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Marketing 5



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International 6



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MUSIC WEEK

BPI battles back in latest CD price row

by Paul Williams

The BPI has accused the Government of undermining the music industry's relationship with the public after a highly-publicised Nielsen survey on international pricing suggested CDs in the UK were overpriced.

In a strongly-worded letter sent to Trade & Industry Secretary Stephen Byers last Thursday, BPI chairman Rob Dickins attacked a number of key findings in the DTI-commissioned report which compared the prices of 100 consumer goods, including CDs, in the UK, France, Germany and the US. Its publication a fortnight ago prompted a wave of stories in the media claiming UK CD buyers were being ripped off, as well as sparking a discount war among the supermarkets with Top 10 titles dropping to as low as £3.99. It is anticipated that *Wordworth's* is about to enter the fray. Among the concerns aired by the BPI is the fact the survey compiled was simply based on the price of Top 10 CDs with the titles varying from country to country. "The report also chose to ignore the industry's special circumstances where UK research and development costs are higher than in other countries, par-



Deacon: telling the full story

ticularly those in Europe. This investment in new artists is why the UK record industry is pre-empted in the music market," wrote Dickins. The BPI chairman said comparisons made in the Nielsen report with the US ignore the "massively different economies of scale", while he added that the report varies notably from previous surveys, including the 1994 Monopolies & Mergers Commission report, which recognised the unique circumstances in which the UK's creative industries operate. He added the report's conclusions ignored the effects of the strength of sterling against the

German and French currencies.

"We find it regrettable that, far from expressing support for a successful British industry, the DTI is undermining our relationship with consumers by suggesting that our products are comparatively over-priced. There are more than 100,000 different CD titles available to UK consumers. These stocking levels will not be maintained if selective creaming of a handful of chart CDs by grocery outlets misleads the public into thinking that the same prices are expected for the great depth of catalogues," he said.

Dickins' letter to Byers follows a special meeting of the BPI PR committee to discuss a UK music industry PR offensive against accusations of over-charging. BPI director general John Deacon says, "What the committee wants to do is to make sure that journalists get the full story."

In a separate move, Dickins and HMV Europe managing director Brian McLaughlin called a meeting in central London last week attended by key retailers and major and independent record company heads to discuss pressing issues including a PR strategy to underline the future role of bricks-and-mortar retailers.



Parlophone Rhythm Series signing Jamella, a Brits hopeful in the best newcomer category this coming Friday, was preparing to make her Top 10 debut yesterday (Sunday) as *Money* challenged for a Top Five place. Ahead of the single's chart entry, the singer appeared at a local Fulham, London bar last Tuesday to celebrate the signing of a publishing deal with BMG Music. The 19-year-old has co-written her first album, which has yet to be titled and is due for release in June, with C-Swing and Prima Productions. Pictured, left to right, are BMG Music Publishing International vice president Andrew Jenkins, Parlophone Rhythm Series A&R manager Lloyd Brown, Jamella's manager Phil Byrne, Jamella, BMG Music Publishing UK managing director Paul Curran and BMG Music Publishing UK A&R director Ian Ramage.

Steps in line for special Brits award

Five signings Steps are lining up to receive a special award at the Brits this Friday after selling more albums domestically last year than any other UK act.

The band, who were caught up in the controversy over the best newcomer award at last year's event, are set to receive their prize during the ceremony at London's Earl's Court 2, although they are not scheduled to perform.

Meanwhile, outgoing Brits committee chair Paul Conroy is calling

on the UK music industry to use this year's event as a morale-boosting exercise in the current difficult trading environment.

The Virgin Records president, who hands over the reins after three years to Tony Wadsworth following this year's event, says, "We should for one evening put some of our troubles behind us."

Around 225 countries will be televising the 2000-01 event, which has now confirmed Ricky Martin as part of the line-up.

Dornemann goes 'all out' for BMG

Michael Dornemann has been given one of the most difficult jobs in the music business: making BMG the largest record group in the world.

Under a Bertelsmann board restructuring Dornemann is relinquishing his responsibilities at Europe's largest TV operation G+L-USA to concentrate solely on the music division. Bertelsmann chairman Thomas Middelhoff says he wants Dornemann to achieve that target within a year and also make BMG a global leader in digital music delivery.

However, Dornemann says the 12-month target is more of a "desire" because the opportunities to acquire groups are limited. "An alliance with an internet group is a possibility and there is an opportunity to grow inside," he says. "I'd like to say we are going to buy EMI or Sony." But that's nonsense, of course. We need the right opportunity.

Universal defers legal action as Virgin starts to whittle down bill

Universal is understood to be holding back from taking further legal action against Virgin Retail after the expiry last week of the 21-day notice it had issued demanding settlement of its outstanding £12m December bill.

The company, the only one of the majors to have continued to supply the retailer directly with product during the stand-off, has three months in which to take further steps on the notice. However, it is understood that at this stage it is looking to resolve the dispute through direct negotiations with Virgin Retail executives. A Universal source says, "I don't expect, even though the notice has run out, that we will take any action at present, but they're aware that we could do at any time."

Meanwhile, Virgin Retail, which owes its major suppliers an esti-

mated £35m for product it received during December, has started to make down payments to the record companies as a gesture towards eventually settling the whole bill. The move is a central part of the retailer's attempts to persuade the other majors to resume supplying it with product directly, although this has not yet happened. It is understood to be offering around 10% of what it owes each company, including EMI Group which has received around £1.8m and BMG in the region of £900,000.

Despite the down payment arrangements, the dispute is expected to continue for at least the next few weeks. "It's going to be some time," says the Universal source. "We're looking at probably giving Virgin until the end of March. That's likely to be the crunch date."

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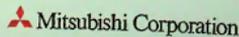
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BBC set to launch TOP3 as music coverage rises

by Robert Ashton

The BBC is planning to exploit its best-known prime-time music show by screening a new terrestrial TV series using the TOP3 brand.

Codenamed TOP3, the new programme will not replace either of the current TOP shows, but will be broadcast in tandem with BBC1's flagship TOP4 and BBC2's nostalgia-flavoured TOP2.

Details of the name, the channel on which it will be broadcast, the content and the length of the new programme remain under wraps, though the project was due to come under discussion at a production meeting last week. A senior BBC source says, "Final details have still to be worked out, but it looks pretty certain."

The move is the latest in a

series of initiatives to exploit the brand name of the UK's most-watched music programme, which attracts a weekly audience of around 4.5m people. Only last year producer Chris Cowey took TOP4 out on the road, and the show and an associated TOP2 magazine were launched in Germany.

It also comes as the BBC reveals that it is significantly increasing its TV coverage of music in the forthcoming year, including prime-time slots reserved for the chart since Festival and May's Music Live event.

A new dance programme on BBC2 is being planned for the schedules and later, which celebrates its 100th broadcast this series and will screen an Oasis special on April 3 at 9pm, is being



Dann: Glastonbury 'great jewel' taken out on the road for the first time for a live show. A mini-Laters series of edited versions of the BBC2 show is also being planned for BBC Choice.

Head of BBC Music Entertainment Trevor Dann says Glastonbury has traditionally been screened late at night or during

lunchtime, but this year hour-long prime-time 6pm and 9pm slots have been scheduled for it. "Glastonbury is the great jewel in the crown and is now an emblem of the BBC as Wimbledon," he says.

With Music Live promising a 24-hour broadcast of music across BBC1 and BBC2 on the first day of the May 25-29 festival, Dann adds that the BBC will be broadcasting more live music than in any previous year. "I think this demonstrates the BBC's strong tradition and commitment to music. There's plenty of it on prime time, which makes a huge difference because you can get bigger audiences with one show at prime time than a whole series shown in the middle of the morning," he says.

BMG's UK-based international A&R and marketing vice-president Nick Stewart has played a key role in making the Lonestar track *Amazed* the first country single to top Billboard's Hot 100 chart since Kenny Rogers and Dolly Parton reached the top with *Islands In The Stream* in 1983. The BNA-issued single includes The Captain Mix, a complete reworking of *Amazed* which was co-produced in Nashville by Stewart using Aerosmith's *I Don't Want To Miss A Thing* as a guide. It is lined up to be released in the UK on March 27 as part of BMG's marketing tie-up with Grapevine with the album *Lonely Girl* to follow on April 24. Stewart is certain it will be a UK number one. "I see my role as much as anything is to help BMG achieve its most important aim, which is to create global superstars," he says.



Industry pays tribute to veteran publisher Rich

Music publisher Paul Rich, who as general manager of Carlin Music in the Sixties worked with artists such as The Animals and The Kinks, died last Wednesday aged 78.

Rich, whose son Gene is currently senior director of legal and business affairs at BMG, started his music career more than 50 years ago as guitarist and vocalist with Oscar Rubins' band before spending 13 years as a soloist with Lou Preager. It was the arrival of rock'n'roll in the mid-Fifties which prompted his move into music publishing, working first for Kasser Music and then Progressive Music before being named Carlin's general manager in 1967.

While at Carlin, which established itself as one of the UK's top music publishers for more than a decade, Rich handled a roster including Beatles & David, Amen Corner and the Staple Singers, while the company plugged all of Motown's early hits in the UK. He moved over to Chappell when it was acquired by Carlin and acted as a consultant for both EMI and Sony before retiring. His funeral will be held at 1.30pm this Friday at Mortlake Crematorium.

MUSIC WEEK 4 MARCH 2000

Retailers hail Oasis as first of big new albums

Retailers are greeting the arrival today (Monday) of Oasis's fourth studio album as the end of one of the worst new release droughts in years.

The release of *Standing On The Shoulder Of Giants* follows an extremely quiet opening two months for new product this year with just 26 new studio albums breaking into the Top 75. During the Nineties an average of 33 such albums entered the chart annually during January and February.

Virgin Megastores' head of product Jim Batchelor says the Oasis album finally marks the start of a period of big new album releases with packages from artists such as Whitney Houston and Paul Weller on the way. "The Oasis album is certainly the first big new release of the year. It's always good to have new studio albums from artists and there are quite a few more to come this year," he says.

The album's initial shipment is 566,000 by Big Brother general manager Emma Greengrass noting that, after the "hysteria" surrounding 1997's *Be Here Now*, the label has



Oasis: shipping 566,000 units gone to great lengths to keep the ship to "a sensible level." Thanks to a great deal of cooperation with retailers the ship has exceeded our expectations," she says.

However, the album - which was launched with midnight openings around the country last night (Sunday) - risks becoming entangled in the latest CD price war which has seen High Street priors for chart albums dropping as low as £8.99. Freeserve, meanwhile, was offering it online for a limited period for £8.50 including VAT and postage. Smv general manager Roger Quail, whose company is selling in the album, says, "It will be a shame if it simply becomes a tool for retailers to buy themselves market share."

Travis take on Lolly in MW Awards shortlist

The first stage of next month's Music Week Awards 2000 was completed last week after the shortlists for nominations in the voted and judged categories were unveiled.

The shortlist for the PR and marketing music release awards features nominations for Macy Gray, Lolly, Travis, S Club 7, Vengaboys and Blis, while the marketing (general) category sees Virgin Retail's Christmas campaign and The Music of the Millennium fighting it out against EMI on Air's Kiss 100 Liveeasy campaign. For complete shortlists, see p12.

The Awards will take place at London's Grosvenor House on March 23. Tickets are available from Anne Jones on: 020 7940 8570.

Study urges labels to move to digital

Music companies need to make their existing repertoire available in digital form as soon as possible to halt the growth of online piracy, a new BPI-supported study is urging.

The Institute For Public Policy Research's New Musical Entrepreneurs publication, which will be launched at a conference on the impact of new technologies on the UK music industry at the Ministry Of Sound in London this Thursday, says that the UK music industry must simplify and clarify licensing procedures as well as agree on a commercial framework to deliver music digitally to the maximum benefit for everyone.

Funded by several bodies including the BPI and British Music Rights, the report suggests that a single pan-industry body must be set up to foster cooperation, present a more unified voice to government and media, and ensure the UK's small companies have a voice. It adds that the industry must maximise competitive bids to present foreign-based service providers undercutting UK prices.

The study's recommendations to the Government include a call to establish a legislative framework for the digital music market to maintain protection online for rights owners.

news file

NICOLI PREDICTS SLOW MERGER
EMI Group chairman Eric Nicoli last Tuesday sent an e-mail to all the company's staff worldwide informing them of the long, timetable expected on the proposed Warner/EMI merger. Nicoli says EMI's shareholders will vote on the deal towards the middle of the year, while regulatory bodies, including the European Commission, could take four months to decide if the merger can go through.

SMITH DISCUSSES NCPM FUTURE
Government backing was given last week to a new strategy aimed at rescuing the troubled National Centre for Popular Music (NCPM) when representatives from the centre met culture secretary Chris Smith. Smith invited NCPM staff to London last Tuesday to discuss the new policy study being prepared by NCPM deputy chairman Matthew Condit and former Island manager Martin Davis.

APPEARING SET TO CLOSE
Appearing, one of the music industry's most successful plugging operations, is to close its doors after 16 years on March 31. The staff of the four-story Soot Piering last month. General manager Callaghan O'Rourke says she and some of the 11 staff are talking to other companies about their future.

US MUSIC SHIPMENTS RISE
The value of US music shipments rose 6.3% to \$14.6bn in 1999, according to record industry body the RIAA. The album deliveries jumped 10.8% to 939m units as their value rose 12% to \$12.2bn. Shipments of CD singles in the UK remained flat at 56m units.

SHALIT SUES CHARLOTTE CHURCH
Sony Classical artist Charlotte Church's former manager Jonathan Shalit is suing the soprano and her parents for breach of contract. Shalit, who was sacked in January, had lodged a writ in the High Court for damages and breach of contract.

O'HARA SET TO HEAD RAJAR
Radio research body Rajar has appointed Jane O'Hara as its new managing director. O'Hara, a former marketing controller at CLT UK Radio Sales, takes up her post in May. She replaces Peter Jenkins, who will resume his career as a research consultant.

SPICE GIRLS COURT CASE CONTINUES
CINTRA to published reports, no damages have yet been awarded to Gillian Anderson maker 'Aprilia' in its lawsuit against the Spice Girls, according to the Virgin act's lawyers. High Court judge Mrs Justice Arden ruled on February 24 that the Spice Girls misled the court in claiming that 'Aprilia' was a lawsuit against the Spice Girls, leading before they had given a sworn statement deal. However, the act's claim for payment has not been dismissed. Damages and costs will now be settled at another hearing in April.

TORNADO SET FOR FLOTATION
Tornado, the group behind the Digital Music Distribution System which allows customers to download music and games from the company's 'virtual catalogue', plans to raise £15m through a flotation on AIM next month.

LOOKING BACK TO THE FUTURE

The newspaper article is headlined "Cold Wind Hits Record Industry". The story reports slumping sales, sharp reductions in record company staff, soaring marketing costs and rising sales of blank recording media. Sounds familiar?

Actually the story appeared in an issue of *NME* dated May 22, 1982. It was a bleak time for the industry, and not a particularly good one for the paper, to judge by the tone of some of the editorial. But something else jumps out of that issue. It is an article about a tiny but influential London club called the Beat Route, which attracted a mixed crowd with a musical policy of funk, jazz and rap from artists like James Brown, Fela Kuti and Gil Scott-Heron. Bemoaning the state of current pop, writer Adrian Thrill hailed it as something truly new and exciting.

By chance I came across that issue of *NME* at home last week, just days before *NME* named its new editor. A number of observations immediately sprang to mind.

The first was how on it the paper was at the time – and how broad its coverage was then compared with now. Back issues from the period cover the exploding New York rap and disco scene alongside New Order, the Human League, Southern Death Cult and The Birthday Party.

The second thought was how similar the state of the industry was – and how different. In his story Thrill wrote "When some newer bands eventually arrive they are bound to come out of the clubs rather than the redundant gig circuit". Acts namechecked in articles around the time were Pride (with Sade on vocals), Culture Club and even Wham!. Today, Radio One has UK garage, rap and reggae shows alongside its pop and rock. Clubland is the new mainstream – the gig circuit is redundant for different reasons. Now, just as in 1982, the health of *NME* reflects that of the broader business. Let's hope for the sake of both that new bands appear again – even if this time they are as likely to come from the gig circuit as the clubs.



Alex Scott

Camden clampdown threatens key music venues

Some key north London music venues are facing a difficult future following a clampdown by Camden Borough Council's licensing department on health and safety and licensing regulations.

Live music promoter the Barfly Club has moved its operations from the Falcon to the Monarch because of venue capacity considerations, while Bug Bear Promotions has suspended gigs at the Dublin Castle after the council reprimanded the licensee and promoter for "mis-selling the size of the venue" through advertising.

Camden Council spokeswoman

Donna Hill says the Dublin Castle is licensed to hold 100 people, but was advertising locally that it could hold more. "However, we are willing to work with the promoters and venues on the necessary changes they must make to comply with licensing standards," she adds. "These small live music venues are part of Camden's culture."

Meanwhile, the King's Cross-based Water Rats which is changing hands – faces an uncertain future as a live music venue as the new owner must apply for a new entertainment licence.

Promoter Gil Goldberg of LI'

Backyard claims promoters and licensees are willing to invest money to make alterations to venues in order to meet fire and safety regulations, but the council must be clear in what is needed.

"We are told [by the council inspectors] to do work on venues that costs thousands of pounds with no guarantee that we'll have a licence. They change their minds. They must be clearer on what they want," he says.

Barfly's Monarch launch takes place on March 2 with performances by The Motorhomes, January and Orange Can.

Camden grows as radio playlists fewer releases

by Mike McGeever

Centralised playlisting, radio industry consolidation and a relaxation of music programming regulations have led to a blurring of the radio formats landscape.

The changes, which have seen playlists becoming shorter and A-list tracks being rotated at increasing speed, were evident on the airplay chart last week when Gabrielle's Rise reached number one with an unprecedented 2,870 plays during a seven-day period. Music Control research shows Elton's Maria managed to reach number one in the same week last year with an under 800 fewer plays.

"As top tracks are bumped up in rotation, fewer records are being used," says Trevor White, head of music at Emap Radio-owned soft AC station Magic 105.4. "There are only so many records you can play in a day."

"Competition to attract listeners in the profitable 25- to 44-year-old market is also prompting the considerable overlap of playlists. Moreover, since most of commercial radio is now controlled by only a handful of groups, one playlist is often used by several stations. "Centralised playlisting will definitely have an effect on the overall num-



ber of spins a hit receives," says White, adding that Radio Two is now playing top 40 acts such as All Saints, Gabrielle and the Backstreet Boys. "Even they are slanting into everyone else's territory," he says.

Bob Hermon, Sony Music's head of regional promotion, notes that the Radio Authority's recent relaxation of music programming parameters has also contributed to the radio's current homogenous state. "Stations are pushing the boundaries to see how far they can go," he says.

The changes are prompting mounting concerns among senior radio promotions executives, who

fear that records that would previously have been playlisted on key specialist stations such as Kiss 100 in London are now losing out. Noting that tracks such as Rise and Macy Gray's Still will cross over all formats from time to time, Hermon says, "It's getting to the point where other tracks, which are just as good, are scrambling to get on a playlist."

DMG-owned Essex Radio Group programme director Paul Chandler says formatted stations such as DMG's dance outlet Vibe FM/Ruby St Edmunds risk alienating their audiences by broadening their output and relying on a small music data base. "I'm not suggesting we all play off-the-wall music, but we have to stick to your knitting. You can't be a dance station and play guitar-led music or Shania Twain. At Vibe we have stuck to our original vision. And our recent increases in Rajar shows it works," he says.

Chandler believes stations should have a song database of 700-750 tracks, although many work with just 250 tracks. "That's OK if you are constantly refreshing it, it seems every one is going for the centre ground without diversifying. It's going the way of the US where stations show their diversity between records," he says.

Marot to speak at Music Radio 2000

Marc Marot is to make his first high-profile music industry appearance since quitting as executive island managing director in January when he appears as a speaker at the Music Radio 2000 conference.

Marot will be leading a session with Keith Pringle, who is behind the new Chrysalis-backed internet company Ride The Tiger, about the future of radio at the Radio Academy-organised event taking place at London's Peacock Theatre on April 28.

BPI chairman Rob Dickins and GWR group programme director Steve Orkard are lined up as speakers at the conference. Artist and Radio Two presenter Elly Blegg and Radio One presenter DJ Tim Westwood will take part in the traditional saxbox sessions.

Another session will look at how a senior record company executive fared when he sat in on BBC, Virgin and GWR playlist meetings. Mezzanin Branch, who is now programme director at Ariola 105, and one-time record company executive Jeff



Marot: leading a session

Young, currently a programmer for Music Choice, will examine the problems of crossing from one industry to another.

The event, which will be hosted again by BBC Music Entertainment head Trevor Dann and Sony's communications vice president Gary Farrow, will feature a new award to recognise the individual who has made the greatest contribution to marketing records to radio stations. The Radio Academy PRS Award for music radio and the Fastrax Award for the most played artist on British Radio will also be presented at the event.

PAUL'S QUIRKS

ROLLING WITH THE OASIS PRICE CUTS

Retailers would normally greet the release of new albums by bands such as Oasis with unequivocal joy. A massive fan base would ensure that the albums would fly off the shelves from day one and continue to sell to regular customers for many months afterwards. Unfortunately today's release of Oasis's Standing On The Shoulder Of Giants is different, however, as it is the first big album of 2000 and is being used by all and sundry to feed the feeding frenzy of price-cutting which is currently going on in all sectors of retailing throughout the UK.

Supermarkets hint that they could sell it at £8.99, while Freeserve's Internet partner Audiostreet (Streets Online) has already offered the CD at £8.50, including postage, to anyone ordering directly at its "happy hour" promotion on February 20. Both offers are well below the price that indie retailers can buy at and so the chance to make a profit (a dirty word these days) goes out of the window as everyone grinds their teeth and matches the lowest price in their particular area.

To try and understand the current situation, UK record companies have to admit first that there is a problem, but their silence on the current pricing issues has so far been deafening. As usual it has been left to retailers to lift through the mass of press comment and news reports in an attempt to explain the apparent free fall in UK CD prices to their customers.

On a brighter note there appears to be a bit more action on the High Street as the industry wakes from its self-imposed post-Christmas hibernation. New window displays are appearing and The Brits promises to boost interest in music on a national scale. Still, to create a real buzz we need some new bands to break through. Not another manufactured "pop" group, but bands with real songs and attitude along the lines of the Red Hot Chili's or The Foo Fighters. In short, bands producing albums that won't sit happily on a supermarket shelf next to a tin of beans. If decent new bands like that already exist then please let me know.

Paul Quirk's column is a personal view

World Online prepares for Amsterdam flotation

World Online, the Dutch-based internet service provider, is to float on the Amsterdam (AEX) stock exchange next month in a move that will provide new funds to increase its content offering in areas including music.

The group, which has operations in 15 countries including the UK, is expected to reveal the price, size and structure of the offering on March 1, before trading commences on or around March 17. The offer, which was first mooted last November, is likely to be only for a minority share of the group and will be open to both private and institutional investors in the Netherlands. Only institutions will be eligible to take part outside of the Netherlands.

The company, which recruited former EMI deputy chairman and group finance director Simon Duffy as deputy chairman and CEO last year, is expected to continue its strategy of acquisitions and strategic partnerships in areas including music.

Fourth Moby track licensed for use in TV commercials

Warner/Chappell Music and Mute Records have licensed a fourth track from Moby's gold album *Play* for use in a television commercial.

The latest track to air is *Find My Baby*, which is being used in a pan-European-wide campaign for the Nissan Almera. Ads for the Renault Kangoo featuring 'Run On', Thornton Chocolates backed by Everlong and for Galaxy chocolate using *The Sky Is Broken* are also currently being broadcast.

"Every track on the album has been licensed somewhere in the world for either a commercial, film or television programme," says Warner/Chappell head Neil Finn, TV and advertising in London.

Jane Jones, licensing manager at Search which negotiated the use of *Find My Baby* on behalf of Nissan's advertising agency, TBWA, says, "It can be difficult to match a track to the product being advertised and the right consumer demographic."

"*Find My Baby* was selected because the blues sound appeals to those in their late twenties and early thirties who will be targeted."

Capital-owned 104.9 Xfm launches a £1.2m television and cinema advertising campaign this week in its first above-line marketing push. The move is the latest in a £4m marketing programme which began last April and is aimed at increasing the station's weekly audience to 750,000 within four years. To reach this target Xfm must almost double the 383,000 listeners recorded by Rajar for the fourth quarter of 1999. The ads have two executions, *The Voices and Bus Stop* (pictured), and will run for eight weeks at Carlton cinemas across London from March 1, and for six weeks on Channel 4, Channel 5, MTV and Bravo from March 8. They are timed to maximise Rajar's survey period for the first quarter. The commercials have been directed and produced by Trevor Robinson, who directed the original Tango ads, and feature the strapline *More Music Less Ego* and a soundtrack with music from Leftfield, Underworld, Gomez and Eels. A similar campaign is planned for later in the year.

Plastic Fantastic signs online deal

Specialist dance retailer Plastic Fantastic has teamed up with youth web site www.ebop.co.uk to sell music online.

The shop, based in London's Covent Garden, receives orders from Europe, the US and Asia, and its customers can now listen to short 30-second clips from new releases and join an online loyalty scheme before ordering through the Ebop site's Sorted With Plastic Fantastic service.

Plastic Fantastic manager Enzo Amico says the orders will initially be fulfilled internally. "We are trying to create a virtual shop that will appeal to our traditional customer base. Since we formed five years ago we have been trying to find a way to tackle our mail order business and by linking with Ebop we can take advantage of their marketing expertise," he says.

Marie Clark, editor of Ebop, which sponsors the Student Chart Show heard across the Student Broadcast Network, says

Knowles steps up with brief to 'reinvent' NME

by Steve Hemsley
Ben Knowles has become the youngest editor of magazine publisher IPC's flagship music title NME.

The 26-year-old was appointed from a final shortlist of three candidates and replaces Steve Sutcliffe, who has become NME's brand director responsible for the company's internet site nme.com and for co-ordinating the paper's 50th birthday celebrations in 2002.

Knowles moves from sister publication *Melody Maker*, which he joined in 1998 to edit *The Knowledge* column before becoming *Headlines* editor when the paper relaunched as a glossy magazine last year. He began his journalistic career in 1993 at *The Daily Mirror* and has also worked at *Smash Hits*.

He joins NME today (Monday) less than a month after the paper reported a 15.2% drop in circulation to 76,079, according to ABC figures for the period July to December 1999. IPC hopes Knowles can reverse the decline in readership by refocusing the magazine and reflecting the growth of its online service.



Knowles: into the NME hotseat

"NME is the most famous brand name in music publishing and the paper and the website can feed off each other," he says. "The magazine will continue to champion cutting-edge music but it had become a bit narrow in the music and acts it was covering and needs to have a much broader agenda. There will also be more in-depth features, which is one area where the paper can lead websites because of the amount of copy involved."

NME publisher Bruce Sandell says Knowles' brief is to reinvent the magazine, which this week under-

lined how it is broadening its focus by placing R&B newscaster Kells on the cover. "There is no evidence that as a music paper we are losing readers to our website, but the role of NME must change. It may not break music stories as much as it used to but it can still be the first place fans go for detailed coverage of bands and for hard-hitting discussion features."

Sandell also dismisses rumours that there will be redundancies at the title.

Knowles' appointment has been met with some surprise within the music industry, although the director of one leading music PR company says Knowles has the ability and enthusiasm to take on NME at a time when it is facing so much online competition. "I do not think the fall in circulation is due to the editorial but is more to do with IPC putting so much of its energy into nme.com — but it still needs to have a strong person heading its biggest music title," says the PR director.

newsfile

WEBCAST FOCUS ON INDUSTRY

New webcast service www.thepocam.com is hoping to provide internet coverage of industry events, press conferences and video shoots. The service, created by Damon Surridge and music video producer Steve Price, was tested last Wednesday when one web camera broadcast every 20 seconds from the set of ZTT artist Leilian's video for her new single *Flying Eels*.

DOTMUSIC MOVES INTO DIGITAL TV
NW sister website dotmusic is to launch an enhanced digital TV service and become the first UK music content provider to offer a WAP service through mobile phones. Under a deal with Cable & Wireless Communications' Interactive Television, dotmusic subscribers will be able to use their TV remotes to interact with a dotmusic WAP site on CWG's entertainment channel. The WAP deal, struck with Genie Internet, offers music fans various services including providing chart information via mobiles.

COLLINS JOINS BEAT 106

John Collins, whose previous role was as a senior vice president managing director at west central Scotland's OFM, takes up the vacant role today (Monday) of programme controller at Scottish youth music station Beat 106.

UNIVERSAL IN CD-ROM SERIES

Universal Music is today (Monday) releasing a series of six double interactive songbook CD-Roms covering albums by The Beautiful South, Lighthouse Family, Queen, Sting and The Police, Texas and U2. Each release also features a tutorial on playing songs from each album and a multimedia reference section on the artist involved.

NEW HQ FOR WALL TO WALL

Wall to Wall To Wall has moved offices to 2nd Floor, 106 Great Portland Street, London W1W 6PE. The company's telephone number is 0207 636 1553 and fax 0207 636 1554

DI MAGAZINE HITS WINTER SHOW

A copy of *DI Magazine* will be distributed to every delegate at March 25 to 29's Winter Music Conference in Miami as well as to people taking Virgin Atlantic flights from London.

AIR TAKE PLATINUM AWARD

Air's Moon Safari album (11-1) was certified platinum last week by the BPI. Platinum album awards also went to Air's Moon Safari, Semisonic's *Feeling Strangely Fine*, Big Calm by Morcheeba and Supergass by Supergass.

HOW TV SHOWS RATINGS COMPARE

Programme	This week	% change on 1999
Top Of The Pops*	4,859	+14.8%
TF1*	2,448	+1.1%
GMTV	2,186	+40.1%
CD:UK*	1,960	+30.2%
The Pepsi Chart*	1,187	-24.5%
Live & Kicking	1,543	-10.2%
Planet Pop (Sun)†	754,000	+47.3%
Videochoice*	466,000	-61.7%

* combined data
† 1998 data only
Source: Medicom TMI (Baird)
week commencing February 7, 2000

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Chrysalis pumps £50,000 into campaign for Galaxy

Chrysalis Radio has unveiled a £50,000 marketing campaign to support a month-long Restricted Service Licence in Nottingham for its Galaxy brand.

Galaxy 106.4 will broadcast for four weeks from Wednesday (March 3) and is the first step in Chrysalis' lobbying process to win the full East Midlands licence, which is due to be advertised by the Radio Authority later this year.

The marketing campaign for the RSL is themed around a courtroom trial scene and includes bus advertising and flyers featuring the body line that is drawn around bodies at a murder scene.

There are three advertisements with the message *Killer Sounds, Appeal For Witnesses* and *How Do You Find The Accused* with the straplines *Hear The Evidence On Air* and *Tune In To Hear The Evidence*.

Gordon Hodgson, marketing



Appeal for witnesses.

Galaxy now is on trial
HEAR THE EVIDENCE ON AIR

Galaxy: new campaign

manager for Galaxy 106.4, says the campaign had to be subtle. "With an RSL you are on trial in an area so we decided to play on this and create curiosity about the station. This theme also gives us a lot of PR opportunities," he says.

chartfile

Catalonia's Road Rage went to US radio last Monday (February 24) following the band's first visit to the States since signing to Atlantic Records. The group, whose three-week visit earlier this month included playing showcases in New York and Los Angeles, have already secured front covers on US magazines *Details* and *Interview*, while they are set to appear on the Tonight Show with Jay Leno early April. Their appearance on the programme will follow the release on March 28 of Equally Cured And Blessed, which in its US version also includes the radio-only track Road Rage and Mulder And Scully. With the band having spent much of last year undertaking international promotion in Europe, Australia and Japan, WEA International manager for Carraig says their attention will now be concentrated on the US. "What they want to do is dedicate as much time as they can on the States, because it's not something that's going to happen easily. They need to make sure they're available," she says.



London Records' All Saints cannot yet outmanoeuvre the Tom Jones and Mousse T collaboration Sex Bomb at the top of the fono's survey of the biggest UK-sourced hits on European radio, but they are more than compensated by the Shores' excellent start on the world's sales charts. The single is an instant Top 20 hit in France (15), the Netherlands (13), Italy (19), Norway (22), Sweden (14) and Switzerland (16), while in Australia it is the highest new entry at five.

Tom Jones' fourth week at the top makes him the unlikely champ of an unbeatable five-track effort by the indie sector on the fono chart, which also has among its ranks four Universal hits, three apiece from EMI and Warner, two each from BMG and Sony, and one from Virgin.

Gomez are continuing to make excellent progress in Australia, rising 13 on the albums chart with Liquid Skin on the back of a series of sold-out shows. The band are now touring the US and Canada. Another Virgin act, Chemical Brothers, hold at six on the Australian chart with Surrender, while EMI's Supersup's self-titled third album arrives at 30.

Oasis last week became the first UK act since the Spice Girls' *Spice* to top the Canadian singles chart after Go Let It Out displaced Soul2Soul's Faded. Meenahilo, G's Out spends a second week at one in Italy, though slips to two in Spain.

Besides becoming an instant Top 20 hit in the States, The Cure's Bloodflowers has become an instant huge hit elsewhere around the world, including in France — where it grabs the highest new entry spot at three — and in Australia, where it enters at 11. The Polydor release's other highlights include five in both Norway and Sweden, 11 on Belgium's Flanders chart, 15 in Finland and 18 in Spain.

Independent's Travis slip a notch to 10 on the German airplay chart this week with Why Does It Always Rain On Me? but Summer Turn is already on the rise elsewhere, including in Spain, where it enters the airplay survey at 20. The big news on the Spanish radio chart, though, comes from U2, whose The Ground Beneath Her Feet climbs 14 places to displace Phats & Small's Tontle at one.

WEA signing Shola Ama's Still Believe has lost its Top 10 status on France's sales chart, but on the airplay listings only Lauryn Hill and Bob Marley's Turn Your Lights Down Low stands in its way for the number one spot as it rises 4-2. Other current UK favourites on the French airwaves currently are Jamiroquai (King For A Day, 8) and Texas (Summer Sun, 19-12).

Innocent/Virgin's Atomic Kitten are now starting to make some progress in continental Europe with the group's first single Right Now climbing 19-17 on Belgium's Flanders singles chart.

by Paul Williams

Arista was expecting Santana's Supernatural album to make its first appearance in the UK Top 10 yesterday (Sunday) following the veteran performer's record-equalling Grammy wins.

The guitarist matched Michael Jackson's 1983 tally of eight awards for Thriller at last Wednesday's ceremony at Los Angeles' Staples Centre, picking up gongs for categories such as album of the year and record of the year for Smooth. Smooth — penned by Ital Shur and Matchbox 20's Rob Thomas — also won song of the year, giving the project a tally of nine wins, giving it 11 nominations on the night.

Arista UK marketing manager Sophie Lutz says a campaign for



Santana: multi-Grammy winner

Supernatural is now set to run until the end of the year, including ads in the national press over last week-end and Santana playing a series of dates in London, Birmingham and Manchester in June. Grammy highlights were also set to run on BBC1 last Saturday night. "We've been building this campaign right from

last year and what we needed was a springboard which was the showcase in January. Since then the album has moved up and up in the chart," she says.

Smooth, which spent 12 weeks at number one on the *Billboard* Hot 100, is being reissued in the UK on March 20 and was last week made record of the week by Radio Two. It is also winning huge radio support elsewhere, entering the airplay Top 30 a week ago for the first time.

Santana's Grammy success reflected another right of domination by veterans at the ceremony, not least by a UK contingent headed by Sting, who won best pop album for *Brand New Day* and the male pop vocal performance category for the album's title track to add to his

12 Grammys previously won. Elton John, who performed at the event, won a Grammy legend award, while Phil Collins won a Grammy for his song on the Tarzan soundtrack album. There was also a first Grammy for UK-signed Cher, whose Believe was named best pop dance recording, a category whose nominations also included Fatboy Slim's *Praise You*.

Other key winners elsewhere at the event included Christina Aguilera, who outlasted Britney Spears to be named best new artist, Sarah McLachlan's *I Will Remember You*, who won best female pop vocal performance, and TLC, who won a trio of R&B awards.

Overall BMG won 23 Grammys, many of them in the biggest categories.

UK TOP 20 AIRPLAY HITS IN EUROPE

UK	UK AIRPLAY (UK company)
1	Sex Bomb Tom Jones & Mousse T (Epic)
2	Pure Shores All Saints (London)
3	She's The One Robbie Williams (Chrysalis)
4	Rise Gababaha (Go Beat/Polygram)
6	Go Let It Out Oasis (Big Brother)
8	Keep On Movin' The Roots (Atlantic)
7	Torise Phats & Small (Mercury)
8	Doll Sullivan Shola Ama (WEA)
9	The Ground Beneath Her Feet U2 (Universal Island)
10	You Only Get Me You Love Me... Pet Shop Boys (Parlophone)
11	Why Does My Heart Feel For You? Moby (MCA)
12	When We Are Together Tears (Mercury)
13	Revised Artist Award (R&B/Classics/Contemporary)
14	13 When the Heartache Is Over The Time (Parlophone)
15	Who Does A Cowboy Ride? Moby Tracks (Independent)
16	17 Again Earthquake (Mercury)
17	Summer Sun Texas (Arista)
18	Turn Your Lights Down Low Lauryn Hill and Bob Marley's (Mercury)
19	In Your Arms (Mercury)
20	In Your Arms (Mercury)
21	Northem Star Melon G (Virgin)

Chart based on the most played songs on licensed radio in the week ending 12 February 2000. Source: Music & Soundscan. To subscribe to this chart, call Area Press on 01274 604 888

fono

GAVIN US URBAN TOP 20

UK	US AIRPLAY (US company)
1	Limited... How Deep Is Your Love (Virgin)
2	Thong Shing King (DePac)
3	I Wanna Know Joe (Jive)
4	Stay My Name Destiny's Child (Columbia)
5	I Don't Wanna Aishah (Priority)
6	He Can't Love In My Arms Jai Rodriguez (Columbia)
7	Love Is Blind Eye (Jive)
8	One Night Stand Jai Rodriguez (Jive)
9	Hot Boyz Missy Elliott (East West)
10	Forget Dr Love (Mercury/Interscope)
11	Tonight Mariah Carey (A&M)
12	Thank God I Found You Monica (Columbia)
13	The Best Man Can Be The Best Man (Mercury)
14	I Know What's Goin' Down Jay-Z, Link E & Jai Rodriguez (Arista)
15	I Need A Girl (Part II) Boyz n the Hood (Mercury)
16	None Of Ur Business... Business Game (Epic)
17	Bring It All To Together... N' Sync (Columbia)
18	No More Tears In This Church Angie Stone & Devo (Arista)
19	20 I Appear Jay-Z (Priority)
20	I Like It Sanyelle (Capitol)

Chart based on the most popular top 20 US songs based on weekly sales for the week ending 12 February 2000. Source: Music & Soundscan.

GAVIN

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	UK/Artist (UK company)	Chart position	
AUSTRALIA	Sex Bomb Tom Jones & Mousse T (Polydor)	4	
album	She's Play Moby (MCA)	2	
CANADA	Go Let It Out Oasis (Big Brother/Sony)	1	
album	S Club 7's Club 7 (Polydor)	11	
FRANCE	Sex Bomb Tom Jones & Mousse T (G&P)	5	
album	Bloodflowers The Cure (Polydor)	3	
GERMANY	Sex Bomb Tom Jones & Mousse T (G&P)	3	
album	Revised Tom Jones (G&P)	4	
album	Go Let It Out Oasis (Big Brother/Sony)	1	
album	Spring From... George Michael (Virgin)	13	
NETHERLANDS	Kissin' From Her Home Melon G (Mercury)	4	
album	SAM Metelisha (Mercury)	2	
SPAIN	Go Let It Out Oasis (Big Brother/Sony)	4	
album	Revised Tom Jones (G&P)	4	
US	single	I Like It Sanyelle (Republic)	16
album	Bloodflowers The Cure (Polydor)	16	

© Source: Music & Soundscan. Weekly Music Charts. First Virgins Top 100. To subscribe to this chart, call Area Press on 01274 604 888

AMERICAN CHARTWATCH

by ALAN JONES

With sales likely to go through the roof in the wake of his eight Grammy wins last week, Santana's Supernatural album spends its eighth week at the top of the US album chart by dint of selling more than 219,000 copies in the week before the awards were announced. The album's total retail sales exceed GM, while it has been certified platinum eight times, suggesting there are plenty of copies still in the shops to satisfy what will undoubtedly be a buying frenzy in the next couple of weeks.

The highest new entry on the album chart this week is Bloodflowers by The Cure (pictured), which debuts at number 16 with sales of 71,000. It is the group's 14th charted album in the States, and suggests only a slight decline in popularity since their last studio album, *Wild Mood Swings*, peaked at number 12 in 1996. The Cure are not the only UK act to enjoy an album chart entry this week — The Who's BBC Sessions sold 17,000 copies to debut at number 41. Sonique's *Hear My Cry* is in at number 120 with 14,000 sales and Steps make their debut with *Step One* in at number 171 with 9,000 sales.

Sonique's album is also number two on the Heatsseekers chart — a list of developing acts still to make the top 100 of the album chart — and is selling

largely off the back of her current hit single It Feels So Good, which continues its US Hot 100 climb, moving 27-16, although it slips 9-11 on the sales-only chart.

Steps' album — a hybrid of their two UK albums despite bearing the title of their first — is selling primarily as a result of exposure for Tracygy, which is out as a single and is a new entry at number 72 on the sales-only chart, though it is still shy of the combination sales and airplay Top 100.

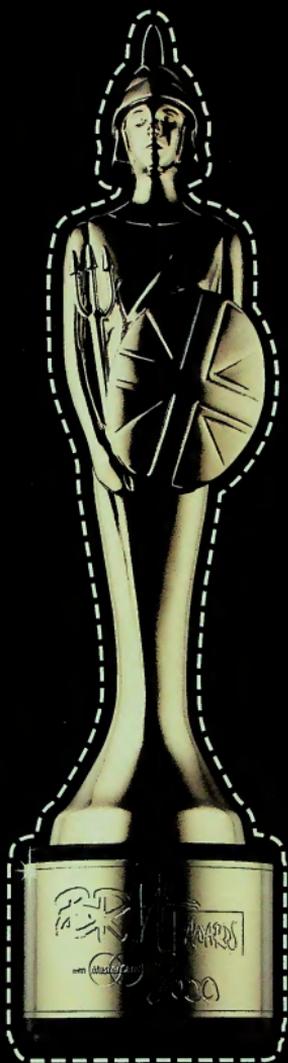
New math's 5+7+1 — at least for Lonestar, whose single *Amazing* moves 3-1 on the Hot 100, despite occupying fifth position on the sales chart and seventh place on the airplay chart. No other record is so well placed in both sales and airplay, hence their top ranking (see story, p3).

Amazing is the first country single to reach number one since 1983, when Kenny Rogers and Dolly Parton topped with *Islands In The Stream*. Kenny and Dolly's single topped the chart at the 10th attempt, while Amazing has taken 31 weeks to reach the top, so long that Lonestar's follow-up single *Step One* is already being on the chart, which contains both singles and has sold more than 2m units in the last nine months, dips 31-32.

Scissors: £3

Cardboard: £1

Glue: £2.50



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The rising cost of advertising on TV and a lack of specialist programmes on mainstream commercial radio prompted record companies to rethink their media schedules last year.

According to figures compiled by ad agency Mediacom TMB on behalf of Music Week, the overall amount spent by labels on advertising was down 8.6% year-on-year to £79.9m - a result caused largely by a 46.0% reduction in the number of albums advertised on TV from 394 to 263.

The figures, based on MMS and industry data, can only be estimates, but they do suggest that labels diverted much of their money back into press promotion and increased spending on outdoor sites as well as clipping their toes further into cinema advertising. Labels allocated £44.2m to TV - 11.1% less than in 1998, which meant that music bucked the broader trend of an overall 8.5% increase in total TV advertising revenue as telecom and dot.com companies pushed up demand for airtime. TV's share of the media market for music has fallen year-on-year from 56.8% to 55.3%.

Mediacom TMB director Martin Cowie says TV ratecard inflation was around 5% last year, at a time when CD prices were coming under pressure and margins were being squeezed. "There was a continuing drift from ITV and even Channel 4 for the first time because of the premium cost and we saw rapid growth in Channel 5 and satellite because both are relatively cheap and attract young audiences," he says.

Radio suffered, too, with record companies spending 20.8% less last year than in the previous 12 months at £12.3m. Again, this went against market trends as separate Radio Advertising Bureau (RAB) figures reveal that total revenue for the medium was up almost 11.0%. The biggest spend on radio for one artist last year was the estimated £65,000 EMI used to support Geri Halliwell's Schizophonic, but radio's media market share among music advertisers has fallen from 17.8% to 15.5%.

TV budgets squeezed as music ad spend falls

WHO WERE THE BIGGEST TV SPENDERS IN 1999?



Travis

Artist/Album	Est. spend in '99	Date of first ad
TRAVIS - The Man Who	£980,000	May 17
SHANIA TWAIN - Come On Over	£850,000	May 24
VARIOUS - Now! 44	£750,000	November 22
VARIOUS - Music of The Millennium	£540,000	November 15
MACY GRAY - On How Life Is	£460,000	October 27
THE CORRS - Talk On Corners	£450,000	January 14
CELINE DION - A Decade Of Song	£400,000	November 8
CHARLOTTE CHURCH - Charlotte Church	£380,000	November 14
CHER - The Greatest Hits	£350,000	November 8
VARIOUS - National Anthems 99	£330,000	May 17
VARIOUS - The Best Ibiza Anthems... Ever!	£320,000	July 19

Source: Mediacom TMB/industry sources

WHERE THE MUSIC MONEY WENT IN 1999



Peter Duckworth, co-managing director of EMI/Virgin's commercial marketing division, says radio has become less segmented. "We will still advertise dance albums on branded stations such as Kiss or Galax, but there was a time when ILR stations had a dance show in the evening, or a programme between 4pm-6pm targeting children and teenagers where we could advertise certain compilations. Now most ILR stations have moved towards a central playlist and niche shows have disappeared," he says. "This trend appears to have helped the

WHICH MAJORS SPENT THE MOST IN 1999



specialist and national press, which saw a 7.4% increase in spend by the music industry to £14.5m as the medium increased its share of all media from 15.5% to 18.2%. Mercury act Texas had one of the largest press budgets with £150,000 for The Hush. The outdoor sector also increased its share as spending rose by 1.0% to £8.4m, with George Michael's Songs From The Last Century accounting for around £500,000 of that total. Cinema picked up 43.1% to more than £408,000 and its market share rose from a very small base of 0.3% to 0.5%.

Chrysalis's Robbie Williams is an example of an act that appeals to a cinema audience with just under £100,000 spent promoting his releases before films.

Independentie was particularly committed to TV advertising for Travis, spending an estimated £980,000 on his TV campaign for The Man Who as it used the medium to the year after it had risen to number one. Such a budget for an artist album is high considering that the most heavily TV supported album of 1998 was Now! 41 backed by around £750,000, but the plan clearly paid off: the band ended the year as the rock act of 1999 and the album finished as the third biggest artist album seller.

Mercury also spent heavily on advertising the year's number one album, Shania Twain's Come On Over. Mercury Records' general manager Jonathan Green says the campaign was extremely cost effective. "We sold 2.7m units to the year-end which meant it was money well spent on TV. She is a visual artist so the ads were important in motivating people to go out and buy the album, which was a mini great hits with five chart singles by the end of the year," he says.

The company that Mediacom TMB estimates spent the most on advertising last year was Universal, up 10.0% at £11.1m, although the biggest percentage jump came from EMI, whose figures include spend on the Now! series. EMI's estimated advertising budget rose by 14.8% to £8.1m while Virgin also spent more than the year before. Warner cut its budget the most, down 31.4% to £2.2m.

One medium that is likely to figure in any analysis next year is the internet, although there are still no reliable figures on the size of this market. Record companies do predict, however, that any growth in banner advertising on specialist sites could mean that the revival being experienced by the press sector may be short-lived.

Steve Hemsley



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SINGLE of the week

MACY GRAY: Still (Epic 6689822). With her previous single, "I Try," enjoying **gold status after 21 weeks** in the Top 10, Gray apparently has little more to prove with this third single from her triple-platinum album than that she is just more than just a one-hit wonder. However, this powerful ballad deserves to better its predecessor, with Gray's emotional vocal matched perfectly by piano and strings. Radio agrees, with the single **A-listed at Radio One** and **Radio Two**. Its only major problem is radio programmers' continued infatuation with "I Try" while **Still** was last week at number 26 in the airplay chart. Its predecessor was at 19; Capital last week played "I Try" twice as many times as **Still**. **RECOMMEND**



ALBUM of the week

VENGABOYS: The Platinum Album (Positiva 72435295303). The Dutch pop jokers set sail on another voyage after returning with an impressive haul of booty for their platinum debut **The Party Album**. With two chart-toppers and another two Top Fives under their belt, they appear firmly entrenched on the UK pop scene. The first single from this modestly-titled 11-track set, **Kiss (When The Sun Don't Shine)**, has spent the past 11 weeks in the Top 40 while the follow-up, **Shalala Lala**, is a Top Five Breaker. **The Platinum** album covers all bases, from the jammy **Skinny Dip** to the reggae-flavoured **Uncle John** from Jamaica (scheduled for June). And, in a new departure, there is even a ballad, **Forever As Us**. **RECOMMEND**



SINGLE reviews

EMBRACE: You're Not Alone (Hut HUCD126). The follow-up to **Hooligan**, which peaked at a slightly disappointing number 15 in November, your 'Not Alone' sounds rather like the epic **Embrace of the Good Will Out**, and could enter the chart slightly higher. It is B-listed at Radio One.

BABYBIRD: The F-Word (Epic EDCS029). The first material from Stephen Jones since 1998's *There's Something Going On* album, this taster for BabyBird's upcoming **Bugged** album is a storming single that fiery bangs along at a high speed. Radio plays may be hard to come by because of the title, even if the word itself is not used in the song. A promising return.

PRIMAL SCREAM: Kill All Hippies (Creation CRESCD332). This second single from the album *Xlr8nt* features remixes by Massive Attack and Two Lone Swordsmen. The amusing title aside, it is a powerful fusion of soul, punk and dance – and is C-listed at Radio One.

SHAFT: Mambo Italiano (Wonderboy WBRF074). The creations of last year's Top Three hit (Macho Mambos) Sway return with an equally eccentric Latin-themed release. Mixing a latin beat with a reggae-style bassline and Italian vocals, it even has a breakdown with reggae-style toasting. Radio support includes a priority listing at Kiss.

KITLIE: Brackish (Artemis/Epic 6689952-2). Strictly one for Radio One's Evening Session, **Kitlie** are a trash/rash girl group from Canada who have impressed on dates across middle America. Heavily plugged on MTV US and popular on US rock radio, their appearance in the UK range from the O-Zone to sessions for Radio One plus current live dates. Unfortunately it looks like they will only sell by word of mouth at this stage.

GERI HALLIWELL: Bag It Up (EMI/Chrysalis EM560). The fourth single to be taken from *Schizophrenic* is the usual disco pop workout. It is produced by the Absolute team with backing vocals supplied by the Eighties pop duo **Pepsi & Shirlee**. Radio One has **Clistered** the track.

GITTERBUG: Today Tonight Tomorrow (Epic 0669009ERE). Very reminiscent of mid-Eighties mid-Atlantic FM rock, **Gitterbug's** debut single – produced by Arthur Baker – is a very radio-friendly affair if not a little generic. Given strong airplay

support it should do well, but it is questionable if this kind of over-greened pop rock has much longevity.

ATB: Killer (Sound Of Ministry MOSCDS138). German trance producer Andre Tannenberger looks unlikely to repeat the Top Three performance of his first two singles with this misguided cover of Seal's 1991 Top 10 hit – not even an extensive remix package can add much life to it. However, it is B-listed at Radio One.

B2M: Blah Blah Blah (Sharp End SENDCDS004). This second-informed B'witched may find it hard to compete against the current wave of quality girl sets. This song features a Mavenski-sounding trumpet break but is has a surprisingly average vocal performance for a Steve Mac-produced record. **RECOMMEND**

ALBUM reviews

TO MINE – Groove Armada (DMC BACKCD4). The London act give a taste of their DJ sets on this eclectic

compilation. Ranging from soul classics by Barry White and Al Green to oldskool r'n'b and deep house from Sidewinder and Chaser, it is the strongest set yet in this excellent series.

STEVE WONDER: At The Close of A Century (Motown 15992-2). Motown marks **Wonder's** 50th birthday with this four-CD set featuring 70 of his most famous songs. From *Fingertips*, his 1963 breakthrough with *Little Stevie Wonder*, to hits such as *I Just Called To Say I Love You* and *Nineties* tracks such as *For Your Love*, it is a comprehensive tribute to his talent.

ELTON JOHN: The Road To Eldorado (Dunblow/ Mercury 4502192). Full-work promotion on John's priority project for this year takes off later in the year when the Disney film it provides the soundtrack for gets a UK release. **Tim Rice/Elton John** record, released to still acclaim, is worth enjoying now ahead of the hype. **MW** caught his performance of some of the tracks at the *Gavin Seminars* last week and while they may not be as exciting-sounding as their Oscar-winning *King* it is certainly John's best work so far.

THE THIRD EYE FOUNDATION: Little Lost Soul (Domino WIGCD73). Matt Elliott's music can often be on the dark side and *Little Lost Soul* is no exception. But there is

a wealth of good, if challenging, listening in this seven-track album. Elliott's sense of humour is evident in titles such as *I've Lost That Loving Feeling* and *Are You Still A Cliche*. **DAY ONE: An Ordinary Man (Melanokid CDSAD 8)**. This intriguing debut from the Bristol duo blends a strong acoustic base with sharp trip-hop beats produced and mixed by **Beastie Boys** cohort **Mario Caldato Jr.** While it does not entirely work, its catchy and lyrically audacious songs will find more than a few fans.

VARIOUS: A Clockwork Orange OST (Warner Bros 7599-27256-2). This soundtrack is being re-released to coincide with the re-release of the film after a 25-year hiatus. The original music for the film was recorded and arranged by **Walter Carlos** featuring classical pieces by **Beethoven, Rossini** and **Eggar**. At the time of its first release the use of synthesizers to interpret classical music was short of revolutionary.

TIPPER: The Critical Path (Higher Ground HIG9 SCD). Previously best known for his remix work, this debut album from breakfast producer **Tipper** is startling for its inventive array of industrial grooves and lush electronics mixed with strings and haunting vocals. **Tipper** has already won over the dance music press but this has potential to cross over.

NEIL SPARKES & THE LAST TRIBE: Burning Mask (IHCILLD 005). The debut solo album from the former Transglobal Underground bassist reveals an eclectic array of influences: jazz, world music and dance all jostle around its inimitable dub sessions. Debt production by **Zion Train** should interest digi-dub fans.

98° 98' & Rising (Universal 542 121-2). Originally signed to *Motown*, the vocal talents of this Ohio four-piece are undeniably strong with the group sounding their best on ballads such as *I Do (Cherish You)* and the radio-friendly *Because of You*, a UK single last year. Their US success is impressive (they recently featured on *Mariah Carey's* number one *Thank God I Found You*) though their all-American style may be too unsuited for the UK market.

VARIOUS: Ordinary Decent Criminal OST (East West 7587833162). **Damon Albarn's** second soundtrack in less than six months is a distinctly schizophrenic work, featuring

three relatively substantial Albarn songs alongside tracks by **Big Audio** and **Snark** of various *Album* instruments. Of the Albarn work tracks, *One Day At A Time* is a doomy collaboration with **Massive Attack's** **Robert Del Naja**, **Kevin On A Motorbike** is a shouty ramble and *Dying In't Easy* is a pleasing acoustic track which borrows **Under's** gospel choir. A strange listen.

VARIOUS: Mellow Mellow (Harmless HURTCDD017). This collection of laidback grooves from the Seventies is an essential purchase for any funk fan. The tracklist ranges like a who's who of the era with artists such as **Barry White**, **Al Green**, **Curtis Mayfield** and **Isaac Hayes**.

VARIOUS: Funk Spectrum II (BBE BEECDD024). Compiled by **Kobe Berg** and **Michael's** **Kerry Dope**, this track through some of the finest moments of funk is a train-spotter's delight. Featuring artists such as **Latin Bred**, **Pleasure Seekers** and **The Soul Seven**, this is one for fanatics.

VARIOUS: Soulful Garage Hits Vol.1 (Universal Sounds USDCD001). This is one of the better compilations aimed at the rekindled interest in this genre.

The 20 tracks include floor-fillers by **King English**, **Black Masses**, **Black Floor Orchestra**, **Mondo Grosso** and **Lenny Fontana**, focusing mainly on the US scene.

TOPLOADER: Onka's Big Moka (Sony 52 4947802). Constant toasting and some breath-taking TV appearances around the current *Dancing in the Moonlight* single should ensure a healthy interest in this UK act. A priority for **S2** this year, their profile should grow following more singles and festival appearances.

MICHAEL CRÜGER: The Finca Tapes – Celestial Rhythms (Just Music TAO 002). The first in a brace of new releases from **John Benedict's** *Just Music* label offers ambient sounds recorded in northern Ibiza.

Along with sublime *Wario Bogiano's* *Whisper of Horses* it will put the label on the New Age map.

Near new releases

Audio clips from the releases marketed with this icon can be heard on www.dmtmusic.com/reviews

This week's reviewers: **Dugald Baird**, **Michael Byrne**, **Tom Fitz-Gerald**, **Stephen Jones**, **Owen Lawrence**, **James Roberts**, **Nick Tesco** and **Adam Woods**.



VARIOUS: The Million Dollar Hotel OST (Universal-Island CID8094). This soundtrack to the forthcoming *Bon-scraped* **Milli Vanilli** film features three new U2 songs, a further three sung by **Milli** (pictured with **Mel Gibson**) with the *Million Dollar Hotel* band – which includes **Brian Eno** and **Daniel Lanois** – and a handful of instrumental fragments. Much of the music has a smoky, late-night feel reminiscent of some of **Tom Waits'** darker moments, and gone is U2's customary showiness – some of it is uncomfortable listen. The *Ground Beneath Her Feet*, for which **Satman Rushton** penned the lyrics, is not at all bad, but the highlight is undoubtedly *Falling At Your Feet*, a duet between **Bono** and **Lanois** – not to mention the *Anarchy In The UK* cover in Spanish. **RECOMMEND**



RECORDED AT DRE: Still D.R.E. (Aftermath/Interscope MOSCDS138). Dre's first

single in three years – lifted from his album *2001* – shows he has retained his touch when it comes to making credible rap that still has huge crossover appeal. Featuring a guest appearance by **Snoop Dogg**, the *Hyper Williams*-directed promo went in at number seven on **The Box** chart last week. **Radio One** has **Clistered** the track, while **Kiss** and **Choice** have both heavily featured it.

CLASSICAL news

by Andrew Stewart

CLASSICAL'S MARKET SHARE FALLS

Classical music's overall share of industry revenue fell from 7.3% in 1999 to 5.9% — the first time the figure has dropped below 6% since classical's marketshare was asked to the BPI's market information statistics in 1985.

The classical sector's strong sales in 1998, underpinned by releases such as James Horner's Titanic OST and Charlotte Church's debut album, suffered a decline in the first nine months of last year. However, the market was boosted in the final quarter of 1999 by the general seasonal upturn in high street trading, with 40% of total classical revenue generated in the year's last three months. Quarter four returned revenue of £23.5m to the classical companies, a drop of only 5% on the same period in 1998.

Crossover albums, artist-led product and film soundtracks continued to dominate the classical album chart last year. Sony Classical's overly mainstream marketing of Church (pictured) was repaid when the teen soprano's self-titled second album registered platinum sales in the UK. Charlotte Church comfortably beat Andrea Bocelli's Sacred Arias album to become the best-selling classical disc of 1999. Three other Sony Classical titles, including John Williams's OST for Star Wars — The Phantom Menace, featured in the list of Top 10 best-sellers.

The volume and value of classical sales dropped in 1999 by 19% and 19.6% respectively, falling from 16.2m units and a revenue of £73.1m in 1998 to 13.1m units and a revenue of £58.6m. Sales of classical music on NiniDisc are included in the BPI's figures for the first time, accounting for a trade value in 1999 of £149,000 and

trade deliveries of 29,000. All other formats saw a drop in unit shipments and revenue.

HAROLD MOORES RECORDS FACES RENT CRISIS

One of London's leading specialist retailers faces an uncertain future following a proposal by its landlords to double the rent.

Harold Moores Records (pictured) is a favourite haunt for classical collectors and has also helped to introduce new customers to the classical buying habit since it opened in 1980.

Its premises in Great Marlborough Street, a stone's throw from HMV's main Oxford Street



store, carry new and secondhand CDs and more than 80,000 LPs, with many rare and obscure imported discs on offer. The quirky mix of stock, combined with the friendly advice of New Zealander Harold Moores and his staff has attracted a loyal customer base. Moores explains that the French Huguenot Church, owners of the property, want to increase the rent by 100%, a rise that would force him to relocate outside the West End.

"The shop is unique in central London and attracts customers from all over the world," says Moores. "I enjoy nothing more than helping those who have just discovered classical music."

Moores holds the head lease on the Great Marlborough Street building and expects the occupants of the space above the shop to share in the rent burden. "Even so, it's going to be a problem for us in a period of low inflation and with the high pound affecting the retail sector," he says.

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



ALBUM of the week

HANDEL: German Arias, Röschmann; Akademie für Alte Musik Berlin (Harmonia Mundi HMC 901689). German soprano Dorothea Röschmann's solo debut disc offers exquisite accounts of Handel's Nine German Arias, which



were composed in London during the 1720s. The album is promoted as HMV's March disc of the month, backed by advertising in April's Gramophone and PoS material. Röschmann gives her first Wigmore Hall recital on April 24, which will be broadcast on Radio Three. Two instrumental works by Handel's Hamburg colleague Georg Philipp Telemann, played with great spirit by Berlin's Akademie für Alte Musik, add to the appeal of Röschmann's Handel programme.

REVIEWS

For records released up to March 13 2000



JS BACH: Easter Cantatas. Monteverdi Choir, English Baroque Soloists/Gardiner (Archiv 463 580-2). The first instalment in the recorded highlights of Sir John Eliot Gardiner's Bach Cantata Pilgrimage marks the launch of 12 monthly releases of live and studio recordings. Although Deutsche Grammophon's international president Chris Roberts pulled the plugs on a plan to record every concert in Gardiner's year-long cantata project, the downsized set offers the chance to sample some of Bach's sacred choral works. The series is backed by extensive advertising.

RAUTAVAARA: Piano Concerto No.3 'Gift Of Dreams'; Autumn Gardens. Helsinki PO/Ashkenazy (Ondine ODE 950-2). Finnish composer Enyuhan Rautavaara's work is popular with classic FM audiences as well as attracting positive responses. His Third Piano Concerto (1998) was commissioned by and written for Vladimir Ashkenazy, who directs this premiere recording from the

keyboard. Autumn Gardens projects a tranquil atmosphere without becoming vapid. Ads will run in Gramophone and BBC Music Magazine.

ENESCU: Poème Roumain, Op.1; Vox Maris, Op.31; Voix De La Nature. Florin Diaconescu; George Enescu Philharmonic Orchestra / Cristian Mendel (Arte Nova 74321 65425-2). Arte Nova's budget-price releases of works by George Enescu have won new admirers for the Romanian composer's richly romantic scores. This latest disc features the world premiere of the unfinished work for small orchestra Voix De La Nature, which is well worth hearing, as is the magnificent symphonic poem Vox Maris.

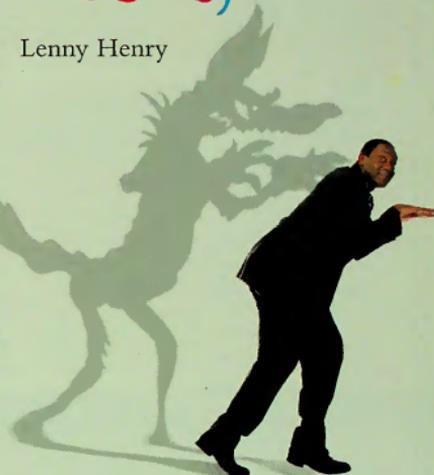


VERDI: Falstaff. Various soloists; NBC SO / Toscanini (RCA Red Seal 74321 72378-2). Widely regarded as one of the most exciting opera recordings ever made, Toscanini's 1950 Falstaff has been unavailable for some time. It is restored to the catalogue in RCA's double CD series, with remastered sound adding to its appeal as a genuine bargain.

Prokofiev

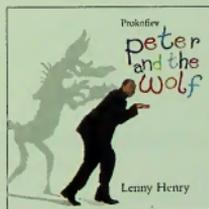
peter and the wolf

Lenny Henry



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Pos	Title	Artist (Producer/Publisher/Writer)	Label CD/Cass (Distributor)	Pos	Title	Artist (Producer/Publisher/Writer)	Label CD/Cass (Distributor)
1	PURE SHORES	London LONDON 44410NCS 446 (TEN) All Stars (Dorset/Universal/Rendezvous/EMI/Time/Universal)	London LONDON 44410NCS 446 (TEN)	38	MUST BE THE MUSIC	Incentive CENT 405/CENT 4MC (JMW/TEN) Jade Empire (London/Barclay/EMI/Mega Music)	CENT 4T
2	MOVIN TOO FAST	locked On/UK Recordings LTD L10CD/L10 117Z (V) Ariana DeBorja & Romina Johnson (Ibici) (Ibici)	locked On/UK Recordings LTD L10CD/L10 117Z (V)	39	CHOCOLATE SENSATION	FFC FFD 375/FC5 375 (TEN) Sandra J. Dorn (Fonit/Edel/Decca/Universal/Cherry/Barclay/Parlophone/EMI)	FFC 375
3	SHOW ME THE MEANING OF BEING LONELY	Jive 55033/2006A (P) Backstreet Boys (Mercury/Universal/Marlin/Cherry)	Jive 55033/2006A (P)	40	I HAVE A DREAM/SERIES IN THE SUN	RCR RCD17001/2/CD17001 (B) Nene (Mercury/Warner Bros/EMI/Parlophone/EMI)	RCR 17001
4	CAUGHT OUT THERE	Virgin VJSCD 159/USC 159 (E) Chris Brown (Mercury/EMI) (Virgin/Williams)	Virgin VJSCD 159/USC 159 (E)	41	KISS (WHEN THE SUN DON'T SHINE)	Positiva CDINT 122/TIC 122 (IE) Kiss (Polygram/EMI/Decca/Universal/Decca/EMI)	Positiva CDINT 122/TIC 122 (IE)
5	MONEY	Parlophone/Rhythm Series CDRTYHMZ2/7/CRHYHMZ2 (E) Jemini (Epic/Sony) (EMI/Warner Chappell/EMI/Emprise/Deborah Davies/Parlophone) (TMR) (TMR)	Parlophone/Rhythm Series CDRTYHMZ2/7/CRHYHMZ2 (E)	42	LUCKY STAR	Virgin D19SD 138/D19SC 138 (E) Sade (Mercury/EMI) (Virgin/Williams)	Virgin D19SD 138/D19SC 138 (E)
6	LIKE A ROSE	Columbia 60893/29883/34 (TEN) M. J. Kelly (J&R)	Columbia 60893/29883/34 (TEN)	43	MY SUNSHINE	EMI MUMBAI 018 (EMI/Parlophone) Lulu (Mercury/EMI)	EMI MUMBAI 018 (EMI/Parlophone)
7	RISE	Go Beat/Polydor GO1CD 29/GO10NC 29 (V) Cubikita (Dorset) Sony ATV/CCP/Perfect (Globe/EMI/Universal/Hanlon/Digital)	Go Beat/Polydor GO1CD 29/GO10NC 29 (V)	44	WANNABE ALONE	Dodge DP 201/CD20 200 (M) Tina Turner (Mercury/EMI)	Dodge DP 201/CD20 200 (M)
8	WHAT A GIRL WANTS	RCR 74321/27322/421/73252 (E) (BMC) Christina Aguilera (RCA/EMI/Universal/RCA/EMI)	RCR 74321/27322/421/73252 (E) (BMC)	45	GET TO GET IT	Def Soul 562/544/562/544 (V) Sade (Mercury/EMI)	Def Soul 562/544/562/544 (V)
9	MOVE YOUR BODY	Cherry Red WEA 25CD/1 (M) Ella Mai (Cherry/Red)	Cherry Red WEA 25CD/1 (M)	46	I GOT THIS FEELING	Sound Of Ministry MSCD55 137/MSCD55 137 (M) The Roots (A&M)	Sound Of Ministry MSCD55 137/MSCD55 137 (M)
10	CARTOON HEROES	Universal MCSTD 402/MCJSC 402S (V) Aqua (Capitol/Warner/Universal) (Capitol/Warner)	Universal MCSTD 402/MCJSC 402S (V)	47	BECAUSE YOU SAY	Southern FRED 180C/FCB 18C (M) Beyonce Giselle Murray (EMI/Universal/Atlantic/Sony/BMG/Universal)	Southern FRED 180C/FCB 18C (M)
11	THE SOUND OF BAMBOO	Inferno CDFRZ25/MCFER25 (M) Florence Ballard (Mercury/EMI/Parlophone/EMI)	Inferno CDFRZ25/MCFER25 (M)	48	DEEP DEEP DOWN	Columbia 66830C/66830A (V) Hepburn (Capitol/Warner/EMI)	Columbia 66830C/66830A (V)
12	OOH STICK UP THERE	Universal MCSTD 402/MCJSC 402S (V) Daphne Blake (Capitol/Warner/EMI)	Universal MCSTD 402/MCJSC 402S (V)	49	BACK IN MY LIFE	Positiva CDINT 121/TIC 121 (E) Sade (Mercury/EMI)	Positiva CDINT 121/TIC 121 (E)
13	KEEP THE HOME FIRES BURNING	Superior QMSD 402/MCJSC 402S (V) The Bluebelles (Capitol/Warner/EMI)	Superior QMSD 402/MCJSC 402S (V)	50	IF YOU'LL BE MY BROTHER THE DEVIL YOU KNOW	EMI 5001008/5001001 (M) Dinah Shore (Mercury/EMI)	EMI 5001008/5001001 (M)
14	DON'T BE STUPID (YOU KNOW I LOVE YOU)	Virgin 172/427/428 (U) Shawn Taylor (Virgin)	Virgin 172/427/428 (U)	51	DESERT ROSE	ASAM/REMY 48/241/248/240A (U) Sade (Mercury/EMI)	ASAM/REMY 48/241/248/240A (U)
15	BORN TO MAKE YOU HAPPY	Jive 93502/229503/24 (P) Britney Spears (Jive/RSN)	Jive 93502/229503/24 (P)	52	POODLE ROCKIN'	Manna/Beggars MNT 5200-1 (V) Sade (Mercury/EMI)	Manna/Beggars MNT 5200-1 (V)
16	ADELANTE	Multiply CDMLTY 80/CDMLTY 80 (TEN) Sade (Mercury/EMI)	Multiply CDMLTY 80/CDMLTY 80 (TEN)	53	HAPPINESS (MY VISION IS CLEAR)	Azuli AZV1CDX 113 (V) Beyonce Giselle Murray (EMI)	Azuli AZV1CDX 113 (V)
17	GO LET IT OUT	Big Brother RECORDS 01 (M) Chris Brown (Mercury/EMI)	Big Brother RECORDS 01 (M)	54	PLAYGROUND LOVE	Virgin VSCD1784/SC 1784 (E) The Roots (A&M)	Virgin VSCD1784/SC 1784 (E)
18	IT'S OK	Furisol CDXFRVYCARURV (E) Melanie C (Decca)	Furisol CDXFRVYCARURV (E)	55	ROACHES	HQJ HQJ09 H004 890 (E) The Roots (A&M)	HQJ HQJ09 H004 890 (E)
19	DANCING IN THE MOONLIGHT	52 688141/6889414 (TEN) Toploader (Decca)	52 688141/6889414 (TEN)	56	YEAH	RCA 74321/27322/421/73252 (E) (BMC) The Roots (A&M)	RCA 74321/27322/421/73252 (E) (BMC)
20	STAY WITH ME (BABY)	BBC Music WMS 6022/MWSS 6022A (P) Robbie Williams (Mercury/EMI)	BBC Music WMS 6022/MWSS 6022A (P)	57	I'M IN LOVE	Incentive CENT 405/CENT 4MC (JMW/TEN) Sade (Mercury/EMI)	Incentive CENT 405/CENT 4MC (JMW/TEN)
21	A LITTLE BIT OF LUCK	Red Rose CDROSE 11/MCR05E 11 (BRU) Lulu (Mercury/EMI)	Red Rose CDROSE 11/MCR05E 11 (BRU)	58	DOOMS NIGHT	Club Tonic 0067285 CLU (U) Azzido Da 3 (Mercury/EMI)	Club Tonic 0067285 CLU (U)
22	SUNBURN	Mushroom MUM 92/CDSC 3 (M) Lulu (Mercury/EMI)	Mushroom MUM 92/CDSC 3 (M)	59	TWO IN A MILLION/YOU'RE MY NUMBER ONE	Parlophone 619325/61955 (E) Sade (Mercury/EMI)	Parlophone 619325/61955 (E)
23	STAND INSIDE YOUR LOVE	Hut/Jive HUTCD 122/CD 122 (E) The Smashing Pumpkins (Geffen/Universal)	Hut/Jive HUTCD 122/CD 122 (E)	60	THE MILLENNIUM PRAYER	Parlophone 619325/61955 (E) Sade (Mercury/EMI)	Parlophone 619325/61955 (E)
24	THE GREAT BEYOND	Warner Brothers W 518CD/W 518C (TEN) REM (Mercury/EMI)	Warner Brothers W 518CD/W 518C (TEN)	61	LIFT ME UP	EMI EDM 554/TEN 554 (E) Geri Halliwell (A&M)	EMI EDM 554/TEN 554 (E)
25	GLORIOUS	WEA WEA 254CD/WEA 254C (TEN) Andrea Bocelli (EMI)	WEA WEA 254CD/WEA 254C (TEN)	62	IF YOU'LL TURN BACK THE HANDS OF TIME	Jive 9321002/93208 (P) Melanie C (Decca)	Jive 9321002/93208 (P)
26	GIRL ON TV	Logic 74321/27322/421/73252 (E) (BMC) Lulu (Mercury/EMI)	Logic 74321/27322/421/73252 (E) (BMC)	63	IMAGINE	Parlophone CDR 65347R 653A (E) John Lennon (EMI)	Parlophone CDR 65347R 653A (E)
27	NEW VICES	Systematic SYSCD 32/SYSC3 32 (TEN) Ann Lee (Virgin)	Systematic SYSCD 32/SYSC3 32 (TEN)	64	BARBER'S ADAGIO FOR STRINGS	WEA WEA 240CD/WEA 240C (TEN) The Roots (A&M)	WEA WEA 240CD/WEA 240C (TEN)
28	I KNOW WHAT'S UP	LaFace/Arista 74321/27322/421/73252 (E) (BMC) Beyonce Giselle Murray (Mercury/EMI)	LaFace/Arista 74321/27322/421/73252 (E) (BMC)	65	FAST AS YOU CAN	Columbia 6983952/6983954 (TEN) The Roots (A&M)	Columbia 6983952/6983954 (TEN)
29	SWEET LOVE 2K	Widestar CDWID 34/CDW 34 (TEN) Sade (Mercury/EMI)	Widestar CDWID 34/CDW 34 (TEN)	66	AISHA	Concrete/Arista HARD 430D1 (BMC) Sade (Mercury/EMI)	Concrete/Arista HARD 430D1 (BMC)
30	MR E'S BEAUTIFUL BLUES	Dreamworks 450972Z (U) The Roots (A&M)	Dreamworks 450972Z (U)	67	IT'S ONLY ROCK 'N ROLL	Universal TV 1568021/156588A (V) The Roots (A&M)	Universal TV 1568021/156588A (V)
31	ANYTHING	Def Jam 56262/26264 (U) Sade (Mercury/EMI)	Def Jam 56262/26264 (U)	68	THE ONE THAT'S ONLY US	Orphano CD085 112/CD085 812 (E) Robbie Williams (Mercury/EMI)	Orphano CD085 112/CD085 812 (E)
32	I FEEL LOVE	WRV Recordings VCDR 63/VCR 63 (E) CRV (Mercury/EMI)	WRV Recordings VCDR 63/VCR 63 (E)	69	I TRY	EMI 6951832/581834 (TEN) Macy Gray (Mercury/EMI)	EMI 6951832/581834 (TEN)
33	HAMMER TO THE HEART	Papper 320028/320004 (P) The Roots (A&M)	Papper 320028/320004 (P)	70	KING OF MY CASTLE	AM-PM CDMPM 127/MCAMPM 127 (M) The Roots (A&M)	AM-PM CDMPM 127/MCAMPM 127 (M)
34	BE BEHIND THE CROWN SAY DO SELECTA	Pull/Pure/Arista 74321/27322/421/73252 (E) (BMC) Sade (Mercury/EMI)	Pull/Pure/Arista 74321/27322/421/73252 (E) (BMC)	71	PITCHIN' (IN EVERY DIRECTION)	Incentive CENT 405/CENT 4MC (JMW/TEN) The Roots (A&M)	Incentive CENT 405/CENT 4MC (JMW/TEN)
35	IN YOUR ARMS (RESCUE ME)	Concept CDCONC 71/CDCON 71 (M) The Roots (A&M)	Concept CDCONC 71/CDCON 71 (M)	72	TEMPERAMENTAL	Virgin VSCD1784/SC 1784 (E) The Roots (A&M)	Virgin VSCD1784/SC 1784 (E)
36	DOLPHINS WERE MONKEYS	Polydor 561632Z (U) The Roots (A&M)	Polydor 561632Z (U)	73	SATISFY YOU	Bad Boy 57623Z (M) The Roots (A&M)	Bad Boy 57623Z (M)
37	BREATHE AND STOP	Arista 74321/27322/421/73252 (E) (BMC) Q-Tip (Jive)	Arista 74321/27322/421/73252 (E) (BMC)	74	TALKING IN YOUR SLEEP/ME ME	Innocent SIN 445NC 14 (E) The Roots (A&M)	Innocent SIN 445NC 14 (E)
38	NOTORIOUS B.I.G.	Puff Daddy/Arista 74321/27322/421/73252 (E) (BMC) The Roots (A&M)	Puff Daddy/Arista 74321/27322/421/73252 (E) (BMC)	75	NOTORIOUS B.I.G.	Puff Daddy/Arista 74321/27322/421/73252 (E) (BMC) The Roots (A&M)	Puff Daddy/Arista 74321/27322/421/73252 (E) (BMC)

As used by Top of the Pops and Radio One

MADONNA AMERICAN PIE

From the album Music From The Motion Picture The Next Best Thing
Out Now • W519CD1/CD2/TC

Take A Picture — W519CD1/CD2/TC — Filter

FILTER

OUT NEXT WEEK

18

4 MARCH 2000

CHART COMMENTARY

by ALAN JONES

New entries dominate the top end of the singles chart this week, with debuts at two, three, four, five and six helping to lift the singles market by a massive 31% but the number one record remains **All Saints' Pure Shores**. This follows up its opening week tally of 159,000 sales with another bumper sale of 155,000, making it not only the biggest seller of the week but also the year to date.

Among the records which held to its sustained appeal, the **Artful Dodger's** *Mo'Nin* Top Fast came closest to dethroning it. Featuring session vocalist, Romina Johnson, *Mo'Nin* Top Fast sold nearly 126,000 copies to debut at number two, and gives the Southampton-based garage duo their second number two hit in three months, the first being *Rewind*, which has sold more than 550,000 copies to date. Completing the top three, the **Backstreet Boys' Show Me The Meaning Of Being Lonely** confirms their status as the third most popular boy band of the moment, behind only *Westlife* and *Boyzone*.



She's angry and she's in your face. She's Keltie, the 20-year-old from Harlem, whose debut single **Caught Out There** was tipped by many as a potential number one but has to settle for a number four debut this week. The introductory single from her debut album *Kaleidoscope* – produced by the Neptunes, who have previously helmed hits by Noreaga, Mase, Blackstreet and *Oh! Dirty Bastard* – the single is perhaps best known for the

declaration 'I hate you so much right now' – but Keltie says she doesn't hate all men, just the one about whom she is singing on this record. **Caught Out There** sold more than 72,000 copies last week in the UK, while cumulative US sales topped the 250,000 mark last week. Keltie's UK debut unfairly overshadows our own *Jamelia*, whose *Money* debuts lower at number six, easily beating the number 36 peak of her 1999 debut *I Do*.

SINGLE FACTFILE

Rising stars *Toploader* registered a couple of minor chart entries last year, reaching number 64 with *Achilles Heal* and number 52 with *Let The People Know*, but they claim their first bona fide hit this week, debuting at number 13 with *Dancing In The Moonlight*. It's a song which has been around much longer than any of the band's members, even though it has never been a hit here before. The original recording was made by US group *Toploader* in 1970, and was written by group member *Shemmy Kelly*. It was a single in the States but wasn't a hit. A cover version by British act *High Brown* appeared the same year, and was released here as a single on the Island label. It attracted a little airplay but again didn't chart. Three years later, it was recorded again, this time by *King Harvest*, whose members included *Shemmy Kelly*, recycling what he felt was his best song. The American public agreed, and *King Harvest's* version was a number 13 hit there, although it still didn't register here – until now.

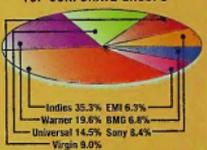
MARKET REPORT

TOP 10 COMPANIES



Figure shows top 10 companies by total sales of the Top 75 and corporate groups shown by total sales of the Top 75

TOP CORPORATE GROUPS



SALES UPDATE
VERSUS LAST WEEK: +31.1%
YEAR TO DATE VERSUS LAST YEAR: -26.6%

PERCENTAGE OF UK ACTS IN THE CHART
UK: 29.3% US: 14.7% Other: 56.0%

Show Me... is the third straight top five hit from the group's Millennium album and is also, impressively, their eighth straight top

five hit. Meanwhile, A1 enjoy their fourth Top 10 hit in eight months with *Like A Rose*, which debuts at number six.

INDEPENDENT SINGLES

Rank	Title	Artist	Label
1	MOVIN' TOO FAST	Artful Dodger & R-Johnson	Looked Good Records/LXNY (V)
2	SHOW ME THE MEANING OF BEING LONELY	Backstreet Boys	Jive
3	IT'S OK	Darius'us	Parlophone
4	SUNBURN	Melanie	Melanie Music/ROCKAWAY (SMVP)
5	GO LET IT OUT	Big Brother	ROCKAWAY (SMVP)
6	BORN TO MAKE YOU HAPPY	Brienne Spears	Jive
7	STAY WITH ME (BABY)	Rebecca Whiteley	BBC Music/WMM56022 (P)
8	DON'T WANNA BE ALONE	Tricia Penrose	Deep
9	IN YOUR ARMS (RESCUE ME)	Nu Generation	Concept
10	HAMMER TO THE HEART	The Tempest featuring Maya	Pepper
11	ROACHES	Transposers	Hoop
12	HAPPINESS (MY VISION IS CLEAR)	Bliz & Martini	Acid
13	POODLE ROCKIN'	Gorley's Zoyota Myncl	Mantra/Beggars
14	DOOMS NIGHT	Asido De Bass	Club Tunes
15	BECAUSE OF YOU	Scanty Sandwich	Southern Fried
16	WILLOW	Ninety-9	V2
17	SIMON SAYS	Parlophone Monch	Parlophone
18	SNOW	JJ72	Laktika
19	I THANK U	The High Fidelity	Platinum
20	SO YOU'D BE MINE/BETTER THE DEVIL YOU KNOW	Staps	East

Rank	Title	Artist	Label
21	PURE SHORES	All Saints	XL
22	MOVIN' TOO FAST (feat. Darius'us)	Artful Dodger/R-Johnson	Looked Good Records
23	SHOW ME THE MEANING OF BEING LONELY	Backstreet Boys	Jive
24	CAUGHT OUT THERE	Keltie	XL
25	MONEY	Jamelia	Parlophone
26	LIKE A ROSE	A1	Columbia
27	FREE	Toploader	BMG
28	WHAT A GIRL WANTS	Cherise	Capitol
29	WANT YOUR BODY (EAT IT)	Universal	Universal
30	CARDIO HEROES	A1	Capitol
31	BORN TO MAKE YOU HAPPY	Brienne Spears	Jive
32	DON'T LET YOUR LOVE GO	Toploader	BMG
33	GO LET IT OUT	Big Brother	ROCKAWAY
34	CHRIS AND ANJAN	Chris and Anjan	Universal
35	SWEET LOVE	2K	Maverick
36	AMERICAN PIE	Melanie	Melanie Music
37	THE GREAT BEYOND	ME	Capitol
38	IN YOUR ARMS (RESCUE ME)	Tricia Penrose	Deep
39	I KNOW WHAT'S UP	Opard	Capitol
40	ADELANTO	Enxh	Melody

All chart © VIVA

To hear the chart hot-off-the-press on Monday morning, call 0991 505290. Calls cost 50p/min.

PEPSI Chart

Rank	Title	Artist	Label
1	MIR'S BEAUTIFUL BLUES	Enxh	Decca
2	SMOOTH	Sade	Atlantic
3	LET MY SUNSHINE IN	Colombia	Colombia
4	DANCING IN THE MOONLIGHT	Toploader	BMG
5	SHE'S THE ONE'S DREAM	Toploader	BMG
6	A LITTLE BIT OF LOVE	Toploader	BMG
7	GIRL ON TV	Toploader	BMG
8	WANT TAKE IT LYING DOWN	Toploader	BMG
9	KILLER	Toploader	BMG
10	THE SOUND OF BAMBOO	Toploader	BMG
11	MY HEART'S SO SOFT	Toploader	BMG
12	GOIN' STUCK YOU	Toploader	BMG
13	STILL	Toploader	BMG
14	MUST BE THE MUSIC	Toploader	BMG
15	KEEP THE HOME FIRES BURNING	Toploader	BMG
16	KEEP ON MOVIN'	Toploader	BMG
17	WHEN WE ARE TOGETHER	Toploader	BMG
18	SITTING DOWN HERE	Toploader	BMG
19	NEVER BE THE SAME AGAIN	Toploader	BMG

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TOP 75

4 MARCH 2000

Pos	Title	Artist	Label/CD (Distributor) Cass/Vinyl/MD
1	RISE ★ Gloriana (Various)	Go Beats/Polygram 5477822 (U) 547894/547881	
2	COME ON OVER ★ 3 #65 Shane Tanya (Gangne)	Mercury 170821 (U) 170084/14	
3	THE MAN WHO ★ 6 #1 Tina Turner (Globe/Atlantic)	Independent/ISOM CDG (TEN) ISOM M205M & P350M 930	
4	SUPERNOVAL ○ Santana (Davis/Santana)	Oriont 0722139020 (BMG) 0722139004/4	
5	ON HOW LIFE IS ★ 3 #1 Macy Gray (Sire)	Epic 4944232 (TEN) 494424/494428	
6	BABY ONE MORE TIME ★ 2 #2 Britney Spears (Jive/White Martin/Farm/Magnuson/Kegon/Label)	Epic 0521270022/14 (P) 0521270022/14	
7	PLAY ○ Moby (Hollywood)	Mute CD/UMT 172 (V) CD/UMT 172/UMTAM 172-	
8	S CLUB ★ 2 S Club 7 (Mercury/Parlophone/Abstar/Sony)	Epic 5413032 (U) 541303/541304	
9	WORD GETS AROUND ★ Santana (Davis & Bush)	V2 VWR 100049 (SMP) VWR 100049/100050/100051	
10	YOU GIVE A LONG WAY BABY ★ 1 #1 Foxy S (A&M)	BMG BASIC/INM/BASIC/ULP/55102 (U) 55102/55103	
11	SOLO - GREATEST HITS ★ 12 Abba (Anderson/Universal/Anderson)	Capitol 5170027 (U) 5170027/5170027/1	
12	EUROPOP Eiffel 66 (Globe/Zucch)	Eternal 857814522 (TEN) 857813136-857814518	
13	WESTLIFE ★ 3 #1 Westlife (Mercury/Parlophone/Warner/Magnuson/RCA)	RCA 679302 (BMG) 679302/679304/1	
14	CHRISTINA AGUILERA ★ Christina Aguilera (Various)	RCA 679302 (BMG) 679302/679304/1	
15	THE BARRY WHITE COLLECTION ★ 3 Barry White (Various)	Universal TV 847062 (U) BTVN/TV 14	
16	BRAND NEW DAY ○ Sade (Sire/Warner)	A&M/Polygram 490512 (U) 490512/490513	
17	PERFORMANCE AND COCKTAILS ★ 1 #1 Sheniqua (Epic & Bush)	V2 VWR 100049 (SMP) VWR 100049/100050/100051	
18	PIECES IN A MODERN STYLE ○ White (Various)	WEA 284129322 (TEN) 284129322/284129323	
19	REMEDIATION FOR THE PEOPLE ★ 6 The Roots (Jive)	Warner Bros 09081222 (TEN) 09081222/09081223/09081224	
20	MILLENNIUM ○ Backstreet Boys (Mercury/Parlophone/Universal/Parlophone)	Epic 0522222 (U) 0522222/052223/052224	
21	TALES FROM NEW YORK - THE VERY BEST OF Santana (Davis/Santana)	Oriont 0722139020 (BMG) 0722139004/4	
22	INVINCIBLE ★ 1 #1 Finley (Mercury/Parlophone)	RCA 7432171282 (BMG) 7432171282/1	
23	RELOAD ★ 2 #1 Ten (Jive)	Gut GUTCD 009 (V) GUTMCD 009/4	
24	TALK ON CORNERS ★ 3 #3 The Corrs (Luton/Fontana/Parlophone/Novelty/Decca/Parlophone)	Atlantic 5701005/5701006/5701007 (TEN) 5701005/5701006/5701007	
25	THE LOVE SONGS ○ Manic Street Preachers (Various)	Motown/Universal 5454232 (U) 5454700/4	

26	CALIFORNICATION ○ Red Hot Chili Peppers (Ruben)	Warner Bros 52862482 (TEN) 52862482/4
27	ALL THE WAY A DECADE OF SONG ★ 1 #1 Celine Dion (Mercury/Parlophone/Martin/Varela)	Epic 490902 (TEN) 490904/490906
28	SEPTACULAR ★ 4 Robbie Williams (Mercury/Parlophone)	Epic 49151942 (U) 49151942/49151943/49151944/49151945
29	GRAN TURISMO ★ The Cardigans (Liberty)	Stockholm/Polygram 505912 (U) 505914/1
30	UNPLUGGED ★ 1 #1 The Corrs (Jive/Fremont)	Atlantic 75679083 (TEN) 75679084/75679088
31	EXTERMINATOR ○ Pina Delfino (Mercury/Parlophone)	Creation CRECD 239 (MVM) 026239/026238/026237
32	I'VE BEEN EXPECTING YOU ★ Robbie Williams (Chamber/Power)	Chrysalis 4878272 (U) 4878274/4878278
33	THE BEST OF ME ★ Ryan Adams (Globe/Atlantic/Universal/Parlophone)	Mercury/ASAM 495222 (U) 495224/495226
34	NORTHERN STAR ○ Celine Dion (Mercury/Parlophone)	Virgin CD/UMT 280 (U) CD/UMT 280/281
35	SURRENDER ★ The Chemical Brothers (Parlophone/Sony)	Virgin XJ01CD2 404051/US2 (M) XJ01LP 400327/US1/4
36	FEELING STRANGELY FINE ★ Sade (Sire/Warner)	MCA/INM/Island M3C 1122 (U) M3C 1122/4/1
37	THE HUSH ★ 2 #1 Tina Turner (Globe/Atlantic)	Mercury 5285722 (U) 5285724/5285728
38	BY REQUEST ★ 1 #1 Boyz n the Banda (Mercury/Parlophone)	Polygram 5479182 (U) 5479184/5479188
39	10 OUT OF TIME ★ 5 Rimous (Jive)	Warner Bros 755920482 (TEN) 75592048/75592049
40	REUMURS ★ 10 The Roots (Jive)	Warner Bros 09081222 (TEN) 09081222/09081223/09081224
41	2001 Dixie Chicks (Mercury/Parlophone)	Interscope 4987882 (U) 4987884/1
42	THE VERY BEST OF Andy Williams (Various)	Columbia SONNY TV 760 (TEN) SONNY TV 760/1/SONNY TV 760/2
43	THE MASTERPLAN ★ Oasis (Mercury/Parlophone)	Creation CRECD 241 (MVM) CRECD 241/2/CRECD 241/3
44	REMEDY ○ Bassment Jaxx (Bassment Jaxx)	XL Recordings XLCD 129 (V) XLNMS 129/1/1/2/1/3
45	APPETITE FOR DESTRUCTION ★ 2 Guns N' Roses (Globe)	Geffin GEF 914 (BMG) GEF 914/2/GEF 914/3
46	JAGGED LITTLE PILL ★ 1 #1 Alice In Chains (Mercury/Parlophone)	Mercury 5285722 (U) 5285724/5285728
47	VOODOO D'Angelo (Jive)	Colempop 52332 (U) 52332/1/1
48	FANMAIL ★ 1 #1 Lafayette (Mercury/Parlophone)	Mercury 5285722 (U) 5285724/5285728
49	GREATEST HITS ★ 6 Guns N' Roses (Globe)	RCA PD 7458 (BMG) PK 7465/PL 7465/2
50	LIVID SKIN ○ Livid (Globe)	Hud/Wing CD/UMT 54 (U) HUTMCD 54/1/1/2/1/3/1/4

51	SONGS FROM THE LAST CENTURY ★ 1 #1 George Michael (Ranmore/Michael)	Virgin CD/UMT 200 (U) CD/UMT 200/201/202
52	BLOODFLOWERS The Cure (Sire/Columbia)	Fiction FICCD 31 (U) 31/31A
53	GOLDEN BROTHERS ○ Janet Jackson (A&M)	Polygram 5451412 (U) 5451414/5451416/1
54	LOVE SONGS - THE VERY BEST OF Randy Crawford (Various)	Warner Bros WMAMC 001 (V) WMAMC 002/1
55	BBC SESSIONS The Who (Various)	BBC Music/Polygram 5477272 (U) 5477274/5477276/1
56	VERSION 2.0 ★ Garbage (Garbage)	Mushroom MUSH 280 (MVM) MUSH 280/MUSH 281/MUSH 282
57	THE RUSSIAN WINTER ★ 1 #1 Simply Deep (AGM)	Epic 495122 (TEN) 495124/495128
58	DEFINITELY MAYBE ★ 6 Dasein (Various)	Creation CRECD 189 (MVM) CRECD 189/1/189/2
59	MAYBE YOU'VE BEEN BRAINWASHED TO New Radicals (Atlantic)	MCA MDW 1388 (U) MDW 1388/1
60	HERE WE COME ○ The Roots (Jive)	Columbia 4951322 (TEN) 4951324/1
61	PEACE ○ Eurythmics (Eurythmics)	RCA 743216922 (BMG) 743216924/1
62	TRACY CHAPMAN ★ 3 Tracy Chapman (Kerlan/Berlin)	Elektra K 660772 (U) EK 140/1/1
63	THE SCREEN BEHIND THE MIRROR ○ Leiftuna (Various)	Virgin DVD 101 (U) MCMV 100/2/MV 20
64	LEPTISM ★ Leiftuna (Various)	Hard Hanth/Columbia/HAND CD 4 HAND CD 2/HAND CD 3
65	SLIM SHADY ○ Eminem (Dr.Dr)	Interscope/Polygram 019 93221 (U) 019 93221/019 2002/1
66	RAINBOW ○ Maná (Mercury/Parlophone)	Columbia 4951322 (TEN) 4951324/4951328
67	SUPERGRASS ★ Supergrass (Sire/Warner)	Parlophone 5220262 (U) 5220264/5220266/5220268
68	UNLEASH THE DRAGON Mickie Stone Producers (Interscope)	Def Soul 546932 (U) 546934/1
69	THIS IS MY TRUTH TELL ME YOURS ★ 1 #1 Mickie Stone Producers (Interscope)	Def Soul 546932 (U) 546934/1
70	THE PARTY ALBUM ★ 2 Vengaboys (Mercury/Parlophone)	Positive 493342 (U) 493344/1
71	INTERNATIONAL VEGETARIAN ★ 1 #1 Catalina (Mercury/Parlophone)	Mercury 5285722 (U) 5285724/5285728
72	BLOOD SUGAR SEX MAGIK ★ Red Hot Chili Peppers (Ruben)	Warner Bros 75592048 (U) 75592048/75592049
73	SCHIZOPHONIE Geri Halliwell (Absoluze)	Epic 5210012 (U) 5210014/5210018
74	BEAUCOUP FISH ○ Underwood (Swash)	JBO JBO 100542 (MVM) JBO 100540/100541

RISE Highest new entry NO Highest chart Sales increase Sales increase 50% or more

TOP COMPILATIONS

Pos	Title	Artist	Label/CD (Distributor) Cass/Vinyl/MD
1	THE BEACH ○ Los On (Various)	Capitol 0421092/0421094/0421094/1 (TEN)	
2	REWIND - THE SOUND OF UK GARAGE Ministry Of Sound (Mercury/Parlophone)	Mercury 170821 (U) 170084/14	
3	TOP OF THE POPS 2000 VOL. 1 Various (Various)	Universal TV 541192/541193/4 (U)	
4	DANCE HITS 2000 Various (Various)	Mercury 170821 (U) 170084/14	
5	PURE GARAGE ○ Various (Mercury/Parlophone)	Mercury 170821 (U) 170084/14	
6	BEST DANCE ALBUM IN THE WORLD EVER! 2000 Various (Mercury/Parlophone)	Mercury 170821 (U) 170084/14	
7	QUEER AS FOLK 2 Various (Mercury/Parlophone)	Mercury 170821 (U) 170084/14	
8	AGIA NAPA - FANTASY ISLAND Various (Mercury/Parlophone)	Mercury 170821 (U) 170084/14	
9	NOW THAT'S WHAT I CALL MUSIC 44 ★ Various (Mercury/Parlophone)	Mercury 170821 (U) 170084/14	

10	BREAKDOWN Various (Mercury/Parlophone)	Telstar TV TTVC00308 (U) TTVMCD209/1
11	CLUBBER'S GUIDE TO... 2000 Various (Mercury/Parlophone)	Mercury 170821 (U) 170084/14
12	THE LOVE SONGS ALBUM ★ Various (Mercury/Parlophone)	Mercury 170821 (U) 170084/14
13	THE 2000 BRIT AWARDS Various (Mercury/Parlophone)	Columbia 5701005/5701006/5701007 (TEN)
14	CLUBMIX 2000 ○ Various (Mercury/Parlophone)	Mercury 170821 (U) 170084/14
15	PURE SILK - THE THIRD DIMENSION Various (Mercury/Parlophone)	Mercury 170821 (U) 170084/14
16	EUPHORIA - LEVEL 3 Various (Mercury/Parlophone)	Telstar TV TTVC00308/TTVC00309/1 (TEN)
17	HITS 2000 Various (Mercury/Parlophone)	Mercury 170821 (U) 170084/14
18	MUSIC OF THE MILLENNIUM ★ 2 Various (Mercury/Parlophone)	Mercury 170821 (U) 170084/14
19	LOVED UP Various (Mercury/Parlophone)	Mercury 170821 (U) 170084/14
20	WOMAN 2 ★ Various (Mercury/Parlophone)	Mercury 170821 (U) 170084/14

Pos	Artist	Label	Pos	Artist	Label
1	LETITIA	40	11	THE NOTORIOUS B.I.G.	50
2	THE NOTORIOUS B.I.G.	50	12	THE NOTORIOUS B.I.G.	50
3	THE NOTORIOUS B.I.G.	50	13	THE NOTORIOUS B.I.G.	50
4	THE NOTORIOUS B.I.G.	50	14	THE NOTORIOUS B.I.G.	50
5	THE NOTORIOUS B.I.G.	50	15	THE NOTORIOUS B.I.G.	50
6	THE NOTORIOUS B.I.G.	50	16	THE NOTORIOUS B.I.G.	50
7	THE NOTORIOUS B.I.G.	50	17	THE NOTORIOUS B.I.G.	50
8	THE NOTORIOUS B.I.G.	50	18	THE NOTORIOUS B.I.G.	50
9	THE NOTORIOUS B.I.G.	50	19	THE NOTORIOUS B.I.G.	50
10	THE NOTORIOUS B.I.G.	50	20	THE NOTORIOUS B.I.G.	50



4 MARCH 2000

CHART COMMENTARY

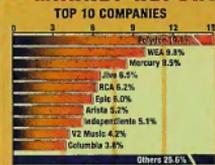
by ALAN JONES



Number one for the third week in a row, Gabrielle's Rise album sold another 39,000 copies last week to bring its overall sales to more than 230,000. But the title track's singles chart decline has been mirrored by a definite slackening in demand for the album, which sold nearly 57,000 copies a fortnight ago. Its 25,000 lead over Shania Twain has dwindled to just 5,000 in a fortnight, and Shania may well be ahead by next week – though, of course, she won't be number one, as both albums will be blasted aside by Oasis' Standing On The Shoulder Of Giants.

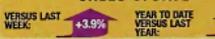
In the wake of its eight Grammy wins and rapidly increasing airplay for the single Smooth, Santana's Supernatural makes impressive progress again this week, vaulting 16-4 to become the veteran Latin act's highest charting album. Their previous highest placings came from 1971's Santana 3 and 1973's Caravanserai, both of which peaked at number six. Supernatural sold

MARKET REPORT



Figures show % of companies by % of total sales, and corporate group shares by % of total sales of the Top 50 artists

SALES UPDATE



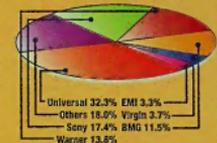
25,000 copies last week, bringing its total sales since release last September to 85,000.

Italian trio Eiffel 65 are the latest europop act to enjoy albums chart success, debuting at number 12 with their introductory Europop which sold more than 10,000 copies last week. Eiffel 65 have sold over a million singles in Britain since last September, with Elve (Da Ba Dee) topping the 960,000 mark and Move Your Body selling 120,000 copies in the last three weeks. Until recently, few europop acts achieved

ALBUMS FACTFILE

significant album sales, despite singles chart success, but artists like Sash! and Cartoons and the Vengaboys – whose The Party Album passed the 500,000 sales mark last week – have helped to re-write the rule book. While Europop is typical of the music it is named after, the lyrics of the title track offer a less than satisfactory definition of the genre: 'It's a musical kind coming from our roots... a cultural thing from all country wide.

TOP CORPORATE GROUPS



compilation Black Magic Woman increasing tenfold in a fortnight, to earn the album – a Sony release – 28th place on this week's budget chart.

Another artist benefiting from Grammy exposure is Christina Aguilera, who won the best new artist award. Christina's second hit single What A Girl Wants is also helping to spark sales of her self-titled debut album, which has surged 48-33-14 in the last fortnight.

The Cure's Bloodflowers was last week's highest new entry, debuting at number 14, but its sales plummeted by 64% last week, sending it spiralling all the way down to number 53. That is the steepest decline of any album for more than a year, and comes in a week when Bloodflowers is the highest debuting album in two of the world's four biggest markets. In America, it enters the chart at number 16, while in Germany it makes an even more impressive debut at number five.

COMPILATIONS

Just 283 sales separate Rewind – The Sound Of UK Garage and the soundtrack album The Beach at the top of the compilations chart, the former album selling 44,249 copies and the latter 44,532 last week. This small but significant margin makes The Beach one of only two soundtrack albums to top the album chart since The Bodyguard spent 11 weeks at number one in 1993, primarily as a result of Whitney Houston's success with I Will Always Love You. Since then, the only soundtrack album to reach number one has been The Full Monty, which spent the last of its three weeks at number one two years ago this month. As well as the obvious attraction of being the only album thus far to contain All Saints' current number one hit single Pure Shores, The Beach includes the

upcoming Dario G and Orbital singles (Voices and Beached) and exclusive tracks by Letfhead (Snakeblood), Underwood (8 Ball), New Order (Brute) and several others. In reaching number one on the compilation chart, it has achieved what the movie – the latest Leonardo De Caprio flick – has not, the latest Euro pop act to top both the US and UK box office charts, being touched here by a three to one margin by Toy Story 2. The Beach is the only soundtrack album in the Top 20 of the compilation chart at the moment, its nearest rival being the omnipresent Reservoir Dogs (number 25), followed by The Matrix (32) and Notting Hill (35). It has also performed impressively in the States, where it has moved 105-41-78 on the Top 200 on the last fortnight, selling 21,000 copies last week alone.

INDEPENDENT ALBUMS

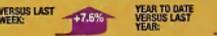
This Week	Title	Artist	Label (distributor)
1	WORD GETS AROUND	Stereophones	Skiz VVR 100043E (3MV/PT)
2	YOU'VE COME A LONG WAY, BABY	Fabrizio Sim	Skiz BRASSIC 11CD (3MV/PT)
3	PLAY	Moby	Mute CDSTU06M 112 (V)
4	BABY ONE MORE TIME	Britney Spears	V2 VVR 100492E (3MV/PT)
5	PERFORMANCE AND COCKTAILS	Stereophones	Creatlon CREC0328 (3MV/PT)
6	EXTREMATOR	Primal Scream	Jive 052122 (P)
7	MILLENNIUM	Backstreet Boys	Jive 052222 (P)
8	RELOAD	Tom Jones	Get GUTIC0 009 (V)
9	THE MASTERPLAN	Dadsi	Creatlon CREC0 241 (3MV/PT)
10	VERSION 2.0	Garbage	Mushroom MUSH 26CD (3MV/PT)
11	REMEDY	Basement Jaxx	XL Recordings 11 CD 125 (V)
12	BEAUFOUR FISH	Underworld	JRO JRO 10852D (3MV/PT)
13	DEFINITELY MAYBE	Oasis	Creatlon CREC 109 (3MV/PT)
14	SCREENMATOR	Primal Scream	Creatlon CREC 076 (3MV/PT)
15	AND THEN NOTHING TURNED INSIDE	Yu La Tengo	Matador OLE3172 (V)
16	DESERTER'S SONGS	Mercury Rev	V2 VVR 100373E (3MV/PT)
17	GARBAGE	Garbage	Mushroom D 2145D (3MV/PT)
18	STPECTACULAR	Stips	Epic/Jive 051942D (P)
19	VERTIGO	Groove Armada	Pepper 053032 (V)
20	MUSIC FOR THE ALIEN GENERATION	The Prodigy	XL Recordings CXC 114 CD (V)

MARKET REPORT

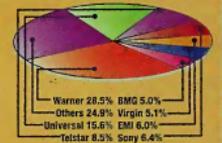


Figures show % of companies by % of total sales of the Top 50 compilation albums

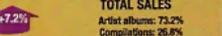
SALES UPDATE



TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES



THE OFFICIAL CHARTS

4 march 2000

albums

MY music week

AS USED BY
BBC RADIO 1
 97-99 FM

TOP
 OF THE
POPS!



- 1 **1 PURE SHORES**
All Saints
 London
- 2 **MOVIN' TOO FAST** Artful Dodger & R. Johnson
 Lucha! Recordings
- 3 **SHOW ME THE MEANING OF BEING LONELY** Backstreet Boys
 Jive
- 4 **CAUGHT OUT THERE** Kelis
 Virgin
- 5 **MONEY** Jamelia
 Parlophone/Rhythm Series
- 6 **LIKE A ROSE** A1
 Columbia
- 7 **RISE** Gabrielle
 Go Beat/Polydor
- 8 **WHAT A GIRL WANTS** Christina Aguilera
 RCA
- 9 **MOVE YOUR BODY** Eiffel 65
 Eternal
- 10 **CARTOON HEROES** Aqua
 Universal



- 11 **THE SOUND OF BAMBOO** Flickman
 Interno
- 12 **OOH STICK YOU!** Daphne & Celeste
 Universal
- 13 **KEEP THE HOME FIRES BURNING** The Bluetones
 Superior Quality/A&M
- 14 **DON'T BE STUPID YOU KNOW I LOVE YOU** Shania Twain
 Mercury
- 15 **BORN TO MAKE YOU HAPPY** Britney Spears
 Jive
- 16 **ADELANTE** Sash!
 Multiply
- 17 **GO LET IT OUT** Oasis
 Big Brother
- 18 **IT'S OK** Delirious?
 Funhouse?
- 19 **STAY WITH ME** (Baby) Rebecca Whiteley
 BBC Music

M A R I A H

THANK GOD I FOUND YOU

FEATURING
 N.A.S., JOE & 98°

THE AMERICAN NO.1 SINGLE
OUT NOW

- 1 **1 RISE**
Gabrielle
 Go Beat/Polydor
- 2 **COME ON OVER** Shania Twain
 Mercury
- 3 **THE MAN WHO TRAVIS**
 Independiente
- 16 **4 SUPERNATURAL** Santana
 Arista
- 4 **5 ON HOW LIFE IS** Macy Gray
 Epic
- 5 **6 BABY ONE MORE TIME** Britney Spears
 Jive
- 15 **7 PLAY** Moby
 Polydor
- 13 **8 S CLUB** S Club 7
 V2
- 9 **9 WORD GETS AROUND** Stereophonics
 Skint
- 12 **10 YOU'VE COME A LONG WAY, BABY** Fatboy Slim
 Skint
- 7 **11 GOLD - GREATEST HITS** Abba
 Polydor
- 12 **12 EUROPOP** Eiffel 65
 Eternal
- 10 **13 WESTLIFE** Westlife
 RCA
- 33 **14 CHRISTINA AGUILERA** Christina Aguilera
 RCA
- 6 **15 THE BARRY WHITE COLLECTION** Barry White
 Universal/TV
- 18 **16 BRAND NEW DAY** Sting
 A&M/Polydor
- 22 **17 PERFORMANCE AND COCKTAILS** Stereophonics
 V2
- 17 **18 PIECES IN A MODERN STYLE** William Orbit
 WEA
- 20 **19 THE MILLIUMNIUM** Backstreet Boys
 Jive

THE OFFICIAL UK CHARTS SPECIALIST

4 MARCH 2000

MID-PRICE

This	Last	Title	Artist	Label	(Distribution)
1	1	LEFTISM	Leifeld	Higher Ground/Hands HandCDD2 (TEN)	
2	3	THE MASTERPLAN	Oasis	Creation CRE0241 (DM/VP)	
3	NEW	GRAN TURISMO	The Cardigans	Stockholm/Polydor 5508812 (U)	
4	2	TRACY CHAPMAN	Tracy Chapman	Elektra 6507762 (TEN)	
5	7	COME FEND YOURSELF	Feri Lewis/Criminals	Chrysalis C0408113 (IE)	
6	7	DEFINITELY MAYBE	Oasis	Creation CRE02 169 (DM/VP)	
7	5	THE SCORE	Fugees	Columbia 4825642 (TEN)	
8	14	SCREAMADELICA	Primal Scream	Creation CRE02076 (DM/VP)	
9	11	SINGLES	Ami Mayot	Columbia 4806632 (TEN)	
10	17	GARBAGE	Olivia	Columbia 331450 (DM/VP)	
11	8	DOOKIE	Green Day	Reprise 50245022 (TEN)	
12	15	BRIDGE OVER Troubled Water	Simon And Garfunkel	Columbia 4824862 (TEN)	
13	8	GENERATION TERRIBLES	Manic Street Preachers	Columbia 4710622 (TEN)	
14	NEW	STANLEY ROE	Paul Weller	GO DISCS 6296192 (U)	
15	NEW	WHY YOU'RE BEEN BRAINWASHED TOO	New Radicals	MCA 6041198 (U)	
16	NEW	GOING FOR GOLD: GREATEST HITS	Shed Seven	Polydor 5018422 (U)	
17	NEW	TAPESTRY	Carole King	Columbia 4831012 (TEN)	
18	9	GREATEST HITS	Bob Dylan	Columbia 4869079 (TEN)	
19	18	WHO'S NEXT	The Who	Polydor 5077262 (U)	
20	NEW	GREATEST HITS	The Take That	RCA 7432155882 (BMG)	

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BUDGET

This	Last	Title	Artist	Label	(Distribution)
1	2	EXTENDED PLAY	Broadcast	Wavy W0412023 (V)	
2	2	THE COLTRANE FROM	Michael Ball	Spectrum 551712 (U)	
3	NEW	VERY BEST OF	Don McLean	The Hit Label R0J0C 014 (BMG/A)	
4	1	MOTOWN CHARTBUSTERS - VOLUME 3	Various	Spectrum 5541862 (U)	
5	4	THE MUSIC STILL GOES ON	Albia	Spectrum 5511022 (U)	
6	9	PRETTY WOMAN - THE BEST OF	Roy Orbison	Columbia 4823962 (TEN)	
7	7	SHAWING THE NIGHT TOGETHER - THE BEST OF	Dr Hook	EMI Gold C06067 1961 (E)	
8	13	BEST OF THE SIXTIES	Various	Crispin CRIM02 10 (U/UK)	
9	5	GREATEST HITS - PART TWO (1937-1987)	Red Chocolate	EMI 4807512 (E)	
10	3	LOVE SONGS	Elvis Presley	Candem 7424216912 (BMG)	

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	CAUGHT OUT THERE	Kelis	Virgin VHM12158 (E)
2	2	MONEY	Jamella	Parlophone Rhythm Series 12RH41251 (E)
3	1	RISE	Gabriel	Go Beat/Polydor GOLD 25 (U)
4	4	U KNOW WHAT'S UP	Danielle Jones	Lafayette/Arista 7432172762 (BMG)
5	2	ANYTHING	Jay Z	Def Jam 567862 (U)
6	5	SWEET LOVE 2K	Fierc	Wilestar CDW/9430 34 (TEN)
7	3	MUST BE THE MUSIC	Jay Negro feat. Taka Boom	Incentive CENT 4/05 (SMV/TEN)
8	6	BREATHE AND STOP	G-Tip	Arista 7432173721 (BMG)
9	14	SATISFIED	Puff Daddy/Ar. K-Relay	Bad Boy/Arista 753882 (Impor/)
10	1	SIMON SAYS	Pharaph Monch	Rawkus R0K0257 (P)
11	NEW	NOTORIOUS B.I.G.	Notorious B.I.G. feat. Puff Daddy	Puff Daddy/Arista 7432172762 (BMG)
12	10	IF I COULD TURN BACK THE HANDS OF TIME	R-Kelly	Jive 023182 (P)
13	13	TRY	Mya Gray	Epic 608182 (TEN)
14	11	THE GREATEST ROMANCE EVER SOLD	The Artist	NRG/Arista 7432174012 (BMG)
15	12	TEARDROPS	Lovestration	Fresh FISH02 79 (DM/VP)
16	17	DEAR LUE	TLC	Lafayette/Arista 7432174012 (BMG)
17	15	HOT BOYZ	Micay Elliott	Elektra E 700202 (U)
18	16	I LEARNED FROM THE BEST	Whitney Houston	Arista 7432172962 (BMG)
19	24	WIX ZX	Wix Static	Columbia 688862 (TEN)
20	19	WHY YOU FOLLOW ME	Eric Benet	Warner Brothers W491 00 (TEN)
21	19	RISE	Defected DEFECT018 (DMV/TEN)	
22	20	MASTRADAMUS	Jaxx	Columbia 688932 (TEN)
23	21	HEARTBEAT	Mariah Carey	Columbia 688932 (TEN)
24	25	THE BRICK TRACK VERSUS GITTY UP	Carl	fin FCD 312 (TEN)
25	22	BOMB DIGGY	Anochel Level	Northwestside/Arista 7432172762 (BMG)
26	23	SUNSHINE	Carlie	Columbia 689102 (U)
27	NEW	WE'LL BE MISSING YOU	Puff Daddy/Ar. Faith Evans	Puff Daddy/Ar. (Impor/)
28	27	WHY	Glamma Kid	WAVE/EA 229201 (U)
29	NEW	GUILTY CONSCIENCE	Emioke feat. Dr Dre	Interscope 487282 (U)
30	NEW	APPARENTLY NOTHING	The Brand New Heavies	fin BMH02 13 (TEN)

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COUNTRY

Label (Distribution)

This	Last	Title	Artist	Label	(Distribution)
1	1	COME ON OVER	Shania Twain	Mercury 170012 (U)	
2	4	LOVE SONGS	Kenny Rogers	Virgin KENNY01 (E)	
3	2	THE WOMAN IN ME	Shania Twain	Mercury 523882 (U)	
4	2	WIDE OPEN SPACE	Eric Church	Epic 489842 (TEN)	
5	7	FLY	Eric Church	Epic 609515 (TEN)	
6	8	WHAT A CRYING SHAME	The Mavericks	MCA/Uni-Island MCA119323 (U)	
7	6	SHANIA TWAIN	Shania Twain	Mercury 546712 (U)	
8	5	I AM SHEILA LYNNE	Sheila Lynne	Curk CURK06 (DM/VP)	
9	17	NEW DAY DAWNING	Wyonnae Just	Curk CURK06 (DM/VP)	
10	10	TRAMPOLINE	LoAnn Rimes	Carli/London 65738512 (BMG)	
11	11	FORGET ABOUT IT	The Mavericks	Boulder BR00 0465 (DR)	
12	12	SITTING ON TOP OF THE WORLD	LeAnn Rimes	Carli/London 596022 (TEN)	
13	12	SITTING ON TOP OF THE WORLD	Daniel O'Donnell	Ritz RZ02 002 (BMG/U)	
14	14	SONGS OF INSPIRATION	Charlie Lewis/Borough	BNA 74274212 (BMG)	
15	15	STILL CAN'T SAY GOODBYE	Harri Haggard	Elektra 75592412 (BMG)	
16	NEW	FOR THE RECORD	Nova McGriff/Solo	Elektra 75592412 (BMG)	
17	13	THE DUST BOWL SYMPHONY	Reba McEntire	MCA Nashville MCD 73907 (U)	
18	19	SO GOOD TOGETHER	Reba McEntire	RCA 7432171182 (BMG)	
19	16	D'ESTRIFIED	Clint Black	Carli/London 5561122 (BMG/CT)	
20	20	A PLACE IN THE SUN	Tim McGraw		

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ROCK

Label (Distribution)

This	Last	Title	Artist	Label	(Distribution)
1	4	APPEHTE FOR DESTRUCTION	Grins N' Roses	Geffen GEDF 21416 (BMG)	
2	2	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Waver Bros 75926812 (BMG)	
3	5	EMENA OF THE STATE	Blind 182	MCA/Uni-Island MCD 11950 (U)	
4	1	GARBAGE	Garbage	Mushroom D 3140 (DM/VP)	
5	8	SUPUNKNOT	Slipknot	Roadrunner RR 80255 (U)	
6	3	WILD ONE - THE VERY BEST OF	This Liza	Vertigo 320112 (U)	
7	6	REACTICED	Nirvana	Geffen GEDF 2054 (BMG)	
8	NEW	BLEACH	Nirvana	Geffen GEDF 2043 (BMG)	
9	7	DOOKIE	Green Day	Reprise 508245752 (TEN)	
10	NEW	NEVERMIND	Nirvana	Geffen GDC0 2425 (U)	

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	MOVING TOO FAST	Antoni Doger & B. Johnson	Locked On/UK Recordings LOK1177 (U)
2	2	CHOCOLATE SENSATION	Leony Fontana & DJ Shorty	fin RZ 318 (TEN)
3	2	ROACHES	Tanzcenter	Hooj Chosen 100308 (V)
4	NEW	THE SOUND OF BAMBOO	Pickman	Inferno IFER025 (SMV/TEN)
5	5	MONEY	Jamella	Parlophone Rhythm Series 12RH41251 (E)
6	NEW	LUCKY STAR	Superfunk feat. Ron Carroll	Virgin DINT579 (EMI)
7	NEW	HAPPINESS (MY VERSION IS CLEAR)	Bin & Martin	Azul AZU1 1139 (U)
8	2	CAUGHT OUT THERE	Kelis	Virgin VHM12158 (E)
9	2	RISE	Stargary	Incentive CENT 4/05 (SMV/TEN)
10	2	I FEEL LOVE	CRW	VC Recordings VCR073 (E)
11	4	MUST BE THE MUSIC	Jay Negro feat. Taka Boom	Incentive CENT 4/1 (SMV/TEN)
12	3	SIMON SAYS	Pharaph Monch	Rawkus R0K 2052 (P)
13	NEW	TRY ME OUT	Shunig feat. Anita Kelsey/RB	Filter FID 037 (P)
14	NEW	THE METAMORPHOSIS EP	Changing Shape	Airtight AIR0078 (U)
15	NEW	RISE	Scud Producers	Azul AZU1119 (U)
16	6	BAD ACCIDENT/OODLES	Kenit/Unl Suspects	Benegade Hardwax/RA 22 (SP/0)
17	6	I GOT THIS FEELING	Baby Bumps	Sound Of Ministry MOS131 (SMV/TEN)
18	14	COMMUNICATION	Armin	IMP 12AMP/129 (U)
19	NEW	GARAGE AFFAIR	Timeless	Ghetto Fabulous GETFA040 (ESSD)
20	NEW	A LITTLE BIT OF LUCK	DJ Luck & MC Neat	Red Rose 12R030 001 (BR/U)

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DANCE ALBUMS

Label Cat. No. (Distributor)

This	Last	Title	Artist	Label	(Distribution)
1	1	PURE GARAGE	Various	warnersauc -WMMC01 (TEN)	
2	4	REWIND - THE SOUND OF UK GARAGE	Various	Ministry Of Sound -JMS03AC (SMV/TEN)	
3	3	EXTENDED PLAY	Warp	Warp WAP 122CD-1 (V)	
4	3	VOCOD	D'Angelo	Capitolcap 503731 (E)	
5	2	PURE SILK - THE THIRD DIMENSION	Various	Pure Silk PURESIK3/PURESIK3 (ICOR/P)	
6	6	CARPAL TUNNEL SYNDROME	Kid Koala	Epic 4818551 (TEN)	
7	10	SUPREME CLIENTELE	Ghostface Killaz	DST	
8	NEW	THE BEACH	Doby	London -4244310794 (TEN)	
9	8	PLAY	Moby	Mute STUMM 172/CSTUMM 172 (V)	
10	NEW	DIRTY	DirTC	Tommy Boy TB114054 (P)	

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This	Last	Title	Label	Cat. No. (Distributor)
1	1	STEPS: The Next Day - Live	Real Gone	RG 02015 (E)
2	11	SUPUNKNOT: Welcome To Our Neighborhood	Elektra	596022 (TEN)
3	2	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor	Universal Video	US39033 (E)
4	3	5 CLUB 78: It's A 5 Club Thing	Warner Music Video	957380193 (E)
5	5	METALLICA: S&M	Universal Video	US5565 (E)
6	4	SHANIA TWAIN: Live	Universal Video	US5565 (E)
7	6	TIME OUT WITH	Britney Spears, Inc. (P)	PolyGram Video 47393 (U)
8	7	ORIGINAL CAST RECORDING: Cats	PolyGram Video	47393 (U)
9	10	WESTLIFE: The Story	BMG Video	7432170163 (E)
10	12	STEPS: The Video	Real Gone	RG 02015 (E)
11	NEW	ERIC CLAPTON: Crossroads Concert	Warner Music Video	758338108 (E)
12	8	GEORGE MICHAEL: Ladies & Gentlemen - Best Of	DMV	Epic 278552 (E)
13	9	MADONNA: The Video Collection	Warner Music Video	758338108 (E)
14	14	14 LIVE CAST RECORDING: Les Misérables in Concert	Universal Video	US39033 (E)
15	17	ORIGINAL CAST RECORDING: Othello	Universal Video	US39033 (E)
16	16	QUEEN: Greatest Hits III	Universal Video	US39033 (E)
17	13	BOYZ. Inhibi - Live By Request	Parlophone	482013 (U)
18	15	CHER: Live in Concert	WV	651429 (U)
19	19	CUFF RICHARD: Live In The Park	Warner Music Video	657300173 (U)
20	16	STEREOPHONICS: Performance And Cocktails - Live	Video Collection	US39033 (E)

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4 MARCH 2000

COOL CUTS CHART

as featured on Tim Lennox's show on Galaxy

1	4	AIRWAIVE Rake 1 (Melodic France love that's back to a following)	Manifesto
2	1	JAZZIN' THE WAY YOU KNOW Jazz M (Simple, infectious and leading for another status advance)	white label
3	2	BINGO BANGO Basement Jaxx (Highly infectious but the album's a release with no views to carry former and first)	XL
4	NEW	EVERY WOMAN NEEDS LOVE Stella Browne (Catchy garage love with music from Fall Intention)	Perfecta
5	3	BLOW YA MIND Lock & Load (Eigen-chic 8th house with mix from Yonanda)	white label
6	NEW	MY RELEASE Medway (With Sam Millon on vocals plus four other tracks to make this a hot EP)	Hoji Cheons
7	8	RELEASE Afro Cell Sound System (Codic groove featuring Simon G. Donkor to give the full Mad respect)	Real World
8	5	SOMETHING ABOUT THE MUSIC Da Silkkemilz Phirage (Gangsta but catchy French house with music from Kanawasta)	WEA
9	NEW	PAINKILLERS EP Hakaan (Another fine EP from the tropical Sounds with Weekend Player (guitar) tag)	Landed
10	NEW	BODY FREELAN' ELECTRONIC INFORM Lake Star (From the Weekend album and with remixes from Slam and Jon Kavert)	Novamute
11	6	WHY CAN'T YOU BE THE REAL Byron Stingilly (Featuring a hot Danny Brown guest)	Nervous
12	6	FOR THE VERY FIRST TIME Sneakin' Beats (Excellent soulful garage track featuring Simon G. vocals)	Smokin' Beats
13	NEW	YOUNG BABY Richard Grey (Urban funk track EP from the up-and-coming Freshman)	Subliminal
14	NEW	LIES (WATCH YOUR LIPS) Loversid (Loved from Freshman with a Prince soundbite on the vocal and track)	Classic
15	NEW	THE NEW ADVENTURES OF SINNY & BUD Dirty Beats (Featuring ex-Earthling vocalist Mau and with a remix from DJ Pterodactyl)	Wall Of Sound
16	NEW	SUBSTRAMSTIMULATION Oliver Lieb (Big on import and now with remix from Sander Kleibergen)	Datatr
17	NEW	THE CLAP Nine Bar (Crisp P-funk inspired groove with remix from Marc Dorsey)	Marilyn Bar
18	NEW	DEEPER WATER PWT (Original sounding progressive breakout cut mixed by Wyclef DJ)	Acron Ltd
19	NEW	BOOMERANG Dune (Excellent deep and tough tech-house workout)	Rip
20	NEW	INTO MY WORLD Dazz feat. Melissa Bell (Through garage love with music from Dore Garcia)	Undiscovered

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URBAN TOP 20

1	2	7 CAUGHT UP These Kells Virgin	Arista
2	3	LIFE STORY Dre & Snoop Interseque	
3	5	STILL GORE Dr. Organ & Shoop Dance	
4	2	FOR YOUR LOVE Hill Street Soul Dance	
5	1	MONEY Jamaica Red, Beanie Man Parlophone Rhythmic Series	
6	NEW	ALL I DO/TELL YOUR MAN (HE'S GOTTA GO) Marc Dorsey Dance	
7	NEW	HIGH ON YOU AGAIN Fiona Prince Disco Valiente	
8	3	CHOCOLATE Aaron Blyky Red Ant	
9	4	BRING IT ALL BACK TO ME Blaque Columbia	
10	NEW	RIDE ON SUPERHEROES TD Epic	
11	NEW	SATISFY YOU Puff Daddy/Artista Puff Daddy/Artista	
12	5	HOW DO I SAY I'M SORRY Tami Davis Red Ant	
13	NEW	DON'T EVER GO THERE Daisy Concept Music Ltd	
14	6	ANYTHING Jay-Z Def Jam/Mercury	
15	11	BREATHE & STOP D-Top Arista	
16	5	INFINITE POSSIBILITIES Amel Larraoui Epic	
17	2	ONE MORE TIME Red Ant Concept Music Ltd	
18	NEW	LEATHERFACE Rip Fun Disco Valiente	
19	20	THANK GOD I FOUND YOU Herbie Cayre feat. Joe & 9P Columbia	
20	17	I KNOW WHAT I'VE DONE DJ Jonez LaFace/Arista	

CLUB CHART TOP 40

1	1	3	THE TIME IS NOW Moloko Label	EMI
2	NEW	2	ANGEL Fridge Incentive	
3	NEW	4	KILLER 2000 ATB Sound Of Ministry	AM&P
4	NEW	5	YOU'RE THE REASON Warmdu Project EMI	
5	17	2	BAG IT UP Geri Halliwell Nebula	
6	3	2	SPARKLES DJ Tiesto Europa	
7	16	2	NIGHT SKDOL Meccaheadz Multiply	
8	19	2	SUNSTORM Hurlig & Todd Logic	
9	24	2	FEELS SO GOOD Precious One EMI	
10	2	4	FREE Moby Mute	
11	5	4	NATURAL BLUES Moby Duly Free	
12	NEW	2	FREERASE Tall Paul Code Blue	
13	10	3	HARD HOUSE MUSIC Melt feat. Little Ms Marcie Disco Valiente	
14	28	2	HIGH ON YOU AGAIN Fiona Prince 48K/Mushroom	
15	NEW	1	DER SCHLEIBER Timo Maas Positiva	
16	8	5	STOP PLAYING WITH MY MIND Barbara Tucker Vision Of Ministry	
17	3	3	FREE AGAIN Nowa-Nova Xtravaganza	
18	6	4	IS IT LOVE? Chilli Hi Fly Nu Camp	
19	2	4	DON'T GIVE UP Chicane Hoji Cheons	
20	33	2	BORN THIS WAY Four Homme Platipus	
21	21	4	BELIEVE Ministers-Da-La-Funk featuring Jocelyn Brown Filtered	
22	34	2	INTO THE DEEP L3 Columbia	
23	15	3	CALLING YOUR NAME Libra presents Taylor WEA	
24	NEW	1	WE CAME TO PARTY Antoine Clamant United States Of Dance	
25	NEW	1	THE EVE OF THE WAR Jeff Wayne's War Of The Worlds Wonderby	
26	14	4	VOICES Dario G Azali	
27	15	3	PROMISED LAND/WONDERLAND Ultrasonic Delirious	
28	2	2	MAD ITALIANO Shant Multiply	
29	11	5	HAPPINESS (MY VISION IS CLEAR) Bini & Martini Virgin	
30	9	3	THE FINEST Father And Son Hoji Cheons	
31	13	4	LOVER Rachel McFarlane Manifesto	
32	30	2	ALL OVER MY FACE Dysfunctional Psychedelic Walthons Urban Heat	
33	23	5	THE ORANGE THEME Cygnus X Serious	
34	23	5	SUNSHINE Yomanda Virgin	
35	26	3	RIGHT BEFORE MY EYES N'a G featuring Kallaghan Doop	
36	NEW	1	SO WHAT Bug Blanco Y Negro	
37	22	6	TEMPERAMENTAL Everything But The Girl Liquid Asset	
38	12	3	DON'T WANNA BE ALONE Tricia Penrose EMI	
39	NEW	1	CALL MY NAME Futura EMI	
40	25	4	FROM RUSSIA WITH LOVE Matt Darrey EMI	

CLUB CHART BREAKERS

1	FLASHPOINT Nations Amato
2	FREAKIN' YOU Jungle Brothers Gee Street/V2
3	AMERICAN PIE Madonna Maverick/Warner Bros
4	FEELS LIKE IT'S BETTER Mised Swing City
5	THE BAD TOUCH Bloodhound Gang Geffen
6	DEEPER WINTER PWT Acetate Recordings
7	H'E'S ALL I WANT Angelmouse V2
8	DON'T WANT NOBODY (TELLIN' ME WHAT TO DO) Cherie Amore Eternal
9	LIFE STORY Angie Stone Arista
10	HE WAS CLOSE STILLWELL AVENUE Colonel Garnell Spirit

Breakers on the 10's stands well below the top 40 which has regained the most improved DJ positions. The Club Chart Top 40 (including mixes), Urban, Pop and Disco Charts can be obtained from ARIA's website at www.dutchmusic.com. To receive the club-charts in full by fax contact Kim Rieck at tel: 0171 940 8696, e-mail: kri@aria.com.

CHART COMMENTARY

by ALAN JONES

Though it has lost a third of its support in the last week, The Time Is Now by Moloko is strong enough to stay top of the Club Chart for a second week. Several challengers are gathering with a view to taking its title next week, and one of the favourites must be the Wandu's Project's 'You're The Reason', which debuts this week at number four. The follow-up to their massive debut hit King Of My Castle, it has much to live up to – and is starting out the right way. King Of My Castle has sold more than 500,000 copies so far, beating by more than 100,000 the record sales for an A&P release previously held by Mousse T's 'Horny'. 'You're The Reason' is once again the creation of Chris Brann, with vocals from Frigero Frigero and the throbbing mix magic of an Italian with an unlikely name, Roy Malone. 'You're The Reason' already has more number one reports from DJs than any other record, and it will be a big surprise if it is not at least number two next week. The most popular records in upfront and pop venues are very similar this week, even though they are often playing different mixes. Three records are in both top fives – Moloko's 'The Time Is Now' (number one Club Chart, number four Pop Chart), ATB's 'Killer 2000' (number one Club, number one Pop) and Geri Halliwell's 'Bag It Up' (number five Club, number two Pop). The first record by the group not to reach number one on that chart... Meanwhile, late servicing of Madonna's American Pie on vinyl is the reason why that record is only now debuting at number 10. Though I personally don't think it is one of her better 12-inch mixes, most DJs who are playing the record have it in their top five, and it may yet emerge to challenge for pole position next week... On the Urban Chart, Kells's 'Caught Out There' suffers a 9% decline but returns to pole position. It previously topped the chart for three weeks but has been runner-up to Jamaica Red, Beanie Man's 'Money' for the past fortnight. The entire Top Five of the Urban Chart are very tightly packed, and any one of them could have been top this week.

POP TOP 20

1	1	4	KILLER 2000 ATB Sound Of Ministry
2	6	3	BAG IT UP Geri Halliwell EMI
3	2	4	DON'T GIVE UP Chicane Xtravaganza
4	3	2	THE TIME IS NOW Moloko EMI
5	17	2	SUNSTORM Hurlig & Todd Multiply
6	NEW	1	MAD ITALIANO Shant Wanderby
7	3	3	SHALALA Lala Vengaboys Positiva
8	NEW	1	FREE AGAIN Nowa-Nova Vision Recordings
9	NEW	1	H'E'S ALL I WANT Angelmouse V2
10	NEW	1	AMERICAN PIE Madonna Maverick/Warner Bros
11	3	2	DON'T WANNA BE ALONE Tricia Penrose Doop
12	14	3	VOICES Dario G WEA
13	NEW	1	THE BAD TOUCH Bloodhound Gang Geffen
14	NEW	1	STAND UP Precious One EMI
15	12	3	PROMISED LAND/WONDERLAND Ultrasonic United States Of Dance
16	NEW	1	NIGHT SKDOL Meccaheadz Europa
17	12	3	HARD HOUSE MUSIC Melt feat. Little Ms Marcie Disco Valiente
18	NEW	1	HIGH ON YOU AGAIN Fiona Prince 48K/Mushroom
19	NEW	1	SEE YA Atomic Kitten Innocent/Virgin
20	NEW	1	LIVE FOR THE ONE I Love Tina Arena Columbia

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CHART COMMENTARY

by ALAN JONES

Radio's increasing fixation with the fairer sex continues with all of this week's top seven featuring only vocals by females. Women have made massive inroads on radio in the last couple of years, and now regularly command a bigger share of airplay than of sales, though their stock is rising in both areas. Female solo artists occupy four of this week's seven places, while female groups account for another two, and UK male duo **Arctic Dogz** take the last thanks to employing **Romina Johnson** on vocals. As if that's not enough, female solo artists are also responsible for the top three climbers outside the top seven, with **Shania Twain** moving 10.9, **Kelis** improving 14.12 and **Jamella** up 23.17.

For the third week in a row, **Gabrielle's** Rise tops the chart with an audience of more than 100m but it eases down a couple of notches

AIRPLAY FACTSHEET

● The likes of **Oasis** aside, rock records rarely account for the highest new entry to the Top 50, with just a 7% likelihood of that being the case of any given week. It happens 10% of the week however, with the much-tattooed and often naked **Blink 182** arriving at number 33 with **All The Small Things**. ● Five's biggest airplay hit to date, **Keep On Move'n**, actually

keeps stalling, and holds again this week at number 32, having spent an impressive 19 weeks on the chart. Expect to see it start to fade now, however, as the group's new single **Don't Wanna Let You Go** – which sounds very like a **Cherish** production but isn't – begins to take a hold. It plays 143-50 this week, with jumps quadrupling to 414.

AT A GLANCE WEEKLY MARKET SHARES



Based on data from the companies by full track sales in the UK. All copyright group shares by % of total sales in the UK.

from last week's all-time mark of 109.23m to 107.10m. In most weeks that would give it a commanding lead, but **All Saints' Pure Shores** becomes only the fourth single to breach the 100m audience mark in the seven years in which Music Control has provided data, surging from 96.47m to 102.50m. That's an audience which has only ever been beaten by the two figures quoted for **Rise** above, and is tough on **All Saints**, though indications are that they will not only blow over at the top next week but that they may also be the first act to breach the 110m audience mark.

Having seen off one former colleague – **Emina Burton** – in a head-to-head clash in which she won the honours at retail and radio, **Ger Halliwell** is on the way to her fourth straight major hit single as a soloist with **Bag It Up**. It is this time, although the

records are released on different days – she is competing with **Melanie C**. The latter's upcoming single **Never Be The Same Again** – a collaboration with **TLC's Lisa Lopez** – is ahead at the moment, and moves 42.30 to its third week on the airwaves, but **Ger's** Bag It Up makes its debut Top 100 appearance at number 52 and is chasing fast.

Atlanta 252 used to have the tightest playing in the British lists, regularly playing its A-listed singles upwards of 100 times a week. It later reduced this to a more normal 50 or so plays a week, and started taking chances on unproven records, instead of being ultra-conservative. Sad to say its reward for this was declining audiences, with its **Rajar** figures slumping from 3.6m listeners a week three years ago to just 2.5m in the researchers' latest survey results last month. Its response has been to relinquish as **The New Atlantic**

252, promising more emphasis on dance and lengthy music sweeps. It has also taken the opportunity of tightening its playlist massively once again, with the result that last week saw the top four singles on the playlist being played more than 90 times each, **Shania Twain's** Don't Be Stupid (You Know I Love You) leading the way with 96 spins. And, in line with the current trend towards featuring females, all of the station's top eight tracks were by women.

Mariah Carey topped the US airplay and sales charts with **Thank God I Found You** and though the single is expected to make a fair impression on the sales chart here too, it is her least successful single on the airwaves for a long time at this stage of the game. It did move up last week but only to number 89, with support from major stations like **Radio One** and **Capital** saidy lacking.

MTV

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Most played videos on MTV UK/Media Research Ltd w/e 25/2/2000
Source: The Box

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Most played videos on The Box, w/e 21/2/2000
Source: The Box

BOX BREAKERS

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Highest climbing videos on the Box in advance of single release w/e 21/2/2000
Source: The Box

TOP OF THE POPS

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Final line-up 26/2/2000

RADIO ONE PLAYLISTS

- A-LIST** What A Girl Wants Christina Aguilera; Pure Shores All Saints; Mavin! Too Fast Artful Dodger feat. Romina Johnson; Show Me The Meaning Of Being Lonely Leoney Backstreet Boys; Caught Out There Kelis; Like A Rose Al; Money Jamaica feat. Bennie Man; Keep The Home Fire Burning The Bluetones; Got Stuck You Daphne & Celeste; Samba Mue
- C-LIST** Real Deal Britain All Star Foundation; The Bluetones; Bullshit Breakbeat Era; Thank God I Found You Mariah Carey feat. Joe & Jazzy; Cowboy; Still One Or Two; Groove Doctor; Bag It Up Geri Halliwell; Master Ministers De La Funk; Steve Strain; Sunburn Music; Who Feels Love Coates; 'Realize' Pinkie; 'Kiss All Higgles' Pinch Scream; Stand Inside Your Love Smiling Pumpkins; 'Freaker' It Will Split; Life Style Angie Stone; *Flowers Sweet Female Attitude
- 21 graphs at week beginning 26/2/2000
* Denotes additions

MTV UK PLAYLISTS

- A-LIST** Bag It Up Geri Halliwell; Too Fast Artful Dodger feat. Romina Johnson; Show Me The Meaning Of Being Lonely Leoney Backstreet Boys; Caught Out There Kelis; Like A Rose Al; Money Jamaica feat. Bennie Man; Keep The Home Fire Burning The Bluetones; Got Stuck You Daphne & Celeste; Samba Mue
- B-LIST** Meeeeeet; Freaker! It Will Split; Show Me The Meaning Of Being Lonely Backstreet Boys; Still Macy Gray; Money Jamaica feat. Bennie Man; Won't Take It Lying Down Honey; Bag It Up Geri Halliwell; Don't Wanna Let You Go Five; Thank God I Found You Mariah Carey; Don't Give Up Chicago feat. Bryan Adams; Never Be The Same Again Melanie C; Romina; Joy Bye Bye 'N' Sync; Mavin! Too Fast Artful Dodger feat. Romina Johnson & Stereophonics; Everything Dum
- C-LIST** The Hardest Thing 98°; Jump Down Marvin; Rewind Princes
- D-LIST** All The Small Things Blink 182; In The Day; One; The Bluetones; Like A Rose Al; Mavin! 'N' Sync; Mavin! Too Fast Artful Dodger feat. Romina; Joy Bye Bye 'N' Sync; Mavin! Too Fast Artful Dodger feat. Romina Johnson & Stereophonics; Everything Dum
- 21 graphs at week beginning 26/2/2000
* Denotes additions

THE PEPSI CHART

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Draft line-up 2/2/2000

RADIO TWO PLAYLISTS

- A-LIST** Bouncing In The Moonlight Tashirai; '83 Billie Holiday; Pure Shores All Saints; The Greatest Gift Being Lonely Backstreet Boys; Bleep Love Mariah; Show Me The Meaning Of Being Lonely Leoney Backstreet Boys; Rise Gabrielle; Where The Poor Boys Dance Lu
- B-LIST** Your Eyes Simply Red; Don't Be Stupid (You Know I Love You) Shania Twain; Top Story 2 - To Infinity And Beyond (Various); The Great Beyond Eddie; Stay Alive Kinohi; American Pie Madonna; Mavin! Too Fast Artful Dodger feat. Romina Johnson & Stereophonics; *Coca Cola & Burn Savage Garden
- 21 graphs at week beginning 26/2/2000
* Denotes additions

RADIO 1

- A-LIST** What A Girl Wants Christina Aguilera; Pure Shores All Saints; Mavin! Too Fast Artful Dodger feat. Romina Johnson; Show Me The Meaning Of Being Lonely Leoney Backstreet Boys; Caught Out There Kelis; Like A Rose Al; Money Jamaica feat. Bennie Man; Keep The Home Fire Burning The Bluetones; Got Stuck You Daphne & Celeste; Samba Mue
- C-LIST** Real Deal Britain All Star Foundation; The Bluetones; Bullshit Breakbeat Era; Thank God I Found You Mariah Carey feat. Joe & Jazzy; Cowboy; Still One Or Two; Groove Doctor; Bag It Up Geri Halliwell; Master Ministers De La Funk; Steve Strain; Sunburn Music; Who Feels Love Coates; 'Realize' Pinkie; 'Kiss All Higgles' Pinch Scream; Stand Inside Your Love Smiling Pumpkins; 'Freaker' It Will Split; Life Style Angie Stone; *Flowers Sweet Female Attitude
- 21 graphs at week beginning 26/2/2000
* Denotes additions

For anyone who believes that most music DVD software is little more than an afterthought, spun off from the VHS product to exploit a tiny niche in the market — consider the case of Robbie Williams. Not only did EMI/Chrisralls put together one of the first DVD EPs last year to help the artist crack America, but even now, as he begins to record his third solo album, the process is being filmed and footage set aside for a future DVD release.

At the same time, DVD sits at a crossroads in its involvement with the music business. In this industry, more than any other, there is an opportunity to use the format to create a unique audiovisual item, in which the extra facilities at the disposal of DVD producers are used to create a wholly new experience.

But although there are now dozens of music releases available on DVD just over a year since the format began to break, the vast majority are straight conversions from sell-through video, and many have been flown straight in by the majors from the more developed US market. Products such as the Robbie EP and Palm Pictures' enhanced reissue of Talking Heads' seminal Stop Making Sense concert film are evidence of

'Our policy is to offer as many extras as possible, as we believe that is the way to grow the format' — Fiona Ball, Sony Music Vision

experimentation in the music DVD market, but for the most part, the music industry has only just begun to look at the creative possibilities.

Certainly, few would argue that the format is infinitely superior to VHS as a medium for music. The inherent advantages of DVD in terms of pin-sharp vision and CD-quality sound would seem to be reason enough to guarantee success, and while most releases to date have been rather unimaginative, they have nonetheless done much to pioneer this new market.

"There's been a fabulous response to DVD so far," says Ray Still, managing director of Warner Vision. "We had a very pleasing first DVD Christmas, and we took about 30% of the music DVD market," he claims.

Warner's Christmas DVD releases of Madonna's The Video Collection and Cher Live In Las Vegas both came close to outstripping sales of The Corrs' Royal Albert Hall concert, which was released by Warner in June and is the number one music DVD seller so far, having shifted more than 10,000 copies.

Of Warner's 30 or so DVD releases to date, there is a heavy reliance on catalogue

MUSIC IS THE KEY TO THE FUTURE OF DVD

The fledgling DVD market is currently being held back by cost. But the music industry has the potential to drive this largely unexplored format forward on the sales front, reports David Knight



material and US product. Some boast extra features such as discographies, interview footage, photo galleries, and foreign-language translations. The Cher DVD, for example, has several extras, including a documentary on her career and non-English subtitles. But others do not.

"When it's appropriate, we include extras," says Still. "But you don't necessarily need them when you have such a good core product."

Although this is clearly true up to a point, the first argument in favour of DVD extras has always been the consumer perception of added value.

"Our policy is to offer as many extras as possible, as we believe that is the way to grow the format," says Fiona Ball, product manager at Sony Music Vision.

However, a more complex product brings with it a far greater number of logistical



pitfalls. For example, the release of Sony's Ladies & Gentlemen — The Best Of George Michael DVD was delayed until the week before Christmas as a result of the lawsuit slapped on the singer by the policeman who famously arrested him in Los Angeles.

"DVD is much more complex than VHS," says Ball. "We were about to begin authoring the DVD when we found we had to change the edit of the Parkinson interview we had added, as there was material in there which could have had a bearing on the lawsuit. Then once we had re-edited it, we had to redo all the subtitles."

Needless to say, this problem is a fairly singular one and it is worth noting that adding extra material is not the only way to be creative with DVD. Since last September, Manchester-based promotions company BEDA (British Entertainment and Discotheque Association) has produced the White Disc — a monthly dance-based DVD compilation of



DVD's music star players: Stop Making Sense OST, Depeche Mode's The Videos 86-98 and George Michael's Ladies & Gentlemen

promos which goes out to more than 200 clubs around the country. "This is a progression from our CD services, and was launched on the basis that the next step for DJs is to mix with DVD," says managing director Paul Taylor.

Even though it is not intended for retail consumption, the White Disc gives an indication of a growing appreciation of DVD's applications, as well as the promotional value of the format for record companies.

"For the first time, a DJ can show a video without losing the quality of the sound," says Taylor. "DJs are also far more likely to play the tracks if they hit people on two fronts — with sound and vision." >

A giant leap for musickind

Ambitious is a word that barely does justice to One Giant Leap, the DVD project currently being undertaken by Faithless' Jamie Catto and co-producer Duncan Briggeman. The pair are currently on a six-month tour of the globe recording musicians from Africa, India, Asia, Australasia and beyond, and filming as they go, with a view to releasing a "conventional" CD and a DVD release on their return.

From Africa — where they encountered Baaba Maal in Senegal, the African Showboys of Ghana, the Soweto String Quartet of South Africa, and a xylophone in Uganda played by 20 men — to the Maoris in New Zealand, by way of India, Thailand and Australia, Catto and Briggeman have visited some of the world's oldest tribal cultures to explore some philosophical concerns and to find the key sounds for their album.

Catto describes this voyage of discovery as a dream come true. The irony is that it is possible with the help of the most modern portable technology: a 32-track mobile recording studio, digital video

cameras and video editing equipment run from Catto's laptop computer.

"A year ago, you wouldn't have been able to do what we are doing now," he says, talking from New Zealand before setting off on the American leg of the journey. "Palm Pictures effectively bought us a whole film studio — and one in which I can edit the footage while sitting on a cliff top in New Zealand and then send it back to London."

While the One Giant Leap CD is due to be released on Faithless's label Chesley, Catto is signed to Palm Pictures as a DVD artist only. Catto expects the One Giant Leap DVD will differ musically from the album.

"The very best of the music we're recording will be on the record. But most of what we've shot will be on the DVD because it's so strong," he says.

The project also promises to be one of the first to explore the potential of the medium for music. Not strictly a musical documentary, nor anything so straightforward as a series of music clips, Catto



Catto: musical globetrotting

describes the process as "trying to create a new kind of film".

Each track on the album addresses a different theme, from Death and Change to Masks and Roles via Innocence and Freedom. The visuals are made up of live performance footage and interviews with individuals from all parts of the world.

"The message is to celebrate diversity and the unity we're trying to reach, to show that 99% of human experience is shared,"

says Catto. In the States, he plans, among other projects, to interview REM's Michael Stipe in Georgia.

"We're interviewing everyone on their thoughts about the various themes, from midwives to porn stars, authors to scientists," he adds.

The greatest achievement of One Giant Leap, however, is likely to be in demonstrating the visual possibilities that are now open to musicians — a point stressed by both Catto and Palm Pictures creative director Alistair Norbury.

"Samples made music available to everybody and the same thing is now happening to video," says Catto. "Musicians don't have to settle for pop videos — they can do anything they want to express themselves visually and musically."

For his part, Norbury hopes One Giant Leap will be an inspiration to other music acts with visual ideas.

"It will really set a benchmark for the future," he says. DK

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In a different league



► Taylor says the White Disc is financially viable largely because he was able to strike a particularly good authoring deal with a local company. Certainly, until the turn of the year, the cost of authoring, together with the limited hardware penetration before Christmas, has been something of a deterrent for record companies of all sizes.

Paul McKee, the video commissioner at One Little Indian, reveals that the cost of mastering the DVD releases of Björk's video compilation *Volumen* and the singer's *All Is Full of Love* — the first DVD single, featuring Chris Cunningham's acclaimed robot video — was no less than £75 a minute. This may be the reason why the independent has no definite plans for further DVDs.

"The mastering houses need to sell it more," says McKee. "When we went back to the mastering house some time after *Volumen*, they said they hadn't been asked to do any other DVDs in the meantime."

But things are beginning to change. Inevitably, authoring costs are now falling, with the result that another independent label recently announced its plans to release a first DVD collection, Mute's *Depeche Mode - The Videos 89-98* will be in stores from March 20, featuring every video made by the band since *Striped*, as well as an interview with *Depeche Mode* about the videos and a documentary about their rise from Basildon synth-pop pioneers to stadium giants.

Tim Bewan, UK manager of West Midlands-based Sonopress, which mastered the Mute DVD, says interest in the format is growing among independent record companies. "They are still slightly nervous, but we expect to see more and more independent labels and artists putting out albums on DVD following the *Depeche Mode* release," he says.

In a similar vein, Parlophone released *Blur*'s most recent single, *No Distance Left To Run*, as a DVD EP before Christmas in order to showcase the track's intriguing video concept — Dogma director Thomas Vinterberg filmed each *Blur* member as they

sleep and also interviewed the band beforehand. Parlophone claims the DVD has been a sales success, capturing the imagination of the considerable *Blur* fanbase.

At the moment, DVD seems to be best-suited to the kind of act which has a track record of substantial success, an armoury of hits and videos or a minnowing live show. But Alistair Norbury, creative director at Island founder Chris Blackwell's Palm Pictures, which has just released its first tranche of DVDs, says considerable research has shown the company that

music — in the form of new releases as well as catalogue product — will play an important role in growing the format.

"We had a lot of discussions with hardware makers and they all said they saw music as being one of the key drivers of the market in the future," he says.

Given that feature films have dominated DVD sales so far, this assertion would seem to fly in the face of the evidence. But as Norbury points out, music has historically been a far bigger seller in a mechanical format than movies.

Palm has just released an eclectic combination of films, *Manga* animation and music titles on DVD. New DVD EPs by reggae legends *Sly & Robbie* and unknown act

Mocean Worker feature videos, interviews, DVD Rom content and Dolby 5.1 audio. "We think this format will replace the audio single," says Norbury.

A similar attention to detail has gone into Palm's longform music titles: *Baaba Maal Live At The Royal Festival Hall* and the remastered and remixed version of *Stop Making Sense*.

"We have spent a lot of time on the technical processes, such as authoring," says Norbury. He insists the fact that Palm's releases are all in some sense niche titles is not a disadvantage in terms of sales potential. He believes they will be considered high-end software for a high-end format.

However, he is as dismissive as Warner Vision's *Still* about extra features which have apparently been installed for their own sake. His answer is to provide something different with every release. In the case of *Stop Making Sense*, this means offering

David Byrne's original storyboard artwork. And even if that is not fundamentally new, it is fair to say that it is at least attempting to explore the possibilities of the medium.

Sony's *Fiona Ball* believes record and video companies have only just begun to scratch the surface of DVD's potential. Releases of the *Rocky Martin* concert show *One Night Only* and *Mariah Carey's Ones* are

already planned for this year at Sony along with new DVD product from Jennifer Lopez, *Rage Against The Machine* and *Macy Gray*. Sony has also just released Pink Floyd's *The Wall* with extra features including the original promo video of *Another Brick In The Wall*.

Among around 30 forthcoming releases of mostly catalogue material in the schedules at Warner Vision, there is also a *Catania* live concert and Eric Clapton's *Crossroads*, which will be Warner's first simultaneous release on VHS and DVD. But the company's most significant release in terms of creative use of the format will be *S&M*, Metallica's symphonic collaboration with composer Michael Kamen, due to be released in April. After last year's *Cunning Stunts*, the ground-breaking Metallica concert DVD on Universal, which included a multi-camera viewing option on some tracks, Metallica are exploring DVD's potential, this time with more multi-camera angles and different sound streams (with orchestra and without). And many believe this is just the tip of the iceberg.

"We have still only touched on what we could do," says McKee at One Little Indian. "If a director was given a free hand, he could come up with different endings to videos as well as different angles. There are a lot of directors who have the artistic potential to do it, and because digital cameras are now widely available, it is easy to experiment."

This is the direction to which Alistair Norbury and Palm Pictures have committed themselves. Palm is the first UK company to contract artists, such as *Fathead's* Jamie Catto (see breakout, p26), for DVD only. It has also taken the step of issuing its roster of music artists with DV cameras.

"DVD has to be driven by the artists, and their recognition that they can use this to further their creativity," says Norbury. "We have also had workshops with filmmakers and the response from everyone has been very enthusiastic. They don't feel this is a format that has been foisted upon them — they want it."



Mocean Worker's DVD (above) is part of Palm's eclectic combination of films, Manga animation and music titles. 'We think this format will replace the audio single' — Alistair Norbury

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Matrix: retailers believe the added-value extras were a prime factor in the DVD's success

A Bug's Life: the sixth best-selling DVD title

While Warner Home Video's cyberpunk thriller *The Matrix* was widely tipped to sweep the DVD sales board last Christmas, the sheer extent of its success provided retailers with a surprise present.

By the end of the year, *The Matrix* had delivered DVD sales of more than 200,000 copies, doubling the sales of the second-placed release, *Armageddon*. DVD retailers have no doubt that it was the appeal of the product's added-value extras that made it a must-have purchase for the format's key 18- to 35-year-old male demographic.

"It was by far our fastest-moving title and it was the special features that clinched it," says Now marketing manager Deborah Jordan. "WHV did a thorough job in building awareness — not just through TV and press advertising but also by supplying extensive point of sale material which helped us to give *The Matrix* a really good showing in-store."

Few could dispute that DVD distributors have so far done a good job to provide their dealer base with the solid support they need to build the market. For example, WHV's marketing campaign for *The Matrix* — the company's biggest ever — delivered 30m impacts through prime-time TV advertising and blanket activity in specialist film and men's lifestyle magazines. PoS consisted of soft-ulls, counter boxes and posters to maximise impact. Running alongside this was a hardware promotion with Toshiba and Blockbuster, ensuring every base was covered.

The retail strength of releases such as *The Matrix*, and indeed the robust fourth quarter performance of DVD as a whole, bode well for sustained market growth. Figures tracked by the DVD Committee of the British Video Association show that total UK software sales totalled almost 4m during 1999. About 50% of that business was done in the frenzied fourth quarter, with sales activity at its peak during the third week of December.

The stand-alone hardware picture is steadily improving, with an estimated 230,000 players sold last year, bringing the total to more than 350,000. But this figure is dwarfed by an installed base of more than 2m PCs capable of playing DVD videos, and hardware penetration will take another leap forward when PlayStation launches its new DVD-compatible model later in the year.

But even while hardware is achieving unprecedented coverage and certain software products are flying off the shelves, there are still clouds overhead. Warner's *Matrix* campaign was rocked by the news that certain best-selling DVD players were unable to read the disc because of a compatibility problem.

ARE THE PRICES OF DVDS BEING DRIVEN DOWN TOO FAR, TOO SOON?

Many fear the recent price reductions on DVDs may harm the new format's ability to maintain its upmarket profile, reports Karen Faux

More worryingly still, many fear that aggressive campaigns are already driving software prices down too far. The price of a disc can vary from £25 at the top end down to as little as £12 within some retail campaigns, and in some cases there is even a regional disparity in the prices charged by stores within the same retail chain.

Such trends ultimately affect the margins

market too quickly," he says.

"Having said that, product life cycles are now a fraction of what they were even 20 years ago and rapid market penetration is now essential to give a format any hope of survival."

But many retailers believe that price stability is crucial if long-term success is to be achieved. While it may not arguably be



of all those with any involvement in the supply chain, and those at the manufacturing sharp-end are outspoken about the need to maintain DVD's status as an upmarket format, priced at premium levels.

Bob Thomson, vice president of commercial and business affairs at Cirram Europe, has mixed feelings about the wisdom of price reductions so early in the format's life. "There has been some discussion that the industry's aggressive pricing strategies are maturing the

such a sensitive issue for the early-adopter market, most agree that sensible margins must be established for a future profitability.

"Here is a new format where we can achieve a decent RRP, but instead what we are seeing is widespread discounting," says Now's Jordan. "When some stores are offering two DVDs for £30 or less, it makes it very hard to compete."

Our Price has made its presence felt in this way, with one of the most competitive DVD deals on the high street.

The retail strength of releases such as *The Matrix* bode well for sustained market growth — total UK software sales totalled almost 4m during 1999. But many fear that aggressive campaigns are already driving software prices down too far

"Three DVDs for £40 was a great offer for consumers before Christmas, and the 10% discount deal through our loyalty cards is valid until August," says Stephen Staniland, Our Price senior product manager for visual media.

"Although we need to make money out of DVD, the reality is that campaigning is rife and this kind of statement establishes us as a destination stockist."

Our Price will be taking a pragmatic approach to the format as the year progresses, but Staniland anticipates that DVD will steadily gain in shelf space. "We will see steps throughout the year to cannibalise VHS space as we have limited room and want to present an authoritative range of DVD titles," he says. "From a margins perspective, DVD makes a lot more sense than VHS and we can foresee a time when the consumer base will develop from the young adult males to encompass our other key demographic, the 12- to 18-year-old age range."

Video rental chain Blockbuster is seizing upon DVD as an opportunity to expand its retail sales operation. In January, it rolled the format out in its 670 stores at the expense of music CDs, which were dropped to make room.

"We have recently undergone a business reappraisal," says Blockbuster marketing manager Piers Skinner. "Music was always an impulse purchase, whereas DVD has a much stronger link to our core business."

Skinner believes that Blockbuster is in a particularly strong position to capitalise on the market.

"We are the only retailer which is already promoting and marketing VHS rental releases, and as self-through DVDs are often introduced simultaneously we can incorporate the format into our existing sales message," he says. "Blockbuster is a very convenient place to buy DVDs because it can be combined with rental activity."

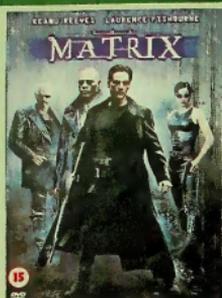
With Blockbuster and other DVD retailers testifying that speed of DVD take-up has outpaced the growth of the audio CD back in the Eighties, the pressure is on for every sector involved to provide a seamless service.

Undeniably the book shops with manufacturers and most are upbeat about having coped with delivering big volumes to tight deadlines for the autumn rush.

Warner Music Manufacturing Europe, based at Alsdorf in Germany, took the lion's share of DVD production for the UK and currently manufactures on behalf of distributors Warner Home Video and Buena Vista Entertainment.

"We were extremely busy during the fourth quarter, as we had most of the UK's biggest-selling DVD titles rolling off our >

TOP 20 DVDs IN Q4 1999



Number one DVD seller: The Matrix

Title	Company	Distributor	Manufacturer	Manufacturing Europe (Germany)	Logistics (Germany)
1 The Matrix	Warner Home Video	TEN	Warner Music Manufacturing	Europe	(Germany)
2 Notting Hill	Universal Pictures	Universal	Universal Manufacturing & Logistics	Europe	(Germany)
3 Blade	EVY	TEN	Sonopress (Germany)		
4 The Exorcist	Warner Home Video	TEN	Warner Music Manufacturing	Europe	
5 Armageddon	Buena Vista	Technicolor	Warner Music Manufacturing	Europe	
6 A Bug's Life	Buena Vista	Technicolor	Warner Music Manufacturing	Europe	
7 Payback	Warner Home Video	TEN	Warner Music Manufacturing	Europe	
8 The Mask Of Zorro	Columbia Tristar	TEN	DADC (Austria)		
9 Look, Stick And Two Smoking Barrels	Universal Pictures	Universal	Universal Manufacturing & Logistics	Europe	
10 Enemy Of The State	Buena Vista	Technicolor	Warner Music Manufacturing	Europe	
11 There's Something About Mary	Warner Home Video	Deluxe Video	Warner Music Manufacturing	Europe	
12 The Faculty	Warner Home Video	TEN	Warner Music Manufacturing	Europe	
13 Blade Runner	Warner Home Video	TEN	Warner Music Manufacturing	Europe	
14 8MM	Columbia Tristar	TEN	DADC		
15 Pulp Fiction	Buena Vista	Technicolor	Warner Music Manufacturing	Europe	
16 Ghostbusters	Columbia Tristar	DISC	DADC		
17 The Fifth Element	FoxVideo	Deluxe Video	Nimbus (UK)		
18 Heat	Warner Home Video	TEN	Warner Music Manufacturing	Europe	
19 Shakespeare In Love	Universal Pictures	Technicolor	Infodisc (Taiwan)		
20 Lethal Weapon 4	Warner Home Video	TEN	Warner Music Manufacturing	Europe	

Source: CIN/Music Week research

presses," says Capri Frengrer, Warner Music Manufacturing director of international services.

"With the ability to produce 100,000 DVDs a day, we can justifiably claim to have one of the biggest outputs in Europe. If a company needs a 500,000 order turned around in a couple of days, we can handle it."

For those companies who are just starting to build their DVD production, the priority is to offer very good customer service. At Cinram, which replicates DVD for the UK at its plant in Amersfoort, Holland, a specialist department has been established to ensure clients' specifications are met from day one.

"Each DVD client is assigned an experienced account manager who is responsible for processing and tracking orders — from picking, packing, despatch

and delivery," says Bob Thomson.

While Cinram had only just commenced DVD production as 1999's peak season kicked in, at the same time next year it hopes to have built a significant market share.

"With DVD's rate of growth currently exceeding all formats, we are already looking to add extra capacity to our European plant and we are also opening a DVD authoring facility in London," says Thomson.

Sonopress claims to have been involved in around 25% of the UK's DVD business in 1999, and during the autumn was pressing around 50,000 discs a day from its plant in Gutersloh, Germany.

"We saw demand double in the last two

months of 1999 as a result of the growth in the installed base of players," says Phil Wadsworth, Sonopress head of DVD video. "We are looking forward to another surge in demand when Playstation 2 is launched."

'We saw demand double in the last two months of 1999 as a result of the growth in the installed base of players'
— Phil Wadsworth, Sonopress

Having bowed out of the VHS market before it boomed in the Eighties, the challenge for Sonopress is to build its profile with a new customer base. Recent DVD orders have included The Pianists for the BBC and a series of New Line titles through Entertainment Video.

"A lot of our clients are new to the format and we ensure that we hold their hands every step of the way," says Wadsworth.

"When it comes to authoring, we have relationships with a number of facilities which we can exactly match to different customers' needs. Our Birmingham fulfilment centre is also tried and tested when it comes to ensuring that product is efficiently packed and despatched."

With the confidence boost provided by blockbusters such as The Matrix, Notting Hill and, most recently, The Mummy, all sectors are upbeat about DVD's prospects for this year. At Now, Deborah Jordan says, "We have just introduced a DVD chart and the format is justifying more shelf space as sales are galloping ahead."

But as DVD revs up towards the mass market, it seems that pricing will become an increasingly hot topic. Clearly it is one that needs to be resolved by the time the next lucrative fourth quarter comes around.

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