



**NEWS:** Pop is tipped to dominate the **LIVE ARENA** in 2000, but guitar bands are making a comeback  
News 4



**NEWS:** In an bid to raise awareness of its net TV channel, **ZVTV**, VZ is now offering exclusive downloads  
Marketing 5



**NEWS:** A switch of labels is behind the latest bid by **SUPERGRASS** to crack the US market  
International 6



**FOURTH QUARTER RESULTS - p11**

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# MUSICWEEK

## Branson on the brink of bitter legal battle

by Paul Williams

Virgin Retail is facing the prospect of a bitterly-contested legal battle with the five major record companies after withholding the £35m it owes them for December in what it claims is a bid to win better trading terms.

Following one of the most tense weeks yet in record company-retailer relations, four of the big five are now refusing to supply any stock to Richard Branson's retail operation. Universal alone among the majors is continuing to supply product to Virgin, though on a cash-on-delivery basis.

Virgin Entertainment Group chief operating officer Simon Wright says he is looking for the stalemate to reach a conclusion within a month by the very latest, although it is understood the majors are individually exploring how they could apply legal pressure to resolve the situation far more quickly.

Virgin's action - announced at a confrontational meeting with its major suppliers at the retailer's London offices last Monday - has widely been condemned as "deplorable" by the five majors. Each dismisses Virgin's claim that it is making its stand in protest at the better terms they are allegedly offering internet retailers. "That's utter rubbish, we're doing no such thing," says one senior major label source.

The majors are particularly incensed that other distributors including leading independents Pinnacle and Vital have already been paid. "It compounds the crime completely," says another senior record company source. "Meanwhile, we have responsibilities to some of the small labels that we handle who haven't been paid



Branson: confrontation

because we're being penalised." The retailer is currently sourcing its product from continental Europe, although Wright admits that the longer the stand-off continues the more gaps it will have on its shelves because of releases it cannot obtain from abroad. "We're making sure we're in a position where we've got all the big new releases for the coming week," he says. "We didn't go into this with our eyes closed. We know the record companies think this is a wrong tactic, but show me a tactic that works."

Oasis's single, Go Let It Out, released today, will be unaffected since the record is being distributed by Pinnacle rather than Ten as originally planned following unrelated negotiations late last month.

Besides voicing anger at Virgin's tactics, much of the record companies' concerns surround the financial standing of the company, and most particularly of Our Price, 100 of whose 230 stores are trading near or below break even. Virgin's music retail operations carry around £150m worth of debt, although it is not the only music retailer in such a position.



Wright: 'committed to Our Price'

Wright acknowledges there are issues facing Our Price, although he claims the brand is in a break even situation and not losing money overall. "We think the industry should support us. We're very committed to developing Our Price and what we're talking about is changing the sales mix considerably and we want the support to do that," he says.

One partial explanation of Branson's latest move is that he could be attempting to persuade the retail group's biggest backers, Texas Pacific and Colony, to plough further funds into the group. It is understood that such investment is dependent on receiving better terms from suppliers.

Meanwhile, Wright firmly denies suggestions that the Virgin group as a whole is facing financial problems. "This is not a case of can't pay. It's a case of won't pay. If you look at the Virgin group, it's in the best financial health it's been in for a long time. What you're talking about here is a position where Richard Branson wants to invest in the business with new technology and new stores," he claims.

See analysis, p10



Five were among the six acts announced at the Brits nominations launch party at London's Sugar Reef last Monday as contenders for the event's first best British pop act award. The RCA group, four of whose members were present at the launch (pictured), are up against EMI's Geri Halliwell, Polydor's S Club 7, Innocent/Virgin's Martine McCutcheon, London's Ann Lee and Ebu/Jive's Steps for the prize which will be decided by viewers of ITV's CDUK and readers of *The Sun*. However, fellow RCA act Westlife failed to appear in any of the Brits international categories, despite achieving four number one singles last year. Paul Corvey, who has been Brits committee chairman for three years, revealed at the launch that he is to be succeeded next year by EMI president/CEO Tony Wadsworth.

## Net surfers boost radio audiences

The growth in the use of the Internet is having a positive effect on radio listening, according to a survey by Rajar.

The radio audience research body says internet surfers are tuning in to radio for 11% more hours than they used to while in contrast they are watching 25% fewer hours of television and spending 15% fewer hours sleeping.

Rajar director Justin Sampson suggests radio is being used as background entertainment while people are using their computers. "The next step is to find out how many people

are actually listening to stations through the internet and which stations websites are the most popular," he says.

Rajar has included a question about internet use in its research diaries and the first results will be published in May with the first quarter audience figures.

The data for the fourth quarter of 1999 reveals that the BBC has extended its lead over the commercial sector with Radio Two and Radio One showing strong gains.

See analysis, see p11

## Extra research called in to decide publishing crown

The contest for 1999 music publishing market share crown is too close to call with initial research revealing that four runners EMI Music and Universal Music are both tied.

As a result of this unprecedented result with both companies' totals level to one decimal place, extra research and final checks are now being carried out into the two companies' shares ahead of the winner finally being decided later this week.

Peter Reichardt's EMI has the upper hand on singles where it claimed shares in 14 of the year's 40



Spears: '99's biggest selling single

While the order of positions one and two are still to be confirmed, Zomba has taken third spot on combined singles and albums with 10.8% after a record year in which it claimed 100% of 1999's biggest-selling single, the Britney Spears hit Baby One More Time. BMG finished 7.4% and Warner/Chappell sixth with 7.1%. Bocu, boosted by the huge success of Abba's back catalogue, was the second highest-ranked indie behind Zomba with 3.3%.

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## MUSIC COMMENT

## THERE'S NO EXCUSE, MR BRANSON

Richard Branson started his career running a music mail order business that enabled fans to bypass High Street retailers when they wanted to buy their favourite records. Now that he is running a global High Street retail chain, he claims to be upset that record companies are offering better terms to internet companies that enable fans to bypass High Street retailers.

At least that is the excuse he wheels out to justify Virgin Retail Group's astonishing decision not to pay its major label suppliers until they have agreed better terms. And it is just that - an excuse.

Branson makes a reasonable point when he says that there should be frank discussion about the future of bricks-and-mortar retailing. But there can never be any discussion, frank or otherwise, when he attempts to hold a gun at the head of his suppliers as he did last week. Simply put, there is no justification for Virgin Retail's actions, especially when it has paid some of its suppliers and not others. Every retailer is suffering from painfully thin margins, as are their suppliers. Record companies should obviously support their retail partners, but to suggest, as Branson's colleagues seem to be, that labels should effectively bail out unprofitable shops simply does not make business sense.

Meanwhile, Virgin's move to source product from Europe is likely to drive its competitors to do the same on a scale far greater than they do currently in a bid to compete on price and margins. This can only destabilise the UK market further. Branson's actions have done little but far far uglier rumours that were doing the rounds last week. Even if this row is resolved quickly it will take months if not years to repair the harm he has inflicted on his relations with suppliers (who, for example, will now be prepared to grant his online operations download licenses?). Let us hope for the future of the music industry as a whole there are no wider ramifications to come. *Alex Scott*



## EMI hires Conroy for worldwide PR role

EMI Group has hired Universal Music International's vice president of communications Amanda Conroy to become the public face of the company as it merges its music business with Warner.

Conroy, who joins today (Monday) as senior vice president corporate communications, replaces director of communications Jason Crisp, which briefly extended his 18-month term at the company to see through the EMI/Warner merger announcement but is now leaving to pursue new projects.

Conroy's move sees her reunited with EMI's US-based senior vice president corporate communications Dawn Bridges, with whom she worked in a similar role when they were both at PolyGram. It is likely to mean that she will ultimately work alongside Warner Music Group chief Roger Ames, another PolyGram veteran, as EMI merges with Warner. Joining PolyGram in 1983, Conroy earned a PR function at the label while working alongside Warner Music Group chief Roger Ames, another PolyGram veteran, as EMI merges with Warner.

Until a successor is appointed for Conroy, PR manager Richard O'Brien will take over her responsibilities.

## Our Price focuses service in stock management revamp

Our Price has restructured its commercial department to improve its stock management function.

As part of the move it has taken responsibility for stock control from the company's dozen product managers and created a new supply chain team exclusively dedicated to allocating product to stores, replenishing, managing the stock cycle and other stock issues.

Colin Horslen, who joined Our Price in July 1999 to examine ways of improving stock management throughout the group, will head the new supply chain team unit, which includes Mark Rack at Our Price's Heston returns warehouse, head of returns Mark Ongers and product file manager Dave Kosky. Former head of product Doug Morton becomes head of trading with responsibility for the three Our Price teams of chart music/singles, range music/campaigns and visual media.

Commercial director Neil Boote says: "We know stock management could be better. Previously it didn't have a defined role and accountability for it fell somewhere between the buyers and stores. This move gives it greater accountability and focus."

Boote adds that the creation of



Morton: new head of trading

the dedicated stocking division will enable Our Price to pursue new systems such as vendor managed inventory, where integrated systems enable suppliers to manage their own replenishment, freeing up resources within stores.

Our Price has linked with Brit Award sponsor MasterCard to run a four-week promotion across its 225 stores. During the campaign, which runs from February 15 to March 13, cardholders receive a 10% discount on albums by Brit Award-nominated artists if they pay with MasterCard.

MasterCard has also booked poster sites around the Earl's Court area in London in the week before the March 3 event.

## Pop set to dominate the year's live arena

by Martyr Leek

Pop looks set to continue as a dominant force on the live music scene in 2000, despite the return of leading rock bands such as Oasis and Bush. Alongside Oasis, whose six arena dates in July take in Dublin, Bolton, London and Edinburgh, key pop acts including Five and Steps have lined up large-scale UK concert tours this year to reflect what looks like being another strong year for the genre.

Agent Paul Franklin, of Primary Talent International, whose roster includes Paul Weller, Oasis and Five, predicts pop acts will continue to be big business this year. "The pop scene is thriving," he says. "We have a very successful Five tour which will sell-out 16 arenas. There have been very successful tours from Steps and Boyzone in the past year and pop is definitely thriving."

Five's UK tour begins at London's Dominion Theatre on March 13.



Bush: guitar bands on way back

while Steps follow their record-breaking arena tour last year with 16 more arena dates, beginning at Glasgow's SEC on May 5 and taking in three nights at London's Wembley Arena.

Meanwhile, SJS director Chris York says response to the Oasis tour is its handling is phenomenal and signals a return of guitar bands to the live circuit. "It's selling really well. There are not too many other bands that can do two nights at Wembley Stadium," he says.

Hotter Skelter booking agent Mike Greek says guitar acts will also do well in 2000. Heavier Skelter start the year off with a Bush European tour and UK dates by new act Toploader. "Business in the first quarter is always good and very strong and it's being proved this year. It's always good time to tour between January and March," he says.

Despite the music scene being dominated by pop last year, he does not believe guitar-based tours are in decline with Richard Ashcroft also expected to play live this year. "I would say it is as good as it always been. There are certain good times to tour and certain bad times - it's cyclical. The early part of 2000 looks very good," he says.

Other acts with tours confirmed this year includes Macy Gray, playing her first live UK dates, Beck, Gomez, Tom Jones, Primal Scream, Simply Red and Sting.

## US arm plays its part as Sanctuary profits rise

## PROFITS ON THE UP

|                         | nine months to 12 months to |             |
|-------------------------|-----------------------------|-------------|
|                         | Sept 30 '98                 | Sept 30 '99 |
| Turnover                | £13,07m                     | £33,06m     |
| Pretax profit           | £1.77m                      | £2.52m      |
| Source: Sanctuary Group |                             |             |

says much of the growth in the music division came from the US in October, which has now released more than 30 albums, and the 194 tours which the group's booking agency Heller Skelter hosted last year, including Robbie Williams' sell-out dates.

During the period Sanctuary also acquired and integrated the facilities group Ted D Bear, which helped increase turnover from £1.32m in the nine months to the end of September 1998 to £4.16m for the full year last year.

Further growth is expected from an as-yet-unnamed heavy metal website which launches on April 1 and the creation of a new children's TV show following the worldwide success of The Tribe. Heller says the group's core strategy still remains acquiring big heavy metal and rock catalogues, adding that he already has one target under consideration.

## PAUL'S QUIRKS

## WE NEED THE BIG RELEASES NOW

After one of the quietest Januaries in living memory, retailers must be hoping for some quality new releases to attract customers back into their High Street stores. The death of new product is reflected in the current album charts, where old favourites have entered the Top 40 for the first time in years as stores cut prices in a vain attempt to drum up business. Unfortunately, despite giving away some great back catalogue, it looks like business won't improve until some decent new releases hit the streets. Add to this the probable fall out from the Warner-EMI merger, the expected increase in downloading and internet shopping and there can't be many retailers looking forward to the next few months.

The difficulty is gauging how all this new technology will affect our business as retailers. The worst-case scenario is an empty High Street and retailers having to close up shop. Realistically though, this will not happen as retailers adapt to the new trading environment and start to benefit from the avenues it opens up. Despite many people's fears, television didn't kill off radio or the cinema; instead both went through significant changes and came out stronger as a result. Music retailing has done the same and survived home taping, copying and pirating and despite an inordinate amount of scare mongering in the media, High Street shops will continue to be the first choice for the majority of music buyers.

On the bright side, consider that despite 20 years of practice two out of three people in the UK still can't even programme a video recorder, never mind download music from the net.

Interesting news from the US, where the National Association of Recording Merchandisers (Narm) is filing a lawsuit on behalf of its retail members against Sony Music. It hopes to halt what it believes to be the illegal practice of forcing retailers to direct their customers to Sony's online store via hyperlinks connected on music CDs. Hyperlinks are a bit more subtle than the card inserts this column has highlighted in the past, but the principle is still the same. At last someone has got the balls to challenge the practice in court.

Paul Quirk's column is a personal view

## Vital Publicity to make web move

Vital Publicity, formed in August by ex-Virgin Records head of press Dave Pittman, is to launch a sister internet marketing arm this month.

Vital Internet Promotions (VIP) will provide web branding and marketing strategies for music and other entertainment. Industry clients and will be headed by a leading record company executive who Pittman hopes to announce this week.

The managing director of VIP will also have responsibility for the Rock Records & Merchandising company which Pittman hopes to launch later in the year linked to the Rock club chain already represented by Vital Publicity and which has venues in London and Bristol.

"There are other developments we are working on that are still in the planning stages, including a clubbers' universe website. All Vital's businesses will not be restricting themselves solely to music clients and the group is already working on film and TV projects," says Pittman.

Vital Publicity's clients include Vinylists Billie and Martin McCutcheon and TV chatshow host and comedian, and East West signing Richard Blackwood.

Swinstead Publishing is relaunching its *Sleazation* and *JockeySlut* magazines during the next two months backed by a £250,000 marketing spend. The March issues of *Sleazation* and *JockeySlut* will carry CD covermounts featuring underground acts. *Sleazation* will include exclusive and pre-release tracks from DJ Godfather, Bent and Zan Lyons, while the *JockeySlut* CD includes artists such as Zero 7, Spacey, Marcus Intellex and Detroit Grand Proopers. A street-level advertising campaign and a nationwide university promotion and *JockeySlut* tour are also planned. Swinstead purchased *JockeySlut* in December from founder Paul Benney and John Burgess and marketing director Adam Dewhurst says this is the first time the title has been actively marketed. The magazine has changed from bi-monthly to monthly frequency and has hired new editor Rob Wood, who was previously deputy editor at dance title 7.

## Fowler steps up as Muzik's new editor

IPC has appointed Dave Fowler as editor of its dance title *Muzik* following the departure of launch editor Ben Turner in December. Fowler has been a regular freelance contributor to the magazine since it was first published five years ago and was made contributing editor last year. He has also been working for television companies NBC Superchannel, Walt Disney TV International and Universal Studios Network.

IPC Music & Sport publisher Bruce Sandell says Fowler was chosen because of his experience working for different companies and his knowledge of the magazine. Meanwhile, deputy editor Frank Tople left the magazine to go freelance on Friday.

In the first half of last year *Muzik's* circulation rose for the fourth successive survey, by 3.5% to 43,501, according to ABC figures.

# V2 goes for download goals to raise net TV's profile

By Steve Hemsley

V2 Records hopes to increase awareness of the new internet TV channel V2TV it has just launched with Apple Computer by promoting exclusive downloads and interviews via links with more than 40 artist sites.

The record label is one of a number of companies promoted on the latest version of Apple's Quicktime player, which provides streaming audio and video to more than 25m internet users who have downloaded the Quicktime software. Other brands linking with Apple include the US arms of MTV, Warner Brothers, Disney and Rolling Stone plus BBC World Online.

Gina Gaynor, V2's international marketing manager in charge of new media, says online features have so far included an interview with Underworld's Darren Emerson, live footage from the Stereophonics' gig at the Molla Stadium in Wales and the Jungle Brothers' video Get Down. "More exclusives will follow and be cross-promoted on dedicated



Stereophonics: live footage

artist sites because we want V2TV to be a showcase for artist interviews and behind-the-scenes footage with exclusives added every week. Each person with access to the Quicktime player can potentially view our music and artists via the V2TV channel," she says.

Content on the channel is divided into three sections – video, artist interviews and exclusives – and is created by V2's seven-strong new media team headed by Gaynor. This department is also responsible for developing all its artist sites and the V2 label website, which was launched last March and is advertis-

ing the latest information and news available on V2TV on its home page.

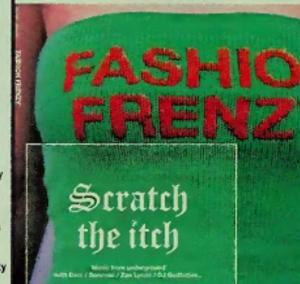
"In the digital age, content is king and our focus has been on gathering quality content such as interviews, footage from gigs, festivals and photos which we can upload over the next few months," says Gaynor.

Apple has provided the new media team with training and supplied software and hardware which enables V2 to edit, compress and produce a large volume of content quickly. The deal with the computer giant also means details of V2TV's content are sent to everyone on Apple's Quicktime e-mailing list, while the channel is included on Apple's Quicktime Streaming Network, which gives internet users faster access linking them to a dedicated Apple server.

Apple director of Quicktime product marketing, Frank Casanova, says Quicktime TV is establishing itself as a key partner for audio and visual content providers. "The V2 channel has added innovative and original programming," he says.

## sleazation

Clothes / Kool Keith / Cockles / Gardening / Bohemians  
Ragga Girls / Arm Wrestling / Rah Digga



## Atlantic earmarks £1m spend to boost audience

Atlantic 252's new managing director John O'Hara has been granted a £1m marketing budget to try to reverse the longwave station's audience decline.

The Irish-based broadcaster is backed by media groups CLT-UFA and RTE and reaches almost three quarters of the UK mainland, but has suffered an audience decline from almost 3.6m at the end of 1998 to just 1.5m in the fourth quarter of 1999.

O'Hara, who was programme director at Emap-owned Aire FM in Leeds before joining Atlantic 252 in November, says he wants to encourage people to listen for longer and aims to increase the audience to 2.2m within 12 months and to more than 3.0m by the summer of 2001.

Details of the £1m marketing strategy have yet to be finalised but any campaign is likely to concentrate on direct mail and telemarketing with some above-



O'Hara: turning the tide

the-line activity. "Atlantic did have a substantial audience but it has drifted away badly. Those that remain are only listening for an average 4.6 hours a week, which is around half that achieved by other FM stations," he says. The station has also spent

## Emap pulls plug on Big! magazine

Emap Eian has folded its teenage magazine *Big!* – despite an overhaul of the title last year.

The title's editor Kate Finnegan has moved to Emap Eian's *J17* as deputy editor in a move described as completely independent of the closure of *Big!*. Full-time staff affected by the closure have been given new positions within the group.

Emap Eian chief executive Paul Keenan says the publisher will continue to be the market leader for the 12- to 23-year-old age group. "The Eian Network remains committed to building its dominance in the youth market, both with new launches and online activities," he says.

"We have not seen a sufficient sustainable uplift in trading. Our resources is better dedicated to our other teen titles," he adds.

## news file

**LONG PROMOTED AT KISS**  
Kiss 100 has promoted Simon Long to head of specialist programming, replacing Paul Thomas who has joined Radio One as a producer. He will coordinate all the specialist shows and is responsible for developing new slots and finding new presenters.

**CRCA AWARDS TAKE IN NEW MEDIA**  
The Commercial Radio Companies Association (CRCA) annual awards for the first time include a category to recognise broadcasting new media. There are 12 award categories in total including Commercial Radio station of the year, the go for marketing excellence and programmer of the year. The awards, sponsored by transmission services company NTL, will be presented at the CRCA Congress held at The Brewery in London on June 29.

**BLENKINSOP JOINS VIRGIN RADIO**  
Virgin Radio has appointed Charlotte Blenkinsop as head of communications. Blenkinsop, who previously held the same title at Woolworths, will be responsible for all internal and external communications at the station.

**SONY'S SITE TO WATCH GIRLS GO BY**  
Sony TV's Music To Watch Girls Go By compilation band has taken them given its own website. The site ([www.sonymusic.co.uk/musictowatch](http://www.sonymusic.co.uk/musictowatch)) features a competition page and biographies of the artists who sponsored the compilation and its follow-up. There is also an easy listening message board to link-up with other fans of the genre.

**MAGEE MOVES AT TOWER**  
Tower Records product director Mal Magee has moved to the newly-created position of business analyst as part of a streamlining of its product and commercial department. Magee is succeeded in his old position by Kenny McKay who moves over from Tower's online operation.

**McFARLANE IN AT WORK HARD**  
Petina McFarlane, formerly of Rescuable Beach PR, has joined Work Hard as account manager and junior partner. Work Hard campaigns last year included Gay for East West and Black Sabbath's NEC shows for Harvey Goldsmith.

**FIVE JOIN THE GOLD CLUB**  
Five's single *Keep On Movin'* and the compilation *Greatest Hits Of The 80s* reached gold status last week.

**HOW TV SHOWS' RATING COMPARE**

| Programme           | this week | % change on 0000 | 1999 |
|---------------------|-----------|------------------|------|
| Top Of The Pops*    | 4,506     | +4.8%            |      |
| Top Of The Pops II* | 4,039     | +1.2%            |      |
| SMTV                | 1,955     | +52.0%           |      |
| CD:UK               | 1,874     | +64.4%           |      |
| ITV                 | 1,724     | -31.5%           |      |
| Live & Kicking      | 1,608     | -19.9%           |      |
| The Zone            | 1,672     | +2.1%            |      |
| The Pops Chart*     | 1,088     | -24.0%           |      |
| Planet Pop (Sat)    | 796       | +89.5%           |      |

\* continues lists  
Source: DQS (BBC) w/c January 17, 2000

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# Louis Parker

**"Always larger than life, Louis, you will be sadly missed".**

Love from all at SJM Concerts

**"Sadly the industry has lost one of its real stars"**

From Barry & Phil at SFX Entertainment

**"Louis was a larger than life character and we'll miss his commitment, humour and wit".**

From Stuart, Tim and everyone at the MCP Office

**"Louis re-established fun and entertainment in pop music".**

Respectfully, Barrie Marshall and all at Marshall Arts.

**"The Civic Stage is a little emptier now, thanks for filling it".**

From all at Wolves Civic

**"Fond memories of a colourful person".**

From all at DF Concerts

**"Louis, book us in for the next life".**

From Peter & Jim, Aiken Promotion

**"Louis... a friend to me, and my company, I'll miss you".**

Vince Power

**"One of the great characters of our business, he will be sorely missed".**

Harvey Goldsmith

**"Our industry will surely miss Louis's vision, energy and dedication".**

From Jef & Tony at Jef Hanlon Promotions

**"A dear friend who will be sorely missed by us all".**

Danny Betesh and all at Kennedy Street

**"With deepest sympathy and fond memory".**

Derek and Paul at Flying Music

**"Bad news, St. Peter - the Heavenly Choir's agent wants a 90 / 10 deal".**

Pete, Dennis, Martyn, Omri, Jeanne & Sam, Triple 'A'

**'Larger than life - more than words'**

## newsfile

## NEW CUBAN BOYS SINGLES MASTERED

The Cuban Boys' next single Inertia Kicks, due for late March release, was mastered at Sanctuary/Nomis Studios in West London last week. The follow-up to their Top Five novelty hit in December, Cognoscenti Va Intelligencia, it is taken from their forthcoming album Losers. We're Nothing But Losers, EMI Liberty UK marketing and promotions manager Mike McNally says, "Everyone thinks they are one hit wonders but, the first time they came in, they had a 20-track demo of original ideas."

## INTEREST IN ROBBIE'S FLATMATE GROWS

A&R interest is growing in Jonathan Wilkes, the 21-year-old BBC Choice presenter and flatmate of Robbie Williams, who numbers among his co-writers. Other writers on the project include Williams' writing partner Guy Chambers, Gary Nuttall, Chris Sharrock and Andy Kame. Managed by Graeme Hill, his stand-out demo includes Personal Sunset, which samples Erma Franklin's (Tae A) Like a Boss of My Heart, and Sexed Up, the track Williams and Chambers originally wrote for Natalie Imbruglia which she rejected.

## ADAM SETS UP PRODUCERS COMPANY

Producer manager Adam has left Stephen Badl Management after five months to set up his own company, Real Producers. Adam, who has 10 years' experience working for outfits such as Paul Brown Management and SJP, says, "A&R people are looking for real producers. Bands need someone who can bring something to the table and help with choruses and arrangements." Already on his roster are: former Ministry member Howie Beno (Sister Soleil), John Fryer (Nine Inch Nails), former Primal Scream engineer Don Hodgson, Machine (Coatichman, Pitchshifter), Mark Patti (David Bowie) and Honeyz co-writer, Yo Yo.

## MAC TRACK IS SHARP ED'S DEBUT

Sharp Ed Records' first release will be new girl band D2M's single Blah Blah Blah on March 13, produced by Steve Mac (Boyzone, Westlife) — who signed the band to his Ozco production company — and written by Steve & Jorgen (Botney Sociers, Backstreet Boys). The fledgling label has signed a distribution deal with RMG/Universal.

## WITCLEF WORKS ON SINEAD'S NEW ALBUM

Sinead O'Connor has been recording with Witclef Jean in an unnamed New York studio as her follow-up to her last work in 1997 continues. Producer Shekspere is also rumored to have been working with her. The artist, whose collaboration with William Orbit is understood not to have proved fruitful, is now on Atlantic Records having previously released on Ensign, Island, ZTT, Chrysalis and Columbia since 1988's Top 20 hit Mandinka.

## KW PLATLIST

Madonna — American Pie (Maverick) Make up your own mind (to his Ozco production company) — and written by Steve & Jorgen (Botney Sociers, Backstreet Boys). The fledgling label has signed a distribution deal with RMG/Universal.

Madonna — American Pie (Maverick) Make up your own mind (to his Ozco production company) — and written by Steve & Jorgen (Botney Sociers, Backstreet Boys). The fledgling label has signed a distribution deal with RMG/Universal.

(EMI Dance Factory Italy) The best dance tune at Midem (CDR, tbc); David Dub — demos (unsigned) interesting undeveloped R&B/pop artist at Midem (demo); Doves — like a boss (Heaven) Close to the edge (signed album, tbc); Action Spectacular — Drew Barrymore (Curbellat) Intriguing (single, March 5); Mel C — Never Be The Same Again (Virgin) Should lift the album (single, tbc); BabyBird — The FWord (Echo) Another change in direction with March 13; All Saints — Pure Shores (London) Orbit better than Madonna (single, February 14); Gallwestree Jug Band — Aquarian Moon (Jug) Certainly different (single, tbc).

## R&amp;B stars record Phil Collins tribute

by Stephen Jones

A host of international R&B stars have recorded their interpretations of Phil Collins' solo hits for an unusual covers album that has been more than two years in gestation.

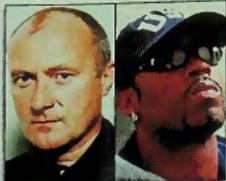
The project has been led by Hit & Run Music Publishing head of A&R Michelle de Vries, after an idea originated by consultant Everton Webb, who was most recently behind Nu-Generation's Top 10 hit on Concept last month.

Although a couple of key names are yet to be confirmed to make the final list of 12 that will make the album, it is known that the Urban Renewal project will include Lil' Kim's version of In The Air Tonight, a Montell Jordan cover of Against All Odds and O'Jays' version of Love Train.

Other completed tracks include Eternal's Do You Remember (with producers Organized Noise) and Every Day as a duet by Szabla Ana and Jg, who has also done a solo version of Can't Turn Back The Years. This Must Be Love by Montell Jordan and Another Level is being rerecorded with a female duo due to line-up changes.

De Vries says, "It all came about when I said to Everton, 'wouldn't it be good to get someone to cover Another Day In Paradise?', and Everton said, 'why don't we do a whole album?'. We get a lot of requests from the R&B community to cover Phil's tracks and knew he was really well respected."

Webb says, "It will surprise a lot of people that black artists are into Phil Collins. The project was conceived two years ago and the idea was to get A-list artists. Since then the list has changed quite a bit. It's a great idea



Collins (left) and Jordan: tribute album and also a great album."

Last week The Neptunes — the production crew responsible for Kelis' forthcoming album — were recording one of the final tracks in a New York studio, Another Day In Paradise, which is pencilled in as the first single in Europe on WEA this May alongside another track on Atlantic in the US. The artists are a to-be-named 'supergroup' featuring Noko of Dru Hill, TQ, David Jones and Marc Dorsey of former LaFace act As Yet.

Hit & Run first tested the concept in the US, with assistance on the project being provided by vice-president Susan Koch in the publisher's Los Angeles office.

Other people involved in A&Ring the project include Rich Christina at Atlantic in New York and Andy Bork at WEA in Germany.

De Vries says, "When we asked a lot of managers, producers and artists to see what they thought, and they were like, 'Phil is the greatest'. We were even surprised. Phil really loves the idea. He's up on new music in America."



A&R interest in the final four contestants in the British Academy's Song For Europe is hotting up ahead of the televised voting on February 20 to choose who will make it into Eurovision. The Shania Twain-sounding Only The Women Know by Six Chix (pictured) — an all-female act compiled by Jonathan King from six generations of women from teenager to grandmother — was mastered in Nomis Studios last week. Having signed to EMI Liberty they are touring (UKs promoting the track, which was written by former Eurovision winner, Kimberley Rew (Love Shine A Light), who is published by CGBF Management and Kybissie Music. Meanwhile, fledgling label Sharp Ed Records (see left) is understood to be close to signing Sexy Sadie's I's Won't Let You Do This To Me by writers Mike Comaris, Terry Bradley and Paul Brown. Head entrant Catherine Porter, now working with producer Chris Porter (George Michael), has attracted interest from EMI and BMG and last Wednesday showcased for Universal Island and Polydor. Porter and co-writer Tony Moore continue to attract publishing interest. Four contestants John Sprigante and Garry Shepperd's Albs-sounding Don't Play That Song Again, sung by Nicki French, are understood to be considering label offers, alongside publishing, based on winning the contest.

## Echo plans to build on Moloko's success with new album

Dropping Moloko would have been an easy move for incoming Echo managing director Jeremy Lascelles in September 1998 — their second album, I Am Not A Doctor, had just been bombed. But instead, with head of A&R Darren Woodford, helping turn their career around was one of the smarter moves in UK A&R last year.

The key to it was Boris Dlugosch's remix of Sing It Back, which not only won a Brit Award nomination last week but was also one of the most credible hits of the year. Inevitably luck and foresight played equal parts.

Dlugosch was never commissioned to do the mix — having submitted it off his own back as a fan — and when it was released in March 1999, Lascelles decided to delete it a week later when radio stations said as Digital only playlisted it during its first week of release (it charted at 45). It was later a Top Five hit on its re-release in August.

Just as the decision to hold on to Moloko



Moloko: disco-based new sound raised eyebrows in some quarters, some were similarly critical that Sing It Back was not used to re-promote a re-packaged album. Lascelles says such a move would have been too obvious, and in the best long-term interests of the band. "Basically we wanted to look forward and not back. I am Not A Doctor is a good album but a difficult one. Sing It Back in that



## London snaps up 1st Avenue's Moonbaby

London Records last week signed 1st Avenue solo female artist Moonbaby in its first signing since Warner Music acquired full ownership of the label.

The deal, inked last Tuesday, follows five months of development and negotiations. The 23-year-old artist from Kensington, West London, was discovered by songwriter Brian Higgins — co-writer of Cher's Believe and Gina G's Ooh Aah...Just A Little Bit — who took her to 1st Avenue chairman Oliver Smallman. Smallman, who describes her music as sounding like "The Cardigans meets Blondie", then struck the deal with London/ffr director of A&R Pete Tong.

The deal is also understood to have involved negotiations with London chairman Tracy Bennett and Warner Music Group chairman and CEO Roger Ames. Smallman says, "I had the first conversation with Pete. Tracy made the case and I saw Roger in New York and Baker Street and discuss what would happen in America."

"The irony is that we set about committing all the songs and securing the deal thinking that she's hard and edgy and needed to sign to an independent and we've ended up signing to the biggest music label in the world."

version would have sat comfortably on it," he says.

The Sing It Back remix is closer in spirit to the band's third album, Things to Make And Do (released on April 10), which they completed last week in their Burk, Junk & Genius home studio in Sheffield. It contains the new version of Sing It Back, alongside its follow-up, The Time Is Now (released on March 20). With Spanish-sounding guitar and Seventies disco strings making it distinct from its predecessor, it is again perhaps a curious choice.

Lascelles says, "Sing It Back was a remix, so any track is going to be different, but there's a logical link through The Time Is Now to what the band are about in the album."

And judging by the quality of the upbeat album's tracks, including the Moloko Vs. Bambino Casino track Somebody Somewhere, Indigo and Pure Pleasure Seeker, they are far from being one-hit wonders.



*Louis Parker*

*1 May 1950 - 26 January 2000*

*"I'm just glad I knew him"*



CONCORDE INTERNATIONAL ARTISTES

# Virgin's stance threatens High Street relations

Record companies and retailers have had their share of disputes before, but seldom has there been a more dramatic fallout than Virgin's decision to withhold its December payments to the majors.

Whatever the eventual outcome, the retailer's extraordinary move is bound to have long-term consequences on its dealings with record companies, but on a wider scale it graphically illustrates the increasingly uncertain relationship between dealers and suppliers. In the same week Virgin gathered the majors in its Brook Green offices in west London to set out its demands for better terms, the National Association of Recording Merchandisers (Narm) in the States filed a lawsuit on behalf of its retail members against Sony Music, which it accused of diverting potential customers away from brick-and-mortar stores to its own online store via weblinks embedded in CDs sold at traditional retail.

Only four months earlier Narm's UK equivalent, Bard, became embroiled in its first significant attack on the majors' online activities when chairman Brian McGuinham warned of the consequences of any repeat of Virgin Records' decision in the US to make David Bowie's... Hours album available online two weeks earlier than on the High Street. Meanwhile, the seeds of Virgin's own current public justification for its payment stance were sown. In December when Richard Branson threatened a partial withdrawal from music retailing unless record companies gave Virgin more support.

"What Branson wants to do is to establish whether the record companies want to invest in the company," claims a senior source at Virgin, whose actions in the past week have at least achieved their first desire of gaining the majors' attention. At the same time they have provoked universal criticism. "It's going



Virgin Retail: move will have long-term consequences on dealings with majors

to be very difficult if there's ever a resolution to pick up the pieces," says one senior record company player who, underlining the sensitivity of the whole matter, was one of only a few executives willing to discuss the situation, even off the record.

As Steve Davies, retail analyst with Retail Intelligence, outlines, the once clear role of record companies supplying product and shops selling it is becoming increasingly blurred. "The whole traditional supply line and relationship between the two is changing," he says. "With technology like MP3, record companies and artists are able to go direct to the customer."

Virgin's complaints to the majors have centred strongly on its claims that online start-up companies are receiving preferential treatment to so-called bricks-and-mortar retailers. The majors deny this vigorously. Meanwhile, with online businesses only currently taking a tiny fraction of music sales – one informed estimate puts the value of CDs ordered online by UK consumers at £20m last year – Andy's Records managing director Andy Gray notes that the biggest changes to music retailing presently are being caused by the supermarkets. "They're very aggressively pro-

ducing, but what has happened is the market has remained static, especially in the past couple of years," he says.

The arrival of the supermarkets as significant players during the latter part of the past decade, at a time when the specialist multiples such as Virgin and HMV were rapidly expanding across the UK, not only added to the number of businesses competing for a share of sales but has had a huge effect on bringing retail prices down. Their presence has put untold pressure on retailers' margins. Meanwhile, the high-profile activities of online retailers such as Amazon and Boxman offering albums at even lower prices than those of the supermarkets have only added to the pressure on High Street stores' margins.

Virgin Retail itself points to a £13.99 CD now making around £2 less for its business than was the case four years ago with the source claiming, "We wanted to have some fast-track negotiations rather than them happening over a long period of time." It is not alone in feeling the pain – HMV, for example, is understood to have been particularly aggressive in the regular round of terms re-negotiations it has recently been

conducting with key suppliers.

However, while retailers are seeing their profits on each sale dwindle, record companies are feeling the pressure, too, with the likes of the huge marketing spends required in these superdominated times eating into their own profits. Additionally, any doubts about the support record companies are giving to retailers can at least be partially answered by music retail's £225m-plus advertising spend last Christmas, the vast majority of which came from record company coffers.

Undoubtedly, the gulf between the High Street and record companies is widening. "It used to be that the UK record company chairman could sit down and thrash out terms with the key retailers relatively simply. Now when it comes to issues such as internet strategy and pricing, the record company positions are being driven from the States," says one senior retail source.

As the need for rows and rows of back catalogue being physically available in-store erodes, High Street retailers in turn will not only have to review their relationship with retailers but their whole raison d'être, too. "A lot of retailers will need to take a long, hard look at how they want to be involved in the music industry," says Davis. "If it becomes digital product that's being sold they'll have to ask themselves what added value they can give to the customer."

In the more immediate future, however, Virgin must look to rebuild its tattered standing among the record companies who now increasingly view Branson and his retail operation with distrust.

Whatever the outcome of the current row, rebuilding that trust and once-solid relationship may be an even steeper mountain to climb than any attempts to win better terms. **Paul Williams**

**ARTFUL DODGER  
AND ROMINA JOHNSON  
MOVING TOO FAST  
FEATURING REMIXES BY PUSSY 2000 AND BUMP & FLEX  
FEBRUARY 21**

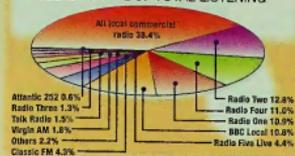
LOCKED ON

Q4 1999: THE NATIONAL PICTURE

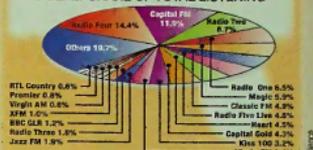
THE BREAKFAST SHOW MYTH

Q4 1999: THE LONDON PICTURE

WEEKLY SHARE OF TOTAL LISTENING



WEEKLY SHARE OF TOTAL LISTENING



Rajar has carried out a study into the importance of the weekday breakfast show within programme schedules.

Radio One's Zoe Ball and Terry Wogan on Radio Two are among the breakfast presenters who increased their audience in the latest figures, but Rajar director Justin Sampson claims there is a misconception about just how important the early morning slot is. He says breakfast accounts for just 22% of radio listening during a normal weekday.

"Many people we have spoken to felt the figure was nearly 50%, but while breakfast is still the flagship show for stations, listeners are increasingly looking to use the radio to get them through other times of the day as well," says Sampson.

Rajar has discovered that daytime radio programmes account for 15% of listening among those who have the radio on in the workplace, and 23% for non-workers at home or in the car. Weekday evenings represent 13% of all listening with night time accounting for 5%.

"At breakfast, people want something functional that the whole family can agree on, while during the day radio is in the background and listeners at home will choose which presenter they want to spend their time with, in the evenings, radio listening is very much about personal choice, which is why specialist music shows do so well," says Sampson.

# BBC ends year ahead of 'LP but Classic FM continues to gain

Behind closed doors some commercial radio executives must be cursing the change made last year to the way radio audiences are calculated.

In the fourth quarter of 1998 the independent sector had a 49.3% share of total listening, which was 0.8 percentage points ahead of the BBC's 48.5%. Rajar altered the way it collects data at the start of last year and by the end of 1999 the BBC had established a commanding lead, boasting a 51.3% share compared with commercial radio's 48.7%.

During last year, total radio listening remained at around 43m a week and the medium is now reaching almost nine out of every 10 adults in the country compared with around 85% using the old Rajar method. The figures, for the period October to December 1999 (Christmas and New Year are not included), show listeners are spending an average 16 hours and 42 minutes tuned into a BBC station compared with 15 hours and 12 minutes for commercial radio. For the first time, total hours for all radio exceeded 100 a week.

Rachel Fox, operations director at the Commercial Radio Companies Association (CRCA), argues that the independent sector's performance was stable but admits she is worried that commercial's share is not growing with the overall market. "The CRCA will analyse the figures to see if changes in the radio listener demographic are to blame, although the sector is still reaching 76% of 15-64 year olds," she says. In the past, when the Rajar figures went against the BBC it complained that the number of local commercial stations being granted new licences was the main reason for any slip in its market share. The BBC has not needed to find any excuses in the last few months and during the fourth quarter all its national networks increased their audience.

Radio One added 72,000 listeners to take its weekly reach to 11.3m (13.6m when children are included) while its share of overall listening - based on the percentage



Lewis: number two ILR station in London

of total listening time accounted for by a station in an average week - increased again from 10.8% to 10.9%. A year ago Radio One's audience was 9.6m.

Over the past 12 months the BBC has been researching Radio One's audience and the station's managing editor, Ian Parkinson, says there were increases across the schedule. Zoe Ball's breakfast show added 600,000 listeners to 7.3m, while Chris Moyles has added 250,000 to drive time and Jamie Theakston an extra 200,000 to his Sunday slot. "We have spent a lot of time getting the music and the presenters right," he says.

Radio Two attracted 400,000 extra listeners to 9.9m and saw its share increase from 12.2% to 12.8%. Managing director Lesley Douglas says the figures are evidence that the network's audience is settling down after a year of schedule and presenter changes.

"There were a number of highlights including Jonathan Ross - who added 250,000 - and Steve Wright - 300,000 - at weekends, while Terry Wogan at breakfast increased his audience by 200,000," she says.

Virgin Records media director Steve Morton says Radio Two continues to become increasingly important as a station to break records. "Its performance is a big positive and shows that the changes it has made are working to the record industry's advantage. It should continue to do well as a station



Douglas: positive music changes

targeting the over-25s rather than the over-45s that it used to," he says.

While Radio Three's reach returned to top the 2.0m mark and the station increased its share from 4.2% to 4.3%, its audience remains down on the 2.5m recorded at the end of 1998. Much of this decline can be attributed to the strong performance of Classic FM, which is celebrating its highest figures since the Rajar survey was revamped. It now reaches more than 6.0m adults a week, up 7% on the three months, and recorded its highest market share, up from 4.1% to 4.3%. It is now the number two commercial station in London overtaking Kiss, Capital Gold, Magic and Heart. Classic FM's growth has come from two key demographic groups, with its best figures among men aged 15-34, women aged 25-34 and housewives with children.

Managing director Roger Lewis, who joined the station in November 1998, cites teamwork and extensive in-house research for Classic's success. "Ensuring the music appeals to all ages and then programming that music correctly is the key. We have succeeded in attracting a mass market to classical music which has not been achieved anywhere else in the world," he says.

One of commercial radio's poorest performers was once again Atlantic 252, which now has slightly more than 1.5m

people tuning in each week and whose share has fallen again, from 0.5% to 0.6%. The station, which was attracting 3.6m during the same period three years ago, has decided to come out fighting this year with a £1m marketing spend and a relaunch last Monday as The New Atlantic 252 (see story, p25).

Virgin's AM network also lost listeners and now reaches 3.0m a week, down from 3.5m since quarter one 1999, while its share of listening has slipped from 2.4% to 1.8% during the same period.

In London, the Capital Group is reflecting on some money well spent after a poster campaign for Xfm helped the station add more than 40,000 listeners a week to 383,000. Capital is hoping for a further improvement when the next results are published after launching a new programme schedule at the end of January. The station's youngest presenter, 21-year-old heavy metal fan Ian Carmichael, has joined the breakfast show and is hosting a live rock slot on Friday nights, while a new alternative dance show called London Xpress has been introduced to Sunday afternoons.

Capital FM remains the biggest station in London with its 3.0m audience increasing to 3.9m when children are included. The station has nearly twice as many adult listeners as any other commercial station in the city but its share fell from 13.0% to 11.9%. Meanwhile, Capital Gold had a particularly good quarter with its reach up 19.0% to 1.4m.

Every UK station was included in this survey, reporting audiences for either the quarter, the half year or for the last 12 months depending on the size of their transmission area.

When the next Rajar data is published it will be a year since the new methodology was introduced. It will allow the first accurate year-on-year comparisons and indicate to those commercial radio directors who may be regretting the changes whether they face a lengthy period trailing the BBC or whether their stations are beginning to fight back.

Steve Hemslay

CLASSICAL NEWS

by Andrew Stewart

SECOND VERSION OF ELGAR'S THIRD

Elgar's Third Symphony existed as no more than a collection of sketches and scraps until composer and music critic Anthony Payne stitched the pieces together in 1997. The first recording of the Elgar-Payne work appeared on the specialist NMC label, registering healthy five-figure sales and earning the company an unprecedented 0.3% share of the classical market in 1998.

Elgar Three, as it is commonly known, has now been chosen as the 2,000th release in the UK for the Naxos budget label. The new recording boasts impressive artistic credentials, featuring the Bournemouth Symphony Orchestra conducted by Paul Daniel and produced by the award-winning Tony Faulkner. Critical feedback suggests that the Naxos disc will be supported by reviews in the specialist and national press, and Barry Holden, marketing director for Naxos distributor Select Music, is convinced that the work's second recording will fare well.

"We think it will be judged as a match, if not something more than a match, for the existing recording with the BBC Symphony Orchestra on NMC," he says.

The initial set-in for the title, set for release on March 3, has already passed the 10,000 mark with Select's national multiple retailers. "That could go up by another 4,000 if the independent retailers get behind the album," says Holden.

LOTT HAINED AS NEW CHILD PRODIGY

By the time Mozart celebrated his 12th birthday in 1768, he was already recognised around Europe as a rare talent — an outstanding keyboard player and gifted

violinist who could improvise complex fugues, among many other amazing musical feats. Ever since then, bright young musicians have routinely been measured against Mozart, and some have even been unfairly heralded as successors to the great Austrian artist.

Maria-Elizabeth Lott, born in the Black Forest in 1987, has certainly made prodigious progress since her mother encouraged her to pick up the violin at the age of three. She registered as Germany's youngest conservatoire student when she was eight and has since appeared with professional orchestras and on television shows, earning the praise and support of no less a figure than Yehudi Menuhin. Nonetheless, Lott's musical potential has not been bolstered by media hype or showbiz packaging.

Her debut disc for EMI Classics features three of Mozart's violin sonatas and his Rondo KV269, all played on the child-sized violin made in 1735 by Andreas Ferdinand Mayr which belonged to the composer's older sister, Nannerl. Mozart's own Viennese fortepiano was used for the recording's sonata performances, with the Rondo accompanied by the Orchestra of the Salzburg Mozarteum.



"We are very determined not to push her as a child prodigy," says Gill Allis, marketing manager for EMI Classics UK. "It is a sensitive approach, so we are supporting her closely with Gramophone and working closely with interested retailers."

Lott visits the UK this month to give recitals in Poole, Bristol and Liverpool.

Andrew Stewart can be contacted by e-mail at: AndrewStewart13@compuserve.com

ALBUM of the week

**TOPSY-TURVY:** Music of Gilbert & Sullivan (Sony Classical SK 61834). Mike Leigh's account of the parallel careers of Arthur Sullivan and WS Gilbert has attracted positive reviews and done good box office business since opening in the US last



December. "I wanted Topsy-Turvy to be both a celebration of Gilbert's wit and a feast of Sullivan's music," explains Leigh. The OST contains highlights from *The Mikado*, *Princess Ida*, and *Iolanthe*, the Sorcerer and other G&S favourites, arranged and adapted by Carl Davies. The film is on release in the UK from February 18 and further supported by a regional tour of screenings presented by Classic FM.

REVIEWS

For records released up to February 21 1999

**J.S. BACH: St Matthew Passion.** Bach Collegium Japan/ Suzuki. (Bis BIS-CD-1000/1002). This recording is one of a series of critically-acclaimed Bach releases from Masaaki Suzuki. There are many fine elements here, not least tenor Gerd Türk's reading of the Evangelist role, eloquent singing from counter-tenor Robin Blaze and an overall sense of spirituality in the interpretation. It is advertised in *BBC Music Magazine* and classical press.

**ADORAMUS: Sacred choral music by Fauré, J.S. Bach, Verdi, Tavener, Allegri, Lotti, etc.** (RCA Red Seal 74321 70440-2). This compilation is drawn mainly from RCA and BMG Conifer's extensive catalogue and aimed at the market for soothing sacred music. The double-disc set is advertised in *Gramophone* and *BBC Music Magazine*.

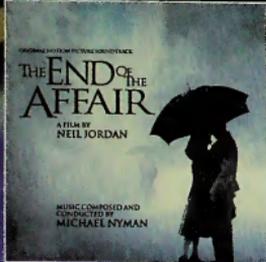


**MAHLER: Des Knaben Wunderhorn.** Schwarzkopf, Flescher-Dieskau; London Symphony Orchestra/Szell. (EMI Classics CDM 5 67296-2). This is

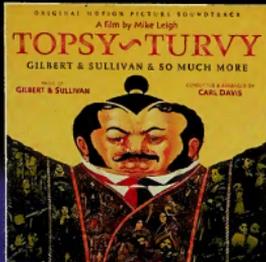
a clear winner from EMI's latest batch of 10 Great Recordings of the Century. *Gramophone's* reviewer hailed the original 1968 Kingsway Hall disc as a triumph, and the reading has held a place in the catalogue and affections of record collectors ever since. The disc is advertised in the specialist classical press.

**BEETHOVEN: The Five Piano Concertos, etc.** Uchida, Royal Concertgebouw Orchestra/Sanderling. (Philips Classics 464 142-2). This box brings together three discs already issued at full price over the past 18 months, and offers them at three for the price of two until the end of April. The combination of Mitsuko Uchida's elegant playing and some powerful accompaniments directed by conductor Kurt Sanderling lift these readings into the highest league.

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**THE END OF THE AFFAIR**  
Original Motion Picture Soundtrack  
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SK 51354



**TOPSY-TURVY**  
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SK 61834



**THE TALENTED MR. RIPLEY**  
Featuring Matt Damon  
and the Guy Barker International Quintet  
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12 FEBRUARY 2000

# CHART COMMENTARY

by ALAN JONES



Numbers once rarely sell more in their second week at number one than their first, especially in a flat market, but Gabrielle's Rise sold more than \$7,000 copies last week, some 10,000 more than the previous week, outselling number two single Adelante by Sash! by more than 57%. The first song to be a hit in the Eighties, Nineties and Noughties is Sweet Love, the Anita Baker, Louis Johnson and Gary Biers composition which was a number 13 hit for Baker in 1986, a number 19 hit for M Beat in 1994 and returns to the chart bigger than ever this week, debuting at number three with sales of more than 40,000 for Fierce. It is the female R&B act's fourth and biggest hit thus far in a career that stretches back a little over a year, the others being Right Here Right Now (number 25, January 1999), Days Like That (number 11, May 1999) and So Long (number 15, August 1999).

Meanwhile, an artist who has now had hits in the Sixties, Seventies, Eighties, Nineties

## MARKET REPORT

### TOP 10 COMPANIES



### SALES UPDATE



and current decade is Tina Turner, who makes her latest foray into the chart with Whatever You Need. Although a modest

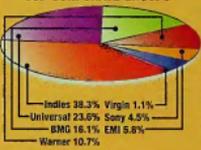
## SINGLE FACTFILE

For the fifth time in eight releases Sash! reach number two. The German act, yet to score a number one, reached runner-up position with opening three hits: Encore Une Fois, Ecuador and Stay and with the fifth single, Mysterious Times, and return to it again with Adelante this week. No other act in chart history has had five-number two hits without at least one number one. Adelante was never really in with a chance of the big

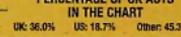
prize, however, selling 55,500 last week, 32,000 fewer than Gabrielle's Rise.

Sash!'s last single - Colour My World, which featured D. Alban - was the act's smallest hit by some distance, peaking at number 15. Both Sash! and number three act Fierce record for labels in the Telstar group, which is also waiting for its first number one, but has two of the top three for the first time this week.

### TOP CORPORATE GROUPS



### PERCENTAGE OF UK ACTS IN THE CHART



number 27, it brings Turner's tally of hits with former husband Ike, various duet partners and solo to 40. Turner is a rare exponent of

pensioner pop, having turned sixty in September if her autobiography and subsequent reference books are to be believed, though she used to list 1938, not 1939, as her year of birth, which would make her 61.

Death In Vegas have been about for several years without making much of an impression on the singles chart before, but they debut at number nine this week with -Alisa. Their only two previous chart entries (also their only two) were Dirt reaching number 61 and Rocco which made number 53, both in 1997. Alisa has been getting more airplay than most Death In Vegas singles benefitting from its legs Pop vocals. The soaring falsetto of Byron Stingily earns him his fifth solo hit this week, with a remake of That's The Way Love Is debuting at number 32. Stingily is former vocalist for Ten City, whose original recording of That's The Way Love Is was a number eight hit exactly 11 years ago.

## INDEPENDENT SINGLES

| This Last | Title | Artist                                      |
|-----------|-------|---|
| 1         | 1     | BORN TO MAKE YOU HAPPY                      |
| 2         | 2     | HAMMER TO THE HEART                         |
| 3         | 3     | BECAUSE OF YOU                              |
| 4         | 3     | IN YOUR ARMS (RESCUE ME)                    |
| 5         | 4     | DON'T FALTER                                |
| 6         | 5     | TEAR DROPS                                  |
| 7         | NEW   | SET ME FREE                                 |
| 8         | 8     | IF I COULD TURN BACK THE HANDS OF TIME      |
| 9         | 6     | SOMETHING FOR THE WEEKEND                   |
| 10        | 10    | SAF YOU'VE BE MINE BETTER THE DEVL YOU KNOW |
| 11        | NEW   | DARK SCIENCE EP                             |
| 12        | 8     | RAINBOW COUNTRY                             |
| 13        | NEW   | FLAVA                                       |
| 14        | 7     | LOVE SONG                                   |
| 15        | NEW   | ONE OF THESE DAYS                           |
| 16        | NEW   | SUBSTANCE                                   |
| 17        | 11    | DO OR DIE                                   |
| 18        | 12    | HEAVEN'S EARTH                              |
| 19        | 13    | STAGE ONE                                   |
| 20        | NEW   | DRUM DECAEYEVES WIDE SHUT                   |

| Label (from last) | Title             | Artist                           |
|-------------------|-------------------|----------------------------------|
| Jive              | SC2002 (P)        | Britney Spears                   |
| Pepper            | SC2003B (P)       | The Tempters feat. Maya          |
| Southern Fried    | 18C03 (MMPV)      | Scary Sandwich                   |
| Concept           | CD007 (CORVP)     | No Generation                    |
| Faith & Hugo      | FR014 (MMPV)      | Misc Royals feat. Lauryn Lavigne |
| Fresh             | FR019 (MMPV)      | Lovestation                      |
| When              | WENK 200 (P)      | Brit Pack                        |
| Jive              | 9523102 (P)       | R Kelly                          |
| Echo              | EC030 (R1 (P))    | Fred & Roxy                      |
| Ebu/Jive          | 9201008 (P)       | Steps                            |
| Hot               | CH00100 (J (P))   | Big Marley Vs Funkstar Deluxé    |
| Jive              | 9202012 (P)       | Insign                           |
| Echo              | EC030 (R1 (P))    | Urban Exits                      |
| Platipus          | PLAT0059 (SRD)    | Ambassador                       |
| Heart             | CR02AC19 (J (P))  | Bliz Pater                       |
| Creation          | CR020 329 (MMPV)  | Super Furry Animals              |
| Network           | 50370331042 (P)   | Deterium                         |
| Hooj              | CH0017802 (J (P)) | Space Marsoeves                  |
| Durango           | 95                | Durango-95                       |
| Duty Free         | DF014CD (V)       | Duty Free DF014CD (V)            |

All charts © CMI

To hear the chart hot-off-the-press on Monday morning, call 0881 505290. Calls cost 50p/min

Are you coming on Tuesday night?  
 Can you afford not to?

info@stretight.com

| This Last | Title | Artist                      | Label          |
|-----------|-------|-----------------------------|----------------|
| 1         | 1     | RISE                        | Globe          |
| 2         | 2     | ADELANTE                    | Sash!          |
| 3         | 3     | SWEET LOVE                  | EMI            |
| 4         | 4     | BORN TO MAKE YOU HAPPY      | Jive           |
| 5         | 5     | THE GREAT BEYOND            | WEA            |
| 6         | 6     | HAMMER TO THE HEART         | Pepper         |
| 7         | 7     | GLORIOUS                    | WEA            |
| 8         | 8     | U KNOW WHAT'S UP            | Lafayette      |
| 9         | 9     | ALISA                       | Death In Vegas |
| 10        | 10    | A LITTLE BIT OF LOVE        | WEA            |
| 11        | 11    | STEAL MY SUNSHINE           | WEA            |
| 12        | 12    | IN YOUR ARMS                | Concept        |
| 13        | 13    | WHAT A GIRL WANTS           | HCA            |
| 14        | 14    | IT'S MY WAY                 | Epic           |
| 15        | 15    | PURE SHORES                 | London         |
| 16        | 16    | SHE'S THE ONE               | WEA            |
| 17        | 17    | RE-BEYOND                   | WEA            |
| 18        | 18    | BECAUSE OF YOU              | Southern       |
| 19        | 19    | GO LET IT OUT               | WEA            |
| 20        | 20    | GIRL ON TV                  | WEA            |
| 21        | 21    | DON'T BE STUPID             | WEA            |
| 22        | 22    | KEEP ON MOVIN'              | WEA            |
| 23        | 23    | BACK IN MY LIFE             | WEA            |
| 24        | 24    | WHEN WE ARE TOGETHER        | WEA            |
| 25        | 25    | RADIO                       | WEA            |
| 26        | 26    | OUR STICK                   | WEA            |
| 27        | 27    | KING OF MY CASTLE           | WEA            |
| 28        | 28    | GOT TO GET IT               | WEA            |
| 29        | 29    | AMERICAN PIE                | WEA            |
| 30        | 30    | BREATHE AND STOP            | WEA            |
| 31        | 31    | IT ACAME                    | WEA            |
| 32        | 32    | DON'T FALTER                | WEA            |
| 33        | 33    | WHATEVER YOU NEED           | WEA            |
| 34        | 34    | TURN                        | WEA            |
| 35        | 35    | UNPUNTY                     | WEA            |
| 36        | 36    | OH MY                       | WEA            |
| 37        | 37    | TWO IN A MILLION            | WEA            |
| 38        | 38    | WANTY TAKE IT LYING DOWN    | WEA            |
| 39        | 39    | WAITING FOR TONIGHT         | WEA            |
| 40        | 40    | BARBEC'S ADAGIO FOR STRINGS | WEA            |



12 FEBRUARY 2000

## CHART COMMENTARY

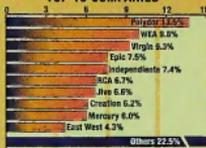
by ALAN JONES

Travis' hold on the number one slot looks increasingly shaky, even though The Man Who has settled down with sales of around 40,000 for each of the last four weeks. It sold 39,400 in the most recent frame, overturning a midweek deficit to **Primal Scream** but most now look to the fast-ascending Rise by **Gabrielle** as a major threat. Since the title track of her album was released as a single, Rise has enjoyed a mercurial increase in sales, soaring 39-6-2, and is clearly going to pose a big challenge to Travis next week. Meanwhile, **Britney Spears**, who had herself achieved the dizzy position of number two last week, retreats to number four with **Baby One More Time**. The album came as close to achieving a number one for a US act as any record since the Beastie Boys' *Hello Nasty* topped the chart for Uncle Sam in July 1998. It is therefore 19 long months since the UK album chart was topped by a US act, the longest period without a number one from the states since



## MARKET REPORT

## TOP 10 COMPANIES



Figures show top 10 companies by % total sales, and corporate group shares by % total sales, of the Top 15 retail albums



The Monkees broke a 20-month drought in February 1967.

Randy Crawford has been considerably

## ALBUM FACTFILE

Primal Scream reached number two with each of their last two albums of new material, namely 1994's Give Out But Don't Give Up and 1997's Vanishing Out, and looked like getting their first number one with **Exterminator**, which established a sizeable lead in the midweek chart – but it was not to be, and the album faded rapidly at the weekend to end up in third place behind both Travis' *The Man Who*, and Gabrielle's

resurgent *Rise*, which sold just 131 copies more than **Exterminator**, to consign it to third place.

If Primal Scream had made it, it would have given them not only a well-deserved number one but also would have marked the first time Scots acts had topped the chart back-to-back. **Exterminator** sold more than 35,000 copies last week, beating the first week takes of both of their number two albums.

week with the warm.rsp release *Love Songs* – The Very Best of Randy Crawford debuting at number 30 with sales of more than 6,000. Released just in time to take advantage of Valentine's Day, it marks Crawford's first appearance in the album chart since the similarly titled 1993 compilation *The Very Best of Randy Crawford* rose as high as number eight on the chart. That was released on the now defunct Dingo label, and is one of three previous 'best of' albums Crawford has charted, the others being *Miss Randy Crawford* – The Greatest Hits, a K-tel release which reached number 10 in 1984, and *The Love Songs*, a 1987 Teletar album that peaked at number 27.

With his single *U Know What's Up* enjoying a fourth week in the Top 10, Donnell Jones' album *Where I Wanna Be* slips 48-60 to its third appearance in the chart. The album was quietly released last September ahead of the single and sold more than 24,000 copies before even entering the chart.

## COMPILATIONS

It is a wonderful week for Teletar which has two of the top three singles and its first number one compilation of the year, with **Agia Napia – Fantasy Island** debuting in pole position with sales of 28,900 giving it a narrow victory (by less than 350 sales) from the **Clubber's Guide To...2000**, which slips to second place after a fortnight on top. **Agia Napia** is of course the clubbing resort in Cyprus which is rapidly establishing itself as a rival to Ibiza both as a holiday destination and as a cool name to drop into album titles. The Teletar album is the soundtrack to the current Channel 4 docusoap about *Agia Napia*, which is drawing large Friday night audiences.

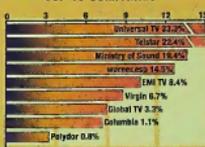
Clubber's Guide To...2000 continues to sell at a cracking pace, and has attracted 118,000 buyers in three weeks – that is a

stonking 68% ahead of the pace set by **Clubber's Guide To...Ninety Nine** last year at the same stage. Meanwhile, **Now That's What I Call Music!** 44 occupies a top five berth for the 11th straight week, with sales of more than 15,000 last week taking its tally to date to more than 1,555,000. That is far more than last year's equivalent – *Now! 44* – ever managed and its week 11 tally outguns *Now 41*'s by 49%.

Expect sales of all albums, especially compilations, to rise steeply next week ahead of *Valentine's Day*. Last year saw a 25% jump overall, with compilations scoring 35%, the major contribution coming from *warm.rsp/PolyGram TV's Love Songs*, which sold more than 86,000 copies. Its Y2K equivalent *The Love Songs Album* enters at seven this week.

## MARKET REPORT

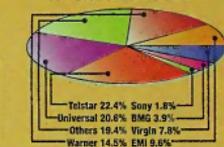
## TOP 10 COMPANIES



Figures show top 10 companies by % total sales, and corporate group shares by % total sales, of the Top 15 retail albums



## TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES  
Albums: 75.3%  
Compilations: 24.7%

## INDEPENDENT ALBUMS

| This Last | Title                           | Artist            | Label/Isbn/art                 |
|-----------|---------------------------------|-------------------|--------------------------------|
| 1         | EXTERMINATOR                    | Primal Scream     | Creation CRE0293 (MVP) (P)     |
| 2         | 1 BABY ONE MORE TIME            | Britney Spears    | Jive 852212 (P)                |
| 3         | 3 PLAY                          | Moby              | Mute CDSUVM1172 (V)            |
| 4         | 2 PERFORMANCE AND COCKTAILS     | Stonerhophics     | V2 VVR 100492 (MVP) (P)        |
| 5         | 6 MILLENNIUM                    | Backstreet Boys   | Jive 952222 (P)                |
| 6         | 4 REMEDY                        | Benetton Jaxx     | XL Recordings XLC01129 (V)     |
| 7         | 5 RELOAD                        | Tom Jones         | Get GotCD 048 (V)              |
| 8         | 16 YOU'VE COME A LONG WAY, BABY | Fabrizio Stini    | Skit BRASSIC 1102 (MVP) (P)    |
| 9         | 14 WORD GETS AROUND             | Stonerhophics     | V2 VVR 100493 (MVP) (P)        |
| 10        | 7 STEPTACULAR                   | Steps             | Epic/Jive 051942 (P)           |
| 11        | 8 SHOWBIZ                       | Muse              | Mushroom MUSH 9800 (MVP) (P)   |
| 12        | 13 THE FAT OF THE LAND          | The Prodigy       | XL Recordings XLR 44662 (P)    |
| 13        | NEW DARK SCIENCE EP             | Ti                | Hooj Choons H001870 (CD)       |
| 14        | 9 WWF – THE MUSIC – VOLUME 4    | James A. Johnston | Koch International 133673 (K0) |
| 15        | 10 BUENA VISTA SOCIAL CLUB      | Fycooper          | World Circuitry WCD 06 (P)     |
| 16        | 11 VERTIGO                      | Goove Amada       | Pepper 803032 (P)              |
| 17        | 12 A SECRET HISTORY             | The Divine Comedy | Setsuna SETCDL 100 (V)         |
| 18        | EIGHT                           | New Model Army    | Attack Attack ATY2004 (SR0)    |
| 19        | DEFINITELY MAYBE                | Oasis             | Creation CRE718 (MVP) (P)      |
| 20        | 5 R                             | R Kelly           | Jive 0517332 (P)               |

## THE YEAR SO FAR...

## TOP 20 COMPILATIONS

| This Last | Title                                      | Artist          | Label/Isbn/art      |
|-----------|--|-----------------|---------------------|
| 1         | 1 CLUBBER'S GUIDE TO... 2000               | VARIOUS ARTISTS | MINISTRY OF SOUND   |
| 2         | 1 NOW THAT'S WHAT I CALL MUSIC! 44         | VARIOUS ARTISTS | EMW/IRG/UNIVERSAL   |
| 3         | 3 HITS 2000                                | VARIOUS ARTISTS | WARNER/GLOBAL/USNY  |
| 4         | 3 MUSIC OF THE MILLENNIUM                  | VARIOUS ARTISTS | UNIVERSAL/IRG/EMI   |
| 5         | 5 CLUBMIX 2000                             | VARIOUS ARTISTS | UNIVERSAL MUSIC TV  |
| 6         | 4 CREAM ANTHEMS 2000                       | VARIOUS ARTISTS | VIRGINE/EMI         |
| 7         | 14 BREAKDOWN                               | VARIOUS ARTISTS | TELETAR TV          |
| 8         | 8 EUPHORIA – LEVEL 3                       | VARIOUS ARTISTS | TELETAR TV          |
| 9         | 8 THE ANNUAL – MILLENNIUM EDITION          | VARIOUS ARTISTS | MINISTRY OF SOUND   |
| 10        | 8 KISS CLUBLIFE 2000                       | VARIOUS ARTISTS | UNIVERSAL MUSIC TV  |
| 11        | 11 BEST AND PRECIOUS ALBUM IN THE WORLD... | VARIOUS ARTISTS | VIRGINE/EMI         |
| 12        | 17 ARMBANIYA                               | VARIOUS ARTISTS | PCYDOR/UNIVERSAL TV |
| 13        | 13 SMASH HITS 2000                         | VARIOUS ARTISTS | VIRGINE/EMI         |
| 14        | 0 THE BEST LOVESONGS...EVER!               | VARIOUS ARTISTS | VIRGINE/EMI         |
| 15        | 10 THE BEST CLUB ANTHEMS 2000...EVER!      | VARIOUS ARTISTS | VIRGINE/EMI         |
| 16        | 10 AGIA NAPIA – FANTASY ISLAND             | VARIOUS ARTISTS | TELETAR TV          |
| 17        | 12 RADIO 2 – SONICS OF THE CENTURY         | VARIOUS ARTISTS | GLOBAL TELEVISION   |
| 18        | 13 MASSIVE DANCE HITS 2000                 | VARIOUS ARTISTS | WARNER/EMI/GLOBAL   |
| 19        | 19 PURE GARAGE                             | VARIOUS ARTISTS | WARNER/EMI          |
| 20        | 17 WOMAN II                                | VARIOUS ARTISTS | UMTS/SONY/GLOBAL    |

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To hear the charts hot-off-the-press on Monday morning, call 0891 505291 (artist albums)/0891 505289 (compilations). Calls cost 50p/min

12

february  
2000

## singles


**1** RISE  
Gabrielle

- Go Beat/Polydor
- 2** ADELANTE Sashi  
Multiply
- 3** SWEET LOVE 2K Fierce  
Wilstar
- 4** BORN TO MAKE YOU HAPPY Britney Spears  
Jive
- 5** THE GREAT BEYOND REM  
Warner Brothers
- 6** HAMMER TO THE HEART The Tamperer feat. Maya Pepper  
WEA
- 7** GLORIOUS Andreas Johnson  
LaFace/Arista
- 8** U KNOW WHAT'S UP Donell Jones  
Concrete/Arista
- 9** AISHA Death In Vegas  
Red Rose
- 10** A LITTLE BIT OF LUCK DJ Luck & MC Neat



- 11** GIRL ON TV Lyto Funkle Ones  
Logic/Arista
- 12** BREATHE AND STOP Q-Tip  
Arista
- 13** OOH STICK YOUR DAPHNE & CELESTE  
Universal
- 14** GOT TO GET IT Sisqo  
Def Soul
- 15** IN YOUR ARMS (RESCUE ME) Nu Generation  
Concept
- 16** BECAUSE OF YOU Scanny Sandwich  
Southern Fried
- 17** RE-ROUND THE ROUND SAY TO SELECTA Acti Oudje feat. Congi Band  
Mute/Dorland/Sagebrush
- 18** COMMUNICATION Armin  
AMP FM
- 19** PITCHER (AN EVERY DIRECTION) Hi-Gato  
Infective
- 20** STEAL MY SUSHINE L'ITA  
Capitol

## THE OFFICIAL CHARTS

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

**TOP**  
 OF THE  
**POPS**
12  
february  
2000

## albums

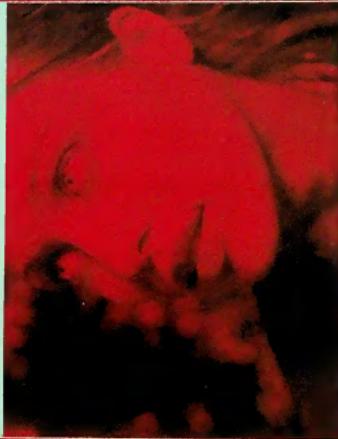

**1** THE MAN WHO  
Trans

- Go Beat/Polydor
- 2** RISE Gabrielle
- 3** EXTERMINATOR Primal Scream  
Creation
- 4** BABY ONE MORE TIME Britney Spears  
Jive
- 5** COME ON OVER Shania Twain  
Mercury
- 6** ON HOW LIFE IS Macy Gray  
Epic
- 7** PIECES IN A MODERN STYLE William Orbit  
WEA
- 8** TALKS FROM NEW YORK - THE VERY BEST OF Simon & Garfunkel  
Columbia
- 9** S CLUB S Club 7  
Polydor
- 10** WESTLIFE Westlife  
RCA



- 11** ALL THE WAY...A DECADE OF SONG Celine Dion  
Epic
- 12** TALK ON CORNERS The Corrs  
Atlantic
- 13** THE SCREEN BEHIND THE MIRROR Enigma  
Virgin
- 14** GOLD - GREATEST HITS Abba  
Polydor
- 15** AUTOMATIC FOR THE PEOPLE REM  
Warner Bros
- 16** PERFORMANCE AND COCKTAILS Stereophonics  
V2
- 17** BRAND NEW DAY Sting  
A&M/Polydor
- 18** SURRENDER The Chemical Brothers  
Virgin
- 19** PLAY Moby  
Mute

FIONA APPLE



FAST AS YOU CAN

 her new single - out Feb 14th  
 formerly Zoe Ball's Radio 1  
 Record Of The Week

 CD1 contains Sleep to Dream and I know  
 CD2 contains Never Is A Promise live, Across The Universe  
 + free tid. edition poster

[www.fiona-apple.com](http://www.fiona-apple.com)
[www.sonymusic.co.uk](http://www.sonymusic.co.uk)



13 **21** (WELCOME) TO THE DANCE Des Mitchell  
 Coats Blue  
 19 **22** DESERT ROSE Sting feat. Cheb Mami  
 A&M/Mercury  
 19 **23** BACK IN MY LIFE Alice DeeJay  
 Positive  
 2 **24** FALLING AWAY FROM ME Korn  
 Epic

15 **25** DON'T FALTER Mint Royale feat. Lauren Laverne  
 Faith + Hope  
 19 **26** NOTORIOUS B.I.G. Notorious B.I.G. feat. Puff Daddy  
 Puff Daddy/Arista  
 1 **27** WHATEVER YOU NEED Tina Turner  
 Parlophone  
 23 **28** I HAVE A DREAM/SEASONS IN THE SUN Westlife  
 RCA  
 26 **29** KISS (WHEN THE SUN DON'T SHINE) Vengaboys  
 Positive  
 28 **30** BARBER'S ADAGIO FOR STRINGS William Orbit  
 WEA



1 **31** LOVE WILL COME Tomski feat. Jan Johnston  
 Xtravaganza  
 1 **32** THAT'S THE WAY LOVE IS Byron Singly  
 Manifesto  
 1 **33** OTHERSIDE Red Hot Chili Peppers  
 Warner Brothers  
 17 **34** HEAR YOU CALLING Aurora  
 Positive  
 29 **35** TWO IN A MILLION/YOU'RE MY NUMBER ONE S Club 7  
 Polydor  
 18 **36** SHINE 2000 The Space Brothers  
 Manifesto  
 33 **37** IF I COULD TURN BACK THE HANDS OF TIME R. Kelly  
 Jive  
 32 **38** SAY YOU'LL BE AINER/BETTER THE DEVIL YOU KNOW Steps  
 Epic/Isle  
 20 **39** THE MASSES AGAINST THE CLASSES Manic Street Preachers  
 Epic  
 24 **40** TEARDROPS Lovestation  
 Fresh



# compilations

- 1 **AGIA NAPA - FANTASY ISLAND** 7 **11** CREAM ANTHEMS 2000  
 Virgin/EMI  
 2 **CLUBBER'S GUIDE TO... 2000** THE BEST LOVESONGS...EVER!  
 Ministry of Sound  
 2 **CLUBMIX 2000** EUPHORIA - LEVEL 3  
 Universal TV  
 9 **THE ANNUAL - MILLENNIUM EDITION**  
 Ministry of Sound  
 10 **BEST AND FRENDS ALBUM IN THE WORLD...**  
 Virgin/EMI  
 16 **WOMAN 2**  
 Universal TV/Sony TV/Globel  
 11 **KISS CLUBLIFE 2000**  
 Universal TV  
 17 **ABBAMAMIA**  
 Polydor/Universal TV  
 19 **MASSIVE DANCE HITS 2000**  
 Warner/epic/Universal TV/Globel TV  
 15 **THE BEST CLUB ANTHEMS 2000...EVER**  
 Virgin/EMI  
 19 **HITS 2000**  
 Warner/epic/Globel TV/Sony TV

**peoplesound.com top10chart**

The peoplesound.com new music top 100 chart

| LW | TW | NEW | 1                             | 2                      | 3                            | 4                        | 5                      | 6                                   | 7               | 8                                | 10                                 |  |
|----|----|-----|-------------------------------|------------------------|------------------------------|--------------------------|------------------------|-------------------------------------|-----------------|----------------------------------|------------------------------------|--|
|    |    |     | Gayle Day   Make Your Own Bed | RedJen   One More Kiss | Lord Black Dark Star   Shine | Metapocket   Plum & Wine | Ki-Aura   Always There | Speedurchin   Smash Up Your Bedroom | Hydro   Sinking | Mambo Knights   Chimeras and Ron | Malcolm Lindsay   Solitary Citizen | Stumble   How Many Times Do I Have To Kill You Before You Die? |

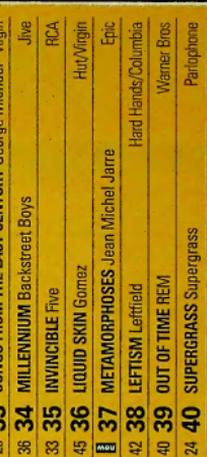
[www.peoplesound.com](http://www.peoplesound.com)



15 **20** UNPLUGGED The Corrs  
 Atlantic  
 20 **21** I'VE BEEN EXPECTING YOU Robbie Williams  
 Chrysalis  
 29 **22** THE BARRY WHITE COLLECTION Barry White  
 Universal TV  
 27 **23** GREATEST HITS Eurythmics  
 RCA  
 19 **24** STEPTACULAR Steps  
 Epic/Live  
 23 **25** CALIFORNICATION Red Hot Chili Peppers  
 Warner Bros  
 22 **26** BY REQUEST Boyzone  
 Polydor  
 17 **27** FEELING STRANGELY FINE Semisonic  
 MCA/Uni-Island  
 21 **28** PEACE Eurythmics  
 RCA  
 28 **29** FANMAIL TLC  
 LaFace/Arista  
 1 **30** LOVE SONGS - THE VERY BEST OF Randy Crawford  
 Warner/epic



37 **31** SUPERNATURAL Santana  
 Arista  
 18 **32** THE HUSH Texas  
 Mercury  
 25 **33** SONGS FROM THE LAST CENTURY George Michael  
 Virgin  
 36 **34** MILLENNIUM Backstreet Boys  
 Jive  
 33 **35** INVINCIBLE Five  
 RCA  
 45 **36** LIQUID SKIN Gomez  
 Hut/Virgin  
 1 **37** METAMORPHOSES Jean Michel Jarre  
 Epic  
 42 **38** LEFTISM Leftfield  
 Hard Hands/Columbia  
 40 **39** OUT OF TIME REM  
 Warner Bros  
 24 **40** SUPERGRASS Supergrass  
 Parlophone



# THE OFFICIAL UK CHARTS SPECIALIST

12 FEBRUARY 2000

## CLASSICAL ARTIST

| This | Last | Title                     | Artist                             | Label (distributor)              |
|------|------|---------------------------|------------------------------------|----------------------------------|
| 1    | NEW  | PIECES IN A MODERN STYLE  | Wolfgang Oehme                     | WEA 284229572 (TEN)              |
| 2    | 1    | CHARLOTTE CHURCH          | Charlotte Church                   | Sony Classical SK 80027 (TEN)    |
| 3    | 2    | SACRED ARIAS              | Andrea Bocelli                     | Philips 402002 (UK)              |
| 4    | 3    | CLASSIC KENNEDY           | Kennedy/English Chamber Or         | EMI Classics CD0556892 (E)       |
| 5    | 4    | VOICE OF AN ANGEL         | Charlotte Church                   | Sony Classical SK 80697 (TEN)    |
| 6    | 5    | THE VIOLA DI ALBUM        | Cecilia Bartoli                    | Decca 0466382 (UK)               |
| 7    | 9    | VIENNA SOURCE             | Veneta PD/Gardner                  | Deutsche Grammophon 0442182 (UK) |
| 8    | 6    | FROM THE HEART            | Lesley Garrett                     | Sirva Treasury SHVAD202 (K6)     |
| 9    | 7    | MAORI SONGS               | Kiri Te Kanawa                     | EMI Classics CD0556892 (E)       |
| 10   | 8    | GREATEST HITS 1969-1989   | John Williams                      | Sony Classical S025133 (TEN)     |
| 11   | 11   | THE JOURNEY - BEST OF     | Adrianne                           | Ventura G070549 (E)              |
| 12   | 12   | THE COLLECTION            | Lady Gaga                          | RCA Victor 756951352 (BMG)       |
| 13   | 10   | BAX SYMPHONY NO.3         | RSNO/Lloyd-Jones                   | Naxos 8533068 (S)                |
| 14   | 13   | VIAGGIO ITALIANO          | Andrea Bocelli                     | Philips 4021962 (UK)             |
| 15   | 15   | WITH A SONG IN MY HEART   | Mario Lanza                        | Camden 74321400282 (BMG)         |
| 16   | 14   | ARIA - THE ORIGINAL ALBUM | Andrea Bocelli                     | Philips 402002 (UK)              |
| 17   | 19   | HOKED ON CLASSICS         | Royal Philharmonic Orchestra/Clark | Cristina 0462144 (EUK)           |
| 18   | 16   | BEST OF                   | Medvedev                           | Ventura CD05547 (E)              |
| 19   | 17   | THE ENGLISH SONGBOOK      | Robinson/O'Rourke                  | EMI Classics CD0556892 (E)       |
| 20   | 18   | HOWELLS REQUIEM           | Britten/Farrington                 | Naxos 8556959 (S)                |

## CLASSICAL SOUNDTRACKS & COMPILATIONS

| This | Last | Title  | Artist        | Label (distributor)            |
|------|------|--|---------------|--------------------------------|
| 1    | 1    | BEST CLASSICAL ALBUM OF THE MILLENNIUM...EVER! | Various       | Virgin/EMI VTDC02789 (E)       |
| 2    | 2    | RELAX...                                       | Various       | Classico FM CDK0228 (BMG)      |
| 3    | NEW  | ROMANTIC ADAGIOS                               | Various       | Decca 4671024-4 (E)            |
| 4    | 3    | THE HUNT OPERA ALBUM YOU'LL EVER NEED          | Various       | RCA Victor 756951352 (BMG)     |
| 5    | 11   | THE BEST OF THE CLASSICS                       | Various       | Crimson CRIMCD04 (EUK)         |
| 6    | 4    | 100 POPULAR CLASSICS                           | Various       | Castle Music MBS020517 (BMG)   |
| 7    | 8    | RELAXING CLASSICS                              | Various       | Sony Classical SK 02633 (TEN)  |
| 8    | 12   | TITANIC (OST)                                  | James Horner  | Crimson CRIMCD06 (EUK)         |
| 9    | 9    | ANGELAS ASHES - OST                            | John Williams | Decca 4670210 (UK)             |
| 10   | 10   | THE PIANO (OST)                                | Michael Nyman | Ventura CDV6 156 (E)           |
| 11   | 7    | MOST RELAXING CLASSICAL ALBUM...EVER!          | Various       | Virgin/EMI VTDC0138 (E)        |
| 12   | 17   | ESSENTIAL OPERA                                | Various       | Crimson CRIMCD18 (EUK)         |
| 13   | 15   | STAR WARS - THE PHANTOM MENACE (OST)           | John Williams | Sony Classical SK 61816 (TEN)  |
| 14   | 14   | THE CLASSICAL LOVE ALBUM                       | Various       | warners.asp 657800392 (E)      |
| 15   | 6    | THE CLASSIC MILLENNIUM COLLECTION              | Various       | HMV HMV0257312 (E)             |
| 16   | 13   | CLASSICS OF THE MILLENNIUM                     | Various       | Universal/Argo/EMI 470002 (UK) |
| 17   | 5    | GORRINI/MASTI (OST)                            | Various       | Sony Classical SK09135 (TEN)   |
| 18   | 20   | BAVEHEART (OST)                                | LSO/Horner    | Decca 448292 (E)               |
| 19   | NEW  | POPULAR CLASSICS                               | Various       | EMI MIDICD26 (EUK)             |
| 20   | NEW  | MOST RELAXING CLASSICAL ALBUM...EVER II        | Various       | Virgin/EMI VTDC02789 (E)       |

## JAZZ & BLUES

| This | Last | Title   | Artist            | Label (distributor)            |
|------|------|---|-------------------|--------------------------------|
| 1    | NEW  | THE VERY BEST OF SMOOTH JAZZ  | Various           | Jazz FM JAZZFM024 (BMG/P)      |
| 2    | 1    | KIND OF BLUE  | Miles Davis       | Columbia CL 94205 (TEN)        |
| 3    | 2    | BALLADS & BLUES 1962-1994   | Gary Moore        | Virgin C20 2782 (E)            |
| 5    | 7    | IN THE MOOD - THE VERY BEST OF  | Glenn Miller      | Crimson CRIMCD07 (EUK)         |
| 7    | 2    | MAD ABOUT THE BOY - THE VERY BEST OF SKETCHES OF SPAIN  | Ornath Washington | Crimson CRIMCD06 (EUK)         |
| 6    | 6    | ESSENTIAL BLUES & SOUL  | Miles Davis       | Legacy C051242 (E)             |
| 8    | NEW  | MY BABY JUST CARES FOR ME - THE BEST OF BLUE FOR YOU - THE VERY BEST OF THE BLACK BOX OF JAZZ | Nina Simone       | Crimson CRIMCD03 (EUK)         |
| 9    | NEW  | THE BLACK BOX OF JAZZ   | Nina Simone       | Global Television RACD01 (BMG) |
| 10   | NEW  | THE BLACK BOX OF JAZZ   | Various           | Castle Music MBS020 (BMG)      |

## R&B SINGLES

| This | Last | Title                                  | Artist                           | Label Cat. No. (Distributor)      |
|------|------|--|----------------------------------|-----------------------------------|
| 1    | 1    | RISE                                   | Go-Best/Polydor G0L020 25 (U)    |                                   |
| 2    | NEW  | SWEET LOVE 2K                          | Fierce                           | Waldstar CDW010 34 (TEN)          |
| 3    | NEW  | BREATHIE AND STOP                      | D-Trip                           | Artist 743213231 (BMG)            |
| 4    | 2    | U KNOW WHAT'S UP                       | Notorious B.I.G.                 | LaFace 743212782 (EUK)            |
| 5    | 4    | NOTORIOUS B.I.G.                       | Notorious B.I.G. feat Puff Daddy | Puff Daddy/Arista 743212731 (BMG) |
| 6    | 3    | TEARDROPS                              | Love/Jetton                      | Fresh FRESH 79 (JMW/P)            |
| 7    | 5    | IF I COULD TURN BACK THE HANDS OF TIME | R Kelly                          | File 0521302 (P)                  |
| 8    | 8    | I TRY                                  | Micay Gray                       | Epico 868182 (TEN)                |
| 9    | NEW  | FLAVA                                  | Imajin                           | File 250012 (P)                   |
| 10   | 7    | WHY YOU FOLLOW ME                      | Eric Benet                       | Warner Brothers WB01 CD (TEN)     |
| 11   | 6    | HOT BOYZ                               | Missy Misdemeanor Effect         | Elektra E 700200 (TEN)            |
| 12   | 10   | RISE                                   | Defected DEFECT09 (BMG/TEN)      |                                   |
| 13   | 11   | I LEARNED FROM THE BEST                | Whitney Houston                  | Artist 743212292 (BMG)            |
| 14   | 9    | DEAR LIE                               | TLC                              | LaFace/Arista 743212702 (BMG)     |
| 15   | 14   | NASTRADAMUS                            | Nas                              | Columbia 698527 (EUK)             |
| 16   | 12   | APPARENTLY NOTHING                     | The Brand New Heavies            | File 08H023 (CD)                  |
| 17   | NEW  | CAUGHT OUT THERE                       | Kelis                            | File Import (J)                   |
| 18   | 13   | ROCK 'N' ROLL/HOLY CALAMITY            | Hanson/Baby Modeling School      | Tommy Boy TB02 2062 (P)           |
| 19   | 17   | SUNSHINE                               | Gabriele                         | Go-Best G0B020 23 (U)             |
| 20   | 19   | HEARTBREAKER                           | Mariah Carey                     | Columbia 6683012 (TEN)            |
| 21   | 16   | THE BRICK TRUCK VERSUS GITTY UP        | Sa'ib 'n' Pape                   | File F07 373 (TEN)                |
| 22   | 15   | WILL 2K                                | Wu/Smb                           | Columbia 666492 (TEN)             |
| 23   | 18   | TURN YOUR LIGHTS DOWN LOW              | Bob Marley feat. Lauryn Hill     | Columbia 666492 (TEN)             |
| 24   | 21   | WHY                                    | Y'Nique feat. Elizabeth Troy     | WEA VEA 226201 (TEN)              |
| 25   | NEW  | ENOUGH IS ENOUGH                       | Bob Marley feat. Lauryn Hill     | Northwest 10 NORTH0 062 (V)       |
| 26   | NEW  | TURN YOUR LIGHTS DOWN LOW              | Acoustic Level                   | Northwest/Arista 743212732 (BMG)  |
| 27   | 22   | BOMB DIGDY                             | TLB                              | LaFace/Arista 743212652 (BMG)     |
| 28   | 20   | UNPREGO                                | Puff Daddy & Faith Evans         | Puff Daddy/Arista Import (J)      |
| 29   | 31   | I'LL BE MISSING YOU                    | Enimash feat. Dr Dre             | Interscope 4917262 (U)            |
| 30   | NEW  | GUILTY CONSCIENCE                      | Enimash feat. Dr Dre             | Interscope 4917262 (U)            |

## ROCK

| This | Last | Title                     | Artist                   | Label (distributor)                  |
|------|------|---------------------------|--------------------------|--------------------------------------|
| 1    | 4    | BLOOD SUGAR SEX MAGIK     | Red Hot Chili Peppers    | Warner Bros 759526632 (TEN)          |
| 2    | 2    | AMERICAN BEAUTY           | The Offspring            | Columbia 491892 (EUK)                |
| 3    | 3    | THE BATTLE OF LOS ANGELES | Boyz Against The Machine | File 4918102 (TEN)                   |
| 4    | 6    | EMMA OF THE STATE         | Blink 182                | MCA/Uni-Island M0 1190 (U)           |
| 5    | 8    | DOOKIE                    | Green Day                | Reprise 536457592 (TEN)              |
| 6    | 5    | THE MATRIX (OST)          | Various                  | Maverick/Warner Bros 536474192 (TEN) |
| 7    | NEW  | EIGHT                     | New Model Army           | Attack Attack ATR020A (SR0)          |
| 8    | NEW  | ISSUES                    | Epico 868202 (TEN)       |                                      |
| 9    | NEW  | YOU DON'T KNOW            | Rihanna                  | Goodfellow/RB 8555 (U)               |
| 10   | 8    | NEVERMIND                 | Korn                     | Roadrunner/GC 20425 (U)              |

## DANCE SINGLES

| This | Last | Title                         | Artist                           | Label Cat. No. (Distributor)       |
|------|------|-------------------------------|----------------------------------|------------------------------------|
| 1    | NEW  | BREATHIE AND STOP             | Artist 743213231 (BMG)           |                                    |
| 2    | NEW  | COMMUNICATION                 | Q-Trip                           | AM-PM 12AMP/PM 128 (U)             |
| 3    | NEW  | I HEAR YOU CALLING            | Aurora                           | Hot Chicks HD01JTR (V)             |
| 4    | 1    | HEAR YOU CALLING              | Positive 12TV10A (E)             |                                    |
| 5    | 2    | SHINE 2000                    | The Space Brothers               | Manifesto FESX007 (E)              |
| 6    | NEW  | THAT'S THE WAY LOVE IS        | Yanni Singly                     | Manifesto FESX066 (E)              |
| 7    | NEW  | LOVE WILL COME                | Tomski feat. Jan Johnston        | Xtravaganza XTRAV012 (BMG/TEN)     |
| 8    | NEW  | DRUM DECAY/EYES WIDE SHUT     | Duncan-95                        | Duty Free DF014 (V)                |
| 9    | NEW  | GOTT TO GET IT                | Sirajo                           | Def Soul 562841 (U)                |
| 10   | 4    | (WELCOME) TO THE DANCE        | Crede Blue BLU 008T (TEN)        |                                    |
| 11   | NEW  | PITCHING IN (EVERY DIRECTION) | IF-Gare                          | Intercept EC027 3T (BMG/P)         |
| 12   | NEW  | ADELANTE                      | Sash!                            | Multiply TMLU02 60 (TEN)           |
| 13   | 10   | NOTORIOUS B.I.G.              | Notorious B.I.G. feat Puff Daddy | Puff Daddy/Arista 743212731 (BMG)  |
| 14   | 8    | BECAUSE OF YOU                | Scanny Sandwich                  | Southern Fried EC 18 (BMG/P)       |
| 15   | 6    | TEARDROPS                     | Love/Jetton                      | Fresh FRESH07 (BMG/P)              |
| 16   | 11   | A LITTLE BIT OF LUCK          | DJ Luck & MC Nest                | Red Rose 12RR036 60 (BMG/P)        |
| 17   | 12   | YOU DON'T KNOW                | Motown/Uni-Island T46152 (U)     |                                    |
| 18   | 7    | STAGE ONE                     | Space Manouevres                 | Hot Chicks HD01JTR (V)             |
| 19   | NEW  | BEARTRAP/CEPTOR               | Dylan & Facs                     | Biotic B1002 (SR0)                 |
| 20   | 5    | APACHE                        | Starlighter                      | Sound Of Ministry M0S136 (BMG/TEN) |

## DANCE ALBUMS

| This | Last | Title                                | Artist   | Label Cat. No. (Distributor)         |
|------|------|--------------------------------------|----------|--------------------------------------|
| 1    | NEW  | PURE GARAGE                          | Various  | warners.asp 657800392 (E)            |
| 2    | NEW  | ANGA NAPA - FANTASY ISLAND           | Various  | Telstar TV - TTVCAN15 (TEN)          |
| 3    | 4    | RISE                                 | Gabriele | Go-Best/Polydor 547861578 (U)        |
| 4    | NEW  | VOODOO                               | D'Angelo | Coherent 5292311-1 (E)               |
| 5    | NEW  | CAN'T GET HIGH WITH YOU - JOEY NEGRO | Various  | Azuli AZL003A-1 (V)                  |
| 6    | 3    | UNLEASH THE DRAGON                   | Sirajo   | Def Soul 5468102-1 (V)               |
| 7    | 0    | AMPLIFIED                            | D-Trip   | Arista 07022146101/07022146101 (BMG) |
| 8    | NEW  | WE ARE THE STREETS                   | Lay      | Interscope 4905891-1 (U)             |
| 9    | NEW  | BEATS BY DESIGN EP                   | Go-Best  | MCA/Uni-Island 4- (U)                |
| 10   | NEW  | BEATS BY DESIGN EP                   | DJ Zinc  | True Playaz TPR12015A- (SR0)         |

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## MUSIC VIDEO

| This | Last | Title   | Label Cat. No.               |
|------|------|---|------------------------------|
| 1    | 2    | ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor | Universal Video 1013833      |
| 2    | 3    | STEPS: The Next Step - Live                               | Real Gone 920215             |
| 3    | 1    | METALLICA: S&M  | Warner Music Video 857842213 |
| 4    | 5    | S CLUB 7: It's An S Club Thing                            | Warner Music Video 75180783  |
| 5    | 7    | SKANIA TWAIN: Live  | Universal Video 12855-3      |
| 6    | NEW  | ORIGINAL CAST RECORDING: Oklasheal                        | Universal Video 12855-3      |
| 7    | NEW  | WESTLIFE: The Story                                       | BMG Video 742110103          |
| 8    | NEW  | BRETNAY SPARS: The Out With Us                            | File 922005                  |
| 9    | 4    | MADONNA: The Video Collection                             | Warner Music Video 75952653  |
| 10   | 4    | BOYZONE: By Request Their Greatest Hits                   | VL 51043                     |
| 11   | 10   | ORIGINAL CAST RECORDING: Barn The Fleece                  | VL 028953                    |
| 12   | 11   | BOYZONE Dublin - Live By Request                          | VL 012493                    |
| 13   | 12   | MICHAEL BALL: Live At The Royal Albert Hall               | Real Gone Video 01822        |
| 14   | 15   | SUPRSTOCK: Performance As The Royal Albert Hall           | Roadrunner RR0783            |
| 15   | 13   | ORIGINAL CAST RECORDING: Cee                              | File 018175                  |
| 16   | 18   | STEPS: The Video  | File 018175                  |
| 17   | 19   | GEORGE MICHAEL: Ladies & Gentlemen - Best Of              | SMV EMI 203652               |
| 18   | NEW  | GREEN DAY: Live Through This                              | Parthenon 422013             |
| 19   | NEW  | STENOPEPINE: Performance And Cocktails - Live             | Visual VS11005               |
| 20   | 22   | LIVE CAST RECORDING: Les Miserables In Concert            | Video Collection 02628       |

12 FEBRUARY 2000

## COOL CUTS CHART

as featured on Tim Lennan's show on Galaxy

|    |                           |                         |                     |
|----|---------------------------|-------------------------|---------------------|
| 1  | DO IT TO ME AGAIN         | Soul Searcher           | Defected            |
| 2  | MUSIC RESPONSE            | Johny Nash              | Virgin              |
| 3  | SNEAKY ARMADA             | Illit                   | white label         |
| 4  | BALL/BEACHED              | Underworld/Orbital      | Mer                 |
| 5  | MIDNIGHT MIAMI            | EP Spiller              | Drum Beat           |
| 6  | THE TIME IS NOW           | Motoko                  | Echo                |
| 7  | NATURAL BLUES             | Moby                    | Mute                |
| 8  | THE PHILLY GROOVE EP      | Remain & Danny Kriwiz   | Motrax              |
| 9  | VOICES                    | Daria G.                | Eternal             |
| 10 | FOOL FOR LOVE             | Russell                 | white label         |
| 11 | THE FUTURE SOUND OF RETRO | Lee Coombes             | Finger Lickin'      |
| 12 | CALLING YOUR NAME         | Libra presents Taylor   | Platipus            |
| 13 | SUBTERRAIN UNRELEASED     | Various                 | The End             |
| 14 | IMPACT                    | Dark Palace             | Neo                 |
| 15 | HORIZONS                  | James Holden            | Silver Planet       |
| 16 | RADIO RAGE                | Idji Boys & Quakerman   | Glasgow Underground |
| 17 | GOT2GET2GETHER            | Riptide                 | Global Cuts         |
| 18 | GOLDMUSH                  | Angel                   | Glow                |
| 19 | JUST LEAVE ME             | Box Office              | R-Senal             |
| 20 | GOOD LOVIN'               | The David Banks Project | Catch 22            |

*(With mixes from Juice H-Groove, Richard E. Mann, Prochaska and Art's Outrage)*  
*(Music response from The Future Sound of Retro)*  
*(It may be kick but it's the hottest white label in town)*  
*(Two of the better tracks under the Beach soundtrack on one piece of vinyl)*  
*(The best EP Spiller of the last decade)*  
*(Long-awaited follow-up to Sing It Back with mixes from Francis X)*  
*(With mixes from Perfecto, Placido Domingo, Katcha and Gilme Hades)*  
*(Lightning jazz progression with its roots in the Philly sound)*  
*(Big dancey release on The Beach soundtrack - with mixes from Alan Jay Wilentz)*  
*(Singing house groove with a catchy string bit)*  
*(The best of it's of any release that has been so splendidly successful)*  
*(Platipus)*  
*(DJ's trance base reworked in new mixes from Ferry Costello and Givind)*  
*(Featuring hot tracks from Dave Angel, Laje & Bushracks and James Bates)*  
*(Progressive track with vocals from Christian Smith & John Selway)*  
*(Smooth progressive workout for up-and-coming producers)*  
*(Radio Rage Idji Boys & Quakerman Glasgow Underground)*  
*(Deep house groove with a thundering bassline)*  
*(A simple and infectious piano riff makes this track a winner)*  
*(With Jazzy song sets, the million-dollar dance treatment with samples from R-Senal)*  
*(French band produced and mixed by Roger Sanchez for his own label)*  
*(Smooth and soulful jazz garage tune with Maximal Phase on vocals)*

|    |                                  |                      |                    |
|----|----------------------------------|----------------------|--------------------|
| 1  | 4 CAUGHT OUT THERE               | Kelis                | Virgin             |
| 2  | 3 MONY JAMELLA & BEENIE MAN      | Rhythm Series        | Parlophone         |
| 3  | 6 BRING IT ALL TO ME             | Blaque               | Columbia           |
| 4  | 14 FORGIVE ME                    | Lynden David Hall    | Casablanca         |
| 5  | 2 NOTORIOUS                      | The Notorious B.I.G. | Puff Daddy         |
| 6  | 11 PURE SHORES                   | All Saints           | London             |
| 7  | 1228 U KNOW WHAT'S UP            | Donell Jones         | LaFace             |
| 8  | 2 GOT TO GET IT                  | Slipup               | Def Soul           |
| 9  | 4 EYES ON YOU                    | Santitas             | Discos Volante     |
| 10 | 712 BREATHE & STOP               | Q-Tip                | Arista             |
| 11 | 5 ANYTHING                       | Jay-Z                | Roc-A-Fella/DJ Azm |
| 12 | 4 SWEET LOVE                     | Fierce               | Wildstar           |
| 13 | 1012 DANCIN'                     | Gai                  | MCA                |
| 14 | 20 INFINITE POSSIBILITIES        | (LP) Amel Larrieux   | Epic               |
| 15 | 15 BLACK DIAMOND                 | (LP) SAMPLER         | Ampex Stone        |
| 16 | 15 IMAGINE                       | Shola Ama            | WEA                |
| 17 | 100 TIGHT RAIN                   | Boyz                 | Eilatone           |
| 18 | 3 THANK GOD I FOUND YOU          | Mariah Carey         | Columbia           |
| 19 | 100 WON'T SAY SORRY              | Angela Johnson       | Parlophone         |
| 20 | 13 HIP-HOP'S BIGGER THAN HIP-HOP | Dead Prez            | Epic               |

## CLUB CHART TOP 40

|    |    |                                 |  |                          |
|----|----|---------------------------------|--|--------------------------|
| 1  | 6  | 2 STOP PLAYING WITH MY MIND     | Barbara Tucker feat. Dany D'Benness    | Positiva                 |
| 2  | 11 | 2 HAPPINESS                     | Bini & Marlini                         | Azuli                    |
| 3  | 5  | 2 SUNSHINE                      | Yemanda                                | Manifesto                |
| 4  | 3  | 2 TEMPERAMENTAL                 | Everything But The Girl                | Virgin                   |
| 5  | 10 | 2 DON'T GIVE UP                 | Chicane                                | Xtravaganza              |
| 6  | 1  | 3 OFF THE WALL                  | (ENJOY YOURSELF) Wisdoma               | Positiva                 |
| 7  | 7  | 2 THE SOUND OF BAMBOO           | Flickman                               | Inferno                  |
| 8  | 4  | 0 LOVER                         | Rachel McFarlane                       | Multiply                 |
| 9  | 2  | 5 I GOT THE FEELING             | Baby Bumps                             | Sound Of Ministry        |
| 10 | 15 | 1 IS IT LOVE?                   | Chill Hi Fly                           | Inferno                  |
| 11 | 4  | 4 MR DEVIL                      | Big Time Charlie                       | Inferno                  |
| 12 | 16 | 2 SHE DOES                      | Quiver                                 | VC Recordings            |
| 13 | 2  | 5 GUILTY/EARTHLESS              | Gintare                                | Parlophone               |
| 14 | 14 | 3 MUSIC                         | Tiefschwarz                            | Benetton                 |
| 15 | 8  | 4 LUCKY STAR                    | Superfunk                              | Virgin                   |
| 16 | 12 | 6 CHOCOLATE SENSATION           | Lenny Fontana & DJ Shorty              | Essential/MFR            |
| 17 | 10 | 1 FROM RUSSIA WITH LOVE         | DSP/Matt Daray                         | Liquid Asst              |
| 18 | 1  | 0 BELIEVE                       | Ministers De La Funk                   | Defected                 |
| 19 | 13 | 7 MUST BE THE MUSIC             | Joy Negro feat. Taka Bomb              | Incentive                |
| 20 | 2  | 0 NATURAL BLUES                 | Moby                                   | Mute                     |
| 21 | 30 | 2 I WANT YOU 22                 |  | Platipus                 |
| 22 | 15 | 5 SWEET LOVE                    | Fierce                                 | Wildstar                 |
| 23 | 12 | 0 VOICES                        | Daria G.                               | Eternal                  |
| 24 | 7  | 2 MONY JAMELLA & BEENIE MAN     |  | Rhythm Series/Parlophone |
| 25 | 9  | 3 MELTDOWN 2000                 | DJ Hitch Hiker presents Lunalic Asylum | Nebula                   |
| 26 | 10 | 4 WHITE TREBLE, BLACK BASS      | Sgt Slick                              | Shen House               |
| 27 | 17 | 2 OVER AND OVER                 | Supernova                              | Shinova                  |
| 28 | 24 | 2 DISCO 2K                      | Kadabra                                | white label              |
| 29 | 23 | 5 WHAT'S GOING ON               | Exemen feat. Wookie                    | white label              |
| 30 | 18 | 6 I'M IN LOVE                   | Starparty                              | Incentive                |
| 31 | 6  | 2 LIFT YOUR HANDS UP            | E-Smoove                               | Reverb                   |
| 32 | 4  | 0 TRULY                         | Peshay feat. Kym Mazelle               | Blue/Island              |
| 33 | 29 | 4 SHAKE YA SHIMMY               | Porn Kings                             | French Around The World  |
| 34 | 10 | 0 THE ORANGE THEME              | Cygnus X                               | Hoop Hoops               |
| 35 | 21 | 4 LOVE ON THE NORTHERN LINE     | Northern Line                          | Global Talent            |
| 36 | 7  | 2 PITCHIN' (IN EVERY DIRECTION) | Hi-Gate                                | Incentive                |
| 37 | 26 | 3 STUPID                        | JACK Kojak                             | Pre-Zak Trax             |
| 38 | 1  | 0 LET THE FREAK                 | Big Ron                                | 48K/Perfecto             |
| 39 | 13 | 3 BELIEVE                       | The Traveller & In Motion              | Five AM                  |
| 40 | 36 | 5 HEAVEN'S EARTH                | Delirium                               | Network                  |

## CLUB CHART BREAKERS

|    |                      |                        |                   |
|----|----------------------|------------------------|-------------------|
| 1  | LET'S SKATE          | Mr Spring presents ANO | Southeast         |
| 2  | CARTOON HEROES       | Aqua                   | Universal         |
| 3  | RIGHT BEFORE MY EYES | N' N feat. Kailaghan   | Urban Heat        |
| 4  | FORGIVE ME           | Lynden David Hall      | Cooltempo         |
| 5  | SNEAKY ARMADA        | Illit                  | white label       |
| 6  | KILLER ATTS          |                        | Sound Of Ministry |
| 7  | DESTINY CALLS        | JDS                    | IDJ               |
| 8  | SO BLUE              | IT'S BLACK Underwolves | Island/Rhine      |
| 9  | PURE SHORES          | All Saints             | London            |
| 10 | GIRL ON TV           | Ltys Funkie Ones       | Logic             |

Breakers on the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including mixes), Urban, Pop and Cool Cuts charts can be obtained from RPM's website at [www.donmusic.com](http://www.donmusic.com).  
 To receive the Club, Urban and Pop charts in full by fax call Kim Reed on 0171 940 8506.

## CHART COMMENTARY

by ALAN JONES

Six years ago this week, Barbara Tucker gave the then fledgling Positiva label its second club chart number one with Beautiful People. The label has had many more since then, including Wisdoma's *I Off The Wall* (Enjoy Yourself), which arrived at the summit last week, but Tucker has had none - until now. This week the singer - who is still with Positiva in the UK and Strictly Rhythm in America - soars to the top of the chart with her latest single, *Stop Playing With My Mind*, which enjoys greater support than any single for more than three months, and has a 200-point (30%) lead over its runner-up, a far margin. With *Bini & Marlini's* Happiness moving 11-2 and five new entries in the Top 10, even a lead like this is unlikely to prevent Tucker from being topped next week, however. Among the contenders, the most likely to succeed could be Chicane, who are in their usual top form with *Don't Give Up*, which debuts at number five. Chicane, who recruited Maïre Brennan for Ciannad for last year's *Saltwater hit*, this time employ a singer who hasn't made a dance record since the Seventies - Bryan Adams, who, presumably is repaying the debt he owes Ciannacore for their splendid tweaking of *Cloud 9*, which they turned from an average album track into a great single... Believe has become a very popular title for songs since Cher's million-seller of the same name, and there are two more Believes in this week's chart, the Traveller & In Motion's song that title dipping 39-15, while the Ministers De La Funk's Believe enters the Top 40 at number 18. As this is its first appearance in the published chart it is marked as a new entry but in our extended Top 100 chart, which goes out to industry subscribers on Friday of each week, the record has been hanging around for 18 weeks in a row as a US import. Its climb this week is sparked by UK promos from the Defected label, so it is in the Club Chart, it will be a mere strapping compared with *Donell Jones' U Know What's Up*, which rebounds 12-7 on its 28th consecutive appearance in the Urban Chart, where Kelis is again number one, but only by a tiny margin from Jamella... Finally, congratulations to Aqua, whose *Cartoon Heroes* is clear winner on the Pop Chart.

## POP TOP 20

|    |    |                             |                                     |                      |
|----|----|-----------------------------|-------------------------------------|----------------------|
| 1  | 7  | 3 CARTOON HEROES            | Aqua                                | Universal            |
| 2  | 2  | 3 I GOT THE FEELING         | Baby Bumps                          | Sound Of Ministry    |
| 3  | 3  | 6 OFF THE WALL              | (ENJOY YOURSELF) Wisdoma            | Positiva             |
| 4  | 1  | 0 VOICES                    | Daria G.                            | Systematic           |
| 5  | 10 | 1 ONLY IF I                 | Amel Larrieux                       | Byrne Blood/Columbia |
| 6  | 8  | 2 SUNSHINE                  | Yemanda                             | Manifesto            |
| 7  | 4  | 0 DEEP DEEP DOWN            | Haystorm                            | Columbia             |
| 8  | 5  | 0 HANMER TO THE HEART       | Temperer feat. Maya                 | Page One             |
| 9  | 9  | 5 MOVE YOUR BODY            | Ethel 85                            | Inferno              |
| 10 | 1  | 0 KILLER ATTS               |                                     | Sound Of Ministry    |
| 11 | 5  | 0 LOVE ON THE NORTHERN LINE | Northern Line                       | Global Talent        |
| 12 | 11 | 3 MR DEVIL                  | Big Time Charlie                    | Inferno              |
| 13 | 16 | 2 SHAKE YA SHIMMY           | Porn Kings                          | All Around The World |
| 14 | 2  | 0 GIRL ON TV                | Ltys Funkie Ones                    | Logic                |
| 15 | 10 | 0 DON'T GIVE UP             | Chicane                             | Xtravaganza          |
| 16 | 10 | 0 LOVER                     | Rachel McFarlane                    | Multiply             |
| 17 | 5  | 0 STOP PLAYING WITH MY MIND | Barbara Tucker feat. Dany D'Benness | Positiva             |
| 18 | 10 | 4 SWEET LOVE                | Fierce                              | Wildstar             |
| 19 | 10 | 0 IS IT LOVE?               | Chill Hi Fly                        | Inferno              |
| 20 | 1  | 0 THE SOUND OF BAMBOO       | Flickman                            | Inferno              |

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Stevie Wonder Early Classics



The range of back catalogue that Universal can now draw upon makes it a force to be reckoned with in the low-price market, writes Colin Irwin

The news of Universal's takeover of PolyGram in November 1998 sent shock waves through the entire industry, and not least in the notoriously volatile and unpredictable low-price sector. PolyGram's Spectrum was already one of the most active and fastest-growing labels operating at this price point, and would end 1998 as the UK's fourth most successful low-price label, having registered more than 1m sales – twice as many as it had achieved in the previous year. Universal was also active in the market with Geffen, Coolidge, and the MCA imprint Half Moon, and the new company's low-price competitors were understandably

nervous at the prospect of a united assault on the market. More than a year later, their fears seem to have been well-founded as Universal brings Spectrum, Half Moon and Geffen Goldline under one umbrella this month, pooling the three labels' catalogue for the first time. As a statement of intent, the new, united low-price division launches a raft of new releases across a range of genres during the month, backed by considerable marketing and promotion. The initiative has been calculated to prove beyond any doubt that Universal treats

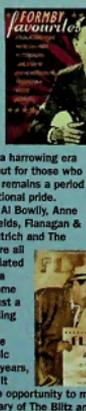
its low-price output with a sense of purpose generally reserved for mid- and full-price catalogue. Universal was the second-biggest low-price company in 1999, and this year it is clearly determined to chase the number one spot currently held by EMI. The combined catalogue now includes more than 350 Spectrum titles, 50 Half Moon, 15 Geffen Gold and 20 MCA Budget, but Universal is aiming to increase the catalogue dramatically during the coming months, with more than 100 fresh releases planned for 2000,

including a broad cross-section of product, from the Mission and Squeeze to Stevie Wonder and a host of other Motown gems. "It's going to be an incredibly exciting year," says head of catalogue marketing Paul Reidy. "We feel the market can move into uncharted waters and that is what we'll be trying to do this year. We are still a relatively new company, but we have huge libraries to choose from and there are so many possibilities. When you have access to the Mercury, Polydor, Island, Geffen and MCA catalogues, doors tend to open." The low-price market has been turned upside down in recent years, and as all those involved in the sector will attest,

Remembering the Blitz

In August, 1940, at the height of the Second World War, the first bombs dropped on London. The first successful military assault on these shores in almost 1,000 years. It prefaced a harrowing era for many people, but for those who lived through it, it remains a period of unparalleled national pride. Artists such as Al Bowlly, Anne Shelton, Gracie Fields, Flanagan & Allen, Marlene Dietrich and The Andrews Sisters are all inextricably associated with a time when a nation kept the home fire burning against a backdrop of appalling daily hardships. With its available catalogue of classic artists of the war years, Universal decided it could not miss the opportunity to mark the 60th anniversary of The Blitz and

honour the strength in adversity of ordinary people in those times by celebrating the music that acted as the soundtrack to the period. The idea emerged from a brainstorming session in which various themed product was discussed and the realisation struck that there was real potential for a Hits Of The Blitz series, especially in non-traditional outlets and club sales. "There is a tendency to assume that consumers stop buying music at the age of 45, and as a result we are all guilty of neglecting the older market sometimes," says Silvia Montello. "It is interesting to see that CD penetration has finally reached this audience and that people are looking for music to buy for them. We have a very strong catalogue of Thirties, Forties and Fifties nostalgia material because Decca was a key label of the period, so it made sense to tie in a series of releases with the anniversary."



The Motown legend goes on

We could reasonably have assumed that Polydor had exhausted its entire Motown catalogue, such was the intensity of its mid- and low-price campaigns for the legendary label through 1998. Boxed sets, enhanced reissues and numerous compilations formed the core of the global promotion, culminating in The Ultimate Collections series of classic albums by Marvin Gaye, Diana Ross, Smokey Robinson, The Temptations, Stevie Wonder and many more. From HMV and Our Price to WH Smith and Asda, the Motown reissues seemed to reach every corner of the market and are still talked of as one of the great marketing campaigns. The success of the initiative demonstrated the enduring affection consumers reserve for the music of hitsville USA and, far from cleaning out the vaults, it brought to light a vast array of riches prime for release. This year Universal plans to get its teeth into those gems which were not included in that original campaign, starting with a series of reissues from early Stevie Wonder, The Marvelettes, Junior Walker, Syreeta, Edwin Starr, The Detroit Spinners, Gladys Knight & The Pips and The Contours planned for release this spring, and with the promise of any number of obscurities and rarities

still waiting to be exploited at a later date. "Motown collectors are avid," says Silvia Montello. "There's a big web ring of Motown fans who e-mail each other about what might be in the vaults, and there is certainly a lot in there that has never been released. There are stories that if an artist was out of favour for some reason, Berry Gordy wouldn't release their music and we know there is plenty of material that has never seen the light of day." In addition to the single artist reissues, Universal is also issuing three volumes of Motown Hits and Hard To Find Classics plus Essential Collections from

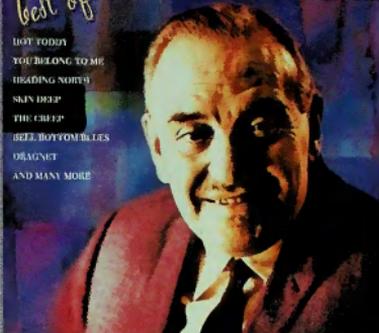




# Ce Ce Peniston essential



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HEADING NORTH  
SUN DEEP  
THE CREEP  
GET BOTTOM BLES  
ORANGET  
AND MANY MORE

# INATE LOW-PRICE MARKET

companies have come a long way from the times when they were effectively competing on price alone. Old images of shoddy packaging, minimalist sleeve information and product overly reliant on second rate live recordings have been blown out of the water by an increasingly sophisticated market now demanding top-line product and classy packaging. The majors have all taken note of this trend and taken it as their cue to wrest much of the market from the indie licensing specialists which formerly dominated. But Universal is under no illusions about the size of the task, as it sets about exploiting the riches now in its grasp and focuses on establishing a primary position in

an already saturated market. "We are looking into companies and retail outlets that have never ventured into music sales before," says Reidy. "People realise there is money to be made from selling music and they are willing to diversify." The Past Times retail chain is one avenue Universal is already exploring, with its nostalgia product from artists such as Vera Lynn and Max Bygraves. The forthcoming *Songs From The Blitz*, released in August to mark the 60th anniversary of the first air raids, is likely to sell well through such stores.

"Different retailers have different perceptions and it is a matter of fulfilling them," says Reidy. "Where we can score is that we have such a wide range of titles and artists, from Abba to The Mission. The All About Eve collection sold very well at Christmas in places like HMV, but obviously you need to take a different approach to outlets like

Woolworths and the supermarkets." Spectrum remains Universal's flagship brand, reflecting the progress the label has made since its inception in July 1993.

Since then, it has sold 5.5m copies, and has already notched up more than 700,000 sales in the financial year which commenced in July 1999, accounting for a market share of more than 8%.

"The merger has opened everything up for us and there is so much potential over the next few years," says Universal's product manager, catalogue marketing, Silvia Montello. "There are areas where we've only scratched the surface which is a great position to be in because some other majors have already exploited most of their catalogue. We're not in that situation. It also means we don't need to license out to a third party without first giving it a

crack of the whip ourselves." According to Montello, the decision to bring the various brands under one roof is a practical measure to simplify matters when approaching stores. Dealer price for all single CDs is £3.65, with more scope for simultaneous international release, and with it, more access to material from other territories.

"Our international department is looking much more closely at this side of the business," says Montello. "In France, for instance, it was always held that there was no place in the market for low-price but the international market has now shifted. Perceptions have changed in many territories and people now realise that low-price doesn't

**'Low-price provides an opportunity rather than a threat'**  
— Silvia Montello

## The power of rock

The combination of the catalogues of Decca, Island, Polydor, Mercury, MCA and Geffen in 1998 created a vast panorama of rock history, and presented Universal's low-price division with unlimited riches to explore for years to come without any danger of repetition.

Last year it sold 50,000 copies of Spectrum's Abba collection, helping the disc to a total of 130,000 sales since its issue in March 1996. Other outstanding successes in the past year included The Jam's *Beat Surrender*, James Brown's *Godfather Of Soul* and The Carpenters' *Collection*. The Essential Status Quo has sold 60,000 copies since last March, and Volume 2 has also been doing lively business, all of which augurs well for Vol.3, to be released on February 28.

Another timely release is *The Best Of Tony Christie*, including his biggest hits *I Did What I Did For Maria* and (*Is This The Way To*) *Amarillo*, alongside standards like *I'm Not In Love*, *Feelings*, *Love Hurts* and *Saltare*, capitalising on the resurgence of Christie's popularity in the wake of last year's hit with *The All Seeing I*.

"We're always looking for things like that to capitalise on," says Montello. "That's the beauty of having a vast catalogue. When Billy Fury's



Wondrous Place was used in the Toyota advertisement we re-promoted our Billy Fury collection with a sticker on it and a sales presenter to the dealers. The power of advertising is massive."

Also on the horizon are collections from The Wonder Stuff, The Mission, Ce Ce Peniston, Deep Purple, Black and Squeeze, and Universal firmly believes that it can grow its business significantly and increase the profile and credibility of the price point with well-chosen compilations and reissues. Other new releases Universal expects to do well at retail, both in the multiples and non-traditional outlets, include Rod Stewart's *Reason To Believe*, Dusty Springfield's *Hits Collection*, The Righteous Brothers *Collection*, The Best Of Marianne Faithfull, David Essex's *Everlasting Love*, *No. 1s Of The '50s, '60s, '70s and '80s* and *The Best Of Lulu*.

"Rock and pop is central to what we are doing and we've got some particularly strong stuff lined up this year. The sales and volumes we deal with in this part of the sector are huge. It is not simply a matter of turning something out and hoping for the best – each of these releases is thought through. We know we have a lot of work to do but we want to be the top low-price company."



**The Velvettes** and R Dean Taylor. "We are a long way from exhausting all the material," says Montello. "People forget how many artists were on the label. Not all of them were as strong as Steve Wonder and Diana Ross but a lot of them were very good artists, and because their output has not been freely available before, it has become quite collectible. It takes time to sort it all out because we obviously have to deal with the States, but it is a fascinating area to explore."

► devalue catalogue and provides an opportunity rather than a threat.

Releases will come out on a bi-monthly basis and will include a series of themed collections to increase the brand profile. A selection of international compilations including Cuba, Brazil and salsa are earmarked for the summer while plans are in hand for a new range of "Deluxe" double CDs with a £5.55 dealer price to include rarities, B-sides and detailed sleeve notes – in fact all the ingredients of collectibility. The company is currently in discussions with bands such as The Lilac Time and Miles Hunt of The Wonder Stuff for a projected June launch for the new range.

"The key points of our strategy are that we always use original artist recordings, and we want to make everything we put out look like full-price product and not the way people usually see budget to look," says Montello. "We want them to be attracted to the product and packaging and then notice the price sticker and be surprised."

"We have a good relationship with the High Street stores, and that won't change, but now we are looking more closely at the supermarkets and the non-traditional retail outlets and mail order companies and we accept there's a lot of room for growth in

**"The whole mentality of low-price has moved on and the company values its importance"**  
— Paul Reidy

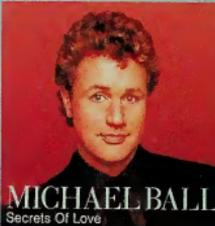
those areas.

"So a big focus is to build a persuasive repertoire of titles that will be suitable for non-traditional outlets which are looking for big names like Tom Jones and Michael Ball. We are going to have to try to be all things to all men. In any case, this is a market that is changing all the time. It is a growing market, but it is evolving – people want to see Eighties and Nineties artists at the price point, rather than endless copies of line dancing compilations."

The forthcoming release schedule includes The Mission's Tender Of Strength, Ce Ce Peniston's Essential, The Best Of Black, The Righteous Brothers Collection, Steve Wonder's Early Classics, Essential Qn Vol.3 by Status Quo, The Best Of R.Dean Taylor, Everlasting Love by David Essex, Mantovani's Love Collection, and Michael Ball's Secrets Of Love. Universal is backing what it believes to be an exceptionally strong and diverse release schedule with solid promotion and marketing, including press advertising for singles and titles and using the services of the Quite Great Company for promotion.

"The whole mentality of low-price has moved on, and the company values its importance," says Reidy. "We aim to spend time getting the product and packaging right, with each title treated on its own merits. It is important that we do not cannibalise other price points."

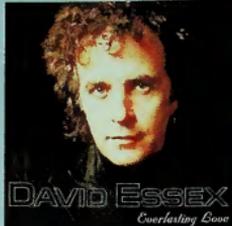
## Croon appeal



Silvia Montello isn't absolutely certain why every Michael Ball album Universal puts out at low price fits the shelves but she is certainly grateful for it. "I don't know what it is, but Michael Ball really has the Midas touch. He's a phenomenon – one of the best artists we have in terms of retail response. It hits the passive massive – that big market of record buyers who don't actually buy music all that often."

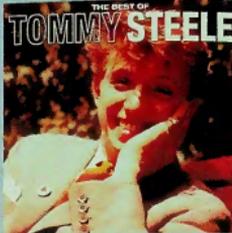
Unsurprisingly, all the stops were pulled out for the February 7 release of the latest Ball low-price extravaganza, *Secrets Of Love*, a collection of well-known romantic songs including *The Way We Were*, *Always On My Mind*, *Loving You, If I Can Dream*, *Call On Me* and *Because You Loved Me*. Ball's success reflects a different pattern to the usual low-price best-sellers, which tend to be retrospective hits collections, budget releases of high-rated albums or compilations of rare repertoire not previously available on CD.

Ball's only title of any size was *Love*



*Changes Everything* which reached number two in 1983. Nonetheless, as an album artist he appears to have established a whole new audience, not just for himself, but for the low-price market at large. It is clearly an older audience, bearing out Universal's avowed intention to concentrate on opening up previously untapped areas of the market with its low-price strategy this year.

David Essex is another former chart resident currently enjoying an Indian summer of low price. Essex had a string of pop hits during the Seventies and Eighties which have already been thoroughly exploited, but Universal is tapping into a new market with an older audience who have been seduced by Essex the crooner, singing romantic songs. Universal is confident of an enthusiastic response to *Everlasting Love*, the new release of Essex material from the Eighties and Nineties, including the title song, a cover of the old *Love Affair* hit, *Cat Stevens' The First Cut Is*



*The Deepest*, Carole King's *Will You Still Love Me Tomorrow*, *The Wind Beneath My Wings*, *The Sun Ain't Gonna Shine Any More* and his 1994 duet with Catherine Zeta Jones, *True Love Ways*.

It is often assumed that the additional catalogue sales generated by consumers' replacement of favourite vinyl albums with CD during the past 15 years are all but exhausted, but Universal's Paul Reidy believes that the process continues to this day at the older end of the market, stimulating demand for performers such as Essex, Ball and Tommy Steele, who has a Best Of issued on February 28, including *The Little White Bull*, *Half A Sixpence* and *What A Mouth (What A North And South)*.

"This is an underrated market but a valuable one," says Reidy. "It has been neglected in the past but there is a lot that can be done with it. We are lucky to have the Decca catalogue which, of course, covers a lot of the early history of pop music, so we are looking at ways of utilising that."

## Hitting the middle ground

James Last always was a phenomenon. From the Sixties onwards, his concerts have caused mayhem among largely middle-aged audiences around the world, and his albums are legendarily successful. In 1967 alone the German orchestra leader had four UK Top 40 albums: *This Is James Last*, *Hammond A-Go-Go*, *Non-Stop Dancing* and *Love This Is My Song*. During the next 20 years he went on to have a staggering 53 hit albums, including 11 different volumes of the Non-Stop Dancing series, all on the Polydor label.

Little wonder then, that Last has emerged as one of the leading lights of the low-price market and, hopes Universal, will stimulate interest in other big band music. Strong new releases at the MOR end of the company's catalogue include *The Best Of The Ted Heath Orchestra*, which includes popular tracks like *Tom Hark*, *Sucu Sucu* and *Bell Bottom Blues* with vocals from Lita Roza, *Dickie Valentine* and *Demis Lolis*; and *The Mantovani Love Collection*, with a 20-track list that includes *And I Love You So*, *Unchained Melody*, *Love Is Blue*, *This Is My Song*, *She, Love Letters* and *Softly As I Leave You*.

Universal digs even deeper into the vaults with *The Best Of Charlie Kunz*, one of the first of the piano stars. Kunz died in March, 1958 but was famed for his medleys of contemporary hits and paved the way for other artists in a similar vein, such as Russ Conway, Joe Henderson and Winifred Atwell.

Atwell herself is also represented in the new barrage of releases from Universal, with a Best Of that includes her hits *Bitamba Rag*, *Pop People Of Paris* and *Flirtation Waltz*. *The Stargazers* – early radio stars on *The Billy Cotton Band Show* – are also featured in the new schedule with guest appearances from *Dickie Valentine*, *Ray Charles*, *Demis Lolis*, *Jimmy Young* and *Dick James* on *The Very Best Of The Stargazers*.

"There is still a very strong market for that whole area of MOR," says Silvia Montello. "Things come and go in terms of fashion and gain a certain kitsch value, which enables us



to prepare albums accordingly. The whole resurgence of lounge music helped us enormously and there are always ads popping up on TV which send us scurrying into the catalogue to see what we can do. One Guinness decided to use the music of Perez Prado in their ads, the floodgates opened. "We did a David Whitely album that was very well, although MOR is a strange market because you do tend to get regional splits. Someone like Jack Jones can do very well for us due to support from BBC regional

stations but other parts of the country just don't want to know. So much can depend on how much the artist concerned is in fashion and that can change a lot depending on where you are."

And neither is Universal slow to utilise the sales potential of specific dates and anniversaries. Valentine's Day and Mother's Day created plenty of opportunity for themed romantic collections while Irish collections are guaranteed to perform well around St Patrick's Day on March 17.

## RETAIL FOCUS:

## CRASH

by Karen Faux

Fifteen years of hard work is coming to fruition for Leeds indie Crash. Now a leading outlet for dance and indie music in the city, store manager Rick Hume believes that the shop's identity and focus has been honed to near-perfection. "Our strengths are spread evenly across two floors with indie, alternative and punk on the ground floor and arguably one of the North's best dance departments in the basement," he says.

Although the ground floor has a chart wall, Hume feels it is becoming more difficult to sell mainstream artists such as Celine Dion and Steps due to the ever-increasing availability of these CDs in non-traditional outlets. "We feature all major chart titles and match prices unless a chain on the High Street decides to give them better," says Hume. "However, we do much away with the likes of NOFX, Blink 182, Rancid, The Offspring and Korn. We also sell a lot of vinyl with the Primal Scream album and Manic Street Preachers 10-inch recently in big demand."



Crash: focusing on dance and indie markets

Crash's location on the Headrow, the main street running through the centre of Leeds, will help it to benefit from Radio One's Love Parade, scheduled for July 8. Hume is excited by the prospect of the event which should see an estimated 100,000 people packing the streets of Leeds for a celebration of

**MAIL-ORDER DEMAND EXPANDS**  
Crash's product range is complemented by using small specialist distributors such as Prime, Cargo and Plastic Head and its growing customer-base appreciates its ability to source unusual product or recommend alternatives. "Our mail-order operation is expanding and we are getting a lot more enquiries online," says Rick Hume. "This week I've despatched a drum & bass package to Malaysia and a box of UK dance product to Texas. At the moment we are lacking in manpower to develop our internet service but it is something that we want to tackle in the near future."

music and dance. "We plan to open for 24 hours on the day," he says. "We are just down the road from Leeds Town Hall where the big open-air party will take place. I'm not at all surprised that Leeds has been chosen for this event as the dance music scene is extremely vibrant up here."

Hume is keen to see the shop become heavily involved with the Love Parade. "There is huge potential business and we will be linking up with labels before, during and after the event," he says.

Meanwhile, this week's big album seller is Primal Scream's *Xtrmntr* and the shop is also doing well with D'Angelo's *Voodoo on Import*. "The UK release was cancelled in for the end of January but got put back," says Hume. "I would have placed a big order but now I will have done all my business on import by the time it comes out. Hip-hop and R&B fans always want to get in on new things quickly and they don't mind paying an extra £3 on the price of an album. Maybe this is something that record companies should bear in mind when they are looking at release dates."

Crash did not invest in too much new stock before Christmas and this is paying off now. "We had back revenue to pump into mid-price campaigns in the new year and we are currently doing a roaring trade with campaigns from the likes of 3M, Warner and Vital," says Hume.

## IN-STORE NEXT WEEK (from 14/2/00)



**Windows** - sale including Bob Dylan, The Clash, Eagles, Madonna, Led Zeppelin, The Corrs; **In-store** - English String Miniatures, Six Chix, sale



**Albums** - Rewind, D'Angelo, John Lennon, Trace Masters, The Who, Queer As Folk 2, Best Dance Album In The World...Ever 2; **Video** - Face Off, Rugrats, Rubber



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



**Albums of the month** - £6.99 campaign featuring Hole, Beta Band, Corneil, Paul Van Dyk and the Prodigy; **In-store display boards** - Boss Hog, Laurent Garnier, 100 Strang, Smith & Mighty, Music For Dancer, Kid Koala, Yo La Tengo, Broadcast



**Single** - All Saints; **Windows** - Christina Aguilera, CRW, Air, Fiona Apple, Aqua, Baby Bones, Eels, Kowalla, Led Zeppelin; **In-store** - 'Mighty and we are looking forward to the release of Oasis's single and album. Air is sure to be a big one for us when it is released at the end of this month.

Meekier, Superfunk; **Posters** - Oasis, William Orbit



**Album** - John Lennon; **Windows** - John Lennon, Best Dance Album In The World...Ever 2000; **Listening posts** - The Cure, Tracy Chapman, Notre Dame de Paris, Queer As Folk 2, Led Zeppelin, D'Angelo



**Singles** - Fiona Apple, Shania Twain, Backstreet Boys, All Saints, Aqua, Christina Aguilera, Chemical Brothers; **Albums** - Best Dance Album in the World...Ever 2000, Brits Album 2000, Lyle Funkies Ones, Ministry of Sound; **Rewind, The Beach, Top of The Pops 2000 Vol.1; Videos** - Night At The Roxbury, Stepmom, Adventures Of Charlie Chalk, CIV Favourites, Eastenders 15 Year Anniversary Edition



**Singles** - Aqua, Jay-Z, Baby Bumps; **Windows** - Brit Awards; **In-store** - Brit Awards, Slinky, Queer As Folk 2, Steps



**Selects listening posts** - Utah Saints, Rachel Stamp, Mojo recommended retailers - Horse, Haig/Mackenzie, Lance Keltner, Tot Taylor, Don Sugarman Harris, The Shazam



**Single** - CRW, Air, Fiona Apple; **Windows** - The Beach, D'Angelo, two CDs for £15, The Who, singles range; **In-store** - two CDs for £15, Andreas Johnson, The Cure; **Listening posts** - Morphine, John Lennon, New Model Army, Primal Scream, Sebadoh, Luke Vibert, Pato Batom, Crowded House, Sly & Robbie, White Hotel, Van Morrison



**In-store** - Pure Silk, Meekier, Eels, Baby Bones, X-Files New Episode & Box Set, Eastenders, Queer As Folk 2; **Press ads** - Jay-Z, Shania Twain, Muse, The Who, Star Party



**Single** - All Saints; **Albums** - Rewind, The Who, The Beach; **In-store** - Toy Story 2, The Bradley Mysteries, Nat King Cole; **Listening posts** - Crowded House, Stereophonics, Van Morrison, Gornghorst



**Single** - Aqua; **Album** - Best Dance Album In The World...Ever 2000; **Windows** - four Brit Awards albums for the price of three; **In-store** - Best Dance Album In The World...Ever 2000, Aqua, Christina Aguilera, Primal Scream, The Who, Shania Twain, Rebecca Whately, Brit Awards

## ON THE SHELF

STEVE TURNER,  
manager, Solo Music,  
Barnstaple

"A few days of good weather seem to have brought more people into the store and we have been surprisingly busy this week. Most activity is currently centred on campaigns and these are all highlighted on our chart wall which runs half the length of the shop.

We are now making final reductions on our January sale which will be winding down soon. Our two-for-£22 promotion is still going extremely well and includes chart titles from the likes of Travis, Shania Twain and Macy Gray. Meanwhile our ongoing three for £21 has recently received very good support from the major record companies, and we are now offering back catalogue from R.E.M., Alanis Morissette and Lethbridge at £7.99.

Record companies are offering discount deals which are too good to ignore and one of our most successful campaigns has been with Virgin. Its promotion of offering albums

from Gomez and The Chemical Brothers at £9.99 has helped to compensate for the post-Christmas lull.

William Orbit was one of our most-requested albums before release and it is still selling well out of both our pop and classical departments. Primal Scream's album has also been steaming up this week, and we are looking forward to the release of Oasis's single and album. Air is sure to be a big one for us when it is released at the end of this month.

EMI's new PoS material is definitely an improvement. Display material has changed from blue to clear and this goes much better with our red in-store graphics. Our listening posts continue to give a good return on space and between our own one, EMI's and Pinnacle's, we give customers a chance to sample a wide range of product. With CDs displayed around them they make it easy for people to access what they want."



"With the release of singles from Sash! and Fierce, all my stores have been genuinely delighted to see me this week. Sash! seems to have propelled himself forward in the way that Robert Miles did and the credibility of his label, Multiply, counts for a lot. Fierce have had loads of TV exposure and the re-working of the Anita Baker classic Sweet Love is something that is catching both teens and those who remember the song first time round. We are looking at a top five entry for both singles.

Clint Boon, formerly of The Inspiral Carpets, recently travelled around with me in the car promoting last week's single Biggest Horizon. All the stores commented on what a nice, down-to-earth bloke he is and it is all part of the process of building profile and sales.

Telstar is busy with its Agila Napa: Fantasy Island album which has benefited from exposure on the back of Channel Four's

## ON THE ROAD

DAN PRICE,  
Fullforce rep for  
the North West

documentary. Everyone has milked Ibiza dry and it is certainly time for a new direction. It is good to see Telstar getting in on it right at the beginning.

In a slightly more specialist vein, next Monday sees the release of I'm A Good Woman, a compilation on Harmless featuring Laura Lee and Joy Gayles. It is full of the kind of funky tracks that people are familiar with from the radio but might not immediately be able to identify. It's good to see the label releasing a double-vinyl edition and there is bound to be strong take-up for it.

Tom Jones will be maximising his profile around the time of the Brit Awards with the release of his single Mamma Told Me Not To Come with Stereophonics. Later this month Delicious are releasing a new single entitled It's OK, on Furious, and Multiply have lots of releases in the pipeline including Lurdy & Todd, and more from Sash!

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the music week awards 2000

## SINGLE of the week

**KELIS:** Caught Out There (Virgin VUSCD158). Hip-hop fans might remember young-old Kelis's guest vocal and video appearance on 'O' Dirty Bastard's underground Got Your Money single last November. Her own debut single fuses a minimal R&B track to a shouty chorus ("I hate you so much right now") of sufficient bite to make Alanis Morissette sound like Britney Spears. With a video even better than ODB's, Kelis is Virgin America co-president Ashley Newton's most promising artist launch since he took up the reins. Radio One and Capital have A-listed the track and next month's *Muzik* has Kelis as its cover star. At least a top three debut seems assured. **CHECK**

## SINGLE reviews



**RECOMMEND** **HONEYZ:** Won't Take It Lying Down (1st Avenue/Mercury HNCZDS5). Written and produced by Simon Climia and previewed at last year's A&M Awards (with

Kelie Le Roc guesting)—this single sees the Honeyz in Janet Jackson-esque territory and is a step away from their overly-safe ballads. Tacked on to the repackaged debut album, it has all the hallmarks of a hit: a sexy video, A-listings at Radio One and Capital, and a double-entendre title. **CHECK**

**RECOMMEND** **MUSE:** Sunburn (Taste Media/Mushroom MUSH68CD5K). The West Country three-piece, who are in many eyes British rock's best new hope after last week winning the M&S's best new band award, should enjoy their highest chart position to date with Sunburn. More importantly, it is a great record, with its haunting piano soundscape perfectly augmented by Matthew Bellamy's breathy vocal. **CHECK**

**FUNGIUS:** A Fandab Would Be Nice (Food CDFO0DD126). The unwholesomely-named Fungus turn out probably their best release to date. However, there is nothing here to suggest much difference from most competent guitar acts on the circuit; some originality would have been nice. **CHECK**

**RECOMMEND** **DUM DUMS:** Everything (Wildstar/Good Behaviour CDG00D01). With an awesome live reputation and playings at Radio One — unusual for a Wildstar act — and Capital, the next wave of indie pop is already looking safe in the hands of this Steve Power-produced (Robbie Williams, Feeder) Kent three-piece. Taking in influences from The Jam, The Police and the Beach Boys and sounding very Third Eye Blind, this should do well. **CHECK**

**THE BLUETONES:** Keep The Home Fires Burning (Superior Quality/Mercury BLUEDJ012). Much has happened since the Bluetones emerged in 1994 as indie darlings and as the band lead into their third album, they need to put something special out of the bag if they are to counter expectations of a terminal decline. Pleasantly tuneful and C-listed at Radio One, this single will chart — although not return them to the Top 10. **CHECK**

**RECOMMEND** **THE WANNADIES:** Yeah (RCA 74321745552). The Swedish act's first release since 1997 sees them cranking up both the guitars and the analogue synths.

Gone is the cherubic sweetness evident in earlier songs, to be replaced with a strident gangster. A Radio One C-listing should help their comeback. **CHECK**

**RECOMMEND** **BINI & MARTINI:** Happiness (Azuli AZNY113). Cuba Gooding's Happiness (Is Just Around The Bend) and Sylvester's I Need You collide on this disco-flavoured house track by Italian producers Bini & Martini. Following their Top 30 single Makes Me Love You as Ecigips, they look set to score another hit thanks to plays from DJs such as Pete Tong and Danny Rampling. **CHECK**

**RECOMMEND** **HI-FIDELITY:** ITHANKU (Plastique Recordings FAK101CD2DS). Sean Davin's combo released one of their best tracks to date in ITHANKU on their own label ahead of what will be an intriguing album Demonstration (released on March 6). A former Marc & Lard record of the week, the "stop and think" video is one of the most talked about of the year so far. **CHECK**

**LENNY FONTANA & DJ SHORTY:** Cocote Sensation (frr FCD375). Loleatta Holloway's Love Sensation vocals (as featured on Black Box's Ride On Time) are dug out yet again, this time pasted onto a loop from jazz/funk pioneer Johnny Hammond to create a driving disco-house track. It spent a month in the top five of MW's Club Chart, and is A-listed at Capital. **CHECK**

**RECOMMEND** **COLOUR GIRL:** Can't Get Used To Losing You (Liberty LIBTC0037). With Artful Dodger and Shanks & Bigfoot having made breakthroughs in 1999,

this year should see UK garage considering its position in the charts. This soulful cover of an Andy Williams track should continue that trend thanks to an A-listing at Capital and B-listing at Radio One. **CHECK**

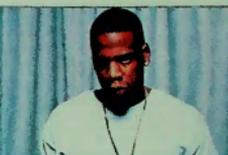
**BACKSTREET BOYS:** Show Me The Meaning Of Being Lonely (Jive 925 0082). The third single to be taken from the multi-platinum album Millennium sees the world's number one boy band take on a ballad. Another hit penned by the Cheiron stable, the production is faultless and the vocals spot-on. It is B-listed at Radio One. **CHECK**

**BIG RON:** Let The Freak (Parlophone/ASK SPECT08). Original club hit on the Spot On label in early 1999, this now gets a full UK release on Parlophone's offshoot 48K. Fitting in well with the disco-house trend, Let The Freak uses an old Jostefunk sample from the early Nineties as its central hook. **CHECK**

**RECOMMEND** **JIZZ:** Snow (Lakota LAK0014CD). One of the most exciting

## ALBUM of the week

**JAY-Z:** Volume Three...Life And Times of S.Carter (Def Jam/Roc-A-Fella/Mercury CD546 815). From the opening 'Chi-Lites-Flavored Hova Song' this album delivers exactly



what we would expect from multi-platinum-selling Jay-Z. With guests including Mariah Carey and Missy Elliott, it should repeat the success of Volume Two...Hard Knock Life, and has already reached number one in the US. Jay-Z's use of a sample the musical Oliver on the next single Anything (released February 14) will ensure media attention — although most is focused on his pending court case.

bands to emerge from Dublin in several years, JIZZ's second single Snow is a powerhouse of soft and rough moments that doesn't fail to impress. Recent live shows in the UK have left audiences reeling. Ones to watch. **CHECK**

**RECOMMEND** **EVERYTHING BUT THE GIRL:** Temperamental (Virgin VUSCD1761). Tracey Thorn's defiant vocal stands out in this late track from EST's current album. Ben Watt's production is effective enough, but lacks the hoody edge that pushed Five Fathoms into the Top 30. **CHECK**

**RECOMMEND** **GORRY'S ZYGOTIC MYNOC:** Poole Rockin' (Mantra MNT32CD). Currently C-listed at Radio One, the latest single from Gorby's Spanish Dance Troupe album is a rocking take on Seventies glam that is as pleasing as it is energetic. With a hokey chorus and a breakneck pace, it could better the number 47 peak of their Spanish Disco Troupe single. **CHECK**

**RECOMMEND** **SUPERATOR:** Teenage Ramrad (Stunt Cock STUNT01CD). This adrenaline-fueled debut from the Wolverhampton trio is released on their own imprint. It has shades of Ash, early Wonder Stuff and Kingmaker, and has had radio support from Radio One's Evening Session, GUR and Xfm. **CHECK**

**RECOMMEND** **ARTFUL DODGER:** Movin' Too Fast (Locked On/XXL Recordings LOX117). First released last year on the duo's own Centre label, this follows to the number two hit Rowing is a smooth two-step jaunt featuring vocals from Romina Johnson. It is A-listed at Radio One and Capital. **CHECK**

## ALBUM reviews

**RECOMMEND** **VARIOUS:** I'm A Good Woman (Harmless HURTC02D1). This selection of tracks by lurky diva features songstresses such as Laura Lee, Vera Hamilton, Lyn Collins and Gladys Knight. With tracks culled mainly from the Seventies, it will appeal to fans of artists such as Lauryn Hill and Enyahk Budo. **CHECK**

**RECOMMEND** **NOCTURNAL ALL CLUBBED OUT (UV UVCD1001).** This lush selection of string-laden, ambient soundscapes is the ideal post-club soundtrack. Working as a whole, the album acts a soothing, aural journey to a state of chill-out bliss. On the back of word-

of-mouth success, it should be a grower. **CHECK**

**RECOMMEND** **MY LIFE STORY:** Joined Up Talking (IT ITRED3). Slimmed down to a four-piece and having split from Parlophone, My Life Story have largely abandoned the slightly orchestral pop blueprint of the Golden Era in favour of a new-wave sound which owes much to early Elvis Costello. For the most part, the results are enjoyable. **CHECK**

**RECOMMEND** **WILL OLDHAM:** Gangaper/Lost Blues Vol. 2 (Domino WIGCD74). This practitioner of redneck blues and all country is an acquired taste, but judging by last year's packed performances of Oldham's alter-ego persona 'Pistol' Billy, he's a loyal following. Comprising rarties such as Drinking Woman, this collection has an uneven feel, but fans will adore it. **CHECK**

**RECOMMEND** **SMITH & MIGHTY:** Big World, Small World (MCA WIGCD74). Largely due to label complications, Bristol breakfast pioneers Smith & Mighty have never

enjoyed the same attention as contemporaries such as Massive Attack and Tricky. This powerful album could change all that, with the duo's bass-heavy grooves mixing with vocals by former Talkin' Loud signing Tammy Ferra as well as local vocalists Aïça Pierrea and Ruby Lee. **CHECK**

**RECOMMEND** **DJ MAGIC MINE:** The Journey (Era of Bass Part One) (Mo Wax MWR121CD). The first of two 2000-released albums from the Miami bass duo employs old-school breakbeats and bootie-shaking grooves to great effect, while continuing Mo Wax's run of influential US-based hip-hop releases. **CHECK**

**RECOMMEND** **YO LA TENGO:** And Then Nothing Turned Itself Inside Out (Matador OLES373-2). The follow-up to 1997's acclaimed album I Can Hear the Heart... and their 10th in 146 years, New York's premier art-rock trio have produced another gorgeous slow-burner, full of atmospheric pop gems. Like last year's efforts by Guided By Voices and Wheat, it should build at retail via press and word-of-mouth throughout the year. **CHECK**

## Hear new releases

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This week's reviewers: Simon Abbott, Dugald Baldo, Michael Byrne, Chris Finan, Tom FitzGerald, Stephen Jones, Sophie Moss, Nick Tesco, Simon Ward and Adam Woods.



**EIFFEL 65:** Eurotop (Eternal/WEA 8573814552). Although Eiffel 65 scored massive success last year with the single Blue (Da Ba Dee), which went on to become the second-highest selling single in the UK, this album arrives after an amazing 22 weeks after its release. Largely a halfhearted effort lacking in depth and production creativity, more than a handful of the dozen songs — in particular, Move Your Body = sample Blue in a very uninspired way, it features the next single, Move Your Body, released today (February 7).



**JAMELIA:** Money (Parlophone/Rhythm Series CORNYTHEZ7). This third single from Birmingham's Jamelia was a potential single of the week and is one of the freshest of the year. With quirky production that uses opera with Timbaland-style beats, it includes a guest appearance by Jamaica dancehall king Beenie Man. Helped by a distinctive period costume video and an A-listing at Radio One, expect a strong Top 20 position at the very least. **CHECK**





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**NME PREMIER AWARDS:** Well, there's been comedy, gardening, cookery and even rock'n'roll, but local politics was the new rock'n'roll at the NME Awards at London's Mermaid Theatre when contenders for **LONDON MAYOR - KEN LIVINGSTONE** (1) in the bright red corner and **MALCOLM McCLEAREN** (2) in the, um, lurid pink corner - found themselves at the same bash...Livingstone got most of the mentions of support at the Awards formerly known as the Brats - including from Blur's **DAMON ALBARN** (3, pictured with manager **CHRIS MORRISON**) collecting three awards, but still not as much attention as the Royle

Family - all those rock stars in the room and everyone wanted the jovial Caroline Aherne's autograph...Elsewhere, among many a dull mumbled speech - "er, thanks" - Oberman admitted trying to fix their nme.com voted award because of the rag's unresponsive commentary to date...**Paul McCartney** collecting **The Beatles' award for Best Band Ever** thumped "John, George, Rings and God"...A duo in disguise collecting the **Chemical Brothers** award exclaimed: "Norman, you're good, but you're not as good as us"...**And Super Furry Animals** just fell over the podium collecting their award for best live act...

Remember where you heard it: In a year of rumour and counter rumour when fact has often proved stranger than fiction, all sorts of stories were doing the rounds last week. Like the suggestion on Friday that retailer **Now** had gone under. This was immediately dismissed by **Now's** chairman **Brad Aspers**. "It's crap - I think I would know if we had gone into receivership," he thundered...Nearly all the stories doing the rounds about **Virgin Retail** are unprintable, though one of the strangest aspects of the Virgin saga is how it pits former colleagues on either side of the fence. One can only guess what former EMI chief **Ken Berry** had to say when he spoke to his former boss last week, while **BMG's** **Richard Griffiths**, another

former Virgin man, has yet to have a conversation but is said to be incensed...**Richard Branson** himself was on jumpy form when accosted by Dooley at a V2 showcase last Wednesday, though he did manage to insist that he would "take serious issue" with anyone who suggested there was any more to his latest gambit than an attempt to protect online retailers from getting favourable terms...

**Ministry of Sound** is the latest music company to team up with European ISP **World Online**. Full details next week... Thinking of new partnerships, **Sid "Ricky" Owen** of **EastEnders** fame has covered **Sugar Minott's** Good Thing Going with **Paul Oakenfold**... Which **A&R** man is in hot water with his chairman after the unhappy boss man discovered his employee was actually the artist under a pseudonym behind a Top 10 hit on another record label - and allegedly one that he wanted to sign...**Alan McGee** knows where to find them. '93 it was King Tut's. More recently the Poptones supreme

ducked through the door of **The Gold Coast** on Vegas's strip to sign up the King of Fajitas 'n' Roll, Silverlake's finest **Mexican Elvis, El Vez**...After visiting the gents in the Formby branch of **Quirk's Records**, Dooley now knows what happens to all those columns super retailer **Paul Quirk** files for **Music Week**. They end up pasted to the toilet wall as an alternative option to **AndreX**...Thought it got ugly between **Allen Klein** and **The Rolling Stones**? Get set for May 2. That's when sparks are set to fly in the High Court between legal eagles at **Russells**, who are representing **All Saints**, and the **London Records** band's erstwhile manager **John Benson's** top flight team at **Lee & Thompson**. Expect no punches to be pulled...**Pluggor Scott Piering's** funeral on Wednesday was poignantly upbeat, with the gathering entering to **Zoe's Sunshine** On A Rainy Day, praying to **Beaumont Hannant's** Departure and leaving to the **KLF's** Last Train To Trancentral. Promoter **Louis Parker's** funeral a day later was equally moving... Former Warner UK national sales and

promotions manager **Steve Betts** can be contacted on 01295 810 592 or e-mailed on [stevembetts@cs.com](mailto:stevembetts@cs.com)...



There's nothing better than being surrounded by your friends when you've got something to get excited about, so reckon **PHATS & SMALL** (1) celebrating their first ever mark for a Brit Award this year with a best British newcomer nomination at **London's Sugar Reef** last Monday. **The Brighton lads** may face a battle with 17 other gloryhunters to lift the prized gong on March 3 at **Earl's Court**, London following a vote by **Radio One** listeners. Fronting the whole proceedings will be **DAVINA McCALL** (2), who stipulated at the **Sugar Reef** launch that she did not want **Columbia's** Latino star **Jennifer Lopez** attending because "she's too attractive". On that basis, what are the chances that the colourfully-attired outgoing **Brits** committee chairman **PAUL CONROY** could be barred entry on the night? Going by that, you've probably already worked out the answer.

#### CUSTOMER CARELINE

If you have any comments or queries arising from this issue of **Music Week**, please contact **Sophie Moss** at: e-mail - [smoss@nmf.com](mailto:smoss@nmf.com) fax +44 (0)171 407 7094; or write to - **Music Week Feedback**, Fourth Floor, 8 Montague Close, London SE1 9UR.

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