SEEK	Truze	Referent
17	NEW	5	HIP-HOP'S BIGGER THAN HIP-HOP	Dread Prez	Epic
18	NEW	1	PURE SHORES	All Saints	Epic
19	NEW	3	WHAT A GIRL WANTS	Christina Aguilera	RCA

CLUB CHART TOP 40

1	10	2	MR DEVIL	Big Time Charlie	Inferno
2	12	2	WRE THREBIL	BLACK BASS Sg! Slick	Neo House
3	2	4	CHOCOLATE SENSATION	Lenny Fontana & DJ Shroy	Essential/ffrr
4	13	2	LUCKY STAR Superfunk		Virgin
5	5	5	SWEET LOVE	Fierca	WEA
6	NEW	4	OFF THE WALL (ENJOY YOURSELF)	Wisdoma	Positiva
7	16	2	HUMANISTIC	Kawala	Pepper
8	NEW	1	TEMPERAMENTAL	Everything But The Girl	Sound Of Ministry
9	36	3	I GOT THE FEELING	Baby Bumps	Benztown
10	NEW	1	MUSIC Tiefschwarz		Incentive
11	1	4	I'M IN LOVE	Starparty	WEA
12	4	3	HOME	Chakra	Global Talent
13	18	2	LOVE ON THE NORTHERN LINE	Northern Line	Global Talent
14	26	3	WHAT'S GOING ON	Exman feat. Wookie	Blue/Island
15	14	2	TRULY Peshay feat. Kym Mazelle		Incentive
16	6	5	MUST BE THE MUSIC	Jay Negro feat. Taka Boom	Incentive
17	6	5	PITCHIN' (IN EVERY DIRECTION)	Hi-Gate	Network
18	7	3	HEAVEN'S EARTH	Deleerium	Nebulu
19	NEW	1	MELTDOWN 2000	DJ Hitch Hiker presents Lunatic Asylum	AM:PM
20	15	5	COMMUNICATION	Arin	East West
21	9	3	YOUR EYES Simply Red		Walflower/Eternal
22	NEW	2	WHERE IS THE LOVE	Kamaustra	Nkuzee
23	25	8	I FEEL LOVE	CRW	Defected
24	11	5	DEFECTED PROMO	EP Various	Logic
25	4	3	THE CHASE	Giorgio Moroder	Hojo! Choons
26	NEW	1	ROADIES Transescences		Manifesto
27	17	6	SHINE 2000	Space Brothers	Code Five
28	28	6	WELCOME TO THE DANCE	DES Mitchell	AM Underwater
29	NEW	1	BELIEVE	The Traveller & In Motion	Pro-Zak Text
30	NEW	1	SAVE ME	Footster	AM:PM
31	27	7	TEARDROPS (FOOTSTEPS ON THE DANCEFLOOR...)	Lovestation	Go Beat
32	NEW	1	HAMMER TO THE HEART	The Temperer feat. Maya	VC Recordings
33	NEW	1	STUPID JACK	Kojak	AAM/Polystar
34	NEW	1	JUST ME & YOU	New Vision	Manifesto
35	39	6	RISE	Gabrielita	Eternal
36	31	6	D'VOTION '99	D'Note feat. Beth Hirsch	Defected
37	14	9	DESSERT	Rose Sing	
38	22	8	THAT'S THE WAY	LOVE IS Byron Stingily	
39	37	3	MOVE YOUR BODY	Eitel 65	
40	NEW	1	HAZIN' 'N PHAZIN'	Choo Choo Project	

CLUB CHART BREAKERS

1	VOICES/TWO TIMES	Ann Len	Systematic
2	DEEP DEEP DOWN	Hepburn	Columbia
3	METAMORPHOSIS EP	Changling Shape	Airlight
4	HOW DO I FEEL	I'M SORRY Tami Davis	Red Ant
5	FORGIVE ME	Lynden David Hall	Cooltempo
6	BECAUSE OF YOU	Scandy Sandwich	Southern Fried
7	SUBRAUMSTIMULATION	Olivier Lieb	Data Recordings
8	BLOW YA MIND	Loche's/Lead	Y2K
9	CARTOON HEROES	Acqua	Universal
10	THE WAY	Rednex	Jive

Breakers are the 10 records outside the Top 40 which have registered the most copies of UK releases. The Club Chart 40 (including imports, Urban, Pop and Epic) includes data as obtained from MIRA website at [www.dntronic.com](http://www.dntronic.com). To receive the Club, Urban and Pop charts in full by fax call Kim Reich at 0171 942 5050.

CHART COMMENTARY

by ALAN JONES

The Inferno label has had its share of hot dance hits of late, such as the obvious statement, as it could equally easily have been the Jackson's 'You're So Fine' (and debuts this week at number six, along with Everything But The Girl's latest stormer 'Temperamental', which debuts at number eight). It should be fighting it out at the top of the chart next week... Fierca aren't number one on any of our three club charts but their single Sweet Love is number one overall, thanks to number two Pop, number three Urban and number five R&B Chart postings. Meanwhile, heavily-tipped Club sensation Kelis, who was first heard on the Oi! Dirty Bastard single 'Got Your Money' exploded 14-1 on our Urban Chart with her debut single 'Caught Out There' - the song that goes 'I hate you so much right now'... The 20-year-old, who sports shocking pink hair, is a sofie at heart, despite her ODB link and her herta message, nor favourite record being Lionel Richie's tearjerker Hello.

POP TOP 20

1	7	2	VOICES 2 TIMES	Ann Len	Systematic
2	8	2	SWEET LOVE	Fierca	WEA
3	2	3	HAMMER TO THE HEART	The Temperer feat. Maya	Pepper
4	1	3	MOVE YOUR BODY	Eitel 65	Eternal
5	22	1	MR DEVIL	Big Time Charlie	Inferno
6	4	3	IT'S RAINING MEN	Martha Wash	Logic
7	15	2	DEEP DEEP DOWN	Hepburn	WEA
8	NEW	1	I GOT THE FEELING	Baby Bumps	Sound Of Ministry
9	NEW	1	LOVE ON THE NORTHERN LINE	Northern Line	Global Talent
10	4	3	DESTINY	Adam Riskin	Polydor
11	NEW	1	CARTOON HEROES	Acqua	Universal
12	9	3	I'M IN LOVE	Starparty	Incentive
13	6	3	I FEEL LOVE	CRW	Nkuzee
14	NEW	1	WHERE IS THE LOVE	Kamaustra	Walflower/Eternal
15	5	5	OFF THE WALL (ENJOY YOURSELF)	Wisdoma	Positiva
16	NEW	5	ADELANTE	Sash!	Multiply
17	NEW	1	LUCKY STAR Superfunk		Virgin
18	11	1	PITCHIN' (IN EVERY DIRECTION)	Hi-Gate	Incentive
19	14	1	AROUND THE BEND	Echobez	Eternal
20	18	1	THE WAY	Rednex	Jive

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**PROMO**

## CHART COMMENTARY

by ALAN JONES

It's double tops for **Britney Spears** as she starts to number one on both the airplay and the singles charts with **Born to Make You Happy**. Britney spent two weeks at number one on the sales chart and three weeks atop the airplay chart with **Baby One More Time**, and **Born to Make You Happy** seems certain to follow in its footsteps by being number one on airplay for longer than on sales, giving notice of its intentions this week by increasing its audience by more than 22%, and comprehensively overwhelming **Len's** *Steal My Sunshine*, which slips to number two, nearly 30% behind. Britney's tally of 2,490 plays last week is one of the highest tallies ever recorded, and is also emphatically ahead of anything else, with only one other single registering more than 2,000 plays being **Macy Gray's** *I Try*, which was logged 2,071 times and is a distant second.

## AIRPLAY FACTSHEET

● **Shania Twain** lands her fifth top 10 airplay hit from the album **Come On Over** this week, as **Don't Be Stupid (You Know I Love You)** jumps 15-8 with nearly 30% more exposure.  
● Though clearly destined to be a smash hit at retail **Andrea Johnson's** *Glorious* has somewhat lost all its airplay impetus despite a spectacular debut (for an unknown act) at

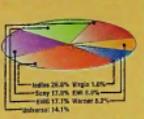
number 18 a fortnight ago. After stalling in that position last week, it now slips a notch to number 19. **Kelis** is another newcomer who is obviously going to have a major hit single, and she was also not served by programmers last week, though her single **Caught Up** there did manage to inch up 29-27, just a week after getting "most added" honours.

A feature of specialist dance/R&B radio stations programming for more than six months, **Donell Jones' U Know What's Up** makes up for its tardy arrival at retail here by suddenly becoming one of the hottest records on the airwaves. The single, which is number two on the CIN chart for the second straight week, albeit with half as many sales as the Britney track, has surged 21-6-4 on the airplay chart in the last fortnight, and was played 38 times by Radio One last week, just one play behind the **Manie Street Preachers' The Masses Against The Classes**, which was the station's most-played disc. While many other stations agree with Radio One about Jones, they aren't so enthusiastic about the **Manics' latest**. Although it moves 27-18 on the Chart it's a move which is almost entirely down to Radio One's increased patronage, which provided 75% of its total audience.

Reaching the top 10 in just two weeks, **All Saints' Pure Shores** is their biggest airplay hit since **Never Ever** two years ago. A 34% increase in its audience and 670 extra plays make it the chart's biggest grower for the second straight week. Meanwhile, **REM** are enjoying their biggest radio hit for years with **The Great Beyond**, which soars 33-14, helped by the fact that while they are still in favour at Radio One (18 plays), they have also earned Radio Two's seal of approval - to the extent that the 24 plays the **Great Beyond** achieved there last week are enough for it to top the station's most-played list, five spins clear of the runners-up, the **Eurythmics' 17 Again**. Both the All Saints and **REM** tracks are from movies, namely *The Beach* (All Saints) and *The Man On The Moon* (REM). Lack of airplay doubtless contributed to the **Brand New Heavies' outstripping** number 32

## AT A GLANCE WEEKLY MARKET SHARES

### TOP 10 COMPANIES



Notes: based on 10 companies by full volume of the top 10, and ignores those with only a partial volume of the top 10.

debut on the CIN chart with **Apparently Nothing**. Though a club favourite and getting much support from dance stations, the record occupies a lowly 68th place on the airplay chart. Its biggest supporter is **Atlantic 252**, where 50 plays last week made it number one, and gave it a third of its total national audience.

After climbing to its highest position yet last week - number 35 - support for **Robbie Williams' It's Only Us** suddenly collapses, with over two-thirds of its audience evaporating to leave it outside the Top 100. Support for **She's The One** declines at a much slower pace. It slips 3-6 this week but its audience is down just 5%. **Millennium** has also collapsed but **Angels and Strong** are both climbing the bottom half of the Top 100 as stations keep their Robbie content high.

## THE BOX

Rank	Title	Artist	Label
1	WHAT A GIRL WANTS	Christina Aguilera	RCA
2	RE-WEAVING THE CROWD SAY DO SELECTA Actful Dodge	Raekwon/Ministry	Big Brother
3	GO LET IT OUT	Oasis	Jive
4	BORN TO MAKE YOU HAPPY	Britney Spears	Jive
5	SAY YOU'LL BE MINE	Steps	Epic/Blue
6	U KNOW WHAT'S UP	Donell Jones feat. Left Eye	Lafayette/Arista
7	TWO IN A MILLION	S Club 7	Polydor
8	KISS (WHEN THE SUN DON'T SHINE)	Vengaboys	Positive/EMI
9	RISE	Gabrielle	Go Beat
10	CAUGHT OUT THERE	Kelis	Virgin

Most played videos on MTV UK/Media Research Ltd w/e 21/1/2000  
Source: MTV UK

## BOX BREAKERS

Rank	Title	Artist	Label
1	LOVE ON THE NORTHERN LINE	Northern Line	Glohal Talent
2	GO LET IT OUT	Oasis	Big Brother
3	SATISFY YOU PUT Daddy feat. R. Kelly		Bad Boy/Arista
4	LIKE A ROSE	A1	Byrnie Universal/Island
5	OH CHRIST YOU	Daphne & Celeste	World-Class/Columbia
6	DON'T BE STUPID (YOU KNOW I LOVE YOU)	Shania Twain	Mercury
7	WHAT A GIRL WANTS	Christina Aguilera	RCA
8	BREATHE & STOP	P-Model	Arista
9	GOT TO GET IT	Tina Turner	Mercury
10	VOICES	Ann Lee	London

Highest climbing videos on the Box in advance of single release w/e 17/1/2000  
Source: The Box

## TOP OF THE POPS

**Born to Make You Happy** Britney Spears  
**U Know What's Up** Donell Jones feat. Left Eye  
**The Masses Against The Classes** Manie Street Preachers  
**Because Of You Scary Sandwich: Welcome To The Dance** Dave Mitchell  
**Pitcher** Hi-Care: **Young Arms (Rescue Me)** You Scary Sandwich  
**A Little Bit Of Luck** DJ Luck & MC Neat  
**Dear Lord** Rescure: **Do Or Die** Super Fly Animals

Drift: Line up 28/1/2000

## CD:UK

**Performances:** Do Or Die *Super Fly Animals*; **The Best Thing Adam Rickett** Videos: **Pure Shores** All Saints; **Glorious** Andrea Johnson; **U Know What's Up** Donell Jones feat. Left Eye; **Born to Make You Happy** (live) Britney Spears

Final line up 22/1/2000

## THE PEPSI CHART

**Performances:** In Your Arms (Rescue Me) You Scary Sandwich; **The Best Thing Adam Rickett** Videos: **Pure Shores** All Saints; **Dear Lord** Rescure: **Do Or Die** Super Fly Animals; **Because Of You Scary Sandwich: Welcome To The Dance** Dave Mitchell; **Pitcher** Hi-Care

Drift: Line up 27/1/2000

## RADIO ONE PLAYLISTS

**A-List:** What A Girl Wants Christina Aguilera; Pure Shores All Saints; Re-Weaved The Crowd Say Do Selecta Actful Dodge; Alpha Delt in Vegas; A Little Bit Of Luck DJ Luck & MC Neat; Sweet Love Forces; Rise Gabrielle; Glorious Andrea Johnson; U Know What's Up Donell Jones feat. Left Eye; Caught Out There Kelis; The Masses Against The Classes Manie Street Preachers; Rainbow Connection Baby One More Time; Welcome To The Dance Dave Mitchell; Notorious B.I.G.; Go Let It Out Oasis; Because Of You Scary Sandwich; Born to Make You Happy Britney Spears

**B-List:** Movie! Too Fast Actful Dodge feat. Romina Johnson; Mr X's Beautiful Blue Eyes; Take A Picture Home; Deep Down Impassioned; Won't Take It Lying Down Home; Money Jamaica feat. Boney M.; Anything Jay Z; Steal My Sunshine Len; Save Me Masek; Don't Fatter Mind Royale feat. Lauren Lauren; In Your Arms (Rescue Me) You Scary Sandwich; Simon Says Playhouse March; How Long Do I Get Rain; The Great Beyond

## RADIO TWO PLAYLISTS

**A-List:** You Only Tell Me You Love Me When You're Drunk Put Sho Boys; 17 Again Eurythmics; The Great Beyond REM; Rise Gabrielle; Dear Lord Rescure; Because Of You Scary Sandwich; U Know What's Up Donell Jones feat. Left Eye; You Sings Right; Re-Weaved The Crowd Say Do Selecta Actful Dodge

**B-List:** Walk Don't Walk My Life Story; H5ay Century (album) George Michael; Two In A Million S Club 7; Survival David Bowie; Say You'll Be Mine Steps; Be Stupid (You Know I Love You) Shania Twain; That's The Way It's Going Do

**REM:** Adelaide Seah; Go To Get It Sisco; Do Or Die Super Fly Animals; Hammer In The Heart The Tempters feat. Maya

**C-List:** Fast As You Can Flame Apat; \*Don't Give Up Chicago; \*Can't Get Used To Leaving You Colour Girl; \*I Feel Love (live) MOVE; Your Body Effie 66; \*The Sound of Bombs Exploding; \*Poodle Rucker; \*Gory's Zygote Midge; \*Still My Gray; \*Feelin' So Good Jennifer Lopez; \*Sunum; \*Must Be The Music The Joyce Negro feat. Tala Boreo; \*Willow Kinross; \*I Truly Poshay feat. Kim Maclellan; \*Send me the Love Smashing Pumpkins; \*Don't Be Stupid (You Know I Love You) Shania Twain; Love Song The Roots

R1 playlists for week beginning 24/1/2000  
\* Denotes additions

## HIT WUK PLAYLISTS

**A-List:** It's Only Us/She's The One Robbie Williams; I Have A Dream/Seasons In The Sun Westlife; Re-Weaved The Crowd Say Do Selecta Actful Dodge; Born to Make You Happy Britney Spears; Go Let It Out Oasis; What A Girl Wants Christina Aguilera; Pure Shores All Saints; Turn/Withing To You; Why Does It Always Hurt In My Left Hand? The Roots

**B-List:** Steal My Sunshine Len; Glorious Andrea Johnson; U Know What's Up Donell Jones; Rise Gabrielle; Because Of You Scary Sandwich; Sweet Love Forces; The Greatest Remorse Free Sold The Love; Thank God I Found You Mariah Carey; Don't Be Stupid (You Know I Love You) Shania Twain; Show Me The Meaning Of Being Lonely Backstreet Boys; Hammer In The Heart The Tempters feat. Maya; Two In A Million/You're My Number One S Club 7; Caught Out There Kelis; Money Jamaica; I Won't Take It Lying Down Honey

**C-List:** Ring Deep Down Heppum; Like A Rose A1; The Hardest Thing 98°; Move Your Body Effie 66; \*Bernie Davis Dodge; Fast As You Can Flame Apat; Go To Get It Sisco; Delphins Were Mysterious too; The Great Beyond REM; Oh My God Hit Chi Pops; Breathe And Stop O.T.B.; Do Or Die Super Fly Animals; Barbara Misk; Hip Hop; I Feel Love (live) MOVE; I'm Hip Hop (album) The Roots; Handsome Boy Modelling School; Dolphin's Cry Lick; Sitting Down Here Love Marlin; Superfinger Lovefinger; Dancer In The Moonlight Topoliver; Vito Satan Carragee; Vooct; It's OK Delirious; Yeah The Wombles; Back Bottom Go Go Diddy; In Your Life Day; I Feel Love (live) MOVE; All The Small Things (freshcut) Blink 182

HIT WUK PLAYLISTS

MUSIC WEEK 29 JANUARY 2000

29 JANUARY 2000

The Last Week  
This Week  
Previous Week  
New Artist

music control

Days  
Played  
in  
Last  
Week  
Peak  
Pos.  
This  
Week  
Last  
Week

RADIO ONE B C G RADIO 1  
97.9FM

1		BORN TO MAKE YOU HAPPY Britney Spears		Jive 2490 +20 94.61 +19	
2	12 11	STEAL MY SUNSHINE	Len	Work/Columbia	1983 -4 72.96 -10
3	4 6	WHAT A GIRL WANTS	Christina Aguilera	RCA	1688 +11 68.05 +4
4	14 4	I KNOW WHAT'S UP	Davey Jones	LaFace/Arista	1600 +52 64.89 +59
5	10 7	REWIND	Artful Dodger	Public Demand/Relentless	1378 -6 63.95 -1
6	15 45	SHES THE ONE	Robbie Williams	Chrysalis	1973 -10 63.12 -6
7	18 27	I TRY	Macy Gray	Epit	2071 -8 61.26 n/c
8	15 5	DONT BE STUPID (YOU KNOW I LOVE YOU)	Shania Twain	Mercury	1915 +18 56.57 -30
9	10 3	GO LET IT OUT	Oasis	Creation	1294 +25 56.01 -13
10	12 7	PURE SHORES	All Saints	London	1735 +95 52.25 -34
11	14 7	RISE	Gabrielle	Go Beat	882 +89 50.10 +14
12	15 6	SWEET LOVE	Fierce	Wildstar	247 -2 46.85 -3
13	11 17	RADIO	The Corrs	1437/Lava/Atlantic	1302 -11 45.61 -2
- HIGHEST TOP 50 CLIMBER -					
14	4 4	THE GREAT BEYOND	R.E.M.	WEA	788 +23 44.11 +84
15	14 3	KEEP ON MOVIN'	Five	RCA	1719 -12 43.42 -14
16	13 3	BECAUSE OF YOU	Scandy Sandwich	Southern Fried	878 +26 42.55 +41
17	13 20	KING OF MY CASTLE	Wamdue Project	AM-PM	1141 -17 42.54 -31
18	17 4	THE MASSES AGAINST THE CLASSES	Manic Street Preachers	Epit	549 +56 40.67 +50
19	14 9	GLORIOUS	Andreas Johnson	WEA	872 +20 37.33 -7
20	12 12	BACK IN MY LIFE	Alice Deary	Positive	1115 -15 36.55 -42
21	14 4	IN YOUR ARMS (RESCUE ME)	No Generation	Concept	955 +62 36.35 -68
22	14 4	WHEN WE ARE TOGETHER	Texas	Mercury	1543 -7 35.97 -14
23	14 3	A LITTLE BIT OF LUCK	DJ Luck & MC Nest	Red Rose Recordings	348 +23 35.35 +30
24	14 31	RAINBOW COUNTRY	Bob Marley Vs Funkstar De Luxe	Club Tools/Edel	1543 -7 35.30 +19
25	17 19	I HAVE A DREAM	Westlife	RCA	1133 +41 33.81 -76
26	14 10	TWO IN A MILLION	S Club 7	Polydor	1153 -12 28.97 -37
27	14 3	CAUGHT OUT THERE	Kelis	Virgin	583 +30 28.85 +48
28	14 0	17 AGAIN	Eurythmics	RCA	520 -14 27.76 +5
29	14 10	WAITING FOR TONIGHT	Jennifer Lopez	Columbia	1053 -42 26.08 -29
30	14 4	YOUR EYES	Simply Red	East West	612 +20 25.25 +35
31	14 8	NOTORIOUS B.I.G.	Notorious B.I.G.	Bad Boy/Arista	322 +26 24.51 -24
32	13 18	TURN	Travis	Independent	739 -23 23.95 -24
33	14 6	WHATEVER YOU NEED	Tina Turner	Parlophone	581 -2 23.04 +7
34	14 2	YOU'LL TELL ME YOU LOVE ME WHEN YOU'RE DRINKIN' PAT SHOP BOYS	Melkino	Parlophone	542 +45 21.38 -24
35	14 26	SING IT BACK	Melkino	Echo	638 -8 21.32 +2
36	13 16	EVERY DAY I LOVE YOU	Boyzone	Polydor	781 -32 21.19 -19
37	14 3	THATS THE WAY IT IS	Celine Dion	Epit	411 -13 21.06 -9
- BIGGEST INCREASE IN PLAYS -					
- BIGGEST INCREASE IN AUDIENCE -					
38	14 1	WONT TAKE IT LYING DOWN	Honeyz	Mercury	380 +764 19.91 +538
39	14 18	SAY YOU'LL BE MINE	Steps	Ebu/Jive	663 +41 19.08 -30
40	14 21	GENIE IN A BOTTLE	Christina Aguilera	RCA	447 +1 18.11 -10
41	14 30	BEAUTIFUL STRANGER	Madonna	Maverick/Warner Bros.	560 n/c 18.11 +24
42	14 14	NORTHERN STAR	Melanie C	Virgin	390 -44 17.60 -92
43	14 3	DONT FALTER	Mint Royale	Faith & Hope	423 +23 17.37 -7
44	14 1	I LEARNED FROM THE BEST	Whitney Houston	Arista	608 -12 16.67 -42
45	14 1	UNPRETTY	TLC	LaFace/Arista	604 -17 16.55 -19
46	14 12	IF I COULD TURN BACK THE HANDS OF TIME	R. Kelly	Jive	423 -18 16.38 -29
47	14 15	DESERT ROSE	Sing	A&M/Polydor	245 +20 15.36 +31
48	14 4	MR E'S BEAUTIFUL BLUES	Eels	Dreamworks/Polydor	188 +83 15.34 -2
49	14 5	(WELCOME) TO THE DANCE	Des Mitchell	East West	203 +28 15.09 +37
50	14 7	IF YOU HAD MY LOVE	Jennifer Lopez	Columbia	390 -12 14.77 +2

2		THE MASSES AGAINST THE CLASSES Davey Jones (LaFace/Arista)		1688 +11 68.05 +4	
3	10	WHAT A GIRL WANTS	Christina Aguilera	RCA	1688 +11 68.05 +4
4	14	REWIND	Artful Dodger	Public Demand/Relentless	1378 -6 63.95 -1
5	15	SHES THE ONE	Robbie Williams	Chrysalis	1973 -10 63.12 -6
6	18	I TRY	Macy Gray	Epit	2071 -8 61.26 n/c
7	15	DONT BE STUPID (YOU KNOW I LOVE YOU)	Shania Twain	Mercury	1915 +18 56.57 -30
8	10	GO LET IT OUT	Oasis	Creation	1294 +25 56.01 -13
9	12	PURE SHORES	All Saints	London	1735 +95 52.25 -34
10	14	RISE	Gabrielle	Go Beat	882 +89 50.10 +14
11	15	SWEET LOVE	Fierce	Wildstar	247 -2 46.85 -3
12	11	RADIO	The Corrs	1437/Lava/Atlantic	1302 -11 45.61 -2
13	4	THE GREAT BEYOND	R.E.M.	WEA	788 +23 44.11 +84
14	14	KEEP ON MOVIN'	Five	RCA	1719 -12 43.42 -14
15	13	BECAUSE OF YOU	Scandy Sandwich	Southern Fried	878 +26 42.55 +41
16	13	KING OF MY CASTLE	Wamdue Project	AM-PM	1141 -17 42.54 -31
17	17	THE MASSES AGAINST THE CLASSES	Manic Street Preachers	Epit	549 +56 40.67 +50
18	14	GLORIOUS	Andreas Johnson	WEA	872 +20 37.33 -7
19	12	BACK IN MY LIFE	Alice Deary	Positive	1115 -15 36.55 -42
20	14	IN YOUR ARMS (RESCUE ME)	No Generation	Concept	955 +62 36.35 -68
21	14	WHEN WE ARE TOGETHER	Texas	Mercury	1543 -7 35.97 -14
22	14	A LITTLE BIT OF LUCK	DJ Luck & MC Nest	Red Rose Recordings	348 +23 35.35 +30
23	14	RAINBOW COUNTRY	Bob Marley Vs Funkstar De Luxe	Club Tools/Edel	1543 -7 35.30 +19
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25	14	TWO IN A MILLION	S Club 7	Polydor	1153 -12 28.97 -37
26	14	CAUGHT OUT THERE	Kelis	Virgin	583 +30 28.85 +48
27	14	17 AGAIN	Eurythmics	RCA	520 -14 27.76 +5
28	14	WAITING FOR TONIGHT	Jennifer Lopez	Columbia	1053 -42 26.08 -29
29	14	YOUR EYES	Simply Red	East West	612 +20 25.25 +35
30	14	NOTORIOUS B.I.G.	Notorious B.I.G.	Bad Boy/Arista	322 +26 24.51 -24
31	13	TURN	Travis	Independent	739 -23 23.95 -24
32	14	WHATEVER YOU NEED	Tina Turner	Parlophone	581 -2 23.04 +7
33	14	YOU'LL TELL ME YOU LOVE ME WHEN YOU'RE DRINKIN' PAT SHOP BOYS	Melkino	Parlophone	542 +45 21.38 -24
34	14	SING IT BACK	Melkino	Echo	638 -8 21.32 +2
35	13	EVERY DAY I LOVE YOU	Boyzone	Polydor	781 -32 21.19 -19
36	14	THATS THE WAY IT IS	Celine Dion	Epit	411 -13 21.06 -9

© Music Control UK. Data compiled from a sample of plays on radio from 06.00 to 06.00 on the 18 Jan 2000. The UK Airplay Chart is based on the 18 Jan 2000. The UK Airplay Chart is based on the 18 Jan 2000.

ILLR

1		BORN TO MAKE YOU HAPPY Britney Spears (Jive)		4854 12752153	
2	1	I TRY Macy Gray (Epit)			4034 18361765
3	1	SHES THE ONE Robbie Williams (Chrysalis)			4141 18381372
4	1	STEAL MY SUNSHINE Len (Work/Columbia)			36219 72581699
5	1	DONT BE STUPID... Shania Twain (Mercury)			30752 3661518
6	1	WHAT A GIRL WANTS Christina Aguilera (RCA)			24729 12951572
7	1	WHEN WE ARE TOGETHER Texas (Mercury)			29041 14421364
8	1	U KNOW WHAT'S UP Davey Jones (LaFace/Arista)			27951 87113363
9	1	RADIO The Corrs (1437/Lava/Atlantic)			32761 33441231
10	1	PURE SHORES All Saints (London)			28821 60111713
11	1	SWEET LOVE Fierce (Wildstar)			27401 114111576
12	1	REWIND Artful Dodger (Public Demand/Relentless)			30051 18711156
13	1	GO LET IT OUT Oasis (Creation)			3023 86811331
14	1	TWO IN A MILLION S Club 7 (Polydor)			15942 12311111
15	1	I HAVE A DREAM Westlife (RCA)			1640 1461 959
16	1	NORTHERN STAR Melanie C (Virgin)			1451 1361 366
17	1	WAITING FOR TONIGHT Jennifer Lopez (Columbia)			1504 1221 518
18	1	KING OF MY CASTLE Wamdue Project (AM-PM)			2012 111 925
19	1	BACK IN MY LIFE Alice Deary (Positive)			2104 107 830
20	1	IN YOUR ARMS (RESCUE ME) No Generation (Concept)			2309 50 865
21	1	GLORIOUS Andreas Johnson (WEA)			1917 627 777
22	1	RISE Gabrielle (Go Beat)			2258 344 774
23	1	EVERY DAY I LOVE YOU Boyzone (Polydor)			1368 596 760
24	1	THE GREAT BEYOND R.E.M. (WEA)			1638 555 663
25	1	TURN Travis (Independent)			1548 819 681
26	1	BECAUSE OF YOU Scandy Sandwich (Southern Fried)			1425 442 637
27	1	SAY YOU'LL BE MINE Steps (Ebu/Jive)			1670 636 638
28	1	GENIE IN A BOTTLE Christina Aguilera (RCA)			1278 518 586
29	1	WHEN WE ARE TOGETHER Texas (Mercury)			1533 575 577

© Music Control UK. Data compiled from a sample of plays on radio from 06.00 to 06.00 on the 18 Jan 2000. The UK Airplay Chart is based on the 18 Jan 2000.

**TOP 10 GROWERS**

Pos.	The Artist (Label)	Weeks in chart	Peak Pos.
1	PURE SHORES All Saints (London)	1375	670
2	U KNOW WHAT'S UP Davey Jones (LaFace/Arista)	1600	548
3	BORN TO MAKE YOU HAPPY Britney Spears (Jive)	2100	417
4	RISE Gabrielle (Go Beat)	892	415
5	IN YOUR ARMS (RESCUE ME) No Generation (Concept)	355	268
6	WONT TAKE IT LYING DOWN Honeyz (Mercury)	390	236
7	DONT BE STUPID (YOU KNOW I LOVE YOU) Shania Twain (Mercury)	1915	277
8	SHOW ME THE MEANING OF BEING LONELY Backstreet Boys (Jive)	348	273
9	GO LET IT OUT Oasis (Creation)	1294	218
10	BECAUSE OF YOU Scandy Sandwich (Southern Fried)	678	332

**TOP 10 MOST ADDED**

Pos.	The Artist (Label)	Weeks in chart	Peak Pos.
1	MORE THAN I NEEDED TO KNOW Scooch (Accolade)	15	15
2	STAND TOUGH Point Break (Eternal)	15	15
3	GO TO GET IT Giggs (Deaf Soul)	13	13
4	BEST THING Adam Rickitt (Polydor)	10	10
5	WONT TAKE IT LYING DOWN Honeyz (Mercury)	390	236
6	SHOW ME THE MEANING OF BEING LONELY Backstreet Boys (Jive)	348	273
7	STILL Macy Gray (Clean Slate/Epit)	7	7
8	PURE SHORES All Saints (London)	6	6
9	GO LET IT FEELING Baby Bumps (Sound Of Ministry)	5	5
10	RISE Gabrielle (Go Beat)	4	4

**TOP 10 PRE-RELEASE**

Pos.	The Artist (Label)	Weeks in chart	Peak Pos.
1	WHAT A GIRL WANTS Christina Aguilera (RCA)	60	57
2	DONT BE STUPID (YOU KNOW I LOVE YOU) Shania Twain (Mercury)	58	57
3	GO LET IT OUT Oasis (Creation)	56	50
4	PURE SHORES All Saints (London)	56	50
5	RISE Gabrielle (Go Beat)	56	50
6	SWEET LOVE Fierce (Wildstar)	46	45
7	THE GREAT BEYOND R.E.M. (WEA)	46	45
8	GLORIOUS Andreas Johnson (WEA)	46	45
9	CAUGHT OUT THERE Kelis (Virgin)	37	37
10	17 AGAIN Eurythmics (RCA)	37	37

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

© Music Control UK. Chart shows tracks reaching greatest number of carbon adds

© Music Control UK. Chart shows tracks reaching greatest number of carbon adds



# LIG IN

## THE BETA BAND

and guest

SIGUR ROS MO-HO-BISH-O-PI

WEBCAST  
Wednesday  
26th  
January  
@ 7pm

## FEEDER

A

TERRIS MY VITRIOL

WEBCAST  
Thursday  
27th  
January  
@ 7pm

## ASIANDUBFOUNDATION

REGULAR FRIES  
AZIZ INVASIAN

WEBCAST  
Friday  
28th  
January  
@ 7pm

## EMBRACE

OBERMAN DOVES

WEBCAST  
Saturday  
29th  
January  
@ 7pm

# LOG ON

COULDN'T MAKE THE GIG?  
COULDN'T GET A TICKET  
OR SIMPLY WANT TO  
RELIVE LAST NIGHT'S  
SHOW? LOG ON TO THE  
**nme.com**  
PREMIER SHOW WEBCAST

*elastica*

FRIDGE CONTEMPO ZAN LYONS

WEBCAST  
Sunday  
30th  
January  
@ 7pm

*shack*

LES RYTHMES DIGITALES  
CAMPAG VELOCET COLDPLAY

WEBCAST  
Monday  
31st  
January  
@ 7pm

97-99FM **BBC** RADIO  
PRESENTS LAMACQ LIVE @ THE PREMIER SHOWS



MUSE ANGELICA

WEBCAST  
Wednesday  
2nd  
February  
@ 7pm

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The German Music Award

"ECHO" is happening again.

We look forward to

another phantastic

evening together with

our artists, managers,

producers and colleagues

from around the world.

ECHO  
2000



MARCH 10, 2000 TV Prime Time ARD 8.15 p.m.

CLASSICAL news

**EX-MODEL TAKES A BOW WITH CELLO ALBUM**

Former top catwalk model Nina Kotova is set to appear before a different kind of audience with the UK release of her debut album of Russian solo cello pieces.

The Russian cellist (pictured), who completed her musical studies in Cologne and Yale University, modelled for three years for Armani. Lagerfeld and Chanel to raise money to buy an instrument.

Kotova's subsequent career as a classical artist has been bolstered by the personal endorsement of the great Russian cellist Mstislav Rostropovich. Kotova's album became a US success following its issue last year on Philips Classics, while the label's UK division has drawn considerable press interest for its release here on February 21.

"She can play, there's absolutely no doubt about that," says Mark Wilkinson, head of Philips Classics UK. "This is a recording produced and played to the highest standards, with a programme of popular Russian romantic works and three of her own compositions."

Kotova features on the cover of February's Classic FM Magazine and Wilkinson expects wide press interest. "We have a very marketable product backed by what I believe is a very marketable artist. We intend to work the PR side, especially the broadsheets and mid-market newspapers."

The release will also be served by a Classic FM radio campaign, specialist press and newspaper advertising.

**MCCARTNEY AND TAVENER TO LAUNCH TRIBUTE**

EMI Classics is hosting a press conference on January 27 with Sir Paul

McCartney and Sir John Tavener in the Court Room of St Andrew's Church in London's Holborn to launch *A Garland For Linda*, an anthology of works by nine living British composers and Ralph Vaughan Williams.

The disc, recorded last July at Charterhouse School, is set to benefit the Garland Appeal, a cancer charity created following the death of Linda McCartney in 1998.

EMI Classics is to donate a royalty from the record's initial release, with further income expected from more than 200 scheduled live performances of *A Garland For Linda*. The work includes new compositions by McCartney, Tavener, John Rutter, Sir Richard Rodney Bennett, Roxanna Panufnik, Michael Berkeley, Judith Bingham, David Matthews and Giles Swayne, and is performed on the recording by the Joyful Company of Singers, cellist Robert Cohen and the flute player Phillipa Davies.

"My phone has not stopped ringing with enquiries about the press conference," says EMI Classical's Simon Millward. "To get Sir Paul and John Tavener in one place has excited all the national newspapers, and there is likely to be television news coverage."

The disc is released on February 7, and will stand as Classic FM's album of the week.

National and specialist music press advertising, a poster campaign and radio ads on Classic and Capital Gold form part of the marketing strategy. The record also takes the cover of the March edition of *Classic FM* and has been selected as a *Gramophone* Editor's Choice.

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



**ALBUM of the week**

**DURUFLÉ Requiem, Notre Père; MASSINI: Déploration sur le nom de Duruflé etc. Finley, Wyn-Rogers; Cambridge Voices/ Massini (Herald HAVPCD 234).** Ian de Massini (pictured) enjoyed fame in the Eighties as one half of the Cambridge Buskers; he is also a devotee of the works of



Parisian organist-composer Maurice Duruflé. Massini's Cambridge Voices have regularly performed at the church of St-Étienne-du-Mont where Duruflé was organist, and this programme was recorded there last year. The Requiem is presented in its organ and choir version. Gerald Finley, star of English National Opera's forthcoming *The Silver Tassie*, and Catherine Wyn-Rogers add distinction to the solo line-up. Ads are running in *Gramophone*.



**REVIEWS**

for records released up to January 31, 1999

**ENGLISH LUTE SONGS.** Works by Johnson, Anon., Campion, Dowland, Danyel, Purcell, Banister, etc. Blaze, Kenny (Hyperion CDA 67126). Robin Blaze is fast rising to the top of the crop of young counter-tenors. This recording highlights both the purity of his voice and resourcefulness of his musicianship. He is accompanied with great flair and sensitivity by lutenist Elizabeth Kenny in a programme that ventures outside the standard repertoire. The album is advertised in February's *BBC Music Magazine*.

**SCHOENBERG: A Survivor from Warsaw: Chamber Symphony No.1; Accompaniment Music for a Film Scene, etc. Marc, Tomlinson; Dresden Staatskapelle/Sinopoli (Teldec 3984 22905 2).** This is the final release in a series devoted to works by Schoenberg and his pupils conducted by Italian maestro Giuseppe Sinopoli. John Tomlinson and Alessandra Marc prove

impressive in *A Survivor from Warsaw* and the *Six Songs Op.8* respectively.

**VIENNA SOIRÉE.** Works by Suppé, Lehár, Heuberger, Ziehrer. Vienna Philharmonic/Gardiner (Deutsche Grammophon 463 185-2-11). Sir John Eliot Gardiner's latest



collaboration with the Vienna Philharmonic nods to popular taste by including Lehár's *Gold And Silver Waltz* and Suppé's *Overture Morning, Noon and Night* in Vienna. But the strongest selling points here lie with the choice of neglected works by Lanner, Ziehrer and Heuberger, all brilliantly played and recorded. It is advertised in February's *Gramophone*.

**SCHUBERT: Piano Sonatas Nos 16 & 9.** Mitsuko Uchida (Philips Classics 462 596-2). This sixth volume in Uchida's impressive survey of Schubert's complete piano sonatas lives up to expectations in its range of emotional variety, tonal contrasts and wonderfully lyrical playing. Uchida features on the cover of February's *Gramophone* and the release is backed by ads in the specialist press.



**Carlo BERGONZI**  
THE SUBLIME VOICE  
**Bergonzi**

40 TRACKS  
from the  
**TENORS' TENOR**

A double album featuring  
Bergonzi's recordings from his  
golden years with Decca

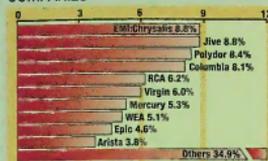
DECCA UNIVERSAL



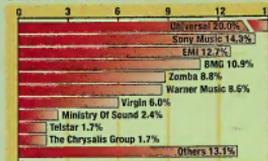


## SINGLES: YEAR-END PERFORMANCE

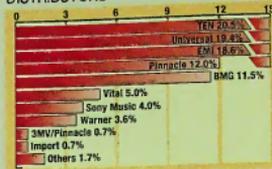
## COMPANIES



## CORPORATE GROUPS

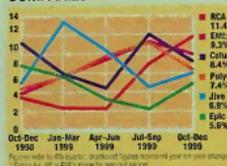


## DISTRIBUTORS

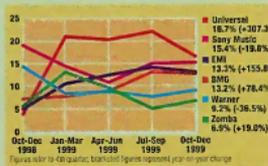


## SINGLES: 12-MONTH TREND

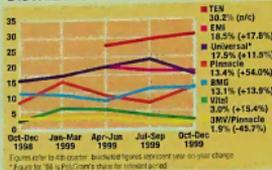
## COMPANIES



## CORPORATE GROUPS



## DISTRIBUTORS



## EMI:Chrysalis pips Jive at the post

Narrowly beaten independent Jive and third-placed Polydor enjoyed impressive success in the singles sector last year while Virgin

## SINGLES

With two spectacular years of growth behind it, Jive came within an ace of becoming the first indie yet to emerge as the number one company in the annual singles market share figures.

Jive celebrated its 18th birthday in 1999 and emphatically came of age, putting together an impressive string of hits via artists such as Britney Spears and Steps - two of the year's three biggest-selling artists - the Backstreet Boys, Shanks & Bigfoot, R Kelly among others. The company's share of the singles market doubled for the second year running to reach 8.6% - the same as the revitalised EMI-Chrysalis, which pipped it for the title by dint of selling just 3,000 more singles in the course of the year.

If Jive's spurt was impressive, so too was that of EMI/Chrysalis. The restructured division now includes EMI, Chrysalis, Positiva and 50% of EMI Commercial, which it shares with Parlophone. It experienced a 340% improvement in the year, with high-profile contributions from artists such as Gen Hattwell on EMI and Robbie Williams on Chrysalis. But just as important were the more fearless dance acts who have turned Positiva into such a success story.

EMI's history in launching dance labels was unspectacular prior to Positiva's formation in 1993, but the dance imprint has been a stunning success and, in its own right, was the number five label overall last year, selling more records on 12-inch than any other. Positiva charted with every release from its largely continental roster, with big contributions from DJ Sackin, Binary Finary, Perfect Phase and Veracocha, but

## DATA SOURCE

Compiled by CIN from Millward Brown figures. Survey based on a weekly sample of singles sales and full-price and mid-price album sales through 4,000 UK outlets from January to December 1999 inclusive. Dealer minimum prices for LP and cassette albums £2.70, £4.25 for CDs

the key to its growth was the twin success of the Netherlands-based Vengaboys and Alice Deejay. The former placed four singles in the Top 100 for the year and occupied the number two berth on the best-selling acts table, while Alice Deejay prospered via two long-running hits - Better Off Alone and Back In My Life. Better Off Alone was actually EMI-Chrysalis' biggest seller, the fact it finished as low as 12th in the rankings emphasising that the company's triumph was due to strength in depth.

The EMI-Chrysalis/Jive tussle unfairly overshadows a great year for Polydor, which emerged as Sony's strongest company. Its 8.4% share of the market represented a 42% increase over the previous year, thanks to Boyzone, newcomers S Club 7 and Lolly, as well as artists like Adam Rickitt, Eminem, The Cardigans and Enrique Iglesias. Although obviously indebted to some acts transferred from the old MCA/Universal stable, Polydor must be congratulated on achieving not only its best share for a decade, but also a level of market penetration which would have won it the number one company title in half of the past 10 years.

But if there are winners there must also be losers, and the biggest casualty in 1999 was Epic, which dipped from 8.6% in 1998 to just 4.6%, a figure which would have been lower still had it not been for the emergence in the final quarter of Macy Gray, whose I Try sold half as much again as any



Alice Deejay: two long-running hits

other single from Epic. Sliding from second to ninth in the rankings, Epic was overtaken by sister company Columbia, which has spent the past five years playing second fiddle but which prospered with an 8.1% share in 1999 thanks to Ricky Martin, Will Smith, The Offspring and many more.

Columbia's robust performance helped Sony retain second place in the corporate group rankings. In 1998 it had soared to within 0.5% of PolyGram, which had been the undisputed market leader for the whole of the Nineties but the purchase of PolyGram by Universal was always going to make it difficult for Sony to make further progress. In the final analysis, Sony's 14.3% share

was 5.7% short of the Universal figure of 20.0%. However, compared with the combined PolyGram and Universal figure of 24.1% for 1998, Universal lost ground. In fact, its share in 1999 was lower than that of its two components at any time since 1989.

The Universal/PolyGram merger was one of two key events which rocked the distribution sector last year, the other being the pooling of Sony and Warner distribution resources in the Entertainment Network (TEN). Although the latter event did not take place until April 6, the new company, based at Sony's old site in Aylesbury, came through strongly to snatch the title from Universal with a 20.5% share. If the pre-merger Sony's 4% and Warner's 3.6% were factored in, TEN would have had a very handsome lead over Universal.

Despite such radical restructuring and the obvious economies of scale, indies still managed to distribute more than one in every five singles sold last year. Pinnacle lives up to its name, reaching a new peak thanks largely to its parent Jive, with a 12% share beating its previous 1992 peak of 10.6%. It slumped to a low of 4.2% in 1995 but has risen strongly every year since.

Vital also did well, raising its share to 5%, while importers showed their clout by charting several hot singles prior to their official UK release, but surprisingly had to settle for a same-again share of 0.7%.

Alan Jones

## SINGLES: FIVE-YEAR TREND

## COMPANIES



## CORPORATE GROUPS

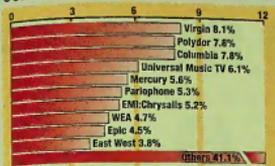


## DISTRIBUTORS

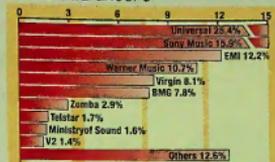


## ALBUMS: YEAR-END PERFORMANCE

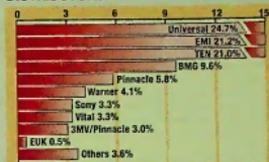
## COMPANIES



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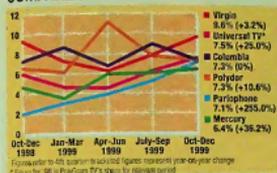


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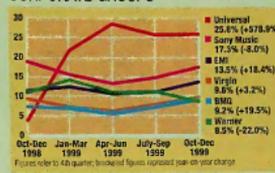


## ALBUMS: 12-MONTH TREND

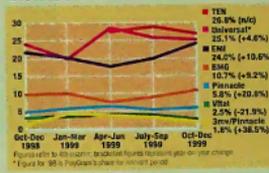
## COMPANIES



## CORPORATE GROUPS



## DISTRIBUTORS



# Best as Virgin clings on in albums

Virgin defies expectations — thanks to the phenomenal success of Now! 44 — to hold on to its albums crown for the fifth year in a row

## ALBUMS

Virgin Records may have hung on to the albums market share for the fifth year in a row, but the label may have been as surprised as anyone.

In the list of Top 50 sellers of 1999, its biggest artist album was George Michael's *Songs From The Last Century* — the 18th biggest seller of the year despite having only just been released in December — followed by Martine McCutchen's *You Me & Us* (25), Chemical Brother's *Surrender* (34) and Genesis' best of (40). With Spice Girl Mel C's Northern Star placed at a relatively disappointing 67 in the year-end list and in the absence of new Spice Girls material, it could be forgiven for anticipating it might lose out to the likes of runners up Polydor or Columbia.

But that would be to forget its compilations strength. Its presence on the Now! 44 package — let alone its share of 15 of the Top 40 compilations of the year — contributed heavily to its 8.1% share and its 0.3 percentage point lead over those two rivals. Virgin was still 1.1% down on its table-topping score for 1998, with its market share having shrunk almost 22% year-on-year, but it must be upbeat this year as it looks forward to new material by established artists such as Spice Girls and Richard Ashcroft.



Now! 44: key player for Virgin

It was tough luck for second placed Polydor, whose only significant compilations contribution came from the fifth biggest of the year, *Abamania*, and which narrowly beat Columbia by some 70,000 sales — around 0.07 percentage points difference. With its *Boyzone* by *Request in Runners* up position for the year to Shania Twain's *Come On Over* — which alongside Bryan Adams' *Best Of* (in 44th place) helped Polydor to fifth place with 5.6% — Polydor also received strong support from its fourth-placed *Abba Gold* collection.

Indeed, Abba once again contributed strongly to the label: although the *Abba Teens* album may not have made the Top

1,000 albums of the year, the original Swedish group's *Gold — Greatest Hits*, *More Abba Gold* and *Abamania* records, not to mention their original *Love Stories*, *Arrival* and *Super Trouper* albums all continued to sell.

However, this should not overshadow the breadth of acts contributing to Polydor's albums performance. Also among the Top 50 best sellers of the year were *3 Club 7's* *S Club* (21st place), *Cardigan's* *Gan Turismo* (38), *Andrea Bocelli's* *Sogno* (45) and *Boyzone's* *Where We Belong* (46).

In third place, Columbia's best-selling album was a 1998 release, *Lauren Hill's* *The Miseducation of J* (18th place, and its 21.9% year-on-year gain to 7.8% was driven by a solid performance lower down the chart — despite it being without a managing director for most of the year — by 1998 and 1999 releases from international superstar acts like *Ricky Martin* (35), *Will Smith* (41 and 63), *Ofspring* (50), *Destiny's* *Child* (78), *Jennifer Lopez* (80), *Savage Garden* (84 and 89) and *Mariah Carey* (86 and 95). Also notable was its *Music To Watch Girls*. By compilation, which not only ranked eighth in the year-end compilations best sellers list, but also prompted a slew of less successful early listening sets from competitors.

Despite fears early in the year that the compilations business was in decline, the

sector's revival was reflected in the improved performance of Universal TV, which ranked as fourth most successful albums company of 1999. In addition to its 16 credits in the Top 50 compilations, it also enjoyed shares in artist albums by the likes of *Cher* (30), *Barry White* (70), *Dusty Springfield* (87), *Ladysham Black Mambazo* (90) and *Elvis Costello* (99). Inevitably, Universal achieved the largest group market share, taking more than a quarter of the market. One year after the merger of Universal and PolyGram, its 25.4% share comfortably cemented its lead at the top of the pack, although the total is in fact slightly less than the combined 27.1% figure achieved by the two companies prior to their merger in 1998, when PolyGram took 22.4% of the market and Universal 4.7%.

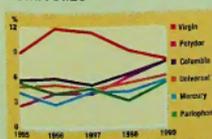
Sony challenged strongly in second place, with a 15.9% share, which amounts to a 3.2% year-on-year increase. Boosting it from the start of quarter three was the incorporation of sales from independent home to the third biggest artist album of the year — *Travis's* *The Man Who*.

Of the other majors, EMI at 12.2%, Warner at 10.7% and Virgin at 8.1% saw their shares drop by 0.61%, 10.6% and 12.0% respectively. In contrast, BMG chairman Richard Griffiths appears to have started to turn around the fortunes of the lowest placed of the majors by increasing its market share by 1.3% in sixth place at 7.8%.

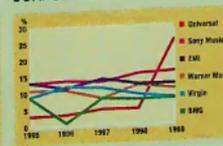
Universal also held on to PolyGram's former position at the top of the distributors' albums market, boosting its share 9.3% to 24.7%, while EMI held on to second place with 21.2%. The table is made more complicated by the fact that Sony Warner and their combined TEN operation all appear in the chart since the latter was only launched in April. Combine their individual shares from early in the year with that of TEN and the total hits 26.4%, putting them ahead of Universal. Clearly there will be much to play for in 2000. **Stephen Jones**

## ALBUMS: FIVE-YEAR TREND

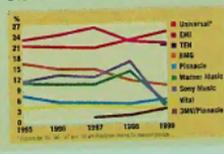
## COMPANIES



## CORPORATE GROUPS



## DISTRIBUTORS



# TV LAUNCHPAD FOR BANDS CAN SPARK HUGE RADIO FOLLOW-UP

Pure pop and acts which attract limited amounts of radio play can strike gold on TV, reports Adam Woods

Britney Spears' Baby One More Time may have been the third biggest radio hit of 1999, but it garnered many of its column inches, and arguably the larger part of its audience, on the strength of the massive television exposure its video received.

"It was an amazing video," says Fleming Connolly head of TV Matt Connolly, who plugged the track to television. "It went on to The Box in October 1998, about four months before release, and it was number one there for six or seven weeks. That's where it all took off and radio picked up on it from there."

Along with magazines, television is an invaluable forum for pop acts, whose image is at least as important as the music they produce.

"Pure pop music is TV, and press-led does break a band," says Connolly.

In a situation such as that of the Spears track, heavy video rotation can also help a record make its way on to radio playlists, as it reassures heads of music that they will not be alone in supporting the song. This is particularly true of The Box, says Connolly, where the voting system ensures that the most frequently-played tracks are those which are among the most popular with the viewing public.

Typically, a plugger will service a track to dedicated music channels around four to six weeks in advance of its sales release. All have weekly playlist meetings of key programming staff, and a plugger's job is to ensure they are well-primed.

"The main thing is obviously getting them to like the track, but you also have to let them know as much about the band as possible, with cuttings and so on, so they don't feel like they are going out on a limb," says Connolly.

Live appearances on both terrestrial and satellite are engineered nearer the time, so that product is available to take advantage of demand. Once again, it is arguably pluggers of pop acts who have the most opportunities here. Of particular importance are Saturday morning shows such as Live & Kicking and CD-UK, on the basis that children and teenagers will see a song in the morning and look for it in the shops in the afternoon while it is fresh in their minds.

"Once you have a chart hit, there are



Spears: massive TV exposure

Atomic Kitten: TV-led launchpad

maybe about 15 shows that are chart-based, across all the terrestrial and satellite channels," says Matt Connolly.

"Most of those shows are always looking to be breaking new bands and if you can convince them that an act is on its way up, that is probably the secret to getting bands on."

## MOR artists benefit enormously from TV, because radio won't play them" — Nick Fivesh, Fivesh PR

Tony Barker of Inside Media Promotions was able to exploit just such an opportunity with innocent's girl trio Atomic Kitten, who entered the chart at number 10 in December with their debut single, Right Now.

"We felt we had the perfect act for television, so the campaign was very much TV-led, although we also did well out of radio," says Barker.

"It started off with exclusives on The Box and then ran through on to terrestrial TV, with four days on This Morning and five days on The Big Breakfast. The fact that we got a Top 10 record at the most competitive time

of year is the proof that it worked."

But pop acts are not the only ones who rely heavily on television for support.

Pluggers of those acts which attract limited amounts of radio play, or which appeal to a notably mainstream, prime-time audience, appreciate that a well-scheduled TV appearance is likely to have a significant effect on sales.

"MOR artists benefit enormously from TV, because radio won't play them," says Nick Fivesh of Fivesh PR, who plugs Jane McDonald, Mariah Carey and Barbara Streisand. He recalls a recent Streisand album climbing 50 places to number 11, as a result of a Clive James special about the singer.

"It is far easier to target your audience with television," says Fivesh. "To take GMTV as an example, we know that before 9am its viewers are more likely to be kids and families. As soon as the Lorraine Kelly slot starts, the audience becomes almost entirely housewives, who sit down to watch

with a cup of tea after they have got the kids off to school. With Richard & Judy, you have got the same kind of audience, but there is a cutt appeal as well, so you are going to get a greater proportion of students."

Barker is particularly enthused at the imminent return of Channel 4's AMusic slot and the opportunities that this and other series offer to live acts.

"You can put together fantastic TV campaigns around artists that perform live, with programmes such as FR Friday, Later...With Jools Holland and The Priory," he says.

"There are quieter times over the year, when there is less around. Another problem is that programmes are often competing for the same acts, and it is very difficult to satisfy everybody. But on the whole, I don't think there has ever been a healthier time for music on TV, and I really believe that."

## 'I don't think there has ever been a healthier time for music on TV' — Tony Barker, Inside Media

## A shot in the arm for Oasis' profile

Almost two months before Oasis returned to the radio with Go Let It Out, the first single from their impending fourth album, the band re-invaded consumer consciousness in purely visual form as the first picture of the new line-up was released to the press.

"That initial photograph was important to establish them as a new five-piece," says Terri Hall, managing director of Hall O'Riography, which last week picked up the Oasis PR account. "Then we have a wider range of Jill Furmanovsky photos we are starting to send out now, so over the course of the campaign there won't be a shortage."

Publicity shots are among the most powerful and persuasive tools an act and their PR have at their disposal. They have the power to generate coverage and to grab the attention of the market itself — whether to reposition a band or artist, to relaunch them, or simply to revive a lengthy, ongoing promotional campaign.

Most crucially, a picture offensive only requires the cooperation of the stars. Insofar as they need to participate in the necessary photo shoots. Once those are out of the way, the pictures themselves can be stockpiled and released over the course of a year or more.

"For a band like Oasis, who tend not to do a lot of interviews, having a broad range of photos is a good way of



Oasis: fresh photographs established them as a new five-piece act

maximising coverage," says William Rice of the band's PR agency Trouserspress. "A photogenic band can easily generate coverage from pictures alone. Clever use of pictures allows you to protect the band from the publicity treadmill without appearing to hide their away."

In the case of a large act, a new

picture can be a story in itself, as it effectively represents updates on the band, and evidence that they are continuing to operate as such.

"Just before Christmas we had the first new shot of the Spice Girls in more than a year," says Caroline McAtee, head of press at the Outside

Organisation. "We gave it to the nationals and they all ran with it pretty big."

Where there are a number of new pictures of a particular band, PRs will do their best to provide exclusive shots to each of the key titles, or at least try to ensure that competing titles do not use identical pictures.

"Sometimes you think, that would be a good one for Q or The Face, and you allocate them along those lines," says Hall.

Needless to say, the business of providing exclusives to the core media is one which must be handled with care, as for every happy magazine there are several more which will feel neglected. But giving an exclusive photo shoot to a particular title can lead to opportunities in the wider media.

"In recent years the lifestyle press have provided an oblique route into the tabloids," says Coalition managing director Rob Partridge, whose acts include Richard Ashcroft and Tom Waits. "You can give an exclusive to a particular magazine and then those pictures will be syndicated to the national press."

As much as many bands actively hoard photo shoots, most appreciate that they can make the difference between a front cover, complete with spin-off coverage, and a modest feature which is easily flicked past. And if your song's a dud, at least you will have made an impression.

# outside

National press and pr



# inside

National tv and radio



# onside

Regional radio and tv



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- John Squire
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TOP 10 AIRPLAY HITS — FOURTH QUARTER 1999

Title/Artist (Label)	Plays (000s)	Aud (000s)	Promo Company	Nat/Reg
1. I Try Macy Gray (Epic)	25,794	910,993	Epic/Sony	
2. She's the One Robbie Williams (Chrysalis)	23,579	916,724	Chrysalis/Chrysalis	
3. Gentle In A Bottle Christina Aguilera (RCA)	20,405	795,504	RCA/BMG	
4. Waiting For Tonight Jennifer Lopez (A&M)	21,198	683,646	Columbia/Sony	
5. When We Are Together Texas (Mercury)	17,760	644,915	Mercury/Mercury	
6. Mail (Feel Like A Woman) Shania Twain (Mercury)	20,800	563,129	Mercury/Parade/Records, Mercury, No Bu	
7. King Of My Castle Williams Project (A&M)	14,315	545,973	Universal/Size Nine	
8. Move On Move! Five (RCA)	18,170	511,338	RCA/BMG	
9. Northern Star Michelle (Virgin)	13,659	505,231	Island/Virgin	
10. Lili Me Up Girl Halliwell (EMI)	16,047	502,716	EMI/EMI	

track of the quarter

MACY GRAY — I TRY (EPIC)

The national plugging teams of RCA and Mercury shared the honours in the fourth quarter with two songs each in the Top 10, although it was Epic's promotions department which had the number one song with Macy Gray's I Try.

Epic head of radio promotion Joe Bennett says I Try received early interest from Radio One, where it was Joe Whitley's record of the week, while plays on other stations such as Virgin and Atlantic were initially restricted to evening shows.

The song entered the Radio One Top 30 in October and by mid-November it was number two in the Music Control airplay Top 40 behind Robbie Williams' She's The One, which it eventually beat to top spot on audience and plays for the three months from October to December.

RCA's two songs in the Top 10 were Christina Aguilera's Gentle In A Bottle (at number three) which, like I Try, also made the year-end chart, and Five's Keep On

Movin' (at eight). Director of promotions Dave Shack acknowledges the role that the Aguilera track's huge US airplay played in its success in the UK. Many stations playlisted the song up to eight weeks before release. Radio Two was virtually the only station not to play it.

The regional promotion teams do well in the final three months of 1999 were Sony, Mercury and BMG, which saw the first positive results of its decision to bring local radio plugging in-house, with representatives based in the South, Scotland, Northern Ireland, the North-west and the Midlands. "Stations appreciate being able to get hold of their local rep at the first opportunity," says Shack. "The results show the new system is working."

Of the two independent companies in the Top 10, Size Nine worked IRL for Universal-Island on Wamdue Project's King Of My Castle, and No Bu again teamed up with Mercury in the title to promote Shania Twain's Mail I Feel Like A Woman!

STABILITY EQUALS SUCCESS FOR

Arista takes the national plugging honours while Sony leads the region

In a year that saw considerable upheaval in the promotions sector, it is notable that the teams that performed best in the year-end charts are among those which underwent the least change.

The most significant developments during 1999 were the defection of Universal-Island's entire plugging team to East West in October, and BMG's formation of a new in-house regional department headed by Roger Jacobs, who was recruited from Appearing for the purpose.

There was movement in the independent sector too, as Nigel Sweeney left Intermedia National behind to join BMG as vice president of media and Jo Hart announced in December that she was to team up with the Outside Organisation to launch its Outside regional plugging team. Five months earlier, the Outside Organisation had launched a national plugging arm called Inside headed by former Virgin Records head of promotions Tony Barker and his deputy Mick Garbutt.

Yet the top national and regional plugging teams for 1999 based on Music Control audience figures were not involved in this year of activity. Arista's national promotions department, comprising head of radio Alex Crass and pluggers Tony Goverder, was not directly affected by BMG's decision to bring virtually all its regional promotions in-house, while the Sony regional team that looks after Columbia, Epic and Sony 52 acts continued to create hits.

Arista had four tracks in the Top 25, starting success with two songs by Whitney Houston — My Love Is Your Love (at number 11) and It's Not Right But It's Okay (23) — and two from TLC — No Scrubs (10) and Unpretty (14).

"These tracks came from two phenomenal albums and there is no doubting the quality of the music," says Crass. "But when the Whitney album [My Love Is Your Love] came out in the end of 1998 there was a fear she would be purely a Radio Two artist. We had to get Radio One on board early, and we did it by servicing the album to their track if I Told You That was before the record was released."

"We had good early Radio One support for TLC too, and the fact that we gave Terri Nelson an exclusive on the album, FanMail, enabled us to build support."

Regional promotion for Whitney Houston was handled by independent Terrie Doubray promotions, while Jo Hart PR serviced the IRL stations with TLC tracks.

Close behind the Arista department with three songs in the year-end chart was Mercury. Top team in the second quarter of



Standing l-r: Sweeney, BMG Entertainment chairman, Richard Griffiths and Goverder; sitting l-r: Crass and Arista MD Greg Doherty

1999, it made the final table this time around with Shania Twain's That Don't Impress Me Much (eight), Texas' In Our Lifetime (nine) and Bryan Adams & Melanie C's When You're Gone (25).

In fact, in a table based on total plays, That Don't Impress Me Much — which was co-promoted to national radio by independent The Partnership — would have topped the chart, generating 1,888 more spins than the overall number one song by audience, Madonna's Beautiful Stranger.

The latter track, which was the largest of several hits lifted from the soundtrack to the hugely successful Austin Powers movie The Spy Who Shagged Me, was a huge radio smash last year. It was the 14th most popular song in the second quarter and the number one radio track in quarter three, with its year-end audience of 1,668m was 147m higher than that achieved by the Top song of 1998, Robbie Williams' Angels.

While national radio for Madonna was handled by WEA, regional promotion was the responsibility of Warner's 19-strong team, headed by sales and promotions manager Steve Betts and regional radio promotions manager Barbara Dunne.

"We succeed because we have local people who know their areas and have built relationships with retailers as well as radio stations," says Dunne.

As well as Beautiful Stranger the Warner regional department can also put its name to three other songs in the Top 25 — Sixpence None The Richer's Kiss Me (at two), Sugar Ray's Every Morning (16) and The Corrs' Runaway (19).

Kiss Me was serviced to national stations by independent company RPRP, which is run by partners Richard Perry and Phil Hardy. "Kiss Me was the perfect pop record," says Perry. "As pluggers we are

**'We succeed because we have local people who know their areas and have built relationships with retailers as well as radio stations' — Barbara Dunne, Warner**

TOP 25 AIRPLAY HITS FOR 1999

Title/Artist (Label)	Plays (000s)	Aud (000s)	Promo Company	Nat/Reg
1. Beautiful Stranger Madonna (Warrner's)	74,493	1,468,280	WEA/Warner	
2. Kiss Me Sixpence None The Richer (Epic)	52,263	1,378,036	RPRP/Warner	
3. Baby One More Time Britney Spears (Jive)	67,235	1,315,850	Flamingo/Conemaugh/Jive	
4. You Got What You Give New Radicals (MCA)	61,235	1,315,850	Universal/Universal, No Bu	
5. Strong Robbie Williams (Chrysalis)	36,894	1,295,201	Chrysalis/Chrysalis	
6. As George Michael & Jerry's Edge (Epic)	43,630	1,271,157	Epic/Sony	
7. Canned Heat Jnr/Jourcal (Sony S2)	39,583	1,223,410	Intermedia Nat/Reg	
8. That Don't Impress Me Much Shania Twain (Mercury)	45,371	1,194,226	Mercury, No Parade/Records, Mercury, No Bu	
9. In Our Lifetime Texas (Mercury)	34,376	1,184,331	Mercury/Mercury	
10. Seneca TLC (Lafayette/Arista)	33,333	1,134,065	Arista/Jo Hart PR	
11. My Love Is Your Love Whitney Houston (Arista)	33,725	1,105,625	Arista/Terrie Doubray Promotions	
12. Turn Around Phish & Sheel (MultiPLY)	31,795	1,029,557	Size Nine/Size Nine	
13. Livi' La Vida Loca Ricky Martin (Columbia)	36,156	1,050,833	Columbia/Sony	
14. Unpretty TLC (Lafayette/Arista)	33,406	1,046,150	Arista/Jo Hart PR	
15. I Try Macy Gray (Epic)	26,520	1,028,974	Epic/Sony	
16. Every Morning Sugar Ray (Arista)	29,237	987,261	East West/Warner	
17. She's The One Robbie Williams (Chrysalis)	30,113	877,389	Chrysalis/Chrysalis	
18. My Love Is Your Love Jennifer Lopez (Columbia)	24,499	876,745	Columbia/Sony	
19. Runaway The Corrs (Arista)	25,778	875,987	East West/Warner	
20. Sing 'n' Say Nothing At All Renee Keeling (Polydor)	32,949	955,697	Polydor/Polydor	
21. When I Back Michale (Epic)	45,918	842,967	Resistax Promotions/Size Nine	
22. Praise You Fatboy Slim (Swiit)	26,121	842,506	Argo Pizzing/Argo Pizzing	
23. It's Not Right But It's Okay Whitney Houston (Arista)	27,357	814,440	Arista/Terrie Doubray Promotions	
24. Gentle In A Bottle Christina Aguilera (RCA)	20,370	812,289	RCA/BMG	
25. When You're Gone Bryan Adams & Melanie C (A&M/Mercury)	31,122	887,887	Mercury/Mercury	

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Unique Broadcasting is the biggest independent producer of radio in the UK, originating programming for all 5 BBC networks, the BBC World Service and over 200 commercial radio stations world-wide.

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With over 800 hours a year of music based radio Unique are now looking for an experienced, contemporary music radio Producer to further develop their contemporary output.

Unique's new music radio Producer will use their proven track record and contacts to take projects onto even greater levels of success as well as playing a key role in the development of new output for the company.

Salary according to experience but will include an attractive benefits package.

### AFFILIATE RELATIONS MANAGER

We are looking for an individual who will have overall responsibility for running Unique's UK and international affiliate relations departments. Applicants will be highly motivated and will need to maintain and develop relations with our existing client base within commercial radio and have the ability to generate new business. The successful candidate will manage, motivate and train staff in their departments.

Salary according to experience but will include a bonus scheme and an attractive benefits package.

Please send curriculum vitae and cover letter to:

Catherine O'Halloran, Administration Manager,  
Unique Broadcasting, 50 Lisson Street, London, NW1 5DF

Deadline for applications: Friday 4 February 2000



### UNIVERSAL MUSIC PUBLISHING

Universal Music Publishing owns or administers more than 700,000 copyrights from headquarters in Los Angeles and offices across 32 countries. Our writers and artists span ABBA to Alesin, Morrisette, Bon Jovi to Leonard Bernstein, Björk to Andrew Lloyd Webber, and include The Cranberries, Ultravox, Beautiful South, Massive Attack and many, many, more besides. As a dynamic member of a global group of companies, Universal Music Publishing is poised to grow from strength to strength and greet the 21st century with enthusiasm, style - and great music.

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We're looking for someone with a real passion for getting copyright right to take on this busy, high potential role which reports directly to the UK Copyright Manager.

Take on the challenge and you'll use your excellent interpersonal skills, eye for detail and organisational flair to manage a variety of copyright issues. Responsibilities will include sourcing detailed song information, UK registrations and song implementations and varied administration relating to releases, covers and Film/TV scores. Liaison

with other Universal departments and various organisations both in the UK and abroad will be a major feature of the job.

You should possess plenty of energy and initiative, as well as very good database and PC skills. Previous copyright experience is a must, preferably gained in a music, publishing or similar environment.

If you're looking to build your experience and take on a bigger role in copyright, this opportunity could be just the move your career needs. Please forward your CV, including current salary details, to:

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With a demonstrable customer service background, you will use your excellent communication skills, self-confidence, and calm personality as part of a motivated and successful team. The positions form part of a shift pattern covering some unsocial hours.

Please send a current CV and covering letter with salary expectations, to: Veronica Dennis, Capital Interactive, 30 Leicester Square, London WC2N 7LA. Closing date: 30th January 2000. Interviews will be held on 3rd/4th February 2000.

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You would preferably have had previous sales experience possibly from Audio/Retail/Key Accounts background. You should be highly motivated and enthusiastic, and possess good organisational skills with the ability to work well under pressure.

In return we offer a competitive salary package, car, etc.

Your CV should be sent to:  
Martin Joffe  
Head of National Accounts

Pinnacle Records  
Electron House  
Cray Avenue  
St Mary Cray  
Orpington  
Kent BR5 3RJ

Alternatively fax your details on: 01689 821741

All applications will be treated in the strictest confidence.

Closing date: 5th February 2000

### SALES EXECUTIVE

This important position will see the successful candidate working across the busy IPC music title portfolio selling to major and independent record labels and their advertising agencies.

You must be a team player with at least 2 years consumer press experience and an excellent working knowledge of all contacts in the UK music industry. You will have a proven track record of sales and negotiation to the most senior level with major London agencies. You will be responsible for maximising the revenue and yield from a portfolio of record labels and advertising agencies.

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Nicola Strangeway, Third Floor, Griffin House,  
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Closing Date: 31st January 2000

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MUSIC WEEK JANUARY 29TH 2000

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### Producers

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You will need to be passionate about popular music, know your way around the music and entertainment industries, and have a thorough understanding of BBC Radio 2's varied output.

You must have several years experience in radio production or the music industry. We are looking for talented, creative programme makers who want to produce top quality radio with an instinct for what's coming next in music broadcasting.

To apply, please send your CV to Lifestyle & Features Personnel, Room 708, BBC Birmingham, Pebble Mill Road, Birmingham, B5 7QQ. Closes: February 7th.



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Sound Performance is a well established manufacturing service for CDs, vinyl, cassettes and related print and packaging. We are looking for a friendly professional to join the production team and look after an existing roster of clients. Interfacing between the customer and the factory you must have experience in a customer service environment and knowledge of the manufacturing processes involved. We offer the chance to be part of a fast moving environment where hard work, initiative and success are well rewarded. We offer a competitive salary to match your experience.

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Please send CV to:

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No telephone calls please.

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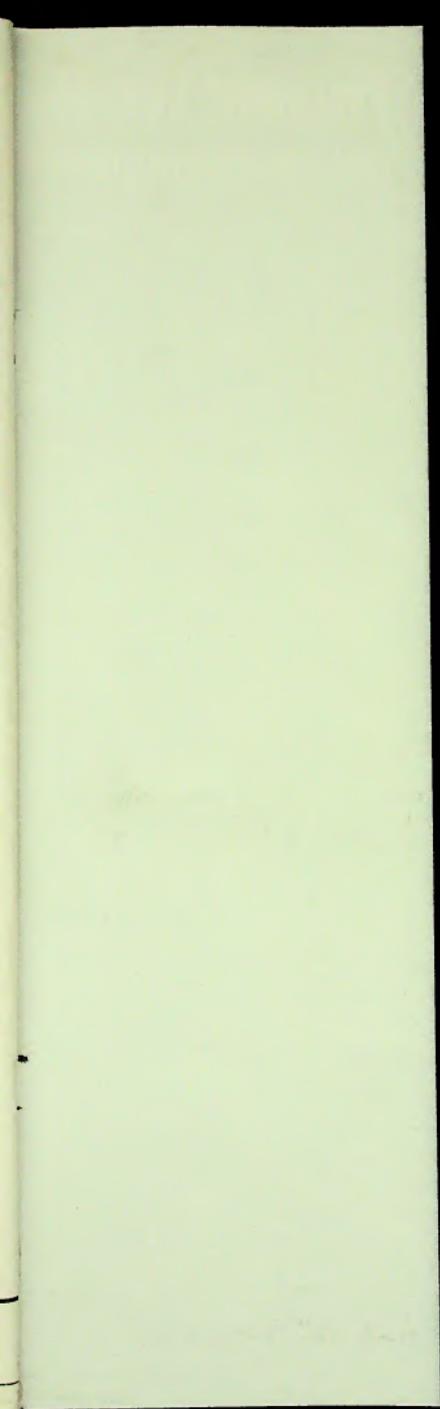
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