



NEWS: Channel 4 unveils a **FEAST OF MUSIC** with new shows in extended late-night television slot



A&R: Labels remain sceptical about **NET** opportunities as RCA becomes first major to ink 'web discovery' deal



MARKET SHARES: EMI triumphs in closely-fought race with Universal for the **PUBLISHING** crown



FOURTH QUARTER TRADE DELIVERIES - p 10

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MUSIC WEEK

Heat is on to slash prices

by Paul Williams

Pressure is mounting on UK major labels to bring their dealer prices into line with other parts of Europe following a week in which Top 10 CD prices dropped to as low as £8.99 on the High Street.

Prices were publicly slashed in another swingeing round of CD price cuts by supermarkets. Both Tesco and Sainsbury reacted to a highly-publicised Asda campaign to reduce the price of some of its artist album and double compilation releases to £9.99 or £10.99. Sainsbury in particular reduced its entire Top 100 chart range to £9.99 for an indefinite period. The supermarkets' actions occurred immediately after the publication of a DTI international price comparison report suggesting an average UK CD price of £12.91 was higher than in France, Germany and the US.

HMV Europe managing director Brian McLaughlin fears the price cuts could cause massive instability in a

sector where margins are already under severe pressure. "What concerns me is that a similar thing could happen here as what happened in the US about two years ago when price cuts led to a number of casualties in the market," he says.

HMV is currently keeping its options open about how to respond. However, with a £9.99 markup virtually destroying any margin, McLaughlin says the temptation for specialists to buy from continental Europe is increasing so long as dealer prices remain at their current levels. "It's not something we've ever done and it's not something we want to do, but it's got to be a major incentive for retailers here to source from Europe," he says.

Virgin Retail had been seeking a reduction in dealer prices prior to its ongoing payments row with suppliers. Meanwhile, Tower Records managing director and senior European vice president Andy Low suggests it



McLaughlin: fears of instability

is only a matter of time before the record companies make a move. "I believe the record companies in the next three or four months will begin to move in a direction for all retailers," says Low, whose company, like the Virgin and Our Price chains, plans to retain its pricing structures despite the supermarket offers.

Senior label sources point out that importing large quantities of product from the continent is simply impractical for most retailers. However, the head of one UK major

admits that most companies are likely to have to harmonise their prices across Europe during the next six months or so. "Some sort of readjustment seems inevitable," he says. Leading independent Begonia Banquet introduced a Europe-wide pricing structure on January 1.

Asda general manager for entertainment David Inglis says he is keen to distance his company from the other supermarkets since the albums reduced in his two-month campaign are less-high-profile titles such as Tom Jones' *Reload* and Chemical Brothers' *Surrender* which were already dropping down the chart. Both the Tesco and Sainsbury campaigns are on big chart titles.

"I have no intention of crashing and burning this market. We're now part of the biggest music retailer in the world. We're not just a big supermarket. Music is an incredibly important market for us to be in and work with," says Inglis.

BPI wins legal battle with UK's biggest bootlegger

Music piracy was dealt a huge blow last week when the UK's biggest bootlegger was given a 21-month sentence in an Essex court.

Alan Williams, who has a decade-long history of piracy and bootlegging offences, was convicted last Friday (February 25) of conspiracy to defraud after a five-week trial at Chelmsford Crown Court.

The private prosecution was brought by the BPI after a joint effort between Essex Police and trading standards officers had tracked Williams to a disused chicken shack on a remote farm in Essex. More than 70,000 titles, ranging from Oasis to Pink Floyd, with a street value of more than £1m, were seized at the illegal CD factory.

David Martin, head of the BPI's anti-piracy unit, says that although more product has been seized in previous raids, Williams had been in business for years and earned "many millions" from selling bootlegs. "This is a strong signal to other pirates that this activity will not be tolerated," adds Martin.

Charlotte Church, Andrea Bocelli, Nigel Kennedy and Lesley Garrett have been confirmed to perform at the inaugural Classical Brit Awards, which are set to take place at London's Royal Albert Hall on May 6. Lisa Anderson, executive producer of the Brits, has taken the same role at the classical version of the event, which will comprise six awards honouring established and emerging artists. Voting for four of the awards will be undertaken by a body of Bard members, music industry executives, the Musicians' Union, lawyers, promoters and orchestra leaders. Another award will be voted on by the public through a media partner who is yet to be named. The details of the final award will be confirmed shortly. The Classical Brit Awards will be recorded by Carlton Productions for airing on the ITV network on May 21.



Virgin in move to repay majors

Virgin Retail is understood to have offered to make downpayments to the majors as part of talks to repay the estimated £35m it owes them.

The offer was believed to have been put forward last week by the retailer, which is trying to get the majors to source its product directly again. Currently only Universal is still supplying Virgin with product, though on a cash-upfront basis.

None of the other four majors has yet agreed to begin re-supplying Virgin, though one senior record company source says it could start happening again as early as this week.

Meanwhile, Virgin Atlantic says it exchanged contracts with Singapore Airlines on the deal for Singapore to buy a 49% stake in Richard Branson's airline on February 11. Virgin expects to complete the deal in a few weeks.

ITC expands live zone as it returns to Manchester

In The City is returning to its spiritual home of Manchester for the sixth time in the history of the nine-year event with a new "globalisation" theme and an expanded live music and conference platform.

The event will again occupy its traditional venue, the Midland Hotel, but is being moved down one week in the calendar to take place between September 23 and 28.

ITC founder Tony Wilson says the "impact" of globalisation has been paramount since the AOL-Time Warner and Warner-EMI proposed mergers earlier this year and also builds on last year's examination of



Wilson: globalisation theme

MP3 and technology. "We want to look at how companies can operate. How does globalisation affect music?" is the old adage "think local, act globally" still relevant to the independents?" adds Wilson.

The 30-session programme is still

being drawn up, but one new element promises to be a slot featuring company bosses analysing their own businesses. With more than 500 bands playing more than 50 venues, ITC is also expecting around 2,500 delegates in 2006, 20% up on last year.

This year's Interactive City, which Wilson says is taking the theme "from e-commerce to i-commerce to m-commerce", has been set for June 11-12 at Glasgow's Corriban. The event will also make an appearance at Austin's SXSW March conference under the billing Wake Up America, You're Dead Part II.

northern line

Love On The Northern Line

NEW SINGLE OUT 28 FEBRUARY 2006

CD, MP3, MP4, MP5, MP6, MP7, MP8, MP9, MP10, MP11, MP12, MP13, MP14, MP15, MP16, MP17, MP18, MP19, MP20, MP21, MP22, MP23, MP24, MP25, MP26, MP27, MP28, MP29, MP30, MP31, MP32, MP33, MP34, MP35, MP36, MP37, MP38, MP39, MP40, MP41, MP42, MP43, MP44, MP45, MP46, MP47, MP48, MP49, MP50, MP51, MP52, MP53, MP54, MP55, MP56, MP57, MP58, MP59, MP60, MP61, MP62, MP63, MP64, MP65, MP66, MP67, MP68, MP69, MP70, MP71, MP72, MP73, MP74, MP75, MP76, MP77, MP78, MP79, MP80, MP81, MP82, MP83, MP84, MP85, MP86, MP87, MP88, MP89, MP90, MP91, MP92, MP93, MP94, MP95, MP96, MP97, MP98, MP99, MP100

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LP



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CD



1982

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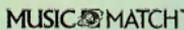
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Music industry charity Nordoff Robbins Music Therapy has announced a series of executive committee changes as it prepares to mark its silver anniversary this summer. Full-time chairman Andrew Miller is stepping down from the post which he has held for the past 25 years. Music industry veteran Derek Green and Telstar Records managing director Jeremy Marsh have been named non-executive co-chairmen for a two-year term at the charity, which has raised more than £25m since its inception in 1975. Pictured during the charity's recent AGM are: Sony Music UK vice president of communications Gary Farrow, director of fundraising Audrey Hoare, Marsh, vice chairman Willie Robertson, appeals co-ordinator Linda McLean and Green.



Bates' DB label signs Arista licensing deal

Former Mercury Records A&R chief Dave Bates' DB Records last week struck a worldwide licensing deal with Arista/BMG after more than 24 months of negotiations.

The label, which the one-time Fontana head set up in 1996, is now on the verge of striking an independent distribution deal in the UK. As well as drawing on aspects of Arista UK's national expertise, DB will use Arista's international marketing, promotion and distribution skills. Current signings include solo artists Tom McCrae and Gordon Ker.

Bates, who worked with acts such as Def Leppard, Tears For Fears, Texas and Wet Wet Wet while at Mercury, says discussions began with BMG chairman Richard Griffiths and were given a new impetus with the arrival of Arista managing director Ged Doherty last spring.

Bates says, "Richard really impressed upon me that he was going to reorganise BMG and there have been a lot of changes. They have included the bringing-in of Ged and so many other people that I know that have impressed me with their professionalism."

Describing DB as an "A&R/producer label", he adds that he wanted to stay independent in the UK because the past year has been "the most enjoyable" he has ever known.

NFT set to screen top 100 promos

The NFT on London's South Bank will screen a series of music video programmes next month revealing the UK's 100 favourite videos as selected by music video professionals and music industry executives.

The series, *Music On Screen*: 3 Decades of the Music Video, will run over four consecutive Mondays, beginning on March 6. It is being staged by Music Week sister publication *Promo*.

The programmes will also feature interviews with directors and producers such as Spike Jonze, David Fincher and Chris Gurningham.

The shortest of videos was chosen by music industry figures and fans in a poll organised by *Promo* and MTV-operated digital video channel M2.

news file

BRITS DRIVEL LIVE LINE-UP

Tom Jones' duetting with Stereophonics on Mama Told Me Not To Come and Will Smith have been confirmed as part of the live line-up for the Brit Awards show, which will take place at London's Earl's Court on March 3.

MANSPRED LUGGES ANALOGUE SHUT-OFF

Capital Radio chief executive David Mansfield has called for the Government to commit to pulling the plug on analogue radio so digital radio can fully develop. Speaking at the launch last Monday of Capital's digital AC station Life, Mansfield said that unless the Government sets a switch-off date for analogue radio, radio companies will have to bear the costs of simulcasting its services "indefinitely".

RIALTO SETTLE EAST WEST DISPUTE

Ries Management says its clients Rialto have now parted "amicably" with East West and are free to search out another label deal. Music Week reported last month that the management company was seeking legal advice to secure the return of recorded material and a compensatory pay-off after the act were dropped by the label for the second time in two years.

BARFY MOVES TO NEW VENUE

Live music promoter Barfy Club is moving from Camden's Falcon to the nearby Monarch because of a "capacity" issue, according to Be Rozze, head of promotion. Its new venue has a 200-person capacity as compared to the Falcon's legal capacity of 100. The Falcon has come under fire following a firebombing of an alleged over-crowding. Barfy's Monarch launch takes place on March 3 with Regal's Oranquean and other acts.

DEVILN RESTRUCTURES POINT GROUP

Jimmy Devlin has started to restructure the Point Group just three weeks after joining the company, whose activities range from manufacturing and TV production to the Hallmark label and where projects in the pipeline include a Euro 2000 audio and video release. As part of the changes, Goo Francesca d'Angelini has left the company to pursue other interests.

MPCS BACKS PIRACY RAID

CD duplicating equipment and around 2,000 discs were seized during a raid on a Selby, North Yorkshire, home last Tuesday. One man was arrested at the scene of the raid which was the result of an investigation by the MPCS and local trading standards officials. The counterfeit CDs were made using MP3 compressed computer files.

NEW VIDEO SERVICE LAUNCHES

A new interactive subscription music video service is being rolled out across the country within in the next eight to 10 months. Sound Choice, part of Video Networks, allows viewers to search a database of hundreds of videos and programme their jukebox-style for viewing at their convenience. The service, launched in trial areas of north west London last year, is now being introduced to areas within the M25 with other areas of the UK to follow.

Telstar rejigs business in focus on new music

by Stephen Jones

Telstar streamlined its record operations last week in a move which it says it will increase its focus on developing new music while shedding around eight staff including three directors. Telstar Entertainment Group deputy chairman Neil Palmer has retained the reigns of the Telstar TV compilation division, replacing joint directors Andy Lapper and Alex McNutt. Meanwhile marketing director Adam Hollywood resigned last week after nine years to set up a new "artist and new media venture" which he says he has been planning for some time.

Dave Mather succeeds Hollywood in a newly-expanded role that sees him combining the sales and marketing director posts. He will also be responsible for coordinating their internet strategy for current releases. Eddie Short, the consultant who developed the company's Euphoria compilation brand, joins as commercial manager. Other redundancies, confirmed during a six-hour board meeting on Thursday, have taken place at a lower level.



Marsh: focusing on development

The restructuring of the company's music operations is the first significant move made by Telstar Records Group managing director Jeremy Marsh since he joined from BMG in August to oversee the Telstar label, Telstar TV, Wildstar and Multiply. While noting that it is sad to lose staff, he says he remains upbeat. "We need to be focusing on artist development, and a smaller number of artists," he says, adding that Telstar is on the verge of signing several artists and looking to strike more label deals as well as employ creative staff with successful track records.

The changes follow a weaker

performance by the Independent music group giant last year and the surprise £30m management buy-out of its distribution and technology arm Startle in December. As recently as last autumn, a plan to fold the wholesale and distribution operation was being closely investigated. However, the sudden sale is understood to have enabled the company to fend off approaches from major labels interested in buying into the company. Meanwhile, speculation continues that the company's label operations are weeks away from striking a worldwide licensing deal.

Though sales of Telstar artists and compilations were disappointing in 1999 - its only significant compilation success came from its Agia Napa and Euphoria releases - it is already looking in healthier shape this year. Singles from Feroc and Sarahi saw recently rising in the Top 10 while there are high hopes for forthcoming records by artists including the Dum Dums, Craig David - brought in by Hollywood with Wildstar's Colin Lester - and Phats & Small.

HMV unveils new landmark store plans

HMV's successor to its historic 363 Oxford Street store is being launched in May as a showpiece for the future of High Street music retailing.

Technological advances will fit snugly on the three floors of the 2,500 sq m store, sited almost opposite the 363 Oxford Street branch, which was opened by Sir Edward Elgar in 1921. That first HMV store will close its doors for the first time in 78 years ahead of the launch of its replacement at a date to be announced in mid-May.

HMV Europe managing director Brian McLaughlin says the retailer intends this new landmark store to retain the values of the original site while also looking forward to the record store of the future. "Although it will represent an evolution of our current design we are also looking to create a unique retailing environment through built-in displays that outline the store's history and heritage," he says.

Among the features of the new



HMV - new landmark store building on history and looking to future

store will be a series of digital visual merchandising units which comprise plasma screens able to show everything from still images to video clips. The branch will become the first in the chain to provide catalogue information points, allowing customers to access HMV's entire range through a database. It will also house a sig-

nificant number of scan-based listening posts which will enable customers to preview albums in store simply by scanning the barcode.

The lower ground floor, meanwhile, will incorporate a DVD cinema area with fixed screens as part of HMV's aim to increase the entertainment aspect of visiting the store.

Collins shortlisted for best song Oscar

Phil Collins is battling again for an Oscar after being shortlisted alongside Randy Newman, Aimee Mann, Diane Warren, and Trey Park and Marc Shaiman for the best original song award.

Collins, who was nominated for *Against All Odds (Take A Look At Me Now)* in 1985, is in the running with *You'll Be In My Heart* which featured in the Disney film *Tarzan* and last year's number 27 in the UK chart. Edels, which handles at Disney Records product in the UK, last Monday also released *Toy Story 2* and *To Infinity and Beyond* (combining both DVDs), which features Newman's Oscar-nominated *When She Loved Me* from the animated film.

Meanwhile, Collins has emerged as a key investor in internet portal group *Outourworld.com*. Collins and his former Genesis colleague, Mike Rutherford, Ford Banks and manager Tony Smith, are among a group of investors who help raise £3m to develop *Outourworld*.

TIME TO TAKE A STAND ON CD PRICES

Let's remember one thing: music is not overpriced. Or at least good music is not overpriced. Whatever the tabloids say, a decent CD is worth whatever music fans are prepared to pay. And that is more than the £8.99 that Tesco is pricing two Top 10 albums at this week.

Inevitably, however, as at least two supermarkets sought to jump on the cheaper CDs bandwagon last week, arguments about the value of music went out of the window. As did any sensible discussion about margins and the fact that supermarkets simply regard music as a loss leader.

Retailers have been having to work out how to respond to this challenge for many months. And now most record companies look like they will finally be pushed into taking action. About time too in some cases.

The first course of action – finding and developing artists whose albums punters are prepared to pay full whack for – is a long-term process for which there is no quick fix. But there are two more immediate steps that can no longer be ignored.

The first is to take a stand in the PR battle. It will be tricky – offering a pan-industry view will always prompt accusations of a cartel, while anyone who speaks out for an individual company will be branded a pony-tailed fat cat. But it is time someone stuck their head above the parapet and pointed out some basic facts – like the fact that supermarkets would give CDs away for free if it boosted their overall margins.

The second course of action concerns something that labels have greater control over, namely their dealer prices. We've previously argued that introducing a pan-European pricing structure is inevitable. Beggars Banquet has already taken a lead. Now it is time for the majors to follow suit.

As the events of recent weeks have emphasised, the UK does not operate in a geographical vacuum. Price harmonisation will not be a simple process and will almost certainly mean reducing some dealer prices in the UK. But it remains unavoidable. The sooner it is started the better.



Ajax Scott

CD curtails feast of music in extended late-night slot

by Robert Ashton

The coverage of music on television is to get a significant shot in the arm this spring with the return of Channel 4's late-night music zone in an extended run.

4 Music, which broadcast for just 15 weeks last year, will be back on air on April 5 for 31 weeks, providing almost 100 hours of music programming.

Launching the strand, which will be broadcast from 11.30pm for three hours on Wednesday nights, is a new 10-part series of Jo Whalley's chat show, which has previously included guests such as Jarvis Cocker and Neil Tennant.

Dream Team member DJ Spooky is joining the black music programme, Flava, which is expected to be screened when Whalley's shows have run their course. It will in its first series, Flava, which feature video diaries from guests including Lu Kim alongside the usual elements of gossip, news and soul, reggae, rap and R&B music. All Back To Mine will also return in the summer with presenter Sean Howley rummaging through the record collections of various celebrities.

In addition to these main pro-



Whalley: new series

grammes a number of new series, documentaries and shows have been commissioned to be screened later in the evening. Among these are Premier Live Shows featuring gigs by Ash, Embrace and Asian Dub Foundation. Documentaries lined up include a behind-the-scenes look at the annual Winter Music Conference in Miami and a profile of Supergrass. Dance music will also be represented with a new eight-part series, The Dogs Bataleas, celebrating the scene on Ibiza.

Another new series is Pioneers, six 10-minute mini-documentaries examining pioneering moments in music history such as the birth of Manchester's Hacienda club and the

start of punk featuring The Clash. A further new strand, AZ, will look at different musical genres ranging from country to rap.

Throughout the 31 weeks of 4 Music, the short show devoted to new talent, 4 Play, and the series on music promo makers, Mirrorball, will also return. The first 4 Play artist expected to feature is Kirsty Scott artist Angie Stone. All the programme links will be made by the animated stars – cartoon versions of Marc Bolan, Freddie Mercury, John Denver, Kurt Cobain and Biggie Small – from Channel 4's House of Rock series.

Whalley says the new extended schedule will be good news for record companies and music lovers. "This is great TV for music fans," she says. "We are offering nearly 100 hours of the most exciting music television. Who else serves up everyone from Kelis to Koot, dance music in Miami to Death In Vegas?"

Whalley says The Dogs Bataleas dance series will also help to address an unrepresented genre. "I think [dance] is the one big area that terrestrial TV has singularly failed to represent," she adds.

Amazon reveals music expansion

Amazon.co.uk is preparing to expand its music range in the coming year after revealing fourth quarter sales up across all its product ranges by 45.7% year-on-year to £26m.

The internet retailer, which began selling music last November, currently stocks the full range of 150,000 CD albums available in the UK but is now looking to add an extensive range of imports. "We're offering quite a few imports already, but we plan to make it easier for customers to get hold of them than it is now," says managing director Steve Frazier.

Amazon.co.uk Europe's leading e-commerce site, shipped 1.5m books and CDs in November and December last year, though it declines to break down how that total divides between books and CDs. The online activity in the UK is growing at a very exciting pace," says Amazon.com president and chief operating officer Joe Gill.

Meanwhile, the company last week announced the creation of 500 jobs in Milton Keynes and Slough.

Web piracy surveillance firm aims to save industry millions

The war against online music piracy is being stepped up by a newly created internet monitoring and surveillance company, which has developed technology to hunt down unlawful websites.

IB-Net claims its system, Homer, is only the second in the world able to scan the internet for sites illegally downloading music or infringing record labels' copyrights. It can then trace the founder through their internet service provider.

Business development director Paul Mewett, who has a background in surveillance, estimates all piracy is costing the global music industry around £350,000 an hour. But with the MP3 phenomenon increasingly adding to the revenue drain – an estimated 700,000 illegal MP3 files are currently on the internet and another 500 are added each month – Mewett

says this figure will rapidly double and triple.

He adds that Oasis' new label, Big Brother, could already have benefited from a service like Homer because he calculates that there are some half a dozen illegal sites already downloading tracks from Standing On the Shoulder of Giants, which is not released on the high street until next Monday.

"No one wants to lose that much money," says Mewett, who is taking IB-Net to the AIM small investors' market in early March and is currently marketing the new tool to a number of record companies and industry bodies such as the BPI and IFPI.

"This technology could save the music industry millions of pounds because there are so many tracks being downloaded illegally," he says.

TILLY

I SAY, BYE BYE MISS M'S AMERICAN PIE

How can anybody play that absolutely diabolical Madonna version of Don Maclean's 1971 classic American Pie? It is a sad reflection of the "ears" of our radio programmers up and down the country. If an unknown artist had made this, it would have seen the light of day. Come on, producers, don't just play music on the strength of a name. There are far better and more interesting records being released that deserve the airtime you are giving to this track. For instance, the wonderful, out-and-out fun pop of Aqua's Cartoon Heroes. I love Madonna – she is one of the few stars who has remained at the forefront throughout their careers by not merely following the trends, but setting them – and Ray Of Light was a superb album. But even William Orbit cannot save this single from deserving only one place – not in the charts but in the bin.

It's almost time for the Brit awards and once again the tabloids are full of speculation and disagreement about who might get a coveted award. The Brits today seem to be less about who receives a nomination or award, and more about which act will receive the massive exposure guaranteed from a TV appearance. Let's hope Robbie and Kylie are available to do a duet rather than Madonna, if only because if she puts in an appearance she'll no doubt be doing that song.

The UK had very few really successful acts in 1999, with notable exceptions, such as Travis, Texas and Stereophonics, all of whom enjoyed huge album sales. The nominations for best British newover, voted for by listeners of BBC Radio One, showed what a thin time UK-based acts had though. I'd barely heard of some of the one-hit-wonder nominees.

The Spice Girls are being honoured with an Outstanding Contribution Award, with which we cannot argue, given their massive global success. Well, you've got to get them there somehow and it will make great TV viewing. However, I'd have preferred if the earlier potential recipient, Sir Macca, had said yes and brought his two old chums, George & Ringo along.

Instead, we'll have to make do with Tom, Van and the rest of the one-50s in the best British male category. Never mind, we'll still have five and the remainder of Queen performing together. I, for one, can't wait.

Tilly Rutherford's column is a personal view

Festivals find it tougher to attract big names

A shortage of acts delivering new albums and fresh material this year could pose difficulties for music festival organisers.

The organisers of V2000, which is being held in Chelmsford and Staffordshire on August 19 and 20, suggests a lack of big names currently around is making it harder and harder for the big festivals to fill headline slots. "This year there are a lot fewer acts coming out with new albums," says the event's spokeswoman, Sara Craven. "We've spoken to a lot of people and they say it's tougher for everyone this year."

She suggests that securing major acts for events is more crucial than ever this year. Last week Oasis confirmed they are to play the Reading and Leeds Festivals



Travis: festival dates

(25-28 August) for a £1.5m fee. The line-ups for other events are starting to take shape with sources indicating David Bowie, Travis and Pulp. McCartney will perform at the Glastonbury Festival 2000 (June 23 to 25). Details of V2000 should be announced next month.

Meanwhile, Mean Fiddler confirms plans are under way to expand

its Reading and Leeds event to Glasgow this year, but the proposed site is currently being examined by chemical experts after it was revealed 20,000 tonnes of toxic waste were dumped there 60 years ago. Organisers of Scottish festival T in the Park also announced last week that Travis are to headline this year's event.

A series of Homelands club and dance events will also be held, kicking off on April 29 in County Meath, Ireland, to be followed by Winchester, England (May 27) and New Cumnock, Scotland (June 3). Acts and club DJs confirmed for the festivals include Leftfield, Moby, Public Enemy, Pete Tong and Paul Oakenfold.

Jive is issuing a triple-A sided single by R Kelly on March 27 in what is thought to be the first release of its kind. The single is being serviced to radio this week and includes Only The Look Can Make Me Sassy, which is being targeted at Radio One and independent dance brands such as Kiss and Galaxy, I Can't Sleep Baby — a ballad aimed at Radio Two and AC stations such as Heart — and When A Woman's Fed Up, which Jive hopes will make plays across the ILR network. The label says the triple release is an attempt to emphasise to radio Kelly's different musical styles and to prepare stations for his new album, which is due at the end of the summer. Regional promotions co-ordinator Gavin Simpson says he is confident some stations will playtest two of the songs. Chart compiler CIN says there is no ruling on having three tracks, although Jive may have difficulties entering all the titles on the CIN database as there is a maximum of around 25 letters allowed per release.



GWR invests £6.5m in new net service

The GWR group is investing £6.5m in new internet portal services that could provide additional marketing opportunities across its 37 local stations and digital services.

The group is launching a GWR directory and third-party streamed radio services on musicradio.com and plans to add special features such as artist interviews and samples from new tracks which appear on an individual station's playlist.

"There is huge marketing potential for a site like this which will be the place to search for radio streams. It will complement what individual stations and all radio groups are already doing on the net," says GWR executive board member Simon Wand.

The entertainment portal will be promoted to around 10m listeners via GWR group stations, including Classic FM and its digital services Planet Rock and Core.

newsfile

BARTLETT TO HEAD RCA PRESS
RCA managing director Harry Magee has confirmed David Bartlett as the label's full-time head of press. Bartlett had been acting head since last July, when she replaced Anita Mackle who left to join Mercury. Bartlett has recruited Mel Thomas, who was All Saints' press officer at London Records.

BPI JOINS MUZIK FOR A&R GUIDE
The BPI is producing an A&R guide in association with Muzik magazine to be distributed to more than 5,000 delegates at the Winter Music Conference taking place in Miami between March 28 and 29. To be included in the guide, attendees should telephone 01923 285285 or fax 01293 285286.

BEATIE MEDIA LANDS NME.COM PR
IPC has outsourced the public relations for its online music site nme.com to the new media division of agency Beattie Media which is responsible for business-to-business and consumer PR.

BLOCKBUSTER IN VIRGIN DEAL
Virgin Radio has secured a one-year sponsorship deal with Blockbuster which will see the radio station's Monday to Friday movie slot rebranded The Blockbuster Movie Update.

MAC SCOOPS PRODUCER GONG
Steve Mac was named top producer of the year on February 7 by the Music Producers' Guild (formerly Pro-Pre). Mac scored six number one singles and three number twos last year either as a producer, mixer or co-writer.

MOS STRIKER INTERNET DEAL
Internet service provider World Online International has struck a two-year deal with Ministry of Sound to expand Ministry's Clubber's Guide To... brand with an internet starter pack containing software enabling users to become World Online subscribers and gain access to Ministry Of Sound online.

WHITE GOES TRIPLE PLATINUM
Barry White's The Collection became a triple-platinum album last week as Tom Jones' Relino received its second BPI platinum disc. There were platinum awards for Gabrielle's album Rise and the compilations The Love Songs: Album and Woman II, while gold awards went to Marvin Gaye's The Love Songs, Mobly's Play, The Pet Shop Boys' Nightlife, and the compilations Club Mix 2000, Dance Hits 2000 and Pure Garage. Gabrielle's single Rise and All Saints' Pure Shores' reached gold status.

HOW TV SHOWS' RATINGS COMPARE

| Programme | This week | % change on 2000 |
|--------------------|-----------|------------------|
| Top Of The Pops 2* | 4,435 | +7.4 |
| Top Of The Pops* | 4,438 | -5.1 |
| TR1* | 2,756 | 8.5 |
| TR2* | 2,186 | 48.9 |
| CD-UK | 1,785 | 41.5 |
| The Pepsi Chart* | 1,511 | 34.3 |
| U & Kicking* | 1,330 | -25.7 |
| The O-Zone | 834,000 | -6.8 |
| Planet Her! | 862,000 | 24.9 |

* compared to last week

Source: Mediacoil TRM/ODS (Baron) (Bar) (w)

January 31, 2000

dotmusic
the insider's guide to music
www.dotmusic.com

B1-backed Love Parade hunts for sponsors for Leeds festival

by Steve Hemsley
The free outdoor dance party Love Parade, which takes place in Leeds on July 8 and is backed by Radio One, is looking for sponsors to cover the £300,000 cost of staging the event.

Organiser Love Parade UK says significant funding is needed to pay for the two static stages and the 30 branded floats that will tour the city centre carrying DJs and dance acts. Among the DJs set to appear are Pete Tong, Judge Jules, Seb Fontaine, Westbam and Dr Motte.

Radio One commissioning editor for live music Matt Priest is a non-executive director of Love Parade UK and was instrumental in launching the event from Germany, where it has been a key date on the dance calendar for 10 years. He says sponsors must bring creative ideas

to the event, which is being co-ordinated by management company Logistik which worked with Radio One at last year's Notting Hill Carnival. "This is not about making money so we need brands that understand what we are trying to do, which is to provide a free event offering UK clubbers a broad mix of musical cultures," he says.

He adds, "Radio One has the ability to be able to deliver an event live this and we will be broadcasting from Leeds throughout the weekend. It is an important part of our summer live schedule alongside Glastonbury and HomeMade."

Sponsorship consultancy Emily's Mother is aiming to generate £150,000, largely from finding four support sponsors within the soft drinks, water, mobile phone and clothing sectors who are each pre-



Priest: looking for creative ideas
pared to invest £20,000, plus production costs, in return for a site presence, branding on marketing material and advertising in the programme and on big screens sited around the city.
For £25,000 sponsors can brand a stage, while VIP parties can be

booked from £5,000. "We did not want to hand everything over to one sponsor, so any interested brands can contact us with their ideas and the Love Parade committee will decide which companies to go with," says Emily's Mother director Joanne King.

The push for sponsorship could cause controversy with some of Radio One's commercial broadcast rivals suggesting it is unfair for the BBC station, a publicly-funded body, to be able to raise extra funding for events it broadcasts in this manner.

Float sponsorship is being organised by management and production company Gemnet, with prices starting at £5,000. Brands already taking a float include clubs Cream, Gatecrasher, Home and Ministry Of Sound, as well as dance magazines Ministry, MixMag and Muzik.

Melanie C leads list of acts in new run of Lottery TV shows

Melanie C, Westlife, B*Witched, Macy Gray, Steps and Bryan Adams are among the artists set to appear on the Red Alert With The National Lottery show, which returned for its second run on BBC One this weekend.

The programme, hosted by Lulu, will run for the following seven weeks and has been relaunched with a new set and different games to allow up to three music acts to perform and at least one to be interviewed each week.

This Saturday (February 26) Melanie C will perform the Beatles classic Drive My Car in a duet with Lulu, who will sing on every show. On March 4 she will preview her new single Where The Poor Boys Dance, which is released through Mercury the following Monday.

In April Red Alert will be replaced by the return of The National Lottery With Winning Lines. Hosted by Simon Mayo, the show does not have a music element.



Melanie C: Lottery duet
Meanwhile, BBC Two will broadcast a new series of Lesley Garrett Tonight later this year during which the opera singer will perform with artists as diverse as Jose Carreras, The Pet Shop Boys and The Grimethorpe Colliery Band. Garrett will also release a new album I Will Wait For You on May 15 and Her Aloud (acoustic) will also be published this year.

HMV and Hut link for free Smashing Pumpkins CD

HMV has linked with Hut Recordings to offer an exclusive limited edition five-track Smashing Pumpkins CD to the first 10,000 customers purchasing the band's new album Machine/The Machines Of God.

The promotion is HMV's biggest audio product give-away to date and publicity manager Gennaro Castaldo says the chain hopes to agree similar campaigns with other record companies during the year.

"We want suppliers to see it as a way to support specialist retailers and for us to give added value to our customers rather than relying on discounts. It is an ideal marketing tool to target a specific fanbase and maximise sales of a particular release," he says.

The album, the band's fifth, is released on February 28 and the free five-track CD comprises the unreleased recordings Hope, Blinded And Gone, Apathy's Last Kiss, Mayonaise (acoustic) and Eye. HMV is also promoting



Smashing Pumpkins: free CD
Smashing Pumpkins back catalogue titles Gish, Siamese Dream, Pisces, Iscariot, Adore and Mellon Collie And The Infinite Sadness within its two-for-£22 campaign.

A Hut spokesman says, "HMV's customer demographic fits the profile of the Smashing Pumpkins' fan base, while this promotion is a strategic method of introducing the band's music to a potential new audience."

Ministry pairs US album launch as interest builds from website

● Tom Jones marks his third consecutive week on top of fono's survey of the biggest UK-sourced tracks on European radio by climbing to number one on the Belgian and German airplay charts. His Mousse T collaboration Six Bomb overcomes Britney Spears' Born To Make You Happy to reach both summits as it climbs 54 on the German singles sales chart, while becoming the French sales chart's highest new entry at seven.

● German success is the main driving force behind Moby's 11-10 progress on the same fono chart with Why Does My Heart Feel So Bad?. The Mute single, a Top Five airplay smash in Germany, is one of five indie tracks on the fono Top 20 to put EMI and Universal with four tracks apiece into second place. There are two tracks each on BMG, Sony and Warner, and one from Virgin.

● Germany becomes the latest territory this week to welcome S Club 7 into the Top 10 as Bring It All Back makes a strong chart debut by entering the singles chart at nine. That was the same position where the album landed in Canada last week, raising optimism of its potential success in the US where it is released on March 28. It will be preceded there by a second single, Two In A Million. Meanwhile, Bring It All Back climbs to five in the Netherlands as the album re-enters at 24 in Australia on the back of S Club Party's success.

● RCA art Westlife's chart career in Europe is departing on two fronts with Flying Without Wings and I Have A Dream making progress on a variety of charts, Flying Without Wings rises 23-20 in the Netherlands, but it is their Abba cover which is winning the most interest, climbing 20-15 in Norway, 32-20 in Switzerland and entering last week at 24 in Germany.

● Oasis's 70 Let It Out becomes an instant number one in both Italy and Spain this week as it lands the highest debut slot in Norway by debuting at three behind Bonfank MCA's Freestyler and Aqua's Cotton Hearts. Across in Sweden, the track arrives at 24 and climbs 24-5 in Finland, while making a number 23 entry in Austria.

● V2's Stereophones tentatively got on the chart ladder in Canada last week as their second album Performance & Cocktails entered at 134. Meanwhile, on the singles chart there, the Manic Street Preachers arrived at 38 with The Masses Against The Classes.

● Germany yet again last week demonstrated its loyalty to UK rock acts long-overlooked back home with New Model Army's new album Elicit making a Top 40 entry at 38. The same chart also featured Deep Purple whose London Symphony Orchestra collaboration Live At The Royal Albert Hall dipped four notches to 36.

by Paul Williams
Ministry of Sound is preparing its first compilation releases for the US this spring as it looks to build on the huge response to its website across the Atlantic.

The dance music specialist, whose US launch will be marked by a party at the Miami Winter Music Conference next month, has lined up an end-of-May release date for its debut US-facing track, Nation America, a double album mixed by West Coast trance DJ Jerry Bonham and Taylor, which will be released under licence by independent dance company Ultra Records. "The idea is to put some records out so we can have some product at the end of our website there," says Matt Jagger, managing director of Ministry Of Sound Records.

The first of two planned music projects this year involving U2 is getting off to a very encouraging start on the airwaves with their soundtrack single The Ground Beneath Her Feet the highest new entry at 11 on the fono chart of UK-sourced repertoire on European radio. The track, which is not scheduled to come out as a commercial single, is one of two new contributions the band have made to the soundtrack album The Million Dollar Band, a film starring Mel Gibson (pictured right with Bono), Jeremy Davis and Milla Jovovich and based on an idea by Bono. The 1993 Zorbing track The First Time also features on the UK-sourced Universal Island album, as well as Bono performing alongside both Brian Eno and Daniel Lanois on three tracks credited to The Million Dollar Band. The album will be issued on March 13, while the release of the movie - which was premiered at the Berlin Film Festival - will be staged in London. U2 are currently working in the studio on a new album which is expected to appear around September or October.

The US already produces around 40% of the visitors to the ministryofsound.com website, which offers digital downloads of dance tracks using technology provided by Ministry Of Sound's strategic online partner RipPort Inc. in the absence of a cohesive US dance scene such as those in the UK and continental Europe. Jagger notes that it is the internet which is providing a rare outlet for dance music there. "There's no access to the music on the radio and no dance singles sales. We believe that [a bigger dance scene] is coming and that will come via the internet," he says. Ministry's arrival into the US compilations sector comes at a time when various artist albums are finally seeing in significant quantities there with the first three Nov



Jagger, debut US Ministry release albums all going Top 10. However, Jagger observes that the successful compilations in the States tend to be pop-related. "There's nothing comparable there to the Clubbers Guide," he says, adding that the company eventually hopes to add

artist album projects to its US release schedule.

Ministry's US debut follows its entry into other compilations markets outside the UK, including Germany where The Annual reached 11 in the compilations chart earlier this year. Meanwhile, the company established a base in Australia last October as part of a joint venture with EMI, with its first release, Clubbers Guide To Australia, peaking at nine in the compilations listings.

With Ministry already recognised as one of the biggest dance brands in the world, Jagger says he is well keen for the company to stand at the forefront of any dance explosion in the States. "Our perception of the US dance music scene is that it is small, but we would like to be a catalyst for its expansion," he says.



UK TOP 20 AIRPLAY HITS IN EUROPE

| UK | EUROPE | Artist/Album (UK) |
|----|--------|---|
| 1 | 1 | See You're Tom Jones & Mousse T (Gold) |
| 2 | 2 | She's The One Robbie Williams (Platinum) |
| 3 | 3 | Pure Shores All Saints (London) |
| 4 | 5 | Go Let It Out Oasis (Big Brother) |
| 5 | 4 | Don't Move! Five (Oasis) |
| 6 | 6 | Rise Cashmere (Sex/Playboy) |
| 7 | 7 | Toxic Photo & Small (MADiDA) |
| 8 | 8 | SOI Breese Shazna (A&A) |
| 9 | 9 | When We Are Together Texas (Mercury) |
| 10 | 10 | Why Does My Heart Feel So Bad? (Mute) |
| 11 | 11 | The Ground Beneath Her Feet U2 (Island) |
| 12 | 12 | You Only Let Me Live... Pat Ship Boyz (Parlophone) |
| 13 | 13 | On the Beach The Wedding Present (Parlophone) |
| 14 | 15 | 17 Again Eurythmics (RCA) |
| 15 | 16 | Revised Artful Dodger (Perfect/Sound Of Ministry) |
| 16 | 14 | When You Say Nothing At All Ronan Keating (Polygram) |
| 17 | 17 | When You Say Nothing At All Ronan Keating (Polygram) |
| 18 | 18 | Whitney You Had Me There (Parlophone) |
| 19 | 19 | Why Does It Always Rain On Me? Travis (Independiente) |
| 20 | 19 | In Your Arms (Sire) New 2 Generation (Concept) |

Chart based on the 20 best-selling albums in Europe. See also: www.fono.com

GAVIN US ALTERNATIVE TOP 20

| UK | US | Artist/Album (UK) |
|----|----|--|
| 1 | 2 | Obscured Red Hot Chili Peppers (Warner Bros) |
| 2 | 1 | All The Great Things Blink 182 (MCA) |
| 3 | 3 | Reinvented Limp Bizkit (Interscope) |
| 4 | 4 | Take A Picture Filter (Rap) (Island) |
| 5 | 5 | Live Each Day (Blackground) (Stones 4) (Universal) |
| 6 | 6 | Never Let You Go Third Eye Blind (Atlantic) |
| 7 | 7 | Guerrilla Radio Rage Against The Machine (Epit) |
| 8 | 8 | Letting The Cabins Sleep Back (The Roots) |
| 9 | 9 | Ex-Girlfriends No Doubt (Interscope) |
| 10 | 10 | Learn To Fly Five Fingers (RCA) |
| 11 | 11 | The Charismatic Breathe (New Blood) (Universal) |
| 12 | 12 | Falling Away From Me Korn (Epic) |
| 13 | 13 | Missable (Lac) |
| 14 | 13 | Higher Up (Credence) (Wind-Up) |
| 15 | 6 | The Exoticizing Gaze Smashung Punkfunk (Virgin) |
| 16 | 17 | Only God Knows Why Kid Rock (Lava/Atlantic) |
| 17 | 20 | Everything You Want Vertical Horizon (RCA) |
| 18 | 18 | Maybe Someday The Crow (Epic/Interscope) |
| 19 | 15 | Pardon Me Incubus (Epic) |
| 20 | 20 | What If Creed (Wind-Up) |

Chart based on the 20 best-selling albums in the US by February 13, 2000. Source: www.gavin.com

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

| Country | Album | UK Sales (Album) | Chart Peak (UK) |
|-------------|--------|---|-----------------|
| AUSTRALIA | single | Play (MCA) | 4 |
| AUSTRALIA | album | This Party's A S Club 7 (Polygram) | 4 |
| AUSTRALIA | album | Play (MCA) | 4 |
| CANADA | single | Caroline In... (Epic) (Mercury) | 6 |
| CANADA | album | S Club 7 & S Club 7 (Polygram) | 9 |
| FRANCE | album | Heart Face Skin & Cheek (Mercury) | 6 |
| FRANCE | album | The Texas Menace (Mercury) | 13 |
| GERMANY | album | Relax (The Motors) (Mercury) | 3 |
| GERMANY | album | Nothing But My Dreams (Gut) | 4 |
| ITALY | album | Go Let It Out Oasis (Big Brother/Sony) | 1 |
| NETHERLANDS | album | Songs From... George Michael (Polygram) | 9 |
| NETHERLANDS | album | Relax (The Motors) (Mercury) | 3 |
| NETHERLANDS | album | S&M (Mercury) | 3 |
| SPAIN | album | Go Let It Out Oasis (Big Brother/Sony) | 3 |
| SPAIN | album | Relax (The Motors) (Mercury) | 3 |
| US | album | 1 Reel So Good (Sire) | 17 |
| US | album | They're Four Seven (The Parlophone) | 20 |

© Sources: www.soundscan.com, www.aria.com.au, www.fono.com, www.gavin.com, www.musicweek.com

AMERICAN CHARTWATCH

by ALAN JONES

A mixture of Valentine's Day gift buying and the fact that the US media is full of Grammy hype help Santana's Supernatural album to regain pole position in the US albums chart this week. The album, which is up for 10 awards at this Wednesday's Grammys, saw its week-on-week sales jump by 50,000 to 217,000 last week, enough to return it to the summit. Supernatural has now had three runs at number one, spanning a total of seven weeks in pole position. It should cross the 6m sales threshold this week and will certainly end up with 10m or more if even half of its Grammy nominations turn into awards. Meanwhile, the two singles from the album continue in the Top 10, with Smooth dipping 5-9 to be overtaken by Maria

The album's chart's highest new entry is Ghostface Killah's Supreme Clientele, which debuts at number seven with sales of more than 134,000. He is the seventh member of the Wu-Tang Clan to issue an album in the past seven months, of which only Method Man's Black Out collaboration with Redman has charted higher, reaching number three. Ghostface Killah's previous solo album, Iron Man II, reached number two in 1995. If Supreme Clientele follows the usual pattern for Wu Tang members, and indeed almost

all hip hop albums, it will slip downwards at a brisk pace. The recent exception to that rule is Dr Dre & Dr Dre... 2001, which returns to the number two slot this week, three months after making its debut there. In the interim it has dipped as low as number 18.

Tina Turner remains the highest-placed UK-signed artist, her Twenty Four Seven set slipping 23-28, followed by Angie Stone's Black Diamond (40-52). Meanwhile, a 43% increase in sales powers Charlotte Church's Voice Of An Angel to a 28-place climb, making it the highest ranking album by a UK-born artist. The album, a Valentine's Day favourite, sold more than 23,000 copies last week, and regains its place in the top half of the chart as a result, coming to rest at number 73. Church's self-titled second album makes a smaller jump, moving 108-90. Sandwiched between them is Brand New Day by Sting (pictured), which slides 73-78.

On the singles chart, Savage Garden return to number one, as Mariah Carey's Thank God I've Found You (her 15th number one, not 14th as suggested here last week's factors). There are two country records in the Top Five - a rare occurrence - with Lonestar's Amazing Summer 18-3 and Faith Hill's Breathe up 18-5. Robbie Williams' Angels... Singles... 85-96, leaving Santana close to being the only UK artist in the chart. Her debut hit It Feels So Good continues to climb, moving 19-17 on the Hot 100, while improving 11-9 on the sales chart.

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newsfile

INDUSTRY VIEW ON UNSIGNED WEBSITES

"Producing CDs (as a model) doesn't work - others are trying to be the record store, record publisher and record company whereas we're just trying to cover the base where there is most frustration - between the artist and A&R people" - Popwire CEO Anders Anderson

"The US sites are much better than the UK's - there's no congestion and you can listen without getting irritated. I hope they are not living on people's hopes - the concept of free music sounds great but I hope people don't tire of it" - A&R consultant Mark Jolley

"If thousands of people say that an artist is good, it's got to be worth looking at" - EMI/Chrysalis A&R director Sas Metcalfe

"We know consumers don't want to hear schlock rock and be surrounded by bad music. That's why we have a strict A&R policy" - Peelousound president/chairman Ernesto Schmitt

"I will do more, but the sites are so boring and there's not much quality control. There's so many bands it's ridiculous. I haven't got time to be ankle deep in doggy demos - what these sites haven't realised is that the barriers aren't just off-line media spend" - BMG/Bollerhouse co-managing director Ben Woolfe

"I'm not even an e-mail. They are trying to replace the only way of sensibly hearing music - send it in on a tape, it works" - London A&R manager Ailie Hollingsworth

"There's just too much and it's too slow - at least for 20 tracks is a waste. In six months' time I want to have a Sony website linking to an S2 website where people can send in demos and be more specific about what they are about" - S2 A&R manager Sam Winwood

"It would only lead me to go and meet an act, otherwise it would be like signing something off an unsolicited demo" - BMG Music Publishing A&R manager Jill Pearson

"I use it all day. There's so much dance music and one link leads to another. And you get great data about, say, what people are listening to in Stowmarket which can be really useful" - East West A&R manager George Tykell

BEST OF THE US

Music Week's new feature on this page focuses on the key websites working new music out of the UK and Europe, but most of the major sites are in the US. Deals vary partially, but the best include (in no particular order): MP3.com; Riffage.com; AMP3.com; Farmclub.com; luma.com; Firstlook.com; Bands-on-line.com; C!Music.com; Garageband.com; GetSigned.com

NEW PLATINUM.COM

Flare Black (www.msma.co.uk/start.html); **107** (238.75/artists.asp?ic=77); **Online** (212.107.138.75/artists.asp?id=4); **Trigger** (www.mpreal.com/band_index.asp?Name=Trigger&Genre=Dance%20&20Urban); **The Rosenbergs** (www.therosenbergs.com)

A&Rs scented about internet opportunities as RCA inks deal

by Stephen Jones
RCA countered the widespread supposition that there is no good unsigned music on the web by last week becoming the first UK major label to sign an act discovered via the internet.

A&R director Nick Raymond - best known as having signed Take - discovered The Fighting Cocks via the Band Register's website (see right). Previously the handful of acts 'discovered on the net' have gone on to sign to smaller independents.

Raymond, who averages three hours a day on the web, says, "I e-mailed them that I was interested in offering a deal and we met that night in a pub when I told them I liked their site and their music. Finding acts on the internet is something people will get to grips with."

But Raymond's online activity is not reflected in a Music Week straw poll of A&R executives at other major labels, which reveals a lack of enthusiasm in some quarters for the web as an A&R source (see comments, left). It bears out complaints by website operators that they are not taken seriously by the industry.

Most of those voiced disgust at the lack of equipment in-house with which to trawl the web, as well as expressing concerns about the quality of material on most websites.

Moreover, most reflect wider doubts about the long-term viability of most of the emerging



RCA A&R director Nick Raymond may have discovered The Fighting Cocks via a link to their own website (www.fcocks.demon.co.uk) from the Band Register's website (www.bandreg.com), but he did not discover via a number of routes. The non-exclusive deals the band have signed mean they also feature on the mp3.com, riffage.com and UBL.com sites. Meanwhile, many A&R scouts will have caught The Fighting Cocks playing live during the last year. And they have released records themselves under their own label guise Fekete Galamb Zene and through Artists Against Success.

operators' business models (see below). Common criticisms directed at the sites include the fact that they promise artists more than they can deliver and that they take quantity of acts over quality. Above all the perception persists that they are run by people who are "in it for the money rather than the music" and whose only strategy is to build a company for sale or initial public offering (IPO).

Naturally each website claims its business model is commercially viable. Yet even those with managers who actively A&R website-based

acts appear to have them handling rosters many times the size of those at major labels.

Most observers predict that not web launches with viable business models - if there are any - will pull away from the airwaves within the next 12 months. For now it is worth remembering that while many traditional A&R people claim there is no good music on the internet, few would ever admit to have signed an act from the back of a net in North London - although that is where many of them are to be found each night.

Finding the bright new hopes on UK-based websites

peopleound.com

Based: N Leicester Square, London WC2; Launched: November 1999; Number of artists: 90; Avg. songs: 3,500/14,000; Software: MP3; Real Audio; Popularity: claims 10,000 hits per day, 65,000 regular users, 4m page impressions and 1,000 CDs sold per month. Investment: undisclosed; Pricing: CDs £3.99-£11.99; Backers: Europe/USA; (Merrill Lynch has just closed second-round funding); Expected income sources: CD sales (50% split with artist after £2 manufacturing deduction), advertising, sponsorship, sale of data to industry; IPO plans: "hopeful at the end of the year"



MPReal.com

Based: Aigle, London EC1; Launched: November 1999; Number of artists: 90; Avg. songs: 90 plus/1,000; Software: MP3; Inst. Windows Media; Popularity: claims 700,000 hits per week and 2,000 regular users with 150-200 CDs sold weekly; Investment: £250,000 (currently negotiating second-round funding); Pricing: downloads 50p-£1; Backers: independent funding by chairman Chris Neal; family and friends; Involved in second-round funding; Expected income sources: Takes complete 25% commission of net sales proceeds of CDs and downloaded files; IPO plans: "later in the year"



Mudhut.co.uk

Based: Maid Vale, London NW6; Launched: February 1999; Number of artists: 30; 14.6 per artist; Software: Real Audio, MP3 or Windows Media; Popularity: claims 40,000 weekly visits a week; Investment: undisclosed; Pricing: downloads 99p plus discounts; Backers: undisclosed private investors; Expected income sources: Download fees split 50:50 with artists, business-to-business income from supplying music to companies and advertising revenue; IPO plans: "would be nice"



In terms of first-mover advantage, Peopleound has somewhat stolen the lead, not just by uploading more artists but by marketing to the consumer more aggressively. The £100,000 recoupable advance it offers to all artists has continued beyond the initial first 1,000 bands. The site claims to enforce a "strict A&R policy" which means that not all music makes it on to the site and which allows its A&R team to focus on working around 50 of the best acts.

MPReal is an obvious underdog but appears to be expanding steadily within its limits. It offers one free track per artist with the option to buy more via download or mail order. There is no charge to appear on the site, but visitors are guided to the best music by a panel of around 200 regular users who appraise each new release. Its 25:75 revenue split with the artist is more generous than most and marketing is about to be increased.

Instead of working as an unsigned music website, Mudhut operates as a record label signing acts to exclusive deals, though it is willing to license successful acts to major labels. Users can listen to a 30-second Real Audio clip before opting to buy downloaded tracks by artists including Sam Brown and Dodgy (CD sales start next month). Artists are scouted and A&Red with gigs, studio time, etc. The site is also striking label deals that currently include Acid Jazz and Swarfinger.

Musiciansigned.com

Based: Hammersmith, London W6; Launched: September 1999 (relunched last week); Number of artists/songs: 60/240; Software: Real Audio; Popularity: claims 600,000 hits per month; Investment: £200,000-£700,000; Pricing: downloads n/a; Expected income sources: artists pay £12.50 a week to be on site; seeking advertising, recently launched a music publishing company, launching www.musiciansigned.com; IPO plans: "first week in October"



Popwire.com

Based: Fulham, London SW6; Launched: June 1999; Number of artists/songs: 1,000/3,000; Software: Real Audio; Quicktime, MP3 and Windows Media; Popularity: claims 200,000 unique visitors and 4.5m page impressions per month; Investment: circa £3m; Pricing: downloads free; Backers: Swedish investment group Investor; Expected income sources: core revenue will be expanded by from publishing, but for now is advertising and business-to-business sales data; IPO plans: "couldn't say"



Vitaminc.co.uk

Based: Old Street, London EC2; UK launch: September 1999; relaunch due in April; Number of artists/songs: 4,000-plus/15,000 (across 100+ software); Real Audio; Popularity: claims 6m page impressions per month (75% non-Italian); Investment: undisclosed; Backers - independently owned by Italian backers, with Kiv I the first-round backers (second round has just closed); Pricing: downloads 50p-£1 on average; Expected income sources: advertising and e-commerce through a percentage of downloaded tracks; IPO plans: "this year"



Musiciansigned differs from the other sites in a number of ways. Its sole stated aim is to give acts full exposure to the music industry and help them find a record deal rather than reaching the consumer. Thus CDs are not sent and tracks are not downloadable. Artists pay £152 per quarter to be on the site but most are rejected, allowing those that are selected to be heavily A&Red, including in some cases have their music edited. Promotion of the site is set to take off.

Originating in Sweden but active in English since it started, Popwire does not produce CDs but is focused instead on securing record deals for its acts. Bands upload their tracks and its system tracks the behaviour of internet users, determining which tracks are preferred. The most popular are then A&Red and offered publishing deals which will see them promoted to record labels and which they can "break after a year if nothing has happened".

Vitaminc describes itself as a "platform representing rights owners". The "rights owners" can upload tracks themselves - at least one track must be free - and price them at their discretion, making them available via streaming or download. Originally launched in Italy, its aim is to offer a community-based site, giving the "biggest" platform to reach the widest possible audience.

Cassette goes into freefall as growth of CDs fails to make up the shortfall

by Paul Williams

Quarter four is becoming more important than ever for the music industry with the period seemingly turning into a yearly game of catch-up to compensate for earlier poor record sales.

Twelve months after George Michael's Ladies & Gentlemen best of headed the pack in what was the peak period for all album shipments in any quarter to date, CD albums hit another new high in 1999's closing period with 73.5m units shipped to the trade. However, unlike in 1998 when CD's last-quarter resurgence helped to produce a 5.5% year-on-year value rise across all formats and markets, notably poorer performers elsewhere – in particular on cassette – resulted in the value of music sales for the whole year rising by only 1.1%.

That small increase in overall value in 1999 was beaten almost fourfold by CD album shipments, whose value climbed 4.2% for the year to £934.7m and 6.1% for quarter four to £933.0m. CD's strong performance in this period reflected the trend for ever more of the year's total sales to fall in the closing three months. More sales have always been concentrated in the Christmas period than any other, but as the BPI's research manager Chris Green notes, that is even more the case now.

The fourth quarter showed a total growth of 12% on the previous year and the sales in quarter four in this past year accounted for more than 41% of the entire year's sales, the highest proportion since 1985. In terms of the actual quarter, it was a very good period, though a 2.6% rise in the total value doesn't look hugely impressive," he says.

Much of this higher concentration of sales at the end of the year springs from the fact that in the past couple of years record companies have released fewer albums of real quality during the first nine months, instead putting more and more of their eggs in the quarter four basket.

This was clearly the case in 1999 when a depressingly fallow period for releases was followed by an influx of big-name albums, though in the rush a number of apparently bankable projects were fattened. That trend – evident in both 1998 and 1999 though not in 1997 when Oasis, The Prodigy and Radiohead were all summer releases – may well be less the case this year with the likes of Oasis, Aqua and Whitney Houston all set to issue albums in the coming weeks.

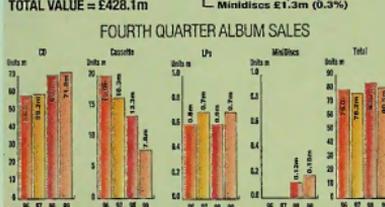
Offsetting CD's solid fourth quarter performance, cassette's sales in the period went into freefall with unit shipments tumbling 41.0% year on year to 7.8m and 34.2% in value to £32.1m to round off what has been a terrible year for the format. Unit sales alone to the trade fell by 42.9% to 18.4m, their lowest level since the late Seventies.

However, unlike when LPs suffered a similar sharp decline a decade ago, there is no physical format immediately ready to replace tape. MiniDisc this past year has experienced huge headline rises – up 81.4% in units and 73.1% in value – but to put these in perspective the total 0.4m units shipped are just about 2% of cassette's total.

Tape's rapid decline was the main contributor to a 5.9% drop in all album shipments for the year to 198.0m units, though the value of albums shipped fell by a rather less-stunning 0.2% to £95.4m. Over-the-counter sales, though, appeared to suggest a more healthy market with CIN reporting around a 5% rise in albums for the year.

This difference could be put down to a number of factors, not least retailers

HOW 1999'S FOURTH QUARTER TRADE DELIVERIES SHAPED UP



Pie charts show value of fourth quarter trade deliveries. Bar charts show unit sales of formats during the fourth quarters of the past four years. Source: BPI

becoming more and more efficient in terms of stock turnover. There is also the continuing factor of parallel imports which, while registering on the CIN charts, do not show up on BPI trade delivery figures. Meanwhile the value of album shipments actually rose 1.4% during the fourth quarter despite a decline in units – and despite widespread discounting on the high street – as labels largely preserved their dealer prices.

In a year which saw 20 singles top half a million sales for a second successive year, the singles market again enjoyed a very strong year, beating 1998's total by 0.9% to reach 80.1m units. This compares to around a 0.2% rise in over-the-counter sales, according to CIN figures. More significantly, the value of singles shipped rose by 11.6% to £138.1m, reflecting the way in which some sense has finally returned to the market with fewer and fewer releases going out with a crippling £1.99 price tag in their first week.

The 12-inch was responsible for the biggest rise in both units and value (up 18.2% and 23.2% respectively) to highlight what has been a strong year for big dance hits such as ATB's 9pm (Till I Come) and Alice Deejay's Better Off Alone. Its rise was

even more impressive in the closing quarter, when nearly 50% more units were shipped compared to the same period in 1998. Even the seven-inch single experienced a 4.7% unit rise in this period, though a year-on-year 38.0% fall means its market is now only 0.7m units in size.

Shipments of cassette singles rose 4.0% in units and 9.6% in value as the format continued to benefit from the pop-dominated market. CD singles actually suffered a 1.4m fall in the number of units shipped, declining to 52.8m units, though this contrasted to a 10.8% value rise to £103.2m.

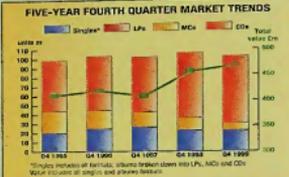
"Singles did very well and it is entirely because of singles that the industry as a whole showed a rise in value in 1999," says Green, who notes the UK industry's performance overall – while hardly magnificent – was more impressive than that of some other key overseas markets.

Among those that have already declared their figures, France suffered its first decline in 15 years with sales dropping 2.5% in value and 4.5% in units. SoundScan figures for retail and rack sales show the total US market grew by just 2.0% in units with albums rising 5.9% to 754.8m and singles falling 23.8% to 83.6m to put it now on a

| | Q4 '97 | Q4 '98 | Q4 '99 |
|------------|--------|--------|--------|
| Budget | 10.0% | 10.3% | 9.3% |
| Mid Price | 9.7% | 7.2% | 6.0% |
| Full Price | 80.4% | 82.5% | 84.7% |

| | Q4 '97 | Q4 '98 | Q4 '99 |
|------------|--------|--------|--------|
| Budget | 4.0% | 4.1% | 4.3% |
| Mid Price | 6.7% | 5.3% | 4.9% |
| Full Price | 89.2% | 90.7% | 91.5% |

Source: BPI



Source: BPI

HOW THE VALUE OF SINGLES DELIVERIES HAS CHANGED

| | Q4 '97 | Q4 '98 | Q4 '99 | % change 98-99 |
|-----------------------------|---------------|---------------|---------------|----------------|
| Seven-inch | £1.02 | £1.02 | £1.40 | +37.7% |
| 12-inch | £2.02 | £2.23 | £2.10 | -4.5% |
| Cassette | £1.10 | £1.00 | £1.05 | +12.6% |
| CD | £1.98 | £1.70 | £2.09 | +23.5% |
| Total realised value | £42.6m | £33.9m | £38.8m | +17.2% |

Source: BPI

HOW THE VALUE OF ALBUMS DELIVERIES HAS CHANGED

| | Q4 '97 | Q4 '98 | Q4 '99 | % change 98-99 |
|-----------------------------|----------------|----------------|----------------|----------------|
| LP | £3.84 | £3.12 | £2.59 | -16.9% |
| Cassette | £3.45 | £3.65 | £4.10 | +11.3% |
| CD | £5.10 | £5.30 | £5.45 | +3.3% |
| MiniDisc | - | £7.46 | £7.23 | -3.1% |
| Total realised value | £385.3m | £422.1m | £428.1m | +1.4% |

Source: BPI

pair with the UK. CD remains by far the dominant album format in the US, rising last year in unit sales by 11.7% as cassette fell by 19.3%.

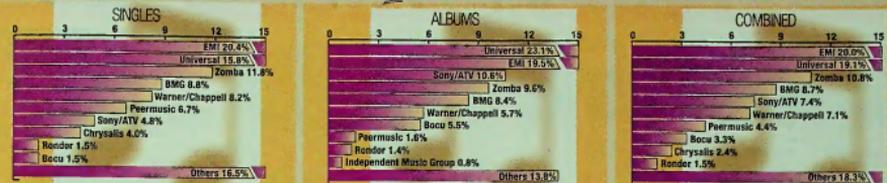
Meanwhile, the UK's computer games industry was also hit by heavy discounting with the value of over-the-counter sales rising year-on-year by only 0.2% to £920m, despite unit sales increasing by around 26% to 34.2m units, according to Chart Track-computed figures.

While the UK music industry can take a little comfort from the fact it has performed better than some other overseas markets, many who watch the less-than-enthralling figures as evidence of a wasted opportunity in the much-hyped final year of the millennium.

Though six months ago it seemed reasonable to suppose that the arrival of the millennium would herald some really special releases, the reality was a Christmas market with releases held back and dominated by months-old albums such as Shania Twain's Come On Over and Travis's The Man Who.

It may be two months too late, but many are hoping that the arrival of the new Oasis album in a week's time will show that 1999's loss can be 2000's gain.

1999 FULL YEAR PERFORMANCE

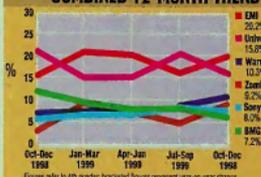


Source: Compiled by EMI from Millward Brown data. Based on chart panel sales from the A sides of the top 100 singles and top 50 albums from July to September 1999.

TOP 10 SINGLES FOR 1999

| Title/Artist | Publisher |
|---|--|
| 1 BABY ONE MORE TIME Britney Spears | Zomba 100% |
| 2 BLUE (DA BA DEE) E!fe 65 | Universal 100% |
| 3 THE MILLENNIUM PRAYER DJR Richard | EMI 33.3%/Skatch 33.3% Copyright Control 33.3% |
| 4 MAMBO NO. 5 Lou Bega | Peermusic 100% |
| 5 9PM (TIL I COME) ATB | Ministry Of Music 50%/ Sony/ATV 31.25%/Copyright Control 18.75% |
| 6 LIVIN' LA VIDA LOCA Ricky Martin | Universal 50%/Warner Chappell 50% |
| 7 THAT DON'T IMPRESS ME MUCH Shania Twain | Universal 50%/Zomba 50% |
| 8 SWEET LIKE CHOCOLATE Shanks & Bigfoot | EMI 100% |
| 9 FLAT BEAT Mr Oizo | EMI 100% |
| 10 WHEN THE GOING GETS TUGO! Boyzone | Zomba 100% |

COMBINED 12-MONTH TREND



TOP 10 SONGWRITERS OF 1999

| Writer/Artist | Publisher |
|-------------------------------------|---------------------------|
| 1 LANGE/LANGE Shania Twain | Zomba/Universal |
| 2 SANDERS Britney Spears | Zomba |
| 3 HEALY Travis | Sony/ATV |
| 4 ANDERSON/ULVAEUS Abba | Boca |
| 5 JONES/JONES/CARLE Stereophonics | Universal |
| 6 WILLIAMS/CHAMBERS Robbie Williams | EMI/BMG |
| 7 LABUT/RANDONER/GABUTTI Effie 65 | Universal |
| 8 CHILD/ROSA Ricky Martin | Universal/Warner Chappell |
| 9 FIELD/DEAL/WHRIGHT/GWYN/SKATES | EMI/Skatch |
| 10 BEGA/ZIPPY/PRAOD Lou Bega | Peermusic |

When Music Week wrote 12 months ago that EMI Music Publishing would be "pushed more than ever" to hold on to its market share in 1999, the words could not have been more prophetic.

The newly merged Universal Music, combining PolyGram and MCA under the leadership of Paul Connelly, chased so hard and close that this year's totals had to be recalculated after initial research placed both companies level-paring for the coveted annual market shares crown.

A number of disputed claims on writers and copyrights made the situation particularly complex, as did the change in ownership of key catalogues during the year such as Hit & Run and Windswept Pacific (though the latter company remains firmly independent when it comes to signing new writers, among them Artful Dodger collaborator Craig David). Ultimately, however, the shift in ownership of the Vengaboys material was what swung it, with Peermusic retaining the share for the first half of the year and Universal taking the share from July when it acquired control of the material.

Ultimately EMI Music emerged with a 20.0% combined singles and albums share, which was comfortable enough to make it leader again, but was lower than the 22.7% and 22.6% totals it achieved in 1997 and 1998. Meanwhile Universal's 19.1% put it far ahead of the rest of the field in its first year as a combined company, though this total was in turn smaller than the 19.9% that a merged PolyGram/Island-MCA would have scored in 1998.

The results gained a special piquancy this year not only because this was Universal's first year as a combined company, but because it looks likely to be EMI's last as a standalone operator following the planned merger of Warner Music Group and EMI Music. If the UK publishing shares of those two companies had been combined in 1999, they would have emerged with a combined share of 27.3%. Large though this is, it is not in fact as big as the combined shares in some other territories, prompting speculation that if there is one part of the proposed merger that may encounter problems with the relevant anti-monopoly authorities, it is publishing.

Helping EMI last year were shares in three of the Top 10 singles of 1999, including 100% of Mr Oizo's Flat Beat and Shanks & Bigfoot's Sweet Like Chocolate. Its other major successes in the year included a 45% share in Madonna's Aguilera's Genie In A Bottle, TLC's No Scrubs and Macy Gray's Fly, Offspring's Pretty Fly (For A White Guy), Blur's Tender and New Radicals' You Get What You Give.

EMI triumphs in share battle with Universal

The closely-fought race for the market shares crown sees EMI emerge as the combined winner, reports Stephen Jones

SPEARS AND TWAIN POWER ZOMBA TO THE TOP



Zomba Music only managed to finish fourth in 1998's annual combined independent market shares league - not to mention 10th in the overall table - but it was a completely different story last year.

The company's overall share of 28.6% of the independent market - more than double that of its nearest rival Peermusic on 11.6% - was driven above all by its 100% share in Britney Spears' Baby One More Time, the biggest-selling single of 1999. In many respects, it was Zomba's year considering Spears is also its artist.

But the company's 28.2% share of the independent singles market was also thanks to an all-round healthy performance including, consummate with

FIRST QUARTER COMBINED INDEPENDENT SHARES



Source: Compiled by Music Week from CIN data.

its corporate competitors, shares of three records in the Top 10 singles of the year including Shania Twain's That Don't Impress Me Much and Boyzone's When The Going Gets Tough.

The company also valued the achievements of other live acts including 100% of both R Kelly's I Could Turn Back The Hands Of Time and Backstreet Boys' Want It That Way. A similar tale explained its whopping 29.3% share of the albums market.

Last year's independent writer Chrysalis was placed fourth behind Peermusic and Boca (see above) with a 6.4% share. Its biggest driver in 1999 was its 100% share in Martine McCutcheon's Perfect Moment, one of the Top 20 biggest sellers of the year.

Overall EMI took 20.4% of the singles market compared with the 15.8% of Universal, which also had shares in three of 1999's Top 10 singles. In fact, Universal became increasingly aggressive in chasing signings during the year, not least following the recruitment of Mike McCormack from Simon Fuller's 19 Group as Connelly's deputy. Shares it was able to claim included big dance and pop hits including S Club 7's Bring It All Back, Arn Lee's 3 Times, Aloe Desejy's Better Off Alone and, of course, the Vengaboys material. Universal Music's real singles winners of the year were the 100% share it had in Eiffel 65's Blue (Da Da Dee) as well as half shares in Ricky Martin's Livin' La Vida Loca and Shania Twain's That Don't Impress Me Much.

The picture was almost reversed when it came to albums, however, with Universal Music holding 23.1% of the market compared with 19.5% for EMI Music. A key move for Universal here was the signing of Steve Mac, whose copyrights included a share of Flying Without Wings by Westlife.

Ranked in third place was Zomba with a combined singles and albums total of 10.8% of the market (see breakout), comfortably outpacing fourth-placed BMG on 8.7% (last year it was third with 10.3%) and Sony/ATV in fifth place on 7.4% (its best showing since 1996). Sony/ATV did much better in the albums field - where it was third with 10.6% thanks in no small part to Travis - than it did in the singles (sixth with 4.8%). It did, however, have shares in four of the year's Top 40 singles - ATB's 9PM (Til I Come), S Club 7's Bring It All Back, Pits & Smalls' Turn Around and Five's Keep On Movin'. BMG was fifth in albums with 8.4% and fourth in singles (8.8%) with shares in some of the year's Top 10 hits: S Club 7's Bring It All Back, Ronan Keating's When You Say Nothing At All and Steps' Heartbeat/Tragedy.

Boca was served well by its half share in the Christmas number one - Westlife's I'll Have A Dream/Seasons In The Sun - plus other A-list releases, while Peermusic was powered by the historical strength of its Latin catalogue (which gave it 100% of Lou Bega's Mambo No. 5) but to mention more recent copyrights including Boyzone's Free (To Wear Sunscreen) by Baz Luhrmann and the earlier Vengaboys hits.

The one to watch in 2000 might well be Rondor, lurking away in overall 10th position. Its biggest singles contributor in 1999 was just one copyright: William Orbit's half share in Madonna's Beautiful Stranger. Yesterday Orbit struck his first number one of the year with All Saints' lead track from The Beach, Pure Shores - and there is clearly much more where that came from.

TOP 75

26 FEBRUARY 2000

| Pos | Artist (Producer/Publisher/Writer) | Label/CD/Cass (Distributor) | Pos | Artist (Producer/Publisher/Writer) | Label/CD/Cass (Distributor) |
|-----|--|---------------------------------------|-----|--|---|
| 1 | PURE SHORES All Stars (Gordon Reid) | London LOND44/LONDON 444 (TEN) | 38 | KISS WHEN THE SUN DON'T SHINE ○ Versatone (EMI/UK DeLunardo/Universal) (Dunelmus) | Positive CDV1 124/CTV1 124 (E) |
| 2 | RISE ○ Gemma Collins (Sony) ATV CWC Perfect (Gaborie/Capricorn/Sony) | Go Beat/Polydor GBCD 250/GBCMC 25 (U) | 39 | AISHA Debi Datta-Bey (Real Gone Music) Warner Chappell (BMG) | Concrete/Arista HARO 430CD1 - (BMG) |
| 3 | WHAT A GIRL WANTS Christina Aguilera (RCA) (EMI & RCA) (Sire) | RCA 7432177292/42177292A (BMG) | 40 | NEW SILENT LADIE Debi Datta-Bey (Real Gone Music) Warner Chappell (BMG) | Concrete/Arista HARO 430CD1 - (BMG) |
| 4 | GO LET IT OUT ○ Sade (Geffen) (Mercury) (Capricorn/Sony) | Capricorn/UK 001/RKIDCS 001 (GMP/VP) | 41 | CIMON SAYS Pharoshe Monch (Mercury) (Real Gone Music) | Real Gone Music (Mercury) (Real Gone Music) |
| 5 | NEW DON'T BE STUPID (YOU KNOW I LOVE YOU) Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 42 | BARBER'S ADGOGO FOR STRINGS ○ William Orton (Dimitri Schurman) (Barber) | Real Gone Music (Mercury) (Real Gone Music) |
| 6 | MOVE YOUR BODY Aqua (RCA) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 43 | IF I COULD TURN BACK THE HANDS OF TIME ★ Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 7 | NEW CARTOON HEROES Aqua (RCA) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 44 | SAY YOU'VE BEEN BETTER THE DEVIL YOU KNOW ○ Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 8 | ADELANTE Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 45 | IMAGINE ○ John Lennon (Lennon) (Special) (EMI) | Parlophone CDR 634/TCR 634 (E) |
| 9 | BORN TO MAKE YOU HAPPY ○ Bryan Adams (A&M) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 46 | (WELCOME) TO THE DANCE Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 10 | NEW STAY WITH ME (BABY) Bibi Stening (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 47 | PITCHIN' (IN EVERY DIRECTION) H-Gang (Linn) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 11 | MR E'S BEAUTIFUL BELLES Eminem (Aftermath) (Jive) | Dreamworlds 45037/72 - (Jive) | 48 | TWO IN A MILLION/YOU'RE MY NUMBER ONE ○ Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 12 | THE GREAT BEYOND Rihanna (Jive) (Mercury) (Capricorn/Sony) | Dreamworlds 45037/72 - (Jive) | 49 | KING OF MY CASTLE ○ Wendell Penn (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 13 | GLORIOUS Rihanna (Jive) (Mercury) (Capricorn/Sony) | Dreamworlds 45037/72 - (Jive) | 50 | NOTORIOUS B.I.G. Notorious B.I.G. (A&M) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 14 | OOH STICK YOU Daphne & Celina (Cherry) (EMI) | Universal MSC20 2420/MSC20 40209 (U) | 51 | NEW SHE'S THE ONE/TI'S ONLY Kelis (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 15 | FEEL LOVE Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 52 | CAUGHT OUT THERE Kelis (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 16 | A LITTLE BIT OF LUCK The Roots (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 53 | YOUR EYES Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 17 | DOLPHINS WERE MONKEYS The Roots (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 54 | THE MILLIONAIRE PRAYER ★ Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 18 | NEW ANYTHING Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 55 | TRY ○ Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 19 | SWEET LOVE 2K Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 56 | TALKING IN YOUR SLEEP/LOVE Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 20 | GIRL ON TV Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 57 | DON'T FALTER Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 21 | HAMMER TO THE HEART Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 58 | COGNOSCENTI VS INTELLIGENTIA ○ Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 22 | NEW I GOT THIS FEELING Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 59 | COMMUNICATION Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 23 | NEW I KNOW WHAT'S UP ○ Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 60 | SAVE ME Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 24 | NEW MUST BE THE MUSIC Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 61 | NEW I WANT YOU Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 25 | PLAYGROUND LOVE Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 62 | EVERY DAY I LOVE YOU ○ Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 26 | NEW I'M IN LOVE Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 63 | KEEP ON MOVIN' ○ Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 27 | IN YOUR ARMES (RESCUE ME) Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 64 | WHATEVER YOU NEED Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 28 | BREATH AND STOP Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 65 | THE GREAT ROMANCE EVER SOLD Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 29 | RE-REKINDLING THE DRAGON SO SILENT Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 66 | SHOW ME THE MEANING OF BEING LONGEVITY Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 30 | DEEP DEEP DOWN Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 67 | 17 AGAIN Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 31 | GOT TO GET IT Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 68 | HUMANISTIC Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 32 | STEAL MY SUNSHINE Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 69 | HEAR YOUR CALLING Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 33 | NEW FAST AS YOU CAN Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 70 | RAINBOW COUNTRY Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 34 | BACK IN MY LIFE ○ Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 71 | IT'S ROCKY ROLL 'N' ROLL Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 35 | BECAUSE OF YOU Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 72 | NEW THE WOMEN KNOW Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 36 | DESERT ROSE Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 73 | THE MASSES AGAIN/THE CLASSES Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| 37 | I HAVE A DREAM/SEASONS IN THE SUN Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) | 74 | SHINE 2000 Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |
| | | | 75 | TEARDROPS Sade (Geffen) (Mercury) (Capricorn/Sony) | Mercury 177492/177494 (U) |

As used by Top Of The Pops and Radio One

MADONNA AIRCRAFT

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26 FEBRUARY 2000

CHART COMMENTARY

by ALAN JONES

While Travis are the only male act in the top five of the album chart, Oasis fulfil a similar role on the singles chart, where *All Saints*, *Gabrielle*, *Christina Aguilera* and *Shania Twain* fly the flag for females. Aguilera's second hit, *What A Girl Wants*, can't match the number one debut of her first, *Genie In A Bottle*, but makes a creditable debut at number three. Meanwhile, the remarkable *Shania Twain* success story continues with the sixth hit from her Come On Over album. Don't Be Stupid (You Know I Love You), debuting at number five. Remixed from the album - which will pass the 2.6m sales mark this week - Don't Be Stupid follows the previous Come On Over singles You're Still The One (number 10), When (number 15). From This Moment On (number nine), and the number three hits That Don't Impress Me Much and Man! I Feel Like A Woman!.

It was perhaps inevitable that *Oasis* would not be able to hold onto top spot on the singles chart - Go Let It Out is their fifth



MARKET REPORT

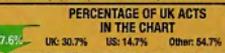
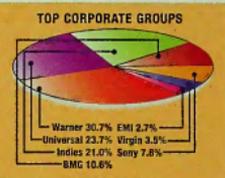


number one, and all five have spent just one week on top. What wasn't quite so predictable is the fact that its sales would

SINGLE FACTFILE

In 1998 *All Saints*' *Never Ever* was replaced at number one by *Oasis*' *All Around The World*. Two years on, the girls get their revenge, debuting in pole position with *Pure Shores*, while *Oasis*' *Go Let It Out* falls from number one to number four. *Pure Shores* is the fourth number one for *All Saints* from just six releases and pits them equal with *B*Witched* as the female group with most number ones - both acts trail the Spice

Girls' tally of eight number ones. *Pure Shores* sold more than 350,000 copies last week, more than three times as many as *Gabrielle*'s *Rise* sold in retaining second spot. It was also produced by *William Orbit*, who scores his first number one as producer, his previous best being number five with *Madonna*'s last single *Beautiful Stranger*, which may return to the summit soon, with the new *Madonna* single *American Pie*.



drop off so steeply, falling from more than 180,000 to just more than 43,000 in a week - a decline of more than 76%, which far

exceeds their previous singles.

Britain's Eurovision 2000 fate lies in the hands of *Nicki French*, who won the Song For Europe final on BBC 1 on Sunday afternoon after attracting 47,355 votes. *Six Chix*' *Only The Women Know* was second with 42,309 votes, and Catherine Porter was third, polling 29,348 votes for the song *Crazy*. *Sade*'s *By Your Side* was placed fourth but its points total were not announced. *Nicki French* had a number five hit with a Hi-NRG cover of *Total Eclipse Of The Heart* in 1995, and her Eurovision entry *Don't Play That Song Again* was penned by former Giltter band members *John Springate* and *Gary Sheppard*. More typically Eurovision than the others, as *IMW* reported a fortnight ago it attracted less significant industry signing attention prior to the contest than the other three songs, while the *Six Chix* single was not only signed but also released before the final, though it makes a disappointing debut this week at number 72 on the chart.

INDEPENDENT SINGLES

| This Week | Title | Artist | Label (previous) |
|-----------|---|---------------------------------|-----------------------------------|
| 1 | GO LET IT OUT | Oasis | Big Brother RECORDS (3MV/PP) |
| 2 | BOUN TO MAKE YOU HAPPY | Britney Spears | Jive 8550022 (P) |
| 3 | STAY WITH ME (BABY) | Rebecca Whitley | BBC Music WMS56022 (P) |
| 4 | HAMMER TO THE HEART | The Temperer feat. Maya | Pepco 8530038 (P) |
| 5 | IN YOUR ARMS (RESCUE ME) | No Generation | Concept CDCCM 7 (CORP) |
| 6 | SIMON SAYS | Pharocha Monch | Rawkus BVW2050 (P) |
| 7 | BECAUSE OF YOU | Scanty Sandwich | Southern Fried ECR 160DS (3MV/PP) |
| 8 | IF I COULD TURN BACK THE HANDS OF TIME | R Kelly | Jive 0521812 (P) |
| 9 | SAVE ME | Meekor | Underwater H200000 (V) |
| 10 | I WANT YOU | Z2 | Phelips PLATC067 (V) |
| 11 | DONT FALTER | Met Royale feat. Lauren Lavetta | Faith & Hope FH4 014 (3MV/PP) |
| 12 | HUMANISTIC | Kawala | Pepco 8530022 (P) |
| 13 | SEE YOURS BE MINE/GET THE DEVL YOU KNOW | Staps | Emu(Clive 8010108 (P) |
| 14 | BLACK BALLOON | The Goo Goo Dolls | Hollywood 0101315HW (P) |
| 15 | TEARDROPS | Lovestation | Fresh FRSHD 79 (3MV/PP) |
| 16 | THE GIRL WITH THE SPARKLING EYES | Bellatrix | Fierce Parade NING000 (V) |
| 17 | SUBRAIMSTIMULATION | Oliver Lieb | Data DATA1 (ADD) |
| 18 | ROBOT TOURIST | Ten Benson | Cottage COTTG0200 (V) |
| 19 | ROB MURPHY VS FUNKSTER DELUXE | Bob Marley Vs Funkster Deluxe | Club Tools 0067255CLU (P) |
| 20 | RYTHM THE REBEL | Jon The Derisist | Nuklear NUKP196 (ADD) |

All charts © DM

To hear the chart hot-off-the-press on Monday morning call 0891 506290. Calls cost 50p/min



| This Week | Title Artist | Label | This Week | Title Artist | Label |
|-----------|---------------------------------------|---------------------------|-----------|--|-----------------------|
| 1 | PURE SHORES All Saints | London | 21 | MUST BE THE MUSIC Jay Mays feat. Nick Brown | Mercury |
| 2 | RISE Especially | Go Beat/Polygram | 22 | SMOOTH Smooth feat. Rick Ross | Arista |
| 3 | WHAT A GIRL WANTS Christina Aguilera | BCA | 23 | SHE'S THE ONE/LET'S ONLY US | Real World/Cherry |
| 4 | GO LET IT OUT Oasis | Big Brother | 24 | A LITTLE BIT OF LUCK...with a little bit of...with a little bit of...with a little bit of... | Red Star/Recordings |
| 5 | DON'T BE STUPID (YOU KNOW I LOVE YOU) | Shania Twain | 25 | SHREK THE MEANING OF BEING LONELY | Shine feat. The Roots |
| 6 | MOVE YOUR BODY Eurythmics | Universal | 26 | REWARD THE CRIMINALS | Paula Abdul/Atlantic |
| 7 | CARTOON HEROES Aqua | Universal | 27 | HAMMER TO THE HEART The Temperer feat. Maya | Pepco/EMI |
| 8 | ASLANTIC East | Melrose | 28 | WANT TAKE IT DOWN | Int. International |
| 9 | BOUN TO MAKE YOU HAPPY | Britney Spears | 29 | I GOT THIS FEELING | Jay-Z feat. The Roots |
| 10 | STAY WITH ME (BABY) | Rebecca Whitley | 30 | MOVE TOO FAST | Adonis feat. Kalamity |
| 11 | SWEET LOVE 2K | Wizzard | 31 | CAUGHT OUT THERE | Kula |
| 12 | GLORIOUS | Andrea Johnson | 32 | KEEP ON MOVING | ICA |
| 13 | THE GREAT BEYOND | HEA | 33 | DOLPHINS WERE MANNEQUINS | Int. Universal |
| 14 | I KNOW WHAT'S UP | Lil' Jon feat. Lil' Romeo | 34 | WHEN WE ARE TOGETHER | Mercury |
| 15 | IN YOUR ARMS (RESCUE ME) | No Generation | 35 | BACK IN MY LIFE | Debut |
| 16 | MIR'S BEAUTIFUL BLUES | Drumfunk/Arbit | 36 | STILL | Wesley |
| 17 | AMERICAN PIE | Madonna | 37 | KILLER | Arbit |
| 18 | STEAL MY SUNSHINE | Delonzo | 38 | OH OH STICK YOU | Debut & Debut |
| 19 | I TRY | Eric | 39 | OF MY CASTLE | Universal |
| 20 | GIRL ON TV | Funkster | 40 | TURN | Int. Universal |

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Arc

THE WELL EQUIPPED RECORDING STUDIO

| Pos | Label | Title | Artist (Producer) | Label/Cat/Distributor | Cash/Streams/MD |
|-----|-------|--|---|--|-----------------|
| 1 | NEW | RISE ★ | Gabriel (Various) | Go Beat/Polystar 547692 (UK) 547694/547691 (UK) | |
| 2 | 3 | COME ON OVER ★ 3 | Shania Twain (Lamp) | Mercury 1700812 (UK) 1700813 (UK) | |
| 3 | 2 | THE MAN WHO ★ 6 | Independence 8000 (TEN) Tina Turner (Various) | SONY BMG/SONY 7493920 (UK) SONY BMG/SONY 7493920 (UK) | |
| 4 | 3 | ON HOW LIFE IS ★ 3 | Mary (Various) | 1 Epic 494232 (TEN) 494234/494235 (TEN) | |
| 5 | 5 | RABY ONE MORE TIME ★ 1 | 2 Jive 720171/720174 (PI) Eminem (Various) | Universal 810302 (UK) 810303 (UK) | |
| 6 | 11 | THE BARRY WHITE COLLECTION ★ 3 | Barry White (Various) | BMG/VIC 11-11-11 (UK) BMG/VIC 11-11-11 (UK) | |
| 7 | 11 | GOLD - GREATEST HITS ★ 12 | Able (Anderson/Ujauus/Anderson) | Polygram 547072 (UK) 547073/547074 (UK) | |
| 8 | 2 | THE LOVE SONGS | Motown/Universal TV 545072 (UK) 545073 (UK) | | |
| 9 | 1 | WORD GETS AROUND ★ | V2 VVR 100458 (3MV) Stevie Nicks (Various) | V2 VVR 100459 (3MV) 100460 (3MV) | |
| 10 | 1 | WEST LIFE ★ | 1 RCA 742171/742172 (BMG) Westlife (Various) | 742173 (BMG) 742174 (BMG) | |
| 11 | 9 | TALES FROM NEW YORK - THE VERY BEST OF | Columbia 507178 (BMG) 507179 (BMG) | | |
| 12 | 18 | YOU'VE COME A LONG WAY, BABY ★ 7 | 19th Avenue (Various) | 19th Avenue 11-11-11 (UK) 11-11-11 (UK) | |
| 13 | 10 | 5 CLUB ★ 2 | 2 Chry 541302 (UK) 541303 (UK) | | |
| 14 | NEW | BLOOD FLOWERS | Pfiction FXCD 31 (UK) FX31 (UK) | | |
| 15 | 11 | PLAY ★ | Mute CDSTUMM 172 (UK) CDSTUMM 172/STUMM 172- | | |
| 16 | 13 | SUPERANURAL ○ | Arca 078219/078220 (BMG) 078221/078222 (UK) | | |
| 17 | 10 | PIECES IN A MODERN STYLE ○ | WEA 284521 (BMG) 284522 (UK) | | |
| 18 | 14 | BRAND NEW DAY | A&M/Polygram 430621 (UK) 430622 (UK) | | |
| 19 | 14 | ALL THE WAY, A BECADE OF SONG ★ 2 | 1 Epic 498472 (TEN) Celine Dion (Various) | 498473 (TEN) 498474 (TEN) | |
| 20 | 7 | EXTREMIZER ○ | Creation CRECD 079 (3MV) 079 (3MV) | | |
| 21 | NEW | VOODOO | Cooltemp 523232 (UK) 523233 (UK) | | |
| 22 | 19 | PERFORMANCE AND COCKTAILS ★ 3 | 1 V2 VVR 100458 (3MV) Stevie Nicks (Various) | V2 VVR 100459 (3MV) 100460 (3MV) | |
| 23 | 14 | UNPLUGGED ★ | 1 Atlantic 756780862 (TEN) 756780864/756780868 | | |
| 24 | NEW | BBC SESSIONS | BBC Music/EMI 547722 (UK) 547723 (UK) | | |
| 25 | 4 | MILLENNIUM ★ | 2 Jive 653222 (UK) 653223 (UK) | | |

| | | | | |
|----|-----|------------------------------------|---|--|
| 52 | 42 | FAMMAL ★ | 1 Luface/Ministry 20005552/2000556 (TMG) 702 (UK) | |
| 53 | 4 | TEN GOLDEN GREATS ○ | Polygram 543112 (UK) 543114/543114 (UK) | |
| 54 | 18 | AFER GLOW | Capitol 524042 (UK) 524043 (UK) | |
| 55 | 50 | LET'S GO | Hard Ham/Columbia 20202 (TEN) HANDIC 202 (TEN) | |
| 56 | 45 | MOURMORS ★ | 1 Warner Bros K 25634 (UK) K 45634 (UK) | |
| 57 | 51 | JAGGED TILL PILL ★ 3 | Maverick/Reprise 5083920 (BMG) 5083921/5083922 (BMG) | |
| 58 | 45 | LEFT OF THE MIDDLE ★ 3 | RCA 142151/142152/142153 (BMG) Natalie Imbruglia (Various) | |
| 59 | RE | NORTHERN STAR | Virgin DCD 2833 (UK) Doris (Various) | |
| 60 | RE | DEFINITELY MAYBE ★ 6 | Creation CRECD 108 (3MV) 108 (3MV) | |
| 61 | 4 | LIEBLING | WEA 39429142 (UK) 39429143 (UK) | |
| 62 | NEW | LYTE FUNKIE ONES | Logic 7423170632 (BMG) 7423170634 (UK) | |
| 63 | RE | VERSION 2.0 | Mastermind Music 2822 (3MV) MUSH 282MCA (UK) | |
| 64 | 51 | 20 TWENTY FOUR SEVEN ★ | 1 Polygram 523382 (UK) 523383 (UK) | |
| 65 | 56 | THE LOVE IS YOUR LOVE ★ 1 | 14mc 8322/8323/8324/8325 (BMG) Heaven (Various) | |
| 66 | 24 | REMEDY | XL Recordings XLCD 129 (UV) XLCD 129/129 (UK) | |
| 67 | NEW | UNLEASH THE DRAGON | Del Soul 546931 (UK) 546932 (UK) | |
| 68 | RE | SEACPOUP FISH | JBO JBO 100542 (3MV) JBO 100543/100 100541 | |
| 69 | 18 | 2001 | Interpop 4934812 (UK) 4934813 (UK) | |
| 70 | 57 | THIS IS MY TRUTH TELL ME YOURS ★ 3 | 1 Epic 487088 (TEN) MCA/Street Productions (Various) | |
| 71 | RE | SCREAM FACTORICA | Creation CRECD 079 (3MV) 079 (3MV) | |
| 72 | 52 | SUPERGRASS | Parlophone 522052 (UK) 522053/522054 (UK) | |
| 73 | RE | MAYBE YOU'RE BEEN BRAINWASHED TOO | MCA MCD 1195 (UK) New Radicals (Various) | |
| 74 | RE | GOING FOR GOLD - THE GREATEST HITS | Polygram 543112 (UK) 543114/543114 (UK) | |
| 75 | 12 | GREATEST HITS III ★ | 1 Parlophone 523842 (UK) 523843/523844/523845 | |

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TOP COMPILATIONS

| Pos | Label | Title | Artist (Producer) | Label/Cat/Distributor |
|-----|-------|---|---|-----------------------|
| 1 | NEW | REWIND - THE SOUND OF UK GARAGE | Ministry Of Sound/MGSCD/MGSCD/1 - DAWTENT | |
| 2 | 1 | THE LOVE SONGS ALBUM ★ | warner.asp/Universal TV/Globe 541202/541204 (UK) 541203 (UK) | |
| 3 | 2 | PURE GARAGE | warner.asp/WMMCD 001 (TEN) warner.asp/WMMCD001/WMMCD001 (TEN) | |
| 4 | NEW | BEST DANCE ALBUM IN THE WORLD EVER 2000 | Virgin/EMI VTDCCD29/VTDCCD29 (UK) | |
| 5 | NEW | QUEER AS FOLK 2 | Charmel 4 Music CMK00122 (UK) 4 (UK) | |
| 6 | 3 | AGIA NAPA - TALENTY ISLAND | Telstar TV TNC0231/TVTMC011 (UK) TVTMC011 (UK) | |
| 7 | 6 | BREAKDOWN | Telstar TV TNC0208 (UK) TVTMC009 (UK) | |
| 8 | 7 | NOW THAT'S WHAT I CALL MUSIC! 44 ★ 7 | EMI/Universal CD/NOVA44/CD/NOVA44/NOVA44 (UK) NOVA44 (UK) | |
| 9 | 4 | CLUBBERS GUIDE TO... 2000 | Ministry Of Sound/MSCD/1 (3MV) MSCD 1 (3MV) | |
| 10 | 5 | 4 CLUBMIX 2000 | Universal TV/Sony TV/Globe 541542/541544 (UK) 541543 (UK) | |
| 11 | 6 | THE BEST LOVESONGS... EVER! ○ | Virgin/EMI VTDCCD29/VTDCCD29 (UK) | |
| 12 | NEW | PURE SILK - THE THIRD DIMENSION | Pure Silk/PURECD3/PURECD3/PURECD3 (CD/RP) | |
| 13 | 11 | WOMAN 2 ★ | Universal TV/Sony TV/Globe 541542/541544 (UK) 541543 (UK) | |
| 14 | 13 | HITS 2000 | warner.asp/Globe TV/Sony TV/RACDD154/RACDD154 (BMG) RACDD154 (BMG) | |
| 15 | 3 | LOVED UP | Inspired INSPCD1 (3MV) INSPMCA1 (UK) | |
| 16 | 14 | MUSIC OF THE MILLENNIUM... 1 | Universal TV/Sony TV/Globe 541542/541544 (UK) 541543 (UK) | |
| 17 | 8 | ALL TIME GREATEST LOVE ALBUM - VOL 4 | Sony TV/TW0202/TVTMC011 (UK) TVTMC011 (UK) | |
| 18 | 10 | EUPHORIA - LEVEL 3 | Telstar TV TNC0235/TVTMC005 (UK) TVTMC005 (UK) | |
| 19 | 2 | SLINKY - TECH-NIQUE | Berchwood SLINKYCD002 (UK) SLINKYCD002 (UK) | |
| 20 | 14 | CREAM ANTHEMS 2000 | Virgin/EMI VTDCCD27/VTDCCD27 (UK) | |

| Pos | Label | Title | Artist (Producer) | Label/Cat/Distributor |
|-----|-------|-------------------|---------------------------|-----------------------|
| 1 | 7 | MEDICAL | 7 MEDICAL (UK) | |
| 2 | 8 | SCORCH | 8 SCORCH (UK) | |
| 3 | 10 | MOJO | 10 MOJO (UK) | |
| 4 | 11 | ROCKETS IN HEAVEN | 11 ROCKETS IN HEAVEN (UK) | |
| 5 | 12 | NEW ROCKERS | 12 NEW ROCKERS (UK) | |
| 6 | 13 | ROCKERS | 13 ROCKERS (UK) | |
| 7 | 14 | DRAB | 14 DRAB (UK) | |
| 8 | 15 | DRAB | 15 DRAB (UK) | |
| 9 | 16 | DRAB | 16 DRAB (UK) | |
| 10 | 17 | DRAB | 17 DRAB (UK) | |
| 11 | 18 | DRAB | 18 DRAB (UK) | |
| 12 | 19 | DRAB | 19 DRAB (UK) | |
| 13 | 20 | DRAB | 20 DRAB (UK) | |
| 14 | 21 | DRAB | 21 DRAB (UK) | |
| 15 | 22 | DRAB | 22 DRAB (UK) | |
| 16 | 23 | DRAB | 23 DRAB (UK) | |
| 17 | 24 | DRAB | 24 DRAB (UK) | |
| 18 | 25 | DRAB | 25 DRAB (UK) | |
| 19 | 26 | DRAB | 26 DRAB (UK) | |
| 20 | 27 | DRAB | 27 DRAB (UK) | |
| 21 | 28 | DRAB | 28 DRAB (UK) | |
| 22 | 29 | DRAB | 29 DRAB (UK) | |
| 23 | 30 | DRAB | 30 DRAB (UK) | |
| 24 | 31 | DRAB | 31 DRAB (UK) | |
| 25 | 32 | DRAB | 32 DRAB (UK) | |
| 26 | 33 | DRAB | 33 DRAB (UK) | |
| 27 | 34 | DRAB | 34 DRAB (UK) | |
| 28 | 35 | DRAB | 35 DRAB (UK) | |
| 29 | 36 | DRAB | 36 DRAB (UK) | |
| 30 | 37 | DRAB | 37 DRAB (UK) | |
| 31 | 38 | DRAB | 38 DRAB (UK) | |
| 32 | 39 | DRAB | 39 DRAB (UK) | |
| 33 | 40 | DRAB | 40 DRAB (UK) | |
| 34 | 41 | DRAB | 41 DRAB (UK) | |
| 35 | 42 | DRAB | 42 DRAB (UK) | |
| 36 | 43 | DRAB | 43 DRAB (UK) | |
| 37 | 44 | DRAB | 44 DRAB (UK) | |
| 38 | 45 | DRAB | 45 DRAB (UK) | |
| 39 | 46 | DRAB | 46 DRAB (UK) | |
| 40 | 47 | DRAB | 47 DRAB (UK) | |
| 41 | 48 | DRAB | 48 DRAB (UK) | |
| 42 | 49 | DRAB | 49 DRAB (UK) | |
| 43 | 50 | DRAB | 50 DRAB (UK) | |
| 44 | 51 | DRAB | 51 DRAB (UK) | |
| 45 | 52 | DRAB | 52 DRAB (UK) | |
| 46 | 53 | DRAB | 53 DRAB (UK) | |
| 47 | 54 | DRAB | 54 DRAB (UK) | |
| 48 | 55 | DRAB | 55 DRAB (UK) | |
| 49 | 56 | DRAB | 56 DRAB (UK) | |
| 50 | 57 | DRAB | 57 DRAB (UK) | |
| 51 | 58 | DRAB | 58 DRAB (UK) | |
| 52 | 59 | DRAB | 59 DRAB (UK) | |
| 53 | 60 | DRAB | 60 DRAB (UK) | |
| 54 | 61 | DRAB | 61 DRAB (UK) | |
| 55 | 62 | DRAB | 62 DRAB (UK) | |
| 56 | 63 | DRAB | 63 DRAB (UK) | |
| 57 | 64 | DRAB | 64 DRAB (UK) | |
| 58 | 65 | DRAB | 65 DRAB (UK) | |
| 59 | 66 | DRAB | 66 DRAB (UK) | |
| 60 | 67 | DRAB | 67 DRAB (UK) | |
| 61 | 68 | DRAB | 68 DRAB (UK) | |
| 62 | 69 | DRAB | 69 DRAB (UK) | |
| 63 | 70 | DRAB | 70 DRAB (UK) | |
| 64 | 71 | DRAB | 71 DRAB (UK) | |
| 65 | 72 | DRAB | 72 DRAB (UK) | |
| 66 | 73 | DRAB | 73 DRAB (UK) | |
| 67 | 74 | DRAB | 74 DRAB (UK) | |
| 68 | 75 | DRAB | 75 DRAB (UK) | |

26 FEBRUARY 2000

CHART COMMENTARY

by ALAN JONES

Gabrielle's Rise enjoys another week at number one comprehensively outselling Shania Twain's Come On Over, which moves 3-2, by a ratio of nearly five to three. Rise couldn't quite match the 57,000 sale which took it to the top of the chart last week, but its tally of more than 49,000 brings its total sales to date to more than 190,000.

There was a little benefit to be had from St. Valentine's Day sales at the start of the week but not as much as the week before. Consequently, sales of artist albums slumped by 14% last week. Every single album in the top 10 - including Abba's Gold Greatest Hits (up 11-7) and the Stereophonics' World Gets Around (up 14-9) - sold fewer copies than in the previous week.

Chances of a bumper audience for BBC's Gimme Some Truth documentary about the making of John Lennon's imagine album were already slim when the programme was

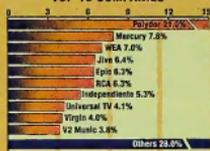


The Cure register their 20th hit album in the UK with Bloodflowers, which is the highest new entry to this week's chart at number 14. The album, which sold just short of 10,000 copies last week is the third and final album in a trilogy which started with 1992's Pornography and continues with 1993's Disintegration. The group's only number one album, Wish, was released in 1992, while their last album of all-new material was Wild Mood

Swings, which reached number nine in 1996. Since then their only release has been their second hits anthology Galore, which spanned the years 1987 to 1997 and should have been a big seller but somehow peaked at a lowly number 37. Bloodflowers marks the beginning of the Cure's third decade, though only guitarist, vocalist and songwriter Robert Smith remains from the original 1977 'Easy Cure' line-up.

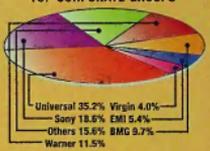
MARKET REPORT

TOP 10 COMPANIES



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

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: -13.8%

YEAR TO DATE VERSUS LAST YEAR: +8.2%

PERCENTAGE OF UK ACTS IN THE CHART

UK 50.7% US: 30.7% Other: 18.7%

scheduled at 11.30pm on BBC last Sunday (13th). But the potential was further snookered by the over-running of the final

of the Benson & Hedges Masters snooker championship, which didn't finish until midnight. As a result, the remastered and

repackaged Imagine debuted at just number 51, with sales just shy of 4,000.

Number one in America for a fortnight, D'Angelo's Voodoo album was never going to make the same kind of impact here, but its number 21 debut is perfectly respectable for the, especially as his only previous album, 1996's Brown Sugar, failed to chart at all.

Tracy Chapman's self-titled 1988 debut album spawned just one hit in Fast Car but has proved one of the most consistent sellers of recent years, helped partly by Boyzone's cover of Baby Can I Hold You Tonight and partly by generous discounting. It was the 66th biggest seller of 1999, with nearly 175,000 copies - a remarkable figure for an 11-year-old album. Chapman's last album, 1995's New Beginning, reached only 47 here. And despite critical acclaim, her latest album, Telling Stories, got off to an even less inspiring start last week, debuting at number 85.

COMPILATIONS

Sales of compilations held up well last week, topping the half million mark for the third frame in a row, thanks partly to a slew of new garage compilations which have been released to capitalise on the hot again genre. Garage was looking a bit sickly before Artful Dodger's Rewind and DJ Luck & MC Neat's Little Bit Of Luck helped to renew interest. Among the garage compilations currently enjoying sales success are Pure Silk - The Third Dimension (new at number 12), Pure Garage (number three) and Rewind - The Sound of UK Garage, an album of garage favourites mixed by Artful Dodger which debuts at number one after selling more than 40,000 copies last week. It's the second Ministry Of Sound release to top the chart, already this year, putting them

well on schedule to equal last year's haul of eight number ones.

One of the most successful compilations of last year was the Queer As Folk double, which was issued to tie-in with the controversial Channel 4 series. It remained popular long after the TV series had finished, selling 125,000 copies to finish as the year's 50th biggest selling compilation. The new series of Queer As Folk - if a two-parter can be called a series - started last week, and the accompanying Queer As Folk 2 album makes a decent dent on the chart, debuting at number five after selling nearly 19,000 copies last week. The debut release on the new Channel 4 Music label, it contains a similar mix of tracks as the first, with dance/NRG remakes once again dominating.

MARKET REPORT



Figures show top 10 companies by % of total sales of the top 25 and corporate group shares by % of total sales of the top 75 artist albums

TOP CORPORATE GROUPS



VERSUS LAST WEEK: -8.9%

YEAR TO DATE VERSUS LAST YEAR: +4.7%

COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 75.5%
Compilations: 28.1%

INDEPENDENT ALBUMS

| Rank | Title | Artist | Label (Distributor) |
|------|----------------------------------|-----------------|-----------------------------|
| 1 | YOU'VE COME A LONG WAY, BABY | Fatboy Slim | Skint (BRASSIC 13) (3MV/P) |
| 2 | WORD GETS AROUND | Stereophonics | V2 VVR 100626 (3MV/P) |
| 3 | BABY MORE TIME | Blaney Spears | Jive JS2172 (P) |
| 4 | PLAY | Mute | CDSTUAM 172 (V) |
| 5 | EXTERMINATOR | Primal Scream | Creation CRECD29 (3MV/P) |
| 6 | PERFORMANCE AND COCKTAILS | Stereophonics | V2 VVR 100626 (3MV/P) |
| 7 | THE MASTERPLAN | Oasis | Creation CRECD 261 (3MV/P) |
| 8 | MILLENNIUM | Backstreet Boys | Jive JS2222 (P) |
| 9 | VERSION 2.0 | Garbage | Mushroom MUSH 29CD (3MV/P) |
| 10 | BEAUCOUP FISH | Underworld | JBO JBO 100542 (3MV/P) |
| 11 | RELOAD | Tom Jones | Get GUTD0 009 (V) |
| 12 | UNREASONABLE BEHAVIOR | Laurant Garcar | F Communications F135CD (V) |
| 13 | 20 | Mercury Rev | V2 VVR 100782 (3MV/P) |
| 14 | SCRAMBLING | Primal Scream | Creation CRECD 129 (V) |
| 15 | DISSENT | Basement Jaxx | XL Recordings XLCD 110 (V) |
| 16 | DEFINITELY MAYBE | Oasis | Creation CRECD 180 (3MV/P) |
| 17 | GARBAGE | Garbage | Mushroom D 3145S (3MV/P) |
| 18 | MUSIC FOR THE ALIATED GENERATION | The Prodigy | XL Recordings XLCD 114 (V) |
| 19 | BIENA VISTA SOCIAL CLUB | Pty Cooder | World Circuit WC02 050 (P) |
| 20 | STEPHANA | Sneps | Ebu/Jive JS19442 (P) |

THE YEAR SO FAR... TOP 20 ALBUMS

| Rank | Title | Artist | Label |
|------|---------------------------------|-----------------|--------------------|
| 1 | THE MAN WHO | TRAVIS | INDIEPENDENTE |
| 2 | COME ON OVER | SHANIA TWAIN | MERCURY |
| 3 | ON HOW LIFE IS | MACY GRAY | EPIC |
| 4 | RISE | GABRIELLE | GO BEAT |
| 5 | BABY ONE MORE TIME | BATMAN SPEARS | JIVE |
| 6 | WESTLIFE | WESTLIFE | RCA |
| 7 | S CLUB 7 | S CLUB 7 | POLYDOR |
| 8 | PIECES IN A MODERN STYLE | WILLIAM ORBIT | WEA |
| 9 | ALL THE WAY... A DECADE OF SONG | CELINE DION | EPIC |
| 10 | PERFORMANCE AND COCKTAILS | STEREOPHONICS | ASBA |
| 11 | GOLD - GREATEST HITS | UNIVERSAL MUSIC | POLYDOR |
| 12 | THE COLLECTION | BARRY WHITE | UNIVERSAL MUSIC TV |
| 13 | UNPLUGGED | THE CORRS | MCA/AVANTANTIC |
| 14 | TALK ON CORNERS | THE CORRS | MCA/AVANTANTIC |
| 15 | STEPHANA | STEPS | ERLANGE |
| 16 | EXTREMANTAR | PRIMAL SCREAM | CREATION |
| 17 | THE MUSH | TEXAS | MERCURY |
| 18 | I'VE BEEN EXPECTING YOU | ROBBIE WILLIAMS | CHRYSALIS |
| 19 | BY REQUEST | BOYZONE | POLYDOR |
| 20 | SONGS FROM THE LAST CENTURY | GEORGE MICHAEL | VIRGIN |

© CAP Last figures represent the chart placing from the last published issue. See for albums chart.

26
february
2000

THE OFFICIAL CHARTS

MW
music week

AS USED BY
BBC RADIO 1
97.99 FM



TOP
GO TO
POPS!

albums



1 PURE SHORES

- | | | | |
|----|--|--------------------|-------------|
| 2 | RISE | Gabrielle | London |
| 3 | WHAT A GIRL WANTS | Christina Aguilera | RCA |
| 4 | GO LET IT OUT | Oasis | Big Brother |
| 5 | DO NOT BE STUPID (YOU KNOW I LOVE YOU) | Shania Twain | Mercury |
| 6 | MOVE YOUR BODY | Eiffel 65 | Eternal |
| 7 | CARTOON HEROES | Aqua | Universal |
| 8 | ADELANTE | Sash! | Multiply |
| 9 | BORN TO MAKE YOU HAPPY | Brimey Spears | Jive |
| 10 | STAY WITH ME (BABY) | Rebecca Wheelley | BBC Music |



- | | | | |
|----|------------------------|-------------------|-----------------|
| 11 | MR E'S BEAUTIFUL BLUES | Eels | Dreamworks |
| 12 | THE GREAT BEYOND | REM | Warner Brothers |
| 13 | GLORIOUS | Andreas Johnson | WEA |
| 14 | OOH STICK YOU! | Daphne & Celeste | Universal |
| 15 | I FEEL LOVE | CRW | VC Recordings |
| 16 | A LITTLE BIT OF LUCK | DJ Luck & MC Neat | Red Rose |
| 17 | DOLPHINS WERE MONKEYS | Ian Brown | Polybor |
| 18 | ANYTHING Jay Z | Def Jam | Def Jam |
| 19 | SWEET LOVE '98 | Fierce | Motown |



1 RISE

- | | | | |
|----|----------------------------|---------------|---------------------|
| 3 | COME ON OVER | Shania Twain | Mercury |
| 2 | THE MAN WHO TRAVIS | Travis | Independiente |
| 4 | ON HOW LIFE IS | Macy Gray | Epic |
| 5 | BABY ONE MORE TIME | Brimey Spears | Jive |
| 6 | THE BARRY WHITE COLLECTION | Barry White | Universal TV |
| 7 | GOLD - GREATEST HITS | Abba | Polybor |
| 8 | THE LOVE SONGS | Marvin Gaye | Motown/Universal TV |
| 9 | WORD GETS AROUND | Stereophonics | V2 |
| 10 | WESTLIFE | Westlife | RCA |



- | | | |
|----|---|---------------|
| 11 | TALES FROM NEW YORK - THE VERY BEST OF SONAM & BARTOKEL | Columbia |
| 12 | YOU'VE COME A LONG WAY, BABY | Fatboy Slim |
| 13 | S CLUB 7 | S Club 7 |
| 14 | BLOODFLOWERS | The Cure |
| 15 | PLAY | Moby |
| 16 | SUPERNATURAL | Santana |
| 17 | PIECES IN A MODERN STYLE | William Orbit |
| 18 | BRAND NEW DAY | String |
| 19 | ALL THE... - A PEACE OF SOAK | Colony Don |



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www.sonunmusic.co.uk

- 14 20** GIRL ON TV | Lyla Funkle Ones | Logic
- 12 21** HAMMER TO THE HEART | The Tamperer feat. Maya Pepper
- 15 22** I GOT THIS FEELING | Baby Bumps | Sound Of Ministry
- 15 23** U KNOW WHAT'S UP | Domell Jones | LaFace/Anista
- 8 24** MUST BE THE MUSIC | Joey Negro feat. Taka Boom | Incentive
- 12 25** PLAYGROUND | Love Air | Virgin
- 12 26** I'M IN LOVE | Starparty | Incentive
- 17 27** IN YOUR ARMS (RESCUE ME) | Nu Generation | Concept
- 18 28** BREATHE AND STOP | D-Tip | Anista
- 21 29** BE REWIND | THE SOUND SWI BO | SELECTA AREA | Dodge feat. Craig David | Ricki-Bonard/Bananas
- 16 30** DEEP DEEP DOWN | Hepburn | Columbia
- 19 31** GOT TO GET IT | Sisqo | Def Soul
- 22 32** STEAL MY SUNSHINE | LEN | Columbia
- 11 33** FAST AS YOU CAN | Fiona Apple | Columbia
- 25 34** BACK IN MY LIFE | Alice Deejay | Positiva
- 23 35** BECAUSE OF YOU | Scanty Sandwich | Southern Fried
- 27 36** DESERT ROSE | Sting feat. Cheb Mami | A&M/Mercury
- 31 37** I HAVE A DREAM/SEASONS IN THE SUN | Westlife | RCA
- 32 38** KISS (WHEN THE SUN DON'T SHINE) | Vengaboys | Positiva
- 20 39** AISHA | Death in Vegas | Concrete/Anista
- 14 40** C'EST LA VIE | Jean Michel Jarre feat. Natacha Atlas | Epic

compilations

- 1** REWIND - THE SOUND OF UK GARAGE 8 11 THE BEST LOVESONGS...EVER!
Ministry Of Sound | Virgin/EMI
- 2** THE LOVE SONGS ALBUM 12 PURE SILK - THE THIRD DIMENSION
warner.esg/Universal TV/Global TV | Par Silk
- 3** PURE GARAGE 11 13 WOMAN 2
warner.esg/Universal TV/Global TV | Sony VJ/Global
- 4** BEST DANCE ALBUM IN THE WORLD EVER! 2000 13 14 HITS 2000
warner.esg/Global TV/Sony TV | Virgin/EMI
- 5** QUEER AS FOLK 2 9 LOVED UP
Channel 4 Music | Inspired
- 3** AGIA NAPA - FANTASY ISLAND 12 16 MUSICAL OF THE MILLENNIUM
Telestar TV | Universal/Virgin/EMI
- 6** BREAKDOWN 14 17 ALL THE GREATEST LOVE ALBUM - VOL.4
Telestar TV | Sony TV/Universal TV
- 7** NOW THAT'S WHAT I CALL MUSIC! 4 16 EUPHORIA - LEVEL 3
EMI/Virgin/Universal | Telestar TV
- 4** CLUBBER'S GUIDE TO... 2000 10 19 SLINKY - TECH-NOIQUE
Ministry Of Sound | Backwood
- 5** CLUBMIX 2000 15 20 DREAM ANTHEMS 2000
Universal TV | Virgin/EMI

peoplesound.com top10chart

www.peoplesound.com new music top ten chart

- | LAST WEEK | TW | NEW | ARTIST |
|-----------|----------------|-------------------------------|--------|
| 1 | Red | On & On | |
| 2 | R.S.L. | The Magic of Spahn | |
| 3 | Da-Essence | Now Till Infinity | |
| 4 | Response Audio | Sequences 23 (Paul Edge Mix) | |
| 5 | Elke Skrifte | Group Bleep Bleep Cyborbaby | |
| 6 | Sine Trick | Disco Flavour | |
| 7 | One Lady Owner | Radioscope | |
| 8 | Gary Ryan | Recuerdos De La Alhambra | |
| 9 | Gayle Day | Make Your Own bed | |
| 10 | Kajia Wunderl | Puro | |

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- 7 20** EXTERMINATOR | Primal Scream | Creation
- 21** VOODOO D'Angelo | Cocteau
- 19 22** PERFORMANCE AND COCKTAILS | Stereophonics | VZ
- 24 23** UNPLUGGED AND THE CORRS | Atlantic
- 24 24** BBC SESSIONS | The Who | BBC Music/Polydor
- 38 25** MILLENNIUM | Backstreet Boys | Jive
- 30 26** AUTOMATIC FOR THE PEOPLE | REM | Warner Bros
- 27 27** THE VERY BEST OF Andy Williams | Columbia
- 25 28** TALK ON CORNERS | The Corrs | Atlantic
- 29 29** I'VE BEEN EXPECTING YOU | Robbie Williams | Chrysalis
- 44 30** INVINCIBLE | Five | RCA
- 33 31** CALIFORNICATION | Red Hot Chili Peppers | Warner Bros
- 20 32** THE GREATEST HITS | Cher | WEA/Universal TV
- 48 33** CRISTINA AGUILERA | Christina Aguilera | RCA
- 22 34** LOVE SONGS - THE VERY BEST OF Randy Crawford | warner.esg
- 32 35** BY REQUEST | Boyzone | Polydor
- 41 36** STEPTACULAR | Steps | EMI/Jive
- 56 37** GRAN TURISMO | The Cardigans | Stockholm/Polydor
- 34 38** THE BEST OF ME | Bryan Adams | Mercury/A&M
- 43 39** RELOAD | Tom Jones | Gut
- 21 40** SURRENDER | The Chemical Brothers | Virgin

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THE OFFICIAL UK CHARTS SPECIALIST

26 FEBRUARY 2000

CLASSICAL ARTIST

| This | Last | Title | Artist | Label (distributor) |
|------|------|---------------------------|---------------------------------|-------------------------------|
| 1 | 1 | PIECES IN A MODERN STYLE | William Orbit | WEA (TEN) |
| 2 | NEW | FILIPPA GIOIANDINO | Filippa Giordano | Emlo 20842692 (TEN) |
| 3 | 2 | SACRED ARIAS | Andrea Bocelli | Philips 465062 (U) |
| 4 | 3 | CHARLOTTE CHURCH | Charlotte Church | Sony Classical SK 85063 (U) |
| 5 | 7 | FROM THE HEART | Kennedy Garrett | Silver Treasury SILVAD362 (M) |
| 6 | 5 | CLASSIC KENNEDY | Kennedy Garrett | EMI Classics CD9538992 (E) |
| 7 | 6 | VOICE OF AN ANGEL | Charlotte Church | Sony Classical SK 85063 (U) |
| 8 | 14 | THE COLLECTION | Lady Gaga | RCA Victor 78625332 (TEN) |
| 9 | NEW | A GARLAND FOR LINDA | Joyful Co Of Singers/Broadbeat | EMI Classics CD9538992 (E) |
| 10 | NEW | THE SUBLIME VOICE | Carlo Bergozzi | Decca 4610242 (U) |
| 11 | 16 | WITH A SONG IN MY HEART | Mario Lanza | Candem 7423140562 (BMG) |
| 12 | 9 | GREATEST HITS 1960 - 1999 | John Williams | Sony Classical SWS91333 (TEN) |
| 13 | 11 | MADRI SONO | Kiri Te Kanawa | EMI Classics CD9538992 (E) |
| 14 | 8 | THE WALD ARIAS | Cecilia Bartoli | Decca 9465692 (U) |
| 15 | NEW | LESLEY GARRETT | BBQ/BMG Conifer 796551382 (BMG) | |
| 16 | NEW | AGNUS DEI - VOLS 1 & 2 | Orion Oudor/Higginbottom | Emlo 238425982 (TEN) |
| 17 | 15 | ARIA - THE OPERA ALBUM | Andrea Bocelli | Philips 4610332 (U) |
| 18 | 18 | BAX: SYMPHONY NO.3 | RSNO/Lloyd-Jones | Naxos 9583668 (U) |
| 19 | 13 | THE JOURNEY - BEST OF | Ademus | Venture 204296 (E) |
| 20 | 17 | VIAGGIO ITALIANO | Andrea Bocelli | Philips 4621982 (U) |

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JAZZ & BLUES

| This | Last | Title | Artist | Label (distributor) |
|------|------|--|------------------|----------------------------------|
| 1 | 1 | THE VERY BEST OF SMOOTH JAZZ | Various | Jazz FM JAZZMCD 24 (BMG/P) |
| 2 | NEW | THE VERY BEST OF JAZZ AFTER DARK - VOL 2 | Various | Global Television RAD0919C (BMG) |
| 3 | NEW | DUKE ELEANOR | Dr Duke | Parlophone ZSD2202 (E) |
| 4 | NEW | TOMORROW TODAY | Al Jazayera | GPR 541846 (U) |
| 5 | 4 | KIND OF BLUE | Miles Davis | Columbia UK 4945 (TEN) |
| 6 | NEW | TROUPE 99-99 | Pat Metheny | Warner Brothers 58263322 (TEN) |
| 7 | 5 | BALLADS & BLUES 1982-1994 | Gary Moore | Virgin CDU 2748 (E) |
| 8 | 6 | STAGE STRUCK | Rory Gallagher | Cape CAP0111 (BMG) |
| 9 | NEW | IN THE MOOD - THE VERY BEST OF | Glen Miller | Crismon CRIMC037 (EUK) |
| 10 | 10 | MAD ABOUT THE BOY - THE VERY BEST OF | Dinah Washington | Crismon CRIMC054 (EUK) |

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R&B SINGLES

| This | Last | Title | Artist | Label Cat. No. (Distributor) |
|------|------|--|-----------------------------------|--------------------------------------|
| 1 | 1 | RISE | Gabriele | Go Beat/Polydor GOLD25 (U) |
| 2 | NEW | ANYTHING | Jay-Z | Def Jam SE26502 (U) |
| 3 | 2 | MUST BE THE MUSIC | Joy Negro feat. Taka Boom | Incentive Centi 4CDS (MAM/TEN) |
| 4 | 4 | UKING WHAT'S UP | Doreen Jones | LaFace/Arista 742172272 (BMG) |
| 5 | NEW | SWEET LOVE'Z | Fence | Wakine CDML34 (TEN) |
| 6 | 5 | BREATH AND STOP | G-Tip | Arista 742172321 (BMG) |
| 7 | 6 | SIMON SAYS | Pharosize Monch | Ravulus RAV20572 (P) |
| 8 | 12 | CAUGHT OUT THERE | Kerli | Virgin 88651020 (Improm) |
| 9 | 7 | NOTORIOUS B.I.G. | Notorious B.I.G. feat. Puff Daddy | Puff Daddy/Arista 742172121 (BMG) |
| 10 | 8 | IF I COULD TURN BACK THE HANDS OF TIME | R-Kelly | Jive 0523142 (P) |
| 11 | NEW | THE GREATEST ROMANCE EVER SOLD | The Artist | Arista 742172282 (BMG) |
| 12 | 9 | TEARDROPS | Lowestation | Fresh FRESH-49 (MVP/P) |
| 13 | 10 | ITRY | Maoy Gray | Epic 6861832 (TEN) |
| 14 | 11 | SATISFY YOU | Puff Daddy feat. R-Kelly | White Label 72832 (Improm) |
| 15 | 13 | HOT BOYZ | Missy Misdemeanor/Elliott | Elektra E 70020 (TEN) |
| 16 | 17 | LEARNED FROM THE BEST | Whitney Houston | Arista 742172292 (BMG) |
| 17 | 15 | DEAR LEE | TLC | LaFace/Arista 742172402 (BMG) |
| 18 | 14 | WHY YOU FOLLOW ME | Eric Benet | Warner Brothers W981 CD (TEN) |
| 19 | 16 | RISE | Eddie Amador | Defected DEFECT19 (MAM/TEN) |
| 20 | 19 | NASTRADAMUS | Nas | Columbia 686243 (TEN) |
| 21 | 21 | HEARTBREAKER | Mariah Carey | Columbia 686012 (TEN) |
| 22 | 20 | BOMB DIGGY | Another Level | Northwestside/Arista 742172121 (BMG) |
| 23 | 20 | SUNSHINE | Gabriele | Go Beat/Polydor GOLD25 (U) |
| 24 | 24 | WILL 2X | Will Smith | Columbia 686452 (TEN) |
| 25 | 22 | THE BRICK TACK VERSUS QUITTY UP | S'hat'N'Pege | Hit 470-373 (TEN) |
| 26 | 29 | ENOUGH IS ENOUGH | Yoko feat. Elisabeth Troy | Northwest 10 NORTH002 (V) |
| 27 | 23 | WHY | Glamira Kid | WEA WEA 22951 (P) |
| 28 | 18 | FLAVA | Imajin | Jive 0520012 (TEN) |
| 29 | 25 | VERGUS | Rip Shot | Ravulus RAVK213 (P) |
| 30 | 30 | M.S. FAT BOOTY | Mae Del | Ravulus RAVK230 (P) |

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TW LW Title Label Cat. No.

| | | | |
|----|----|---|----------------------------------|
| 1 | 2 | STEPS: The Next Step - Live | Jive 9010125 |
| 2 | 1 | ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor | Universal Video 1016833 |
| 3 | 5 | CLUB 7:30 As A Club Thing | Warner Music Video VIZ 38003 (U) |
| 4 | 3 | SHANIA TWAIN: Live | Universal Video 102562 |
| 5 | 4 | METALLICA: SEM | Warner Music Video VIZ 3842213 |
| 6 | 6 | TIME OUT WITH | Briley Spoons Jive 911 |
| 7 | 11 | ORIGINAL CAST RECORDING: Cats | PolyGram Video 42543 |
| 8 | 7 | GEORGE MICHAEL: Ladies & Gentlemen - Best Of | SNM EPC 200526 |
| 9 | 8 | MADONNA: The Video Collection | Warner Music Video VIZ 382303 |
| 10 | 9 | WESTFIRE: The Story | BMG Video VIZ 3810163 |

CLASSICAL SOUNDTRACKS & COMPILATIONS

| This | Last | Title | Artist | Label (distributor) |
|------|------|---|---------------|----------------------------------|
| 1 | 2 | RELAX... | Various | Classic FM CDMD03 (BMG) |
| 2 | 1 | REI CLASSICAL ALBUM OF THE MILLENNIUM...EVERY | Various | Virgin/EMI VTD002 269 (E) |
| 3 | 3 | ROMANTIC ADAGIOS | Various | Decca 4667020-1-1 (U) |
| 4 | 4 | THE ONLY AN ALBUM YOU'LL EVER NEED | Various | Red Seal 742172492 (BMG) |
| 5 | NEW | ADRIANUS | Various | Crmon CRIMC043 (EUK) |
| 6 | 7 | DISCOVER THE CLASSICS | Various | Sony Classical SK 8221 (TEN) |
| 7 | 11 | TITANIC - OST | James Horner | Various |
| 8 | NEW | THE END OF THE AFFAIR - OST | Michael Hyman | Sony Classical SK51394 (TEN) |
| 9 | 9 | ESSENTIAL OPERA | Various | Sony Classical CRIMC0138 (EUK) |
| 10 | 8 | RELATING CLASSICS | Various | Sony Classical MID00006 (EUK) |
| 11 | 6 | THE CLASSICAL LOVE ALBUM | Various | warners esp 857300362 (TEN) |
| 12 | 12 | MOST RELATING CLASSICAL ALBUM...EVERY | Various | Virgin/EMI VTD0 155 (E) |
| 13 | 14 | THE PIANO (OST) | Michael Hyman | Venture CDDE 919 (E) |
| 14 | NEW | CLASSICAL Moods | Various | Crmon CRIMC017 (EUK) |
| 15 | 15 | CLASSIC ADVERTISEMENTS | Various | EMI Classics CD156812 (E) |
| 16 | 16 | ANGELA'S ASHES - OST | John Williams | Decca 4667402 (U) |
| 17 | 13 | STAR WARS - THE PHANTOM MENACE (OST) | John Williams | Sony Classical SK 51818 (TEN) |
| 18 | 16 | THE CLASSIC MILLENNIUM COLLECTION | Various | WFF MW04037012 (E) |
| 19 | 18 | CLASSICS OF THE MILLENNIUM | Various | Universal/Virgin/EMI 4674002 (U) |
| 20 | NEW | POPULAR CLASSICS | Various | EMI MID00020 (EUK) |

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ROCK

| This | Last | Title | Artist | Label (distributor) |
|------|------|-----------------------------|-----------------------|--------------------------------|
| 1 | 6 | GARBAGE | Garbage | Mushroom D 31480 (MVP/P) |
| 2 | 1 | BLOOD SUGAR SEX MAGIK | Red Hot Chili Peppers | Warner Bros 739506821 (TEN) |
| 3 | NEW | WILD ONE - THE VERY BEST OF | Thin Lizzy | Venture 5201132 (P) |
| 4 | NEW | APPETITE FOR DESTRUCTION | Guns N' Roses | Geffen GED 3146 (BMG) |
| 5 | 5 | CREAK OF THE STAIRS | Link 182 | MCA/Inland MCD 11550 (U) |
| 6 | NEW | STOOSH | Susan Anaisie | One Little Indian TLP EPCU (U) |
| 7 | 3 | DOOKIE | Green Day | Reprise 53827852 (TEN) |
| 8 | 9 | SUPNKT | Slipknot | Roadrunner RR 85562 (U) |
| 9 | NEW | METHODS OF MAYHEM | Various | MCA/Inland 1120202 (U) |
| 10 | NEW | INCESTIGIDE | Nirvana | Geffen GED 2956 (BMG) |

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DANCE SINGLES

| This | Last | Title | Artist | Label Cat. No. (Distributor) |
|------|------|-------------------------------------|---------------------------|------------------------------------|
| 1 | NEW | I'M IN LOVE | Starparty | Incentive CENT51 (MAM/TEN) |
| 2 | NEW | I FEEL LOVE | CRW | VG Recordings VCR183 (E) |
| 3 | NEW | SIMON SAYS | Pharosize Monch | Ravulus RAVK 20572 (P) |
| 4 | 1 | MUST BE THE MUSIC | Joy Negro feat. Taka Boom | Incentive CENT42 (MAM/TEN) |
| 5 | NEW | I WANT YOU | Z2 | Platipus PLAT47 (P) |
| 6 | NEW | I GOT THIS FEELING | Baby Bumps | Sound Of Ministry M05137 (MAM/TEN) |
| 7 | NEW | UNDERWATER | Mixstar | Underwater H20209 (U) |
| 8 | NEW | FUTURE SOUND OF RETRO/AIR GUITAR II | Lvs Combs | Future Lic'ns: FLR015 (MVP/P) |
| 9 | 6 | PITCHIN' (IN EVERY DIRECTION) | Hi-Gate | Incentive Cent 3T (MAM/TEN) |
| 10 | NEW | FEVER CALLED LOVE | Caspar Pound feat. Plavka | Hope Records HOPED011 (IG) |
| 11 | 5 | WELCOME TO THE DANCE | Dee Mitchell | Code Blue BLU 008T (TEN) |
| 12 | NEW | UP FRONT | Knechtelhead | Trippi Trax TTRX028 (MAD) |
| 13 | 3 | BREATH AND STOP | G-Tip | Arista 742172372 (BMG) |
| 14 | 8 | COMMUNICATION | Armin | AMFPM 12AMPFM12 (U) |
| 15 | NEW | DIADANT EP | Sunburst Band | Z 2ZED1044 (U) |
| 16 | NEW | 26 BASS/SNAPSHOT | Rom Size | Full Cycle FCY020 (SRD) |
| 17 | NEW | TRULY | Peshay feat. Kym Marelle | Mislay Music 12PFA 4 (U) |
| 18 | 15 | SHINE 2000 | The Space Brothers | Manifesta FES06X (U) |
| 19 | 17 | APACHE | Starfighter | Sound Of Ministry M05136 (MAM/TEN) |
| 20 | NEW | DARK SONGS EP | TiH | Hoty Choons HD0387R (V) |

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DANCE ALBUMS

| This | Last | Title | Artist | Label Cat. No. (Distributor) |
|------|------|---------------------------------|-------------------|--|
| 1 | 1 | PURE GARAGE | Various | warners esp -WNM001 (TEN) |
| 2 | NEW | PURE SILK - THE THIRD DIMENSION | Various | Pure Silk PURESILK3/PURESILK3 (CD/P/P) |
| 3 | NEW | YOODOO | Arjargo | Cosmos 563731-1 (E) |
| 4 | NEW | REWIND - THE SOUND OF UK GARAGE | Ministry Of Sound | MOS03 (MAM/TEN) |
| 5 | 2 | AGIA NAPA - FANTASY ISLAND | Various | Teletex TV -ATVMC115 (TEN) |
| 6 | NEW | IT'S OVER | Astraxath | Defected DEFECT13 (MAM/TEN) |
| 7 | NEW | UNLEASH THE DRAGON | Sisqo | Def Soul -548394 (U) |
| 8 | NEW | AMPLIFIED | G-Tip | Arista 078221519/078221519-4 (BMG) |
| 9 | 4 | RISE | Q-Unique | Go Beat/Polydor 5471881/5471881 (U) |
| 10 | NEW | SUPREME CUENTELE | Chonfacee Ktiah | Epic 4918551-1 (TEN) |

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MUSIC VIDEO

| | | | |
|----|----|---|------------------------------|
| 11 | 9 | SUPNKT: Welcome To Our Neighborhood | Redwamer RR 8513 |
| 12 | 12 | STEPS: The Video | Jive 53175 (U) |
| 13 | 13 | BOYZONE: Dublin - Live By Request | VAL 010035 |
| 14 | 10 | LIVE LIVE RECORDING: Les Miserables In Concert | Video Collection VCS26 |
| 15 | 16 | CHER: Live In Concert | Warner Video Int. 857300173 |
| 16 | 18 | STEREOPHONICS: Performance And Cocktails - Live | Vsual VIZ 1033 |
| 17 | 15 | ORIGINAL CAST RECORDING: Oklahoma! | Universal Video 1038472 |
| 18 | 14 | QUEEN: Greatest Hit III | Parlophone 420103 |
| 19 | 19 | CLIFF RICHARD: Live In The Park | Video Collection VCA-8 |
| 20 | 17 | THE CORRS: Live At The Royal Albert Hall | Warner Music Video 756182193 |

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26 FEBRUARY 2000

COOL CUTS CHART
as featured on *The Lesma's show on Galaxy*

- 5 JAZZIN' THE WAY YOU KNOW Jazzini white label
(Simple, infectious and heading for anthem status)
- 2 BINGO BANGO Basement Jaxx XL
(A bit of a surprise from the indie pop duo with new releases from *Many Moans & Groans*)
- NEW BLOW YA MIND Lock & Load white label
(Sugar-cherry R'n'B house with mix from *Tomorrow*)
- NEW AIRWAVE Rank 1
(Melodic trance tune that's building a following)
- 4 DO IT TO ME AGAIN Soul Searcher Defected
(With mixes from *Jazz* & *Groove*, Richard E. Black, *Peaches* and *Primo*)
- NEW SOMETHING ABOUT THE MUSIC Do Slammin' Pringo WEA
(Catchy but catchy funk house with mixes from *Tomorrow*)
- 2 MIGHTY MIAMI EP Spiller Dream Beat
(Funky Miami EP featuring the hot tracks *Goose*, *Jet* and *When The Tease*)
- NEW RELEASE Afro Celt Sound System Real World
(Celtic pop featuring *Sinead O'Connor* is given the full *M&A* treatment)
- NEW FLUNKY'S LATEST Trick Flunky Loaded
(Featuring a superb deep house version of *Simple Minds' "Love Song"*)
- NEW FOR THE VERY FIRST TIME Smokin' Beats Smokin' Beats
(Excellent soulful garage tune featuring *Steven G* on vocals)
- NEW LIVE YOUR LIFE Crystal Clear feat. Alessandra Yelloworange
(Dance-progressive garage tune with remix from *New Generation*)
- 17 ECLIPSE/SENT MESSENGER Kyoto Jazz Massive Compost
(Catchy jazz house from one of *Japan's* top outfits)
- NEW THE PUSH/REMEMBER MY NAME Pump DJ's Finger Lickin'
(Acompromisingly lush soul track best to tear at your throat)
- NEW ANGEL Fridge Incentive
(Euro trance with mixes from *Duke* and *John Johnson*)
- NEW STRANGE FRUIT Matt Kiat Kingsize
(Deep pounding grooves on produced with *Dylan Ryan*)
- NEW BOB'S LOVE Break Posse Society white label
(Biosley version of *Coolz 'You Be Lovin' that's doing the rounds*)
- NEW SYNTHETIC REASON Cattara Steelish
(Deep progressive dub workout from *Alex Whitehouse* and *Mike Mirabelli*)
- NEW SOEZY SOUL Bushy & Professor Catalysts
(Excellent jazz breakbeat EP from this thriving Brighton label)
- NEW THE EVE WAR Jell Wayne Columbia
(Playful, T&A and S&A all rework the classic *War Of The Worlds* theme)
- NEW ESCAPE EP Piusdore Phasor
(Chugging progressive production from *Ovidio Novotny*)

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SINGLE of the week

CHICANE FEAT. BRYAN ADAMS: Don't Give Up (Xtravaganza XTRAV5125CDS). Anything Cher can do, Adams can do better. Taken from trance producer Mick Braccogridi's excellent new album *Behind*

The Sun (released on April 3) this is not as bizarre a combination as it first sounds. Adams turns out the coolest effort of his career, following in the footsteps of Clannad's Maire Brennan, who guested on Chicane's Top 10 hit *Saltwater* last June. Strong dancefloor support is reflected in a number one placing on *MW's Club Chart*, while the track has been A-listed at *Radio One* and *Capital*.



SINGLE reviews

ASIAN DUB FOUNDATION: Real Great Britain (ffr F0276). One of the UK's most political acts preview their new album *Community Music* (released on March 20) with this beat-driven rant against the Government. Resolutely uncompromising, it's the potential crossover track some expected, but is *Clashed* at *Radio One*.

FIVE: Don't Want To Let You Go (RCA 74321745292). Five stay at the edge of the UK *YO* band pack with their most US-sounding single to date. This track, written by Richard Stannard, will guarantee their domination of the teen press in the run-up to their UK tour starting on March 11. The single is playlisted at *Radio One* and *Capital*. **SAVAGE GARDEN: Crash & Burn** (Capitol 6690442). This follow-up to the Top 10 hit 'I Know Loved You' is not particularly inspiring and will require strong airplay to match its predecessor, although *Savage Garden* clearly have an unerring fanbase.

THE LIGHTNING SEEDS: Sweetest Soul Sensations (Epic 6682942). This is the most accessible track yet from the UK band. The single, a perfect slice of pop-soul with AI Green vocal sample, boasts funky mixes of the lead track.

BUSH: Warm Machine (Trauma/Interscope 497275-2). Bush's new single sees Alan Winstanley and Olive Langer - desk. Despite their rising UK profile, their sales have never matched their US success, and this remains one for the fans.

CHEMICAL BROTHERS: Music Response (Freestyle Dust/Virgin CEMS011). This fourth single from the multi-Britnominated album *Surrender* is a trance-tinged tune with beats and woodcut effects. Although ineligible for the chart, it is still picking up daytime radio support, including a record of the week rating on *Mark Radcliffe's Radio One* show.

TOM JONES & STEREOPHONICS: Mama Told Me Not To Come (GG CDGUT31). Although perhaps a surprising choice of single considering the huge European-wide airplay support for album track *Sea Bitch*, this is nevertheless a great song for the veteran to belt out with one of the UK's top rock bands. It comes the week after the Brits where he has been nominated in two categories. Playlisted at *Radio Two* and



Capital, it should follow the previous singles from Jones' *Reload* album into the Top 20. **TINA ARENA: Live For The One** (Live (Capitol 6691331)). Taken from the soundtrack to the musical *Tina Turner: The Musical*, this has been translated from French by My Heart Will Go On lyricist Will Jennings. Although the song shares the soaring ambition of the Titanic theme, the Australian vocalist does not quite hit the heights expected for such a soaring ballad.

THE MIGHTY WALK: Heart As Big As Liverpool (When/Castle WENX2002). This re-release of the bombastic but brilliant tune from Pete Yellin is backed with possibly his finest moment, *Story Of The Blues* (Part 1). This Spectator sounding. It is a reminder of the talent that the singer-songwriter possesses.

CHILI HI-FI: Is It Love (Sound Of Ministry M05CD141). The Ministry's latest dance anthem is a disco-house track featuring an male vocal and filtered effects.

Chili Hi Fi (Sound Of Ministry M05CD141). The Ministry's latest dance anthem is a disco-house track featuring an male vocal and filtered effects.

Remixes from Chris & James and Les Rythmes Digitales helped push it into the top three of the *MW Club Chart* last week. **WILL SMITH: Freakin' It** (Capitol 6691052). Smith's last three singles, Miami, Wild Wild West and Will 2K, all charted in the top three. This follow-up from the Millennium album is as slick as any of the above and should be a Top 10 hit, even if as large as so far limited to *Capital*.

NO DOUBT: Ex-Girlfriend (Interscope/Polydor 49K272982). If Ex-Girlfriend does not sound like the anti-sufferer one might have expected *No Doubt* to have returned with it, it is worth remembering that Don't Speak was a phenomenon by anyone's standards. An edgy new-wave song with an almost flamenco-style intro, the band effectively combine pop melodies and lead guitars.

KRAFFERT: Expo2000 (EMI CDKLANG01). The first UK release for 13 years from the electronic pioneers narrowly missed out on a Top 75 placing last year on import. Their loyal fanbase will not be disappointed by the vocoder vocals and crisp rhythms. It is a former record of the week for *Mark Radcliffe* at *Radio One*. **ALL THE SMALL THINGS** (MCA MCSX040223/135668-7). The US punk rockers' lyrics are suitably brutish and the video for this single is an amusing by-product. But the recording is lightweight and fails to capture the power of their live shows. It is playlisted at *Radio One* and *Capital*.

MOBY: Natural Blues (Mute MUTE251). The fifth single from the (criminally underrated) gold-selling *Play* album was a contender for single of the week. It is an irresistibly catchy blues-techno hybrid which has been receiving widespread radio play from the stations such as *Radio One* (*Clashed*). It is coupled with a sell-out UK tour and is backed with exclusive new tracks and remixes from Paul Oakenfold and Mike D of the Beastie Boys. Moby has been nominated for a Brit award for best international male. This should reach the Top 10.

ALBUM of the week

GALLON DRINK: Black Milk (FM Records FM 1134). Numerous underachievers *Gallon Drink* return with ostensibly a soundtrack for the Greek film *Black Milk*. With a

potential hit in their reworking of frontman James Johnston's solo single *Hurricane* - the *Magnum PI* theme tune - and powerful tracks such as *Blood Is Red* and *Hypnotised*, it could be time that they receive some reward for their considerable body of work. With a tour of the UK and Europe already lined up, it can only be hoped that more people get the opportunity to witness their power and individuality in a live setting.



D'ANGELO: Untitled (How Does It Feel) (EMDJ5 555). The closest D'Angelo comes to a traditional pop song on his excellent *Voodoo album*, *Untitled* sees him enter pure Prince territory on this intense downtempo cut. It will combine existing fans, though it may be harder for it to cross over.

ALBUM reviews

RECORDED: MAZARIN: Watch It Happen (Rocket Girl RGIRL 15). An astounding debut from this young Philadelphia, Watch It Happen mixes Morissette-style melodies with Beach Boys-esque harmonies and a lot of pop sensibility. The album's first single, *Wheats*, was an *NME* single of the week and there is more to come from this talented act.

VARIOUS: Serious Sound of Sonique (Virgin/Serious YDCCD292X). Currently attracting attention in the US with her single *It Feels So Good*, DJ/singer/producer Sonique here unleashes her first mix CD. Laying her vocals over a seamless blend of hard house and trance, this lays the ground for her debut solo album.

DIRTY THREE: Whatever You Love You Are (Bellina Union BELACD116). The broody Australians' fifth album sees them continuing their violin-drenched take on the post-rock genre. It is sometimes a difficult listen, but is beautifully played and produced.

TOSCA: Suzuki (K7 K7085). This collaboration between Robert Huber and Richard Dorfmeister of Kruder & Dorfmeister is a typically laidback affair, focusing on hypnotic beats overlaid with snatches of piano, guitar and samples. While not as immediate as K&D's remix output, it is a relaxing, ambient listen.

VARIOUS: The Beat Suite (Urban Theory URBECD001). DJ Spinnas of US label Rawkus presents a wealth of underground hip-hop on the first release on this new *Beetwood* imprint. With a heavyweight cast including Eminem, Mos Def and Pharoahe Monchi, it should get the label off to a flying start. **VARIOUS: Saturday Nite Live** (Nuphonic NUX143). One of the UK's most sought-after deep house DJ teams, the *Idiot Boys*, illustrate what some of the fuss is about in this seamless mix. With tracks from artists

such as MC Sultan, Eric and Victor Davies, it has effects-laden, echoing feel. **SHANKS DK: Quick Reaction** (R&S RS99162CD). This exciting mish-mash of styles ranging from kick vocals to breakfast and beyond announces Belgium's Shanks DK as a talent to watch. Drawing in influences such as filtered disco and trip-hop ambience, but the album works as a whole.

GENEVA Weather Underground (Wade NUDEJ5CD). Where Geneva's debut album spawned 20 hits such as *No One Speaks* and *Into The Blue*, *Weather Underground* is a less fully-formed project. Bereft of the snappy hooks and glorious change made them stand out, Geneva have gone for a more sombre pace this time round. This band are capable of better. **MIRA CALIX: One On One** (Warp WARP0CD73). Warp's former press officer's album overflows with spiky electrotechno and swamy industrial atmospherics. Although over-indulgent in places, fans of the label's more experimental releases will snap it up.



WANNADIES: Yeah (RCA 7432187022). After a break of more than two and-a-half years, the Swedish rockers return with what could possibly be their breakthrough album. Produced by former *Chris Norman* band *Seasize*, this does not sound too dissimilar to his early work, or that of Gary Numan. **CARTER BURWELL: Being John Malkovich** (Source/Virgin 724384876401). Promo director Spike Jonze has opted for Carter Burwell's mellow orchestral score for his Oscar-nominated debut movie. A tight and rewarding listen, it also includes a song by Björk.

MEREDITH BROOKS: Deconstruction (Capitol 2438562070). Brooks recruits unlikely guests such as Queen Latifah for the follow-up to her 1997 debut *Blurring The Edges*. While that album was driven by the hit *Bitch*, *Deconstruction* is polished but lacks anything of quite such immediate appeal to a wider UK audience.

Hear new releases

Audio clips from the releases marked with this icon can be heard on dmtc.us.com/reviews

This week's reviewers: Dugald Baird, Michael Byrne, Chris Finan, Tom FitzGerald, Stephen Jones, Owen Lawrence, James Roberts, Nick Tesco, Simon Ward and Adam Woods.



RECORDED: ACTION SPECTACULAR: Drew Barrymore (Curved CURVE10CD). Intriguing debut release by this Sheffield band whose Sean Ryerson-sounding vocals should not detract from the lyrical excellence that poets and Gallagher everywhere will appreciate. *Anonymous* promises have led it to be voted Best. Beck with a guest vocalist and even Richard Ashcroft's solo material.

CLASSICAL news by Andrew Stewart

PART WORK GETS EASTER THRUST

Estonian composer Arvo Pärt attracted a cult following in the mid-Eighties with the release of his *Passio on the ECM* label. Paul Hillier, who directed that performance, has since transferred his Pärt explorations to the Harmonia Mundi label, registering 7,000 UK sales with the issue in 1997 of an album devoted to the composer's small-scale choral works.

Pärt's recent sacred choral output provides the core for a new disc from Hillier and his Theatre Of Voices released on April 11. *Am The True Vine* includes the title-track, a revised version of Pärt's haunting Berlin Mass, and the world premiere recordings of *The Woman With The Alabaster Box* and *Tribute To Caspar*.

The austere, ringing sound of the composer's writing and his preoccupation with sacred texts have earned Pärt (pictured) the tag of Holy Minimalist. "Performers not used to playing my music may think that the score looks simple, but you can't simply grasp it with your bare hands," says Pärt. "You have to get to the inner core of the music, to discover something new for yourself."

Harmonia Mundi UK commercial manager Ian Lambert says *Am The True Vine* is the label's top priority for the Easter period and beyond. The album will be advertised in the May editions of *Gramophone*, *BBC Music Magazine* and *Classic FM Magazine*, and Harmonia Mundi has also negotiated a deal with amazon.co.uk for "retail advertising" on each company's websites.

CD material and posters will be distributed in support of the initial sell-in of 5,000

units. "We will pre-launch the disc at the Royal Academy of Music's Pärt festival on March 28," says Lambert.

GIORDANO 'POPPIER' SOUND WOODS BUERS

With wait-like Audrey Hepburn looks and a voice that few purists would regard as operatic, Italian vocalist Filippa Giordano appears an unlikely candidate for classical chart success as an opera singer.

Her eponymous debut album, released two weeks ago in the UK on Warner Classical's Erato label, boasts a programme of familiar opera arias and songs arranged to suit Giordano's distinctive sound and laid-back performance style. Marketing and promotion for artist and album were given an unexpected boost when Giordano appeared on Michael Parkinson's prime-time BBC1 chat show on February 11. The interview provoked a wave of interest in the genre, which Warner Classical's general manager Matthew Cosgrove describes as "popera".

The *Sunday Express Magazine* is to devote a three-page cover feature to Giordano, while other national dailies are keen to run features.

"In some ways, presenting operatic arias as if they were new pop songs is a new concept," says Cosgrove. "I'm sure we'll send the old guard into paroxysms of fury. Well, good."

He adds that 10,000 copies of the disc were sold in to retailers two weeks after the album's release. "I've not seen anything like this since EMI's Canto Gregoriano or Erato's *Arvo Pärt*. The album has captured the public's imagination," he says.

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



ALBUM of the week

ELGAR/PAYNE: *Symphony No.3. Bourne-mouth SO/Daniel (Naxos 8.554719)*. Naxos makes a bold artistic statement with its 2,000th UK release, presenting a thrilling account of Anthony Payne's elaborations of the sketches Elgar made for a projected Third Symphony, conducted by Paul Daniel (pictured). Payne's combination of skilled manipulation of detailed detective work and pastiche composition was critically acclaimed following the symphony's premiere in

February 1998, and its first commercial recording on the NMC label has sold more than 100,000 copies worldwide. The Naxos disc is recording of the Month in the March issue of *Gramophone*, while full-page ads are booked for the April issues of *Gramophone*, *BBC Music Magazine* and *Classic FM Magazine*. An extensive poster and merchandising campaign plus national press ads in *The Times* and *Daily Telegraph* add further weight.

REVIEWS

For records released up to March 6 2000

HANDEL: Aicla, Fleming, Graham, Dessay, Les Arts Florissants/Christie (Erato 8573 80233 2). American soprano Renée Fleming can do no wrong at present, attracting top prizes and glowing reviews for the depth of her operatic interpretations. William Christie's version of Handel's opera *Aicla*, recorded live at the Paris Opera last summer, sees Fleming on strong form in the title role. The set is supported by an ad in *Gramophone* and an Editor's Choice review in the March issue of *BBC Music Magazine*.

PUCCINI: Tosca, Eaglen, O'Neill, Yurlichek; Philharmonia Orchestra/Parry (Chandos CHAN 3000(2)). A mid-price re-packaging for one of the most successful titles in the Chandos Opera in English catalogue, with marketing backed by the Peter Moores Foundation. Jane Eaglen's mighty *Tosca* has been described as "one of the most formidable, vocally satisfying portrayals of

the role in years". Ads for the album will run in *BBC Music Magazine* and *Gramophone*. CHOPIN: 24 Preludes Op.28, Sonata No. 2 In B minor, Polonaise in A flat, Kissin (RCA Red Seal 09026 63532-2). Sensational

Russian pianist Evgeny Kissin, the man who played the greatest number of encores ever at the Proms, shows why he is regarded as one of the greatest players of all time with his second Chopin disc on RCA Red Seal. The release coincides with Kissin's UK concert tour. The disc is advertised in *Gramophone* and *BBC Music Magazine*. ANY DEACH — EMPRESS OF NIGHT: Piano Concerto; Quintet for piano, horn, viola and cello. Polk, English Chamber Orchestra/Goodwin; Lark Quartet (Arabesque 26738). US pianist Joanne Polk's fourth volume in her acclaimed series devoted to keyboard works by Amy Beach (1867-1944) deserves to reach a wide audience. Polk appears at London's Barbican in March to give a 100th anniversary performance of Beach's Piano Concerto.

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Kays: tailoring its stock to diverse local tastes

which is primarily an information site. "We have charts and forthcoming release information posted up and we are getting an increasing amount of visitors from the UK and all over the world," says Trebble. "At the moment we're running a promotion where customers are entitled to a 10% discount in-store if they quote

KAYS R&B AND RAP TOP 10

1. Voodoo D'Angelo (EMI)
2. Unleash The Dragon Sisqo (Def Soul)
3. Rise Gabrielle (Go Beat/Polystar)
4. Amplified Q Tip (Arista)
5. Where I Wanna Be Donnell Jones (LaFace/Arista)
6. Blue Streak Various (Virgin)
7. On How Life Is Macy Gray (Epic)
8. Supreme Clientele Ghostface (Epic)
9. 2001 Dr Dre (Interscope)
10. Life And Times Of S Carter Jay-Z (Def Jam)

a secret password, accessed through the site."

Strong performing specialist areas such as R&B and rap are integrated into the AZ racks while a dedicated new-release wall provides scope to flag up hot product in these areas. This week Kays reports strong

sales for the Blue Streak soundtrack which has received a new injection of life following the UK theatrical release of the film. "We have displayed it prominently in our new releases section although it came out back in October," says Trebble. "The soundtrack for *Not Friday*, on Virgin, is also doing well although the film hasn't been released there yet."

Singles business is generally brisk and in the past few days has been led by All Saints and Christina Aguilera, with Jay-Z and Rebecca Whatelyyey running close behind. "The single from Aqua has been a bit slow though," says Trebble.

Kays keeps its window displays fresh by updating them on a weekly basis and a big splash for D'Angelo is currently helping to drive sales for the new album.

"We've also devoted space to the Cure's *Bloodflowers* and have been pleasantly surprised by how well it is selling," says Trebble. "It's their first studio album in a long while and their fans have come out in force to buy it."

by Karen Faulk

According to manager Mike Trebble, the fact that Kays does a roaring trade in R&B, rap and ballroom dancing makes the store "somewhat quirky". Not that he is complaining. The family business of four stores in the Bristol area has gone from strength to strength since its beginnings in the early Sixties and each branch tailors its offer to local regulars – however diverse their tastes may be.

All the managers and staff are strong music enthusiasts and have worked for Kays for many years," says Trebble. "People come in and know they will get a knowledgeable, friendly service. We are also very competitive on price and always aim to undercut local high street prices by £1 on new chart product."

The stores in Fishponds, Yate Shopping Centre, Keynsham and Brislington are linked by computer which means that stock can be easily transferred between as required. So far Kays is pleased with the returns it is getting on its website (www.mtk.dircm.co.uk/mr.htm)

IN-STORE NEXT WEEK (from 28/2/00)



Windows – AC/DC, Mariah Carey, sale including Bob Dylan, The Clash, The Eagles, Madonna, Led Zepplin, The Corrs; **In-store** – Lynden David Hall, Steely Dan, Counting Crows, John Lennon, Crowded House, Notre Dame De Paris, D'Angelo, Deep Purple, The Byrds, English String Miniatures, sale; **Radio ads** – Lynden David Hall; **Press ads** – John Lennon, Crowded House, Vengaboys, Dr John, Coldplay, D'Angelo, Deep Purple, The Byrds, Pretty Things, English String Miniatures, sale

Carey, Madonna, Orbital, Slipknot, Filter, Yomanda; **In-store** – Moby, Aquas, The Beach; **Press ads** – Breakfast Era, Moby, Slipknot, Orbital, Madonna, Vengaboys, Honeyz, Big Time Charlie, Mariah Carey



Windows – Oasis, Steely Dan; **Listening posts** – Angie Stone, Moby, Alan, Fiona Apple, Joni Mitchell, AC/DC, The Eels, Filippa Giordano



Singles – Kells, Smashing Pumpkins, Jamella, Muse; **Windows** – Oasis, Smashing Pumpkins, Eels, AC/DC, Palm Pictures DVDs, African Roots promotion;

In-store – Smashing Pumpkins, Oasis, two CDs for £15; **Listening posts** – Black Market Presents 25step, William Orbit, Dr John, Andreas Johnson, Darkstar, Sirin, Primal Scream, Lambchop, Seaford, Morphine, Bach



Singles – Madonna, Vengaboys, Honeyz, Mariah Carey, Yomanda, 'N Sync, Dum Dums, Filter; **Albums** – Muse, Oasis, AC/DC, Eels, Club 2000, Tom Jones, Aqua, Air, Smashing Pumpkins

In-store – two rock or pop CDs for £15, two classical CDs for £10, buy one and get one free on Boots exclusive CDs



Album of the month – Broadcast; **In-store display boards** – Laika, Nu Yorica Roots, At Home With Grooves, Orange Cen, 2 Banks of 4, Breakfast Era, Mira Calix



Single – Madonna; **Windows** – Oasis, Brit Awards, Air, Honeyz, Vengaboys, Mariah



Singles – ATB, Madonna, Mel C feat. Left Eye, Puff Daddy, Fei, Kelly, Mariah Carey, Honeyz, 'N Sync; **Albums** – Oasis, Trance Masters, Smashing Pumpkins, Muse; **Videos** – Ricky Martin, Adventures Of The Little Red Car, The Storykeepers Easter, Farscape Vol. 1.1 & 1.2



Singles – Honeyz, Dum Dums, Colour Girl, Northern Line; **Windows** – Brit Awards, Britney Spears, Gabrielle, Wiz Smith, Travis, Stereophonics, Tom Jones, Basement Jaxx, Macy Gray, Chemical Brothers, Muse, Artful Dodger; **In-store** – Brit Awards, Pure Silk 3, Rewind, Club 2000, This Is Pure Groove



Selects listening posts – Hardknoss, DITC, Rachel Stamp, Supersuckers, Pharosha Monch; **Mojo recommended retailers** – Horse, Hair/Mackenzie, Ledge Keltner, Toy Taylor, Don Stoughton/Harris, The Shazam



Windows – five CDs for £30, Oasis, Aqua; **In-store** – Slipknot, Eels, Muse, Big Ron, Colour Girl, Dum Dums, Madrugada, Science Dept; **Yomanda**; **Press ads** – Brits nominees, 99, 'N Sync, Northern Line, Gonzales, Seaford, Tom Jones & Stereophonics, Ian Anderson



Single – Madonna; **Album and Cole** – Toy Story 2; **Listening posts** – Oasis, The Beach, Santana, Mojo, Brodsky Quartet



Singles – Vengaboys; **Album** – Michael, Oasis, Muse; **In-store** – Santana, George Michael, D'Angelo; **Press ads** – D'Angelo, Madonna, Honeyz, 'N Sync, poster offers with The Beach, Lene Marlin, Aqua, A1 magazine offer; **Press** – Santana, George Michael, Oasis, Muse, two CDs for £20, The Brits, Lene Marlin, A1, Aqua, The Beach, Honeyz, 'N Sync

ON THE SHELF

KEITH BARNES,
owner, Barney's, St Neots,
Cambridgeshire

that are in the Top 20 and our fastest movers are still Macy Gray, Shanita Twain and Stereophonics. The fact that we sell chart product at £9.99 means that we are significantly cheaper than most neighbouring stores and that is a good incentive for people to shop here. DVD is also shaping up very well. We now stock more than 700 titles and are ordering around 30 new movies every week. The Mummy is our biggest new seller and we are still doing well with *The Matrix* and *Blade*.

The internet will definitely be our next move. We wanted to get the millennium bug out of the way before embarking on any serious online activities but we're now in the process of having a site designed. We will be looking to build mail order through it, which is going back to the business I worked in 10 years ago. I can't say that we are really being affected by people buying on the net but that could change in the next five years and it seems a good time to get geared up for it."



ON THE ROAD

PAUL SOUTHGATE,
SRD rep, West End of
London and Lancashire

"I have a good spread of shops in my area spanning specialists and chains. I do well with all sorts of music, including underground, and the fact that I've got lots of stock on the van is particularly valuable to my drum & bass shops. I started this job last December and the post-Christmas period has been good for easing myself in."

I'm talking to my accounts about some interesting pre-sales this week. Prospects look good for the forthcoming single from Gonzales on the Kitty-No label. It was recently Jo Whalley's record of the week and we are just waiting to see if it goes on the Radio One playlist. There is an album to follow at the end of the month and things are shaping up nicely.

March 13 sees the release of Lo Hammond Inferno's single which has been used on the Nike advertisements and has had heavy rotation on satellite and Channel

Four. If radio picks it up it could be a big track.

Drum & bass is pretty busy for us at the moment. There's an album coming from LTB Bukem entitled *Journal Inwards* and 850+ a new one from Fabry on Creative Sources. Both should bounce off the other as far as sales are concerned. Global Underground's new series, Nu Breed, looks set to get off to a strong start with *Anthony Papa's* mixed album. There's a real buzz about it going around in progressive house circles.

There is also a lot of interest in future jazz and I'm doing well with compilation, *Transatlantic* JDM, on the new Dynamic Joint label and *Hi Fidelity Lounge Vol. 1* on Guidance. Mearnhill SRD is maintaining its strong reputation for budget compilations with a Botchit & Scarper sampler called *Urban Funk Breaks* and also with On-U's new compilation, *Master Recordings Vol. 2*."

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MUSIC WEEK FEBRUARY 26TH 2000

APPOINTMENTS



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