



NEWS: Radio One bounces back to lead the list of **SONY RADIO** nominations, as **KISS** also shows up well



NEWS: Industry has been given a warning to support **BBC MUSIC LIVE** during its 24-hour live music marathon



NEWS: All the news from **SXSW**, plus a rundown of all the acts to look out for in the coming months



MUSIC WEEK AWARDS BROCHURE - INSIDE

FOR EVERYONE IN THE BUSINESS OF MUSIC

1 APRIL 2008 £3.60

MUSIC WEEK

Virgin stand-off reaches crunch-time

by Paul Williams

The stand-off between Virgin Retail and its major record company suppliers is reaching crunch-time this week with the imminent expiry of the promised end-of-March payment period on Friday.

Last week the major record company chairmen received letters from the retailer repeating the demands Richard Branson originally made at the start of the dispute that his suppliers improve their deals, adding that he had yet to make a decision on whether to pay his bills.

It is understood that none of the major record companies is prepared to improve its terms. "This week is most probably crunch week. We

really don't know what's going to happen," says one senior major label source.

Universal Music chairman/CEO John Kennedy says he remains confident that Virgin will stump up the cash some time in the next week, despite Branson's latest letter. "I've so much faith in the integrity and business ethics of Richard Branson that I'd be very surprised if he doesn't pay," says Kennedy, whose company alone among the majors has continued to supply Virgin directly with product throughout the high-charged stand-off.

In February Universal issued a 21-day notice demanding settlement of a bill which, for all the



Branson: repeating demands

major, is estimated to be around £35m for December alone. Money is further outstanding to the five companies for the whole of January.

Universal is also one month into

a six-month option of issuing a winding-up order against the retailer, although Kennedy says it is not something the major is contemplating at present. "I'm so certain he'll do the decent thing and not let this drag into April Fools Day," he says.

A Virgin Retail source says the group has had some "constructive conversations" with the record companies, adding, "Hopefully everybody's going to bring this to a conclusion quite shortly."

Virgin's clash with the major suppliers comes as two of its UK High Street rivals, HMV and Woolworths, issued results figures last week confirming the tough trading conditions they had faced at the end of

last year, in particular in the face of widespread discounting (see story, p3).

Meanwhile, as the majors hold out for their money, the Virgin group is still waiting to see the conclusion of the £600m deal with Singapore Airlines in which Singapore is set to buy a 49% stake in Branson's airline.

Contracts were exchanged on the deal on February 11 and a conclusion had been expected by now, although this has yet to materialise. A Virgin Atlantic spokeswoman says it is "taking longer than anticipated", but expects the situation to be wrapped up "in the next couple of weeks".

Westlife put in a surprise live performance at last Thursday's annual Music Week Awards at the Grosvenor House in London in celebration of their guru, **BMG A&R** consultant Simon Cowell (pictured third left with the band), who won the coveted **A&R** award. His pop successes have ranged from **Five** and **The Teletubbies** to **Robson & Jerome**, Cowell, who claimed he had been set-up to receive the award, was left uncharacteristically speechless, in reference to a host of minutes from the likes of **Pete Waterman** and **Jonathan King**, all he could say was, "I'm absolutely gobsmacked, but very grateful. I'm never saying the word 'darling' again." Meanwhile, **Westlife** - who are chasing a record-breaking fifth consecutive number one single debut with **Fool Again**, released today (Monday) - received their own surprise award of discs celebrating 3m-plus sales of their eponymous debut album. Full Awards story, p3 and pictures in Dooley, p30-31.



WESTLIFE AT AWARDS

Capital's Party aims to eclipse Brits

Capital FM's third Party In The Park is aiming to outstrip the 8.8m the pre-voided TV viewers who watched this year's Brit Awards after signing a TV deal with Channel Four to broadcast seven hours of live music from the summer event.

The target is a massive leap from the 800,000 viewers who tuned in last year to **ITV2's** live Party In The Park coverage, but Capital group head of programmes **Clive Dickens** says last Friday's exclusive deal marks a significant commitment to the event by the TV broadcaster and could mean the July 9 festival will be the biggest live terrestrial TV broadcast since the Eighties.

"It's going to be a phenomenal amount of music. There will be 35 acts and 11 hours of music over seven days (including highlights). It's going to be a real Live Aid, Mandela feel," he says. "We want to get more than the Brits."

Dickens claims to have struck the deal without revealing any of the headline acts he has signed up, adding that this shows how the TV broadcaster recognises the huge marketing potential of the event. Dickens adds that he expects to negotiate deals to broadcast to more than 45 countries this year, compared with 40 last year.

Lobbyists celebrate Budget boost for indies

The independent music sector is in line for a share of investment totalling tens of millions of pounds and previously unavailable to the music industry, following last week's budget.

After sustained lobbying from several bodies, including the Association of Music Industry (AMI) and Association of Music Industry Accountants, chancellor Gordon Brown lifted two important exclusions which had previously made small music companies ineligible for tax breaks under the Enterprise Investment Scheme (EIS) and Corporate Venturing Scheme.

Pre-budget rules had excluded companies which rely on licensing and royalties from being able to attract investment under EIS. This meant venture capitalists and parenting companies had been



Wenham: significant boost prevented from pumping money into the music sector and instead turned to film, dotcom and other manufacturing industries.

Last year non-music companies attracted £40.5m under EIS, which has been responsible for £250m of funding since it started in 1993.

Under the revised scheme companies which create the intellec-

tual properties themselves (rather than buying catalogues or masters) can now benefit. Investors will be able to fund companies to the tune of £150,000 per year and receive 20% tax relief.

AIM chief executive Allison Wenham says the move will be a significant boost to indies. "Music companies often find it difficult to attract investment in the first place because the balance sheet doesn't always accurately reflect the health of the business," she says.

Harris & Trotter tax partner Hugh Lask says the move will "rejuvenate the independent sector". Gerald Howells, partner at Willott Kingston Smith, adds that it shows the Inland Revenue no longer views the practice of licensing as a "passive" source of income.

sister2sister
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AW Awards pay tribute to 'pluggers' pluggers' Piercing

by Paul Williams

The audience was brought to an uncharacteristic silence at this year's Music Week Awards as the event posthumously honoured Scott Piercing.

"I'd like to thank Appearing for being such a support for Scott all these years," she told the audience at London's Grosvenor House Hotel last Thursday night. "And I'd like to thank Scott for being Scott basically."

EMI Records collected the most awards on the night as EMiChrysalis was named top singles company, Positiva won the top dance label prize, the Learning Curve operation gave it the best distributor title for a fifth successive year and the

BLAIR PRAISES DEACON

BPI director general John Deacon won the Lifetime Achievement prize at last year's Music Week Awards. To mark the occasion Prime Minister Tony Blair sent a special letter of congratulations, writing, "I know the deep regard in which John is held by all his colleagues in the music industry and I'm only too happy to join them in recognising the huge contribution he has made to the industry's success."

Vengaboys project won EMiChrysalis product manager Helen Mitchell the best marketing campaign for a music release.

EMI Music Publishing was also among the winners again with managing director Peter Reichardt picking up the top major publisher prize following a ferociously close battle with Universal. "This time next year our company is going to look very different so I'd like to thank everyone at



Hil Piercing: accepting award

EMI Music Publishing for making me look good," he said.

Sony grabbed one of the night's new awards as it was named company of the year on the back of a diverse range of success which included overseas stardom for the likes of B'Witched and Charlotte Church. Its chairman/CEO Paul Burger said, "It's a bit sad in the year UK music industry had such a difficult time breaking acts abroad. Most

of the acts that did were Sony's." Sony also won the top classical company and best record company promotions team prizes.

HMV was a double winner by taking the best retail chain prize and the best general marketing campaign for the Music Of The Millennium, while Arinets in Leicester won the inaugural best independent store prize. There were also double honours for Polydot, named top artist albums company as Sundra Sreivasan won it the PR award for Lively.

Other winners included Ministry Of Sound winning the UK breakthrough award, WEA taking international artist breakthrough for Cher and the airplay award for Madonna's Beautiful Stranger and Vital named best sales performer. Jive was honoured as best independent label and Zomba best independent publisher, Universal Music TV top compilations company, Arglo Plugging best independent promotions company and William Orbit top producer.



Santana were yesterday (Sunday) set to head an overseas domination of the UK albums chart as they aimed to become the first US chart-topper in more than 20 months. The Arista-signed group's Supernatural was looking to bypass Travis's The Man Who and fight off a resilient challenge from Moby's Play to reach number one as Smooth challenged for a top-three debut on the singles chart. Currently, the albums chart is showing around a 60-40 ratio in favour of artists from overseas, compared with during 1999 when the UK's share of the chart rarely dipped below 50%. The UK's reduced presence on the chart comes during a notably quiet period for domestic releases and at a time when UK artists are continuing to find the going tough in the US. Continental European material is also performing strongly through the likes of Norway's Lene Marlin and Dutch act Vengaboys, giving the sector around 20% of the albums chart, compared with a peak of around 10% last year.

Clark's departure puts Higher Ground in doubt

Higher Ground managing director Mick Clark is leaving the label he founded three years ago, leaving a question mark over the future of the Sony imprint.

Clark, who has been instrumental in the careers of cutting-edge acts such as Leftfield and Soul II Soul, and Sony decline to elaborate on the reasons for his contract not being renewed. "I've thoroughly enjoyed my seven years at Sony, but it's time to move on," he says. "I have decided to seek a new challenge both in the record business and ever expanding world of the internet. What Higher Ground does is more valid in music now than ever before. There has to be more than just pop. I'm looking forward to signing, developing and breaking more long-term bands in the future."

Clark, who expects to leave at the end of May, adds that he is already in discussions with a number of companies.

Prices squeeze hits HMV floatation plan

HMV Media Group is likely to put its floatation plans on ice after it claimed the "crazy" pricing policies of competitors had squeezed the entertainment group's third quarter profits and sales.

Tough trading conditions in the music and books sector during the 13 weeks to January 22 - HMV's most important quarter - saw like-for-like group sales down 0.3% on the previous year. Waterstones' operating profit before exceptional items, depreciation and amortisation (Ebitda) was down £4m to £21.4m, while HMV, which opened 12 new stores in the period, managed a £5.3m Ebitda increase to £49.3m.

The effects of heavy discounting were also felt by Woolworths, which last Wednesday revealed that £16m was wiped off its CD and video sales last year to cut overall profit with a switch on the chain to just 0.6% (and a total of £119m) for the 52 weeks to January 29.

HMV's results have raised speculation that the group wants to sell

HMV GROUP'S CHRISTMAS

	1999	2000	change
HMV sales	£188.8	£185.6	-1.6%
Waterstones	£133.0	£135.1	+1.6%
Total sales	£321.8	£320.7	-0.3%
Total Ebitda	£90.3	£79.7	-11.2%

Figures cover 13 weeks to Jan 22/23

Sources: HMV Media Group

of the book retailer. Although chief executive Alan Giles concedes that HMV's advisers Warburg and Merrill Lynch are investigating "various ideas and options", he adds that the group does not always have to act on them.

Giles is more upbeat about the music stores' performance, although he admits trading has not been easy.

He says the company has already concluded deals in Japan and Canada with telecommunications companies, which will enable users to buy HMV product over their Wap mobile phones. "The internet and e-commerce here is going to be

IFPI unites with NCIS in joint piracy attack

The IFPI has taken a new route to crack music piracy by teaming up with the National Criminal Intelligence Service (NCIS).

The international record company body attended last week's three-day International Conference of Criminal Intelligence Analysts in Edinburgh for the first time to swap information and pool resources. IFPI chairman Jay Berman was the keynote speaker at Thursday's gala dinner.

Speaking on the importance of the joint effort, Ian Grant, head of the IFPI's enforcement department, says music piracy and the criminals behind it are becoming more sophisticated and the NCIS's third conference is a good forum to get access to experts in intelligence and state-of-the-art technology.



Giles: Investigating options a great opportunity. Technology is going to be an important part of our future," he says, adding that similar deals in the UK are not far away.

Ringsher, announcing an overall 15.4% rise in pre-tax profits for the year to £726.2m, says it is now "working closely" with entertainment suppliers to improve margins. It also announced it is to invest £500m in five e-commerce units, including an entertainment division.

The group's entertainment wholesaler Entertainment UK increased sales by 10.1% and like-for-like sales were up by 2.0% at MVC.

newsfile

WELCH JOINS SONY MUSIC EUROPE
Dwayne Welch, formerly vice president of International marketing of RCA in the US, has been appointed vice president of continental artist development at Sony Music Entertainment Europe. Reporting to senior vice president Richard Ogden, Welch will also support the international exploitation activities of continental affiliates for their artists outside Europe.

ASCAP ADVANCES ON NET RIGHTS
US music performing rights organisation ASCAP and digital music copyright management company AudioScout have announced a strategic partnership that will help ensure songwriters, composers and publishers are appropriately compensated for their music use on the internet. The move signals the rollout of AudioScout's Rights Management System, which automatically tracks and reports music delivered over the net, to some of the 1,500 ASCAP-licensed webcasters.

GILLES GETS NIGERIAN AIRING
Radio One's weekly programme Worldwide has been bought by Lagos-based Cool FM, making its host Gilles Peterson the first UK DJ to be broadcast on a regular basis in Nigeria. Worldwide, which is produced by independent production company Something Else, now goes out to 43 radio stations and the US Internet station Pseudo.

DATE SET FOR CAPITAL FM AWARDS
The eighth annual 95.8 Capital FM London Awards ceremony takes place on April 19 at the Royal Lancaster Hotel. The event, in aid of the charity Help a London Child, will be hosted by Chris Tarrant. Members of the public will be able to vote on categories including London's favourite radio group, album, and male and female artists, via a special website, www.londonawards.co.uk, from April 3.

INFERNO SIGNS UP NET DEAL
Mezzmusic.com, the online music company and subsidiary of Alim-Husted Mezzanine Group Plc, has embarked on a joint venture with independent dance music label Inferno. The five-year exclusive deal gives Mezzmusic the right to sell and distribute Inferno's existing repertoire and future releases worldwide. In the last two years, Inferno has notched up 14 Top 40 and seven Top 20 hits.

DMG RADIO GETS TO GO-AHEAD
The Radio Authority says it is "minded" to allow DMG Radio, which holds cross-media interests, to acquire control of Medway FM. Before it reaches a final decision, however, the Authority has invited comment from supporters and objectors. The Broadcasting Act 1996 states that a national newspaper company, or connected company, cannot hold a local radio licence if the arrangement operates against the public interest.

SURRELL TAKES EMAP AD ROLE
The Emap Performance Network has appointed Michelle Surrell as managing director of Leeds station 96.3, Aire FM and Magic 82.8. Surrell is currently the MD of Rose Day Radio, where she is replaced by Paul

M W COMMENT

WHY BRANSON HAS TO PAY UP

Richard Branson has scarcely been out of the newspapers in recent weeks with stories about mobile phone licence bids, his lottery plans, e-commerce strategies and online investments. Nothing unusual in that, since he remains a past master at PR. But what has amazed record industry observers is the story that has gone almost unreported in the national press so far: his on-going tussle with record companies over his outstanding December bills.

As the extended deadline for payment approaches this week, that could all change. With the outcome still uncertain, some key executives within the industry fear the worst.

What is astonishing is that Branson appears to be resuming his attack on record companies' pricing policies, blaming them for his current predicament. No one denies that recent trading has been incredibly tough (witness the results statements issued by HMV and Woolies last week) or that pricing is the key issue of the moment (for a very different indie retail take see this issue's letters page). This is a debate that is going to run and run.

But that is no excuse for simply not paying your bills if — as Virgin continues to insist — there is cash in the bank. As he campaigns to run the Lottery, Branson surely has a duty to show that he pays what he owes. After all, a lottery operator must be relied on to pay out its promised jackpot. If Branson doesn't pay his retail debts then, quite simply, he should not be allowed to run the public lottery.

The MW Awards show, like all awards, can be a rowdy occasion. But you could have heard a pin drop in the Great Room at the Grosvenor House when Scott Pfieling's widow Hil mounted the stage to collect the Strat Award on his behalf. Everyone paid total respect to the memory of a true music man. Let his example be a reminder to us all of what this business is all about.

Alex Scott

WEBBO

E-COMMERCE TURNS A NEW PAGE

So the first internet-only album from major acts? If you aren't aware The Black Crowes (out of contract) and Jimmy Page (uncontracted for solo work) teamed together in the US last autumn to great reviews. A live recording was made from the LA dates and is now available exclusively from Musicmaker.com and its e-tail partners in the US. What is interesting is that the consumer can either pay per track to download from the 19 tracks available or choose five or more tracks to make a custom CD or order an 18-track pre-packaged CD. Consumer power or what?

Radio was serviced with a one-track promo and listeners were directed to each station's website for details of how to buy the track(s). There is a link to the Musicmaker site and the radio station gets a cut of each sale referred.

Er, no conventional retail then? No, and US retailers are up in arms, quoting loads of confused consumers wanting to buy the disc but being unable to do so in a bricks and mortar store. Belatedly Musicmaker has offered the same terms to retail websites as radio station ones, but many retailers are loath to direct traffic to a competitor.

Why has this deal been done? Well first of all it is obviously an experiment to see what the demand is but, as Musicmaker sales are not tracked, it is going to be hard to independently find out. Secondly, a live album from a one-off project is a lot less controversial than a new studio album. And for a couple of established acts that can presumably make far more money this way per unit sold than a conventional release.

What about international sales and promotion? Is this a model for the future? I was on a panel at the ILMC recently where I was asked why record companies continue to exist. For an artist they take away any risk, advance money and market the record. For an established artist, only the first possibly applies. I think we are going to see a lot more deals like this.

Jon Webster's column is a personal view



by Paul Williams

Radio One has immediately emerged from the disappointment of losing Jeff Smith to Capital FM by securing nearly three of the music nominations at this year's Sony Radio Awards.

The BBC station collected an unbreakable nine nominations in the event's six music categories as well as being recognised eight further times elsewhere on the shortlist, including in the prestigious national station of the year award, where it is up against Classic FM and Radio Three.

Its music appearances include both Jo Whalley and Dave Pearce's weekly programmes contesting the music presentation award for a national station, while Lamacq Live, Worldwide With Gilles Peterson and Chris Goldfinger's Radio One Reggae Dancehall Show are all competing for the specialist music award. Zoe Ball is the broadcast again in the breakfast music award category, which has been extended from a shortlist of three to five names in line with all but the three station of the year categories. Meanwhile, her successor Sara Cox is up for two non-music awards at the event, which is due to be held at London's Grosvenor House Hotel on May 2.

Radio One editor Lorna Clarke says the nominations reflect a "brilliant year" for the station. "This

The music industry's bid to pool statistics and information to create a standardised industry database moved closer last week when PPL chief executive officer Charles Andrews presented a business plan to the BPI council.

Andrews, who is project managing the industry database, code-named Project Catco and first proposed as one of the recommendations of the BPI-sponsored

E-mail solution to Eros dilemma

Ranger Computers, which supplies the Oscar Electronic Point of Sale (Epos) system to more than 200 retailers, believes it has made a significant breakthrough in its attempts to offer an alternative to the defunct Electronic Record Ordering System (Eros) by persuading the major distributors to accept e-mailed orders.

Ranger claims around 10 indie shops are now using the company's Oscar Lite ordering tool, a £1,625 software and hardware package, to e-mail a range of distributors including Universal, BMG, Ten, EMI, Pinnacle and Vital. However, managing director David Viewing concedes lack of support from the majors means he has written off plans to charge the distributors for technical assistance to plug it directly into the company's order processing systems as Eros did.

"None of the companies has been willing to make any financial contribution to replacing Eros and we can't afford to be the Father Christmas of the industry, but this seems to work now that they've agreed to accept e-mails," says Viewing, who hopes his company can eventually rebuild the network

Andersson Project, is testing the feasibility of linking and enhancing a number of existing databases such as those operated by PPL, MCPS, Mills and PRS.

Andrews says the existing sources of data are specialist, sometimes overlap and are invariably not able to "talk to each other" because much information is not held in a standardised format. He adds that an industry-wide data

Radio One battles back winning only list domination

SONY RADIO AWARDS MUSIC SHORTLISTS

MUSIC PRESENTATION AWARD (Last year's): Natalie Wiles (Classic FM); Brian Ray (Radio Three); Jo Whalley (Radio One); Jonathan Ross (Radio Two); Dave Pearce (Radio 4); **MUSIC PRESENTATION AWARD (Audience 500,000+):** Kiss He Hit (Last 1000); Nick Jordan (Gaby 10); 102.10; Ben Brown (Kiss 100); Jacqui Fozzy (BBC Scotland); Paul Anderson & Dave Surges (95FM); **SPECIALIST MUSIC AWARD (Radio One):** Worldwide With Gilles Peterson (Radio One); Radio One Reggae Dancehall Show (Radio One); **MUSIC BROADCASTER AWARD (Radio One):** Sara Cox (BBC Radio Newcastle); 'For Your Own Only' (Radio Two); Jerry Walker; Soul Man (Radio Two); The Musical Side Of The Family (Radio Two); What A Wonderful World (Radio Two); **BREAKFAST MUSIC AWARD:** Sara Cox (Breakfast (Kiss 100)); Les Rows (95FM); Acam Cole (Gaby 10); (Radio One); **MUSIC BROADCASTER AWARD (Five Top (Radio One):** Jo Whalley (Radio One); Adriane Walker (Radio Two);



Steve Jackson

where, including the station of the year award for a 500,000 to 12m reach where its rivals are Scottish Radio Holdings' Clyde 2 and Capital Radio's BRMB. It follows a far-reaching reorganisation at the station, which led to a tribunal battle with one-time breakfast show host Steve Jackson.

"It's a great endorsement of the all-new Kiss," says managing director Mark Story. "Kiss has got its biggest reach in its 10 years and what is coming through at the moment it looks like growing further."

GW-owned Classic FM has two music and two non-music nominations, Capital Radio's XM appears twice in the music sections, while The Chrisyals Group's seven nominations overall include a trio for Heart 106.2.

Industry-wide database moves one step closer

Andersson Project, is testing the feasibility of linking and enhancing a number of existing databases such as those operated by PPL, MCPS, Mills and PRS.

Andrews says the existing sources of data are specialist, sometimes overlap and are invariably not able to "talk to each other" because much information is not held in a standardised format. He adds that an industry-wide data

base, which holds standardised information that both businesses and consumers can access, will be a significant advantage to industry bodies and music companies. "It has business-to-business and consumer applications. People will be able to search for records for collections or retailers could find out if a record is available," he says, comparing it with the databases used by the book industry.

V2 joins SealedMedia in MP3 download trial

V2 has linked up with new technology developer SealedMedia to undertake MP3 download trials of audio and music files.

Around 60 people are taking part in the tests, which use SealedMedia's SoftSeal — a media-independent rights management technology and engine that allows order tracks through Avant! Communications' e-commerce site. The tracks, which are watermarked and encrypted by the Stereophonics, Mercury Rev and Heather Nova, are then transmitted via the customer's Astra satellite receiver. This enables audio tracks to be delivered in just seconds rather than the typical 10 to 20 minutes for such files.

● V2 Records has teamed up with Music Week's sister consumer website dotmusic.com to launch a claimed world first "virtual" covermount CD. The dotmusic digital download compilation is available today (Monday) to the first 100,000 users to register on the site and features exclusive tracks from Underworld, Stereophonics, Junglisthe and Regular Fries.

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Ellis: 'Oscar fills the gap'

of 200 retailers that previously used Eros.

Tim Ellis, proprietor of Nunetun-based What Records, says he has been left "high and dry" by the collapse of Eros and resorted to ringing or faxing orders. "Oscar fills the gap. This has a very complete order form that you can pull up and also print and it is something in existence, not a false promise," he says.

Chris Mackery, sales director at Pinnacle, which has established its own Portech ordering link used by around 60 dealers and which goes straight into the company's system, adds the distributor is now happy to take e-mails.

BBC boosts TOTP with £1m ad spend

The BBC is spending more than £1m promoting a revamped Top of the Pops Magazine with a national radio and TV ad campaign, retail displays and a schools pop quiz.

From April 5, the magazine will have a new logo to link more closely with the TV show and a glossy design, while the average publication will rise from 90 pages to at least 100 per issue.

The magazine remains the top-selling music magazine, even though sales were down 4.3% at 368,700 for the period July to December 1999.

New editor Corinna Shaffer, who was appointed in March, says new features will include more backstage coverage from the TOTP TV programme and articles on non-pop genres.

A national ad campaign will run during April and May on satellite channels and commercial radio, while there will also be retail support and a schools promotion in conjunction with confectionery brand Twix. Schools apply to hold their own competition and send their answers to the BBC to try to win a place in one of 10 regional finals and a grand final to be held in June.

Provocateur Records has begun an extensive marketing and PR campaign this week for jazz artist Andy Sheppard's second album on the label *Dancing Man & Woman*, which is released today (Monday). The £13,000 being spent is the highest budget Provocateur has allocated for a jazz release and the album itself is also being sponsored by Canary Wharf Arts & Events as part of its Millennium programme.

Interviews with Sheppard and album reviews began to appear in the national and specialist press this weekend, and advertising will be seen in *The Guardian*, *Independent* and *Time Out*, as well as *The Jazz Review* and *Jazz UK*. Some 50,000 flyers promoting the album will be distributed at jazz venues around London, while Sheppard will also launch Radio Three's new Jazz Line Up slot on April 1 and his April 13 concert at the Cabot Hall will be recorded for possible broadcast on April 26 as part of *Jazz On 3*. Canary Wharf Arts & Events has its own marketing activity to highlight the concert, while there are a total of 12 tour dates beginning in Bristol on April 12 and ending at the Gastonbury Festival on June 24.

Industry warned to get behind BBC Music Live

by Steve Hemsley

The degree of support the music industry provides BBC Music Live could dictate the amount of music programming on BBC1 and BBC2 in the future, warns the event's executive producer Guy Freeman.

He says complaints about a lack of music on television could fall on deaf ears within the corporation if labels, managers and pluggers fail to take advantage of the promotional opportunities being offered by the 24-hour live music marathon planned across the two networks on May 29-29.

Some artists have already been confirmed to appear during BBC Music Live's *The Perfect Day* and they will be announced at the press launch this Thursday (March 30), but Freeman says more are needed and interest from the music business has been slow.

The industry needs to realise that music is still regarded as a minority viewing on TV and this event is a massive gamble for the channel heads who want to know



Freeman: seeking industry support

that the music business is behind it. This is an incredible promotional vehicle for labels and if it is wasted the BBC will wonder why," he says.

The broadcasts will comprise special 30-, 60- and 90-minute versions of music shows such as *Top of the Pops* and one-off programmes with coverage switching between BBC1 and BBC2 during the 24 hours. There will be up to 50 outside broadcasts from throughout the UK and additional coverage from BBC national and local radio, BBC Choice and BBC Online.

Sony's vice-president of commu-

nications and vice-chairman of the BPI's PR committee Gary Farrow says he expects momentum for the event to gather pace during the next few weeks. "This is a fickle industry sometimes and people have been concerned with the Millennium and then the Brits, but they can now start thinking about Music Live. The BBC has presented to the BPI and we have already delayed dates to the record companies," he says.

The BBC has commissioned media agency Fallon McElligott to produce trailer advertising for Music Live and the ads, which will appear across the networks for five weeks beginning in mid-April, were being shot in Scotland last week.

"These will be awareness ads telling people about Music Live and what a huge celebration of music it will be," says account director Chris Hurst.

Other marketing already confirmed includes street parties, posters and an event guide which will be distributed with the *Radio Times*.



Pluggers unite to form NonStop Promotions

Pluggers Niki Sanderson and Nicky Sussex are joining forces to form a new business called NonStop Promotions.

The company, which begins trading on April 3, will handle national television and radio promotion for acts including Embrace, Catatonia, Tom Jones, Stereophonics and new pop act Super Star.

Sanderson, a former TV promotions manager at Mercury, has been running her own company Niki Sanderson Promotions since 1996 and was responsible for the TV coverage for Tom Jones' *Reload* album last year, while Sussex was head of radio at Appearing, which will close at the end of March.

NonStop will share its new offices at Canlot Studios in Kensal Road London with PR company Republic Media NonStop and can be contacted on 020 8960 7368.

newsfile

MERCURY PRIZE DETAILS ANNOUNCED

Organisers of the Technics Mercury Music Prize have unveiled the timetable for this year's event. Entry forms will be sent out in the first week of May with requests to be emailed to entries@mercury.prize.co.uk, while the shortlist will be announced on July 25.

The show is lined up for September 12. The contest is open to UK and Irish acts' albums released between August 1, 1999 and July 31, 2000.

PEPSI CHART GETS LATIN AIRING

The Pepsi Chart will be shown in Argentina, Venezuela, Puerto Rico and Guatemala from the first week of May. The licensing agreement was announced by MGM Endemol Entertainment's commercial exploitation arm Genie, a newly-appointed worldwide project director Ed Sharpley.

CLASSIC FM HKS SAAB DEAL

Classic FM has signed a £750,000 sponsorship and advertising deal with Saab. The package lasts for 10 months and gives Saab brand

association with the station's nightly *Smooth Classics At 7* programme. Saab dealerships will also distribute around 5,000 Saab Smooth Classics CDs compiled by Universal.

SHAW MOVES UP AT UNIVERSAL

Mercury Records senior press officer Judy Shaw is to take up the position of head of press at the Universal company on April 19. Her elevation arises from the planned departure of director of press Anita Mackle to take up a similar position at West. At the same time, Mercury press officer Louise Mayne is promoted to senior press officer.

DIGITAL ONE LAUNCHES AD CAMPAIGN

Digital One has launched a two-week last consumer awareness campaign for digital radio running on analogue stations Classic FM, Virgin Radio and TalkSport. The promotion is designed to emphasise the quality of digital radio and the ads feature Beethoven, Jimi Hendrix and guitar Nick Faldo.

SANTANA AND MOBY GO PLATINUM

Santana's *Supernatural* and Moby's *Play* albums both went platinum last week as Santana's debut album, *Shovels & Spit*, was awarded a silver certification. On the singles front, both Melanie C feat. Left Eye's *Never Be The Same Again* and 'N Sync's *Bye Bye Bye* were awarded silver awards.

HOW TV SHOWS RATINGS COMPARE

Programme	This week	% change on
Top of the Pops*	5,025	1999
Top of the Pops II*	3,498	n/a
TF1*	2,103	+6.8%
SMTV	1,884	+47.8%
The Ozone*	1,808	+18.9%
The Pepsi Chart*	1,797	+1.4%
CD-UK*	1,612	+22.0%
Live & Kicking	1,384	+14.4%
Planet Pop (Sun)	680	+73.3%
Videochat	379	+18.8%

*compared totals
Source: MediacoM TMB (Barb data) for week commencing 6/3/00

JAN/FEB'S TOP TV ADVERTISERS

by STEVE HEMSLEY

Love may have been in the air in February, but the music industry has fallen out with TV as an advertising medium.

As always, Valentine's Day gave record companies' commercial marketing teams the perfect excuse to advertise romantic compilations and artist best ofs, but according to figures compiled by ad agency MediacoM/TMB on behalf of Music Week, this activity could not hide a massive cut in media spend by labels in the first two months of the year.

The combined total allocated to television advertising for January and February was £2.3m, down 38% on the £3.7m assigned during the same period in 1999. The number of albums given any TV coverage was cut by half from 100 to 50, though the average amount spent on those that were promoted on the small screen was up 25% from £37,400 to £46,700.

This rise, says MediacoM/TMB director Martin Corwin, is evidence that labels are promoting on TV air while trying to spend more to maximise the effect of any campaign, although much of the extra money was lost through TV inflation.

"For the music industry, TV is getting too expensive and there is a definite trend of labels moving away from the medium altogether unless they have a very big release that they know will recoup any spend," he says.

He adds, "Average TV inflation across all channels was 6% in the first two months, but for ITV it peaked at 17% for January, fuelled by demand from dotcom companies who realised that advertising on TV is the best way to build their brand."

Valentine's Day meant that the biggest spend was for The Love Songs Album (warner.spice/Universal/Global TV), with slots booked on ITV during Coronation Street, Home And Away and Father of the Bride, as well as dur-

TOP 10 TV-ADVERTISED ALBUMS DURING JANUARY AND FEBRUARY



Artist: Album	Spends in Jan and Feb 2000	date of first ad
1 Various: The Love Songs Album	£255,000	Jan 31
2 Various: Best Dance Album...Ever	£200,000	Feb 19
3 Travis: The Man Who	£190,000	May 17 '99
4 Various: Classic 2000	£185,000	Jan 28
5 Marvin Gaye: The Love Songs	£165,000	Feb 6
6 Simon & Garfunkel: Tales From New York	£98,000	Jan 23
7 Sheila Twain: Come On Over	£95,000	May 24 '99
8 Randy Crawford: Love Songs - Best Of	£85,000	Jan 31
9 Tina Turner: Twenty Four Seven	£80,000	Jan 11
10 Britney Spears: Baby One More Time	£80,000	Mar 1 '99

Source: MediacoM TMB/industry sources

ing Ally McBeal on Channel Four and Friends on Sky One.

Independence continues to spend heavily to help keep Travis' *The Man Who* under the top of the album chart with the £190,000 allocated in the first two months of the year taking the overall spend for the most heavily TV-advertised album of 1999 past the £1.1m mark. Mercury also continued to heavily advertise last year's number one album, Shania Twain's *Come On Over*.

chartfile

● Gabrielle's Rise edges ever closer to the top of the fono song of UK sources. Hits on European radio this week, after increasing its plays across the whole continent. Sitting at two behind All Saints' Pure Shores, the track has its biggest airplay supporters in Austria (13-12), Germany (35-19), Norway (3-2), Spain (25-9) and Switzerland (11-9), while its sales successes include a notch to six in the Norwegian chart.

● Melanie C has to settle for second place behind Madonna on the Swedish airplay chart with *Never Be The Same Again*, which ups its own to one. Geri Halliwell's *Big T. Up* sports Sony's 12.9 improvement is half of a successful week for Virgin which also sees Richard Ashcroft's *A Song For The Lovers* grabbing the highest new entry spot at 13. Alongside the two Virgin tracks, there are four contributions each from Universal and the indie sector, three EMI and Sony tracks, and two from BMG.

● In Norway Melanie C is overshadowed by Byrne Blood/Columbia's *A1*. In the race for the singles chart's highest new entry title, *While Never Be The Same Again* enters at 13, *A1's Like A Rose* debuts at 11 to instantly give the group another big hit in their biggest territory outside the UK.

● A new album offering from U2 is still some months off, but, in the meantime, the group's fans are making the most of several new bands and Bono contributions on the soundtrack to *The Million Dollar Hotel*. In Norway, the U2 album release becomes an instant Top 10 hit by entering at nine, while entering at 17 in France and 24 in Spain.

● Shola Ama's *Still Believe* is continuing to dominate the French airwaves, which are at present firmly getting behind several long-running UK tunes. With *Ama* at one, *Texas' Summer Sun*, now in its 30th week on the chart, rebounds 5-3, while the chart's highest climber is an even older track—Phats & Small's *Turn Around*, which leaps 50-23 in its 43rd week on the chart.

● Chicane's pairing with Bryan Adams is showing early signs of turning into as big a hit on the continent as it has been in the UK. It becomes the second highest new entry on the German sales chart last week and this week arrives at 12 in Denmark.

● As in the US, Sonique is continuing to build a chart profile across the border in Canada. Though her single *It's Not Good* last week slipped four places to seven, on the albums chart she debuted at 47 with *Hear My Cry*.

● In line with much of the rest of the world, Santana's *Supernatural* reaches the top of the Swedish albums chart this week. On the other end of the Top 10 is its very follow-up which is own pattern. Landing the chart's highest new entry honour is a Bryan Ferry/Roxy Music retrospective, *Very Best Of The Ballads*, which leaps 19 places to 10.

Asian Dub Foundation are looking to build on a highly encouraging start for their album *Community Music* in Japan by headlining the second stage of the Fuji Rock Festival at the end of July. The planned appearance follows the album's debut at number 13 a fortnight ago on the Japanese international chart, while in Europe the group are lined up to headline a series of dates in 2,000-capacity venues during April and May. This comes after the group—who are signed to Virgin in France and Benelux and to London for the rest of the world—supported Rage Against the Machine in Europe in February. The tour will notably include Vienna in Austria in May 7 with the politically-aware group deciding to use the opportunity to voice their opinions on the country's present political set-up rather than follow the example of several other acts by cancelling concerts there. ADF are also due to play several European festivals this summer, though details have still to be announced.



once more move helps Sine take crown of Europe's airwaves

by Paul Williams
Sine is dominating the UK's showing on European radio at present, largely thanks to a decision to start licensing dance repertoire.

The Soney operation was last week working on five of the 20 most popular UK-sourced hits on Europe's airwaves, with half its total coming from long-running deals with labels such as independent and half through licensing deals for releases by acts such as Artful Dodger and Phats & Small.

Its success comes just five months after European executive vice-president Paul-Rene Albertini prompted a move into the dance sector by linking Sine senior vice-president Mark Chung with director of A&R and marketing for Dancepool



Phats & Small: airplay success Nandu Lambini. "It's very much Paul-Rene's baby because he brought us together and he's been very supportive in us striking deals," says Chung.

Specialist people have been brought in to work on the dance repertoire, though all within the Sine set-up. Chung says the operation has

been looking into changing its working methods to better reflect the fast-moving nature of the dance market.

"Essentially the problem we've had is we have a lot of time to decide whether we're going to put out a record or not, or wait until there's an album. [With dance] we've discussed things like bringing in a 45-hour deadline of whether we're going to release a record," he says.

The expansion into dance, which has included Phats & Small for the whole of Europe and the Artful Dodger for Europe outside the Scandinavian and GSA regions, has come in a year in which Sine's sales rose 56%. However, despite the huge increase, Chung says the economic situation has become a lot harder. "The pressure is increasing

in the sense that we'd once carry on with a label struggling for two years, but now it would probably be one year," he says.

Sine is currently in ongoing discussions about its relationship with Nude which, with Creation, were the only two Sine labels when Chung joined three years ago. There are now 15 label deals. Chung says he expects a decision to be made in two to three weeks.

Meanwhile, Sine is presently looking to the US to break both Chicane and Oasis. The latter's album *The Man Who* is released there on April 14. They will be touring the States from next month with fellow Sine act Oasis, whose current album *Chung admits* has so far proved to be "a bit tough" to work in the States.

UK TOP 20 AIRPLAY HITS IN EUROPE

UK	EU	Title/Artist (UK company)
1	1	Pure Shores All Saints (Virgin)
2	2	Like A Rose Shola Ama (Columbia)
3	3	Don't Bomb! Tom Jones & Mousse T (Gut)
4	4	Never Be The Same Again Melanie C (Virgin)
5	5	Don't Stop Believin' Boston (Polygram)
6	6	Go Let It Out Oasis (Geffin)
7	7	The Ground Beneath Her Feet U2 (Universal Island)
8	8	Still Believe Shola Ama (A&M)
9	9	Never Be The Same Again Melanie C (Virgin)
10	10	Big In Japan Geri Halliwell (EMI)
11	11	Keep On Movin' Fievel (RCA)
12	12	Movin' To Fast Artful Dodger, Rowine Loudon (VNL)
13	13	A Song For The Lovers Richard Ashcroft (Polygram)
14	14	Why Does My Heart Feel So Bad? Mylee (Mercury)
15	15	Bring It All Back 5 Club 7 (Polygram)
16	16	Don't Wanna Let You Go (RCA)
17	17	Phats & Small (Virgin)
18	18	Why Does My Heart Feel So Bad? Mylee (Mercury)
19	19	You Only Get Me Alone Mr. P. feat. Shy (Parlophone)
20	20	Summer Sun Texas (Mercury)

Chart shows the 20 most played European tracks on the UK's top 20 airplay chart. For more details on the chart, visit www.bpi.co.uk or write to: chart@bpi.co.uk or write to: chart@bpi.co.uk

GAVIN US RADIO TOP 20

UK	US	Title/Artist (UK company)
1	1	Eye Like Me N' Sync (Arista)
2	2	Save Me The Meaning Of Being Lonely Backstreet Boys (Jive)
3	3	My Little Secret Santana (Arista)
4	4	That's The Way It Is Calista O'Keefe (Epic)
5	7	Never Let You Go Third Eye Blind (EastWest)
6	14	Stay My Name Destiny's Child (Columbia)
7	8	Arnold Layman (BNA)
8	8	It Feels So Good Sonique (Polygram)
9	4	What A Girl Wants Christina Aguilera (RCA)
10	14	Stay My Name Destiny's Child (Columbia)
11	10	Bring It All To Me Missy Faye N' Sync (Columbia)
12	12	Everything You Want Vertical Horizon (RCA)
13	13	Only God Knows Why Kiki Mook (Columbia)
14	14	How I Loved You Savage Garden (Columbia)
15	17	I'll Be Crazy (Santana)
16	11	Smooth Santana feat. Rob Thomas (Arista)
17	13	All The Small Things Blink 182 (Geffin)
18	18	Higher Ground (Hole)
19	19	The Bad Touch Bloodhound Gang (Interscope)
20	18	American Pie Madonna (Mercury/Nonesuch)

Chart shows the 20 most popular titles in US Top 20 radio. For more details on the chart, visit www.gavin.com or write to: chart@bpi.co.uk

AMERICAN CHARTWATCH

by ALAN JONES

Santana's *Supernatural* continues to set a cracking pace at the top of the albums chart. It sold more than 300,000 copies last week, almost exactly twice as many as Sade's *Unleash The Dragon*, which charges 6-2 as Thong Song emerges as a major hit single.

Supernatural has spent 12 weeks at number one in total, including the past six consecutively, and its sales have topped 300,000 in each of the past four weeks. Even so, it will surrender its title next week to 'N Sync's new album *No Strings Attached*, which, according to preliminary estimates, sold more than 1m copies on the day of its release last Tuesday.

No new album managed to make the Top 50 this week, with hip-hopers Dead Prez making the week's highest debut, entering at number 73 with *Let's Get Free*. Tallies of 15,000 copies put the U2/Bono/Various sound track *The Million Dollar Hotel* and Elton John's *The Road To El Dorado* album onto the chart at 104 and 105 respectively. Both can be expected to make more progress once the movies have opened.

Meanwhile, *Sting's* *Brand New Day* remains the top album by a totally UK act, and improves 52-45. It has now sold 500,000 copies. Sonique's album *Hear My Cry* holds at number 76 after selling a further

20,000 to bring its five-week tally to more than 90,000. Her single *It Feels So Good* suffers its first decline, slipping 12-13 on the Hot 100, a consequence of slipping 16-19 on sales, while holding at number 13 on airplay.



She is now the only UK-born artist on the latter chart, as Robbie Williams' *Angels* has finally departed. However, UK-signed Westlife (pictured) debut at number 96 with *Swear It Again*.

Destiny's Child enjoy their third straight week at number one with *Say My Name*, but Santana's *María Maria* registers the week's highest sales and airplay gains to close the gap at number two.

Norwegian teen duo M2M debut at number 57 with *Mixtape*, which was co-authored by UK-based songwriter Pam Sheyne. Almost total lack of airplay once again robs Steps and 5 Club 7 of Hot 100 positions but both continue to do well on the sales chart, with Steps' *Tragedy* easing 25-29, while 5 Club 7's *Two* in a Million climbs 31-27. Both sold about 7,000 copies last week.

***coming
soon...***

Lou Reed

Ecstasy

***"Magnificent, incendiary, scorching;
this is Lou Reed in agony, ecstasy and,
of course, back and sounding better than ever"***

Uncut 5* Album of the Month

Press and promotion include:

Later Performance, May 20th

Mojo 2 page lead album review, out March 15th

Times Magazine Cover, Saturday March 25th

Q boxed review plus Cash For Questions feature, out April 1st

Plus features in Independent, The Face, NME, Mojo

LIVE:

Wednesday May 17th, Edinburgh Playhouse

Thursday May 18th, London Royal Albert Hall

Friday May 19th, London Royal Albert Hall

Lou Reed's orgasmic new album "Ecstasy" is released on April 3rd



SxSW live overshadows the net

As the internet makes inroads into signing acts, the stage is still king in Austin. Stephen Jones reports

South By Southwest proved that Internet technological breakthroughs are being seen as a opportunity to refresh the independent music scene — but that there is no substitute for the live experience.

More than 70 Internet companies were in attendance — compared with a dozen last year — arguing that the business model rule supreme at the 14th annual festival in Austin, Texas, last week. But some 1,000 acts and artists preferred to let the music do the talking.

As Gomez vocalist/guitarist Tom Gray put it from the stage, "Now it's time to decide whether this is a music conference or whether you just love music. You don't need to confer to work that out, do you?" Despite the band performing their blues and groove-laden set in the spiritual home of their influences, the Hut/Virgin act's over-subscribed gig — even despite clashing with Patti Smith — was one of the festival's best.

As a British performance it was better received than either Robbie Williams last year or Stereophonics the year before. The band came across as having the increasingly lyrical attitude of actually enjoying their job. The only buzz acts to compare were country-southern crossover artist Def Jam Island's Shelby Lynne (who is finally being embraced by critics) and TNT's heavy rock and Nashville Pappy, whose entrancing sax-fueled rock'n'roll trip, by his kinetic and fire-breathing antics hardly detracted from the music.



Bowling For Soup

With fewer trad American guitar-by-numbers bands, SxSW show this year for the greater breadth of genres on show, particularly hip hop, even if many of the rappers wearing backwards baseball caps and singing about their hos and their wares were not particularly original.

The act that best had the PR machine sewn up to generate a pre-gig buzz was new Tommy Boy signing **Pimpadelic**. Their party bus circled town for two days ahead of their "Southern discomfort" set — a mix of rock, hip-hop, dancing girls and redneck cliché — but their show trotted nowhere where **Kid Rock** and **The Stragglers** for that matter, have not already been.

The event always turns up amusing new phrases — this year, phrases such as "Offspringish lyrics", "post-Saxlaria", "dot communists" and "B2B2C" (business to business to consumer) were uncovered.

ACTS DEAL FACTS	
Total number of acts	1,003
European acts	8.4%
Major label signings	7.1%
Indie label signings	34.8%
International label signings	70.0%
Major publishing signings	12.5%
Indie publishing signings	7.0%
Int'l publishing signings	3.9%

Among the best to draw "very Blink 182" comparisons was new Zomba signing **Bowling For Soup** — including even before their Ben Jovi and Bryan Adams' covers.

In the unsigned arena a live dance act that better carried off a mix of genres were **Plexik** from Hamburg, Germany, who also boasted entertaining live quality.

Also exuding magical intrigue for his debut-but-understated set scene before he even started to stage was Dublin folk artist **David Kitt**, who stuck to the tried-and-tested acoustic guitar, albeit with an electronic backing track.

As ever, with so many bands came curious-sounding names which often suggest latent talent, and this year's best name contest was narrowly won by electronic funk act **VHS** or **Beta**, and **And You Will Know Us By The Trail Of Dead**, **DJ Muffetpunker** and **1 Am The World Trade Center**.

SXSW FESTIVAL: BEST OF THE BEST David Gray: Only whose Irish success is about to translate worldwide; **Cintra**: one of the best live dance acts; **Fono**: musically adept if visually challenging; **Apulanta**: punky indie rock whose Finnish numbers were best on the US crowd; **At The Drive In**: billed as five skinny kids from El Paso, mixing thrash and afros; **Lemonaster**: melodic Finnish pop rock act; **Bottom**: all-female New York trio; **Modest Mouse**: promoting new **Encore**; **Pow Rich Oons**: Norway's Radiohead; **DJ Defekt**: American DJ who also manages **VHS** or **Beta**; **Cintra**: **Orchestra**: brightened the **Nitro Tune** party; **Hi-Fidelity**: one of artist's best proved that writing hooks is not selling out; **Joe Strick**: thinks he's **Bro Jay**; **Seahorse**: searching for deal despite **Flo Implosion** success; **The Bronx**: **Line Masses**: stripped down but deal-searching **Sites**; **T**: promoting new pop/rock **Arfa** signing from Austin; **Supercuts**: New Romantic-influenced; **Punch**: **T**: German Hammond-led act; **The Pushkins**: **REM** bassist **Mike Mills** enjoys this; **The Youngblood Brass Band**: **Mixing** brass band covers of

Nip hop classics; **Supercuts**: Oshunke **Rob** Cuban's favorites; **Meat Puppets** at the **Spy** party; **Daly Lemono**: California posters; **Puffy**: Sony Japan future pop icons; **Cypress Hill**: rain affected but nevertheless backing; **Tenacious D**: "the two-headed son of **Mr. T**, **Mad**, **Black Sabbath** and **Molly Hatchet**"; **Guided By Voices**: back to the twenty Revolver party; **Backyard Babies**: **Clampunk** outfit featuring two ex-Hellcaters; **Marzo**: impressive Philadelphia-based quartet aided by pedal steel; **Mary Lou Lord**: Merly backed in the street to milk-squid pedestrians; **John Paul Jones**: **Nobled** but mixed set from the **Zeppelin** bassist; **Whiskeytown**: alt.country songwriting brilliance; **Applis** in **Europe**: pop-rock from the **Olivia Tremor Control** stable; **Mummy**: **The Peepshow**: **poppy**/garage punk female quartet; **Pete Dinklage**: his **Yes We Can't** blues; **Bliss Unligned**: UK act sounding perhaps too American; **Contra Matter**: will be more exciting than **UK**; **Beulah**: former **RM** hit supporting **Gomez** on tour lived up to the **liten.com** party; **Saltine**: former **Posie** **Kan** **Stridgolf**'s new outfit



Scottish four-piece **Astrid** were undoubtedly the British act to gain most industry buzz attention at South By Southwest. While in the UK music business they are often perceived as a somewhat two-sounding Glasgow indie pop affair, their honest approach of jangly guitars, soaring Finnish melodies and "quiet hummer" appeared to set them refreshingly apart from what most Americans expect from a British band. US label interest in their 1999 debut, **Strange Weather** label, produced by **Edwyn Collins**, ranged from **Maverick** to **Steve Lillywhite's** **Gobstopper** label through **Tim Pincus's** **Darwin** Robson, owner of the UK **Fantastic Plastic** record label, says that producers interested in working with the act on the second album also include **Lillywhite**, **Fountains Of Wayne's** **Adam Schlesinger**, **John Cornfield** (**Supergass**), **Hugh Jones** (**Shack**) and **David Bianco** (**Teenage Fanclub**).

Lack of concerted effort by UK industry puts British music in the shade

A&R comment
The key players' hang-out at South By Southwest is the Four Seasons hotel, where conversation inevitably turned to why UK music is failing so badly in the US. The perception is that, not only do US labels make less money on international signings and so de-prioritise them, but UK acts generally lack stars. Furthermore, the feeling is that those acts the UK does deliver have a rather unconvincing attitude towards the US that does not help in breaking them. The lack of star quality in UK acts is a general problem domestically, but it hardly helps that the British do so little shouting about the quality of their talent on the international stage and using events such as SxSW properly. That happened again last week, where the Brits left countries like Sweden, Ireland, Germany, Denmark, the Netherlands, France and Japan to represent themselves better. For the second year, the BPI sponsored a MUSIC WEEK APRIL 1 2000



Catherine Porter (left) and Violet Indiana

"Best of British" barbecue, which offered acoustic showcases by several acts appearing at the festival. But it started all too honestly — before **Catherine Porter** — as former **Wunderstuf** frontman **Miles Hunt** opened his set with a quip about the irony of him performing there when the only support he has had recently has been from a Canadian label. But the **Austin Chronicle** was more damning the next day: "We heard like a giddy kid to the candy store. Sady the party bombs, hoisted by an overzealous elf in bed sideburns who enthuses for a group of might-as-well-be-American crap bands."

Gomez's SxSW showstopper undeniably saved face for the UK contingent, but why don't UK labels send over half a dozen acts at least as good and start everyone buzzing about British music again?
Sure it was better than the Brits' **Midem** Live effort, but a "Best of British" banner headline at such an event in this country would warrant a trades description inquiry. **Alm** was there scouting what it could do to help next year and in a sense it could not be that. That was proved by the ex-Cocoteau "Twins" label **Bella Union**, which put on an excellent set of new music by **Begonia**, **Baronet** (**Gorky**), **Zygitte** (**Mynal**), **Ulama Farmers** and **Skint** (**Midfield General**, **Out La Roc**, **Sparking Lightbourne**). Topping even the interesting **Departure Lounge** was the debut of **Robin Guthrie's** new band **Violet Indiana**, featuring former **Mono** frontwoman **Siochán De Mare**, who was inspiring.

SxSW opinions

"Hi, I'm Mark Etzel, and all my songs are about jumping off the Golden Gate Bridge" — Singer/songwriter Mark Etzel

"The best thing was a hip-hop street brass band called the **Youngblood Brass Band**. They were brilliant and totally mad. It should not work but it does. There are a few of these type of bands in **New Orleans** — **Courtyard Management's** **Chris Hurdell** (**Radiohead**, **Supergass**, **Medal**)

"I like all my snakes in one basket where I can see them" — **Keynote** speaker and artist **Steve Earle** on the industry's shrinkage to four major labels

"The internet is saving the good, artist, songwriter and producer. Can you imagine the amount of product sat gathering dust, never released? It's back to the days where you cut a record one day and put it out the next" — **Ex-Public** **Energy rapper Chuck D**

"No question about it. **Sonny Landrock** was best. Let me tell you, the guy's a king. He was better than I could ever have dared dream. He was worth the price of the airfare to Texas alone. Those Austin folk are lucky bastards" — **Producer** **Gas Dudgeon**

"I spoke to **David Geffen** and he said 'you're going to sell millions with this record.' Next time I spoke to him he said: 'what happened?' I said 'you tell me' — **Ex-Half Singer** **producer Peter Case**, at a panel on whether artists are being ignored amid internet hype

"I'd like to thank all the folks from **BMG** and **RCA**, but you don't print your names in **Bravo**, so I can't" — **Blinded** **Robert Bradley** at the **BMG** party

"Everything was very e-commerce-led wasn't it? They seemed to be the relaxed **Guy** kind, all the A&R people looked a lot more relaxed" — **EMI** **Music** vice president **AAR** (**UK**) **Mike Smith**

"Hey, yo, the Fire Marshall is in the house. He can suck my dick" — **Pimpadelic** rapper **Jesus** at his final pole

"I'm just trying to flag here but I thought **Tim Keegan** & **The Departure Lounge**, **The Czars** (fantastic voice), and generally the **Bella Union** twist, was the most interesting stuff out there. Classic songwriting with a twist is always going to work on a certain level" — **Chrystalis** **Music** **UK** **A&R** manager **Rich King**

"It influenced music worldwide except in North America where nobody knows how to dance anyway... now nobody in America understands how the internet works. I'm not being disrespectful, it's a fact of life" — **In The City** and **Music33.com** co-founder **Anthony Williams** on computers, internet and live-18ites **Chicago** house scene

"This is the **Freddie** of the **Pussy** generation" — **Nashville** **Pussy** frontman **Bella** introducing the **Song Go** to **Hell**

SXSW SAMPLER PLATLIST
Deathray — Now That I Am Blind (Capricorn)
Jeff McCusky sampler: **David Kitt** — "You know what I want I know" (unsigned) (sampler); **Bowling For Soup** — **The Blotch Song** (Live/Silvertone) (The Do It For Johnny sampler); **Various** — **Various** (Roadrunner/Arcaide) (sampler); **Various** — **Various** (Only One Of Us Sampler by Begonia, Banquet (Gorky), Zygitte (Mynal), Ulama Farmers) and Skint (Midfield General, Out La Roc, Sparking Lightbourne). Topping even the interesting Departure Lounge was the debut of Robin Guthrie's new band Violet Indiana, featuring former Mono frontwoman Siochán De Mare, who was inspiring. (sampler); **The Ripstones** — **Cowboy's** **In** (Bloodshot) (album); **The Irons** (MusicBlitz.com) (sampler)

I write in response to the recent letters in *Music Week* from Tony Grist at Atomic Sounds and Alan Hughes at Phase One Records (MW, March 18).

I have been in music retailing for more than 20 years and I agree wholeheartedly with what they are saying. But I would argue that all indie dealers, like ourselves, should take the argument one stage further. If you can't beat them on price, join them.

I source 95% of my CDs from abroad from companies like Multiple Sounds, Rolled Gold and Proper Music. If you shop around, you can find what you want at £6.99 plus VAT or less. You then can retail your Top 40 CDs at £9.99 or £10.99 each, while selling your back catalogue titles from artists like Blink 182, Lambchop and Live (which the supermarkets have never heard of) at £15.99 each. What you lose on the roundabouts, you gain on the swings.

OK, the mark up is not brilliant on chart product, but you more than make up for it on back catalogue, and you are seen to be cheaper overall than the multiples and the supermarkets.

If all indie dealers bought their CDs from the companies mentioned above, then the price would get even lower, giving them an ever better mark-up. Then the leading indie wholesalers would be forced to lower their prices to compete, ultimately forcing British record companies to reduce their prices.

In the end, the price of CDs to the customer would come down, but we would all sell more.

The other subject that is raising so much concern at the moment is e-commerce. I agree that the Internet may ultimately hit the independent retailer's sales, but I would argue, don't be panicked into thinking you will soon be forced out of business by it. Yes, you will have to adopt - I have by expanding the second hand market. From humble beginnings, I have expanded this section so much that it now accounts for about 50% of my business.

LETTERS

GIRL BANDS FIGHT FOR PROMINENCE

Your article last week (MW March 25, p7) on the number of girl bands releasing in the first six months of this year - around 35 and counting - made for fascinating reading. I was aware of most of them and how competitive the market is becoming, but one or two names were new to me.

Obviously I'm only interested in our act Madason, who are quite different from the repetitive thing that girl bands seem to be doing. Three things are essential: songs, singing and stars. The music comes first and they have got to have great voices, but there has got to be something different about them that will make people want to buy into the act.

Madason are not manufactured puppets. Kiddypop or nursery rhyme but something sophisticated. We are not trying to alienate any one audience - hopefully they will appeal as much to 14- to 20-year-olds as to 35- to 45-year-olds.

Our benchmark is what Clive Davis has done with TLC - really strong powerful women who are stars with great songs. A lot of labels are going for a really very young audience. B*Witched are proving that fans of that age are very fickle and grow up fast and are into buying records which remind them of being two years younger.

Getting national radio support is difficult - we've had great support from TV and regional radio. Capital and Radio One have not supported the first single Don't You Worry - they seem to shy from these acts when they say their core audience is 15 to



Madason: different from the pack?

24 - but I think they will come on board next time as we've not just proved they can get into the Top 40, but hang around in the charts for four weeks so far with a song that is really good.

While most labels seem to be in a bid to have the next Spice Girls, they don't seem to realise there will never be another Spice Girls. We're aiming closer to All Saints and that's good enough for us.

David Steele,
General Manager,
V2 Records.

There are plenty of people out there over 40 who will kill for that replacement copy of a classic LP, single, CD or video in good condition. Believe me, LPs are coming back in a big way, so much so that business is booming at our weekly record and CD fairs, making Sunday potentially the busiest day of the week.

In conclusion, I would agree that never has there been a time when competition has been so unfair, but come on, music retailing is still a great way to make a living. My staff and I have done so for more than two decades, and provided we continue to work our balls off, we hope to do so for another 20 years.
Name and address withheld

So once again we are being kicked in the privates by the ludicrous pricing policy of the Entertainment UK/Woolies set-up.

What a good job I stayed awake long evening on the evening of Sunday February 27 to spot their advert for the new Oasis album at £9.99. Long enough to ensure another sleepless night contemplating 40p profit per disc in order to maintain credibility and customer loyalty. Long enough to contemplate all the future sleepless nights ahead.

Isn't it time that those of us who make a living solely from pre-recorded music got together to come up with organisation that truly represents our interests? I'm not a member of Bard because when I'm not contacted it two years ago I was told it did not consider pricing as the sort of issue it should tackle.

If that means indies getting into bed with Virgin, HMV and so forth, then so be it. Otherwise us indies could go it alone by creating BARMAD - the British Association of Raving Mad And Independent Dealers. Any takers?

Tom Briggs,
Record Corner,
Godalming,
Surrey GU7 1BX.

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**MUSIC
INNOVATIONS**

SINGLE of the week

SHELBY LYNNE: Leavin' (Mercury SLD021). Shelby Lynne is arguably the best female talent to emerge since Macy Gray although their music differs greatly and Lynne is actually on her fourth, if first non-country, album.

Although this first single has been a long time coming, it was listed at Radio Two last week and has been picking up spot plays by Radio One's Jo Wiley. Five UK shows are scheduled around the release alongside a **TF** Friday performance. Whatever the outcome, remember that Gray missed the Top 40 first time around, but went on to great success - as will Lynne.



ALBUM of the week

MOLOKO: Things To Make And Do (Echo ECHD31). Possibly the best album to emerge so far this year, this is also one of the most interesting projects.



While Moloko are perceived as a dance act after their 1999 single **Sing It Back** and its excellent follow-up **The Time Is Now** - which was tipped to chart in the top three yesterday (Sunday) - those tracks are as dance as the album gets. However, dance music fans have never shied from buying albums from the likes of **Air** or **Massive Attack** and this enters the same league, rising magnificently over their 1996 debut **Do You Like My Tight Sweater?**

SINGLE reviews

JAMES BROWN: Funk On An Roll (CD & 12-inch EAG X5127/EAG 12127). The Godfather of Soul meets UK garage and the result is a garage, lighter than a feather and funky track. Whether this is as funky as the great man's own immitable style is debatable, but it places Brown centre stage with the new trend.

CHUNAWAMBA: She's Not Friends That Money Can Buy (EMI CDEM656). The lyrics to this immediate smash indicate it could be an ode to Tara Palmer-Tomkinson - what with mentions of double-barrelled surnames, social diaries and **Girls**. The song starts with a skypopping chorus and contains a classic Chunawamba riff. However, radio still views this as a one-hit wonder.

MARY J BLIGE: Give Me You (MCA MGSXD 40230/185 727-2). This Diane Warren-penned number is the latest single from Blige's Stateside platinum album, *Mary*. But while Warren has helped propel more than a few projects, this looks unlikely to help the queen of hip-hop soul match her US status in the UK.

SASH: Just Around The Hill (Multiple CD MLYT62CX). As with their recent number two chart position with *Adelante* last month, the German poptrance act are likely to confound a few expectations with this ballad. Featuring vocals from Tina Cousins, it's a surprisingly effective song that invites radio play. A dancer radio edit is slated at Radio One.

LAURENT GARNIER: The Man With A Red Face (F Communications F119CD). Lifted from Garnier's impressive album *Unreasonable Behaviour*, this superb slice of jazzy techno is the best work the French DJ/producer has had released in some time. Makes come from Svek, Funk D'Void and Jan Driver.

MOGWAIA: Viala (Platipus PLAT071). Mogwaia's follow-up to last year's dancefloor smash *A Night Out* is another major-key trance monster designed to delight the nation's Gatscheras kids. The track has already been given the stamp of approval by some heavyweight DJs like Paul Oakenfold.

BLACK BOX RECORDED: The Facts Of Life (Nude NUD48CD2). Strings lift Sarah Nixey's coquettish confessions, making this somewhat similar to early Scritti Politti, and provides the perfect taster for (and title track of) the bitter-sweet second album from

writing team Luke Haines (leader of *The Auteurs*) and sometime JAMC associate John Moore.

CLINTON: People Power In The Disco Hour (HUTCD 125). Possibly the strongest track from last year's well-received *Disco And The Highway To Discontent* album from Cornershop offshoot Clinton, this is a quirky blend of disco and political intent. A generous package includes an array of mixes by like minded artists such as The Wisegays (recently nominated for a **Brit Award**) and the occasionally-tipped *Space Raiders*.

MORGAN: E.P. (SOURCE SOUR 0057). More funk-fueled pop from Hammond organ maestro Morgan. This is sure to generate interest for his forthcoming debut album, released this summer.

CRIST: Decoded (Talkin Loud TCD57/562 675-2). Crist comes from the same Bristol stable of talent as former Mercury Prize winner Roni Size and this four-track EP, plus four remixes is another example of how dance music can often reach the pop charts.

INFINUSION: FLAT 6: Too Late (Infusion 12INS006). Island's dance specialist Infusion present a combination of tech, house and dub, which is currently being favoured by a diverse set of DJs such as Danny Tenaglia, John Digweed and Judge Jules as well as being Pete Tong's Essential New Tune last week.

TAXIRIDE: Wherever You Go (WEA 260CD). Currently one of Australia's hottest acts with their chartopping *Imaginate* album, Taxiride's debut UK single weaves inoffensive lyrics and a catchy melody together with an easygoing groove.

TRAVELLER IN MOTION: Believe (FAM) (FAM12002). Signed from Australia's *Vicious Vinyl*, this features the classically-trained vocals of Sallie Harvey. Although it has been played for six weeks running by Radio One, the winning mixes from Key South, Wookiee SLT and finally Push make it very much the sound of now.

SISTER 2 SISTER: Sister (Mushroom CD1/2/MC MUSH0705/S5/MCS). Another pop Australian export, but what gives them the edge in the girl band competition stakes is that they launched sooner and, unusually for a foreign chart act, are in the UK promoting for four months. They have also toured with Five and Steps.

MONIE LOVE: Slice Of Da Pie (Relentless RELENT205). The first female rap superstar returns with a slice of harmonic hip-hop likely to please her old school crowd while the garage twists will convert a few new listeners in the process. Mousse T gives the song a great R&B angle for the radio edit, while additional mixes by E-9 and The Sharp Boys have carried the song into the **MW** Club Chart top 10. At least a 20 placing looks likely for the UK's home-from-home girl.



ALBUM reviews

THE MIGHTY WAH!: Songs Of Strength And Heartbreak (Wbony/Castle WEGD209). It has been nine years since Pete Wylie's last album and this return from the wilderness is full of songs which shimmer and explode with emotion and is likely to garner acclaim from all corners. Recent live shows have shown Wylie is still a force to be reckoned with, as this album admirably confirms.

VARIOUS: Afterhours: Streetsoundz Volume One (United States Of Dance ANCD02). Morgan Khan returns with a new series of Streetsoundz compilations, this first instalment focusing on US house and garage. The 23 import-only tracks on the triple-CD package include Loco's *El Ritmo De Verdad*, Studio Nova's *Segen's It's Not Over* plus a mix CD by *Sobby & Steve*.

VARIOUS: The Voyage (Xtreme Records XTR57CDM). Billed as "an excursion into early house music," this is an impeccable selection of classic tracks from the late Eighties and early Nineties chosen by Joey Negro. Featuring artists such as The Night Writers, Kim Mazelie and Underground Solution, this is an essential collection of tracks for any dance music fan.

SOFA SURFERS: Cargo (Klein KLCD018). Downtempo beats, dirty basslines and cinematic vibes collide on this second album by the Viennese act. Highlights include the single *Bears & Rice*, which was featured on the Stereo MCs' recent DJ Kicks mix CD.

VARIOUS: Randall & Hopkirk (Deceased) (Island CIDB096). The soundtrack to comedians Reeves & Mortimer's Saturday evening BBC1 comedy drama contains a refreshingly high standard of material. Pulp, Basement Jaxx and The Charlatans among others all turn in recently released favourites, but a handful of new tracks including the fantastic Barry Cruse from Pulp and the April 24-released *Randall & Hopkirk*. Theme by Nina Persson and David Arnold stand out.

HEFER: Boxing Hefer (Too Pure PURE 99CD). Hefer keep up their prolific output

NO DOUBT: Return Of Saturn (Interscope 4906382). This patchy follow-up will have to work hard to match the sales of 1997's *Tragic Kingdom*. The first single *Ex-Girlfriend* is performing poorly at one week in the Top 40, and the persistent rumours that the band are likely to split will not help. Stand out tracks are *Batwater* and what really should have been the first single, the pretty, breezy *Simple Kind Of Life*.

HEAR new releases
Audio clips from the releases marked with this icon can be heard on dotmusic.at: www.dotmusic.com/reviews

DELEWILD: 100 Broken Windows (Food FOODCD32). The third album from this energetic young band further demonstrates their grasp of guitar-driven indie pop. While the singles *Little Discourage* and *Actually It's Darkness* are pretty strong numbers, the rest of the album fails to generate as much excitement as anticipated. Although the material is enjoyable and competent, this album is unlikely to deliver crossover success just yet.



with a fan-pleasing collection of Besides, re-recorded tracks and unreleased gems. It is to the bands' credit that the album also serves as an excellent introduction. The devotion that Darren Hayman's spiky indie pop inspires was reflected in five entries in *John Peel's Festive 50* on Radio One last year.

MCLEAN: Don McLean: The Best Of (EMI CDP7983602). Interest in McLean has obviously been re-awakened by Madonna's chart-topping cover of *American Pie*. All five UK hits are here, including the full-length version of *American Pie* and the two chart-toppers *Vincent* and *Crying*.

FILA BRAZILLIA: Brazification! (Kudos KDCU013). Despite lacking the media profile necessary to establish themselves as dance heavyweights, Filia Brazillia have quietly been producing consistently high-quality remixes of more than 60 tracks, 18 of which are compiled here. Their sound is a loose, organic funk which is used to enhance a diverse range of artists including *Radiolhead*, *U.N.K.L.E.*, *Moloko*, *The Orb* and *Lamb*.

QUEEN ADRENE: Taxidermy (Blanco Y Negro 8573806622). Formed out of the ashes of *Days Chained*, Queen Adrenea have been slowly building up a reputation for dazzling live shows and some powerful singles. The band's debut album does not disappoint, with singer Katie Jane Garside's dark, disturbing vocals crawling over the band's indusro-gothic guitar work.

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*Fletcher Research

Do You
YAHOO!
?

Pos	Title	Artist (Producer/Publisher/Writer)	Label CD/Cass (Distributor)	7/17
1	NEVER BE THE SAME AGAIN	Virgin VSD01 719VSD1 T02 (E) Mafalda C/Lisa Left Eye/Lipson (Lawrence) EMJ/CDC/Motown/Hill/N/A/Misc/H (Chapman/Lawrence/Cross/Lewis)	Virgin VSD01 719VSD1 T02 (E)	1
2	THE TIME IS NOW	Echo EC630 86EC630 8B (P) Moloko (Moloko) Crystalz (Byrdna/Wurphy)	Echo EC630 86EC630 8B (P)	2
3	SMOOTH T	Arista 74221 04/0174221 0478A (BMG) Lemieux feat. Rob Thomas (Sardonic) EMJ/CDC/Motown/Hill/N/A/Misc/H (Chapman/Lawrence/Cross/Lewis)	Arista 74221 04/0174221 0478A (BMG)	3
4	BAG IT UP	EMI 6085 5017EC630 560 (E) Geri Halliwell (Abelove) EMI/BMG (Halliwell/Walkins/Wilson)	EMI 6085 5017EC630 560 (E)	4
5	DON'T GIVE UP	XTRAVAGANZA XTRAV 6085XTRAV 9CS (3M)/TENO Chorus feat. Bryan Adams/Chris Rea/Sony ATWC/EMI/Universal (Adams/Rea/Chapman/Wilson)	XTRAVAGANZA XTRAV 6085XTRAV 9CS (3M)/TENO	5
6	ALL THE SMALL THINGS	MCA/UMI-Island MCD03 4222Z/MCA03 4022Z (U) Brix Smith (Horn) EMI (DeGogol/Reagan)	MCA/UMI-Island MCD03 4222Z/MCA03 4022Z (U)	6
7	STILL D.R.E.	Interscope/Polydor 497286Z/497284Z (U) Dr. Dre feat. Snoop Doggy Doggy/Mel-Man/Variouz (Young)	Interscope/Polydor 497286Z/497284Z (U)	7
8	AMERICAN PIE	Maverick/Warner Bros W 519CD/4V 519C (TEN) Maddonna (Gross/Robinson) Universal (Maddonna)	Maverick/Warner Bros W 519CD/4V 519C (TEN)	8
9	PURE SHORES	London LON144 33M 443S 444 (TEN) Al Samsó (Drish) Universal/Interscope/EMI/BMG (Llunas/O'Connell)	London LON144 33M 443S 444 (TEN)	9
10	KILLER	Ministry Of Sound MCD30 138M/3M 138C (3M) ATB (Tombesberger) EMI/Universal (Tombesberger)	Ministry Of Sound MCD30 138M/3M 138C (3M)	10
11	REWIND	EMI CDMS5 557/EC630 557 (E) Arctic Monkeys (Barrett/Halliday/Randall/PC) (Barrett/Cohen/Seymour)	EMI CDMS5 557/EC630 557 (E)	11
12	RIGHT BEFORE MY EYES	Urbans Heat UHTCD 030/UMHT 003 (V) N'Sync feat. Kallie Kashiwa (Volcano/Brown/Edwards) (Brown/Edwards)	Urbans Heat UHTCD 030/UMHT 003 (V)	12
13	SITTING DOWN HERE	Virgin DINDS 183/DINDS 183 (E) Lena Martin (D'Adda) EMI (Martin)	Virgin DINDS 183/DINDS 183 (E)	13
14	CRASH AND BURN	Columbia 69304/6930444 (TEN) Orange (Morgan) Warner-Chappell (Kivayak/Schulze)	Columbia 69304/6930444 (TEN)	14
15	FEELIN' SO GOOD	Columbia 69197/6919764 (E) Jennifer Lopez (Combal) EMI/STO (Lopez/Carpenter/Carter/Combal/Standards/Lopez)	Columbia 69197/6919764 (E)	15
16	DON'T SAY YOU LOVE ME	Atlantic AT 08812/AT 08812 (E) Arctic Monkeys (Barrett/Halliday/Randall/PC) (Barrett/Cohen/Seymour)	Atlantic AT 08812/AT 08812 (E)	16
17	SHALALA LALA	Positive Choice CD1 126/TC1 126 (E) Waybackz (Lindenberg/Dehnbart) Warner-Chappell (Lindenberg/Dehnbart)	Positive Choice CD1 126/TC1 126 (E)	17
18	MAMA TOLD ME NOT TO COME	Cap CGX07 03/CGX07 03 (V) Tim Zoska & Saraghotica (Brod/Burke) Warner-Chappell (Newman)	Cap CGX07 03/CGX07 03 (V)	18
19	MOVIN' TOO FAST	Lockdown OX, Recordings LOX 117/COX LOX 117 (E) Arctic Monkeys (Barrett/Halliday/Randall/PC) (Barrett/Cohen/Seymour)	Lockdown OX, Recordings LOX 117/COX LOX 117 (E)	19
20	BE BYE BYE	EMI 9255029/9255029A (P) N'Sync (Lindenberg/Dehnbart) Warner-Chappell (Lindenberg/Dehnbart)	EMI 9255029/9255029A (P)	20
21	DON'T WANNA LET YOU GO	RCA 7432143/027432143/24 (BMG) Five (Stannard/Johnson) EMI/Sony ATWC/Universal (Stannard/Johnson)	RCA 7432143/027432143/24 (BMG)	21
22	SATISFY YOU	Puff Daddy/Arista 7432143/027432143/24 (BMG) Puff Daddy feat. Faith Evans (Evans/Puff Daddy/Jay-Z) (Evans/Puff Daddy/Jay-Z)	Puff Daddy/Arista 7432143/027432143/24 (BMG)	22
23	NATURAL BLES	Mute COMUTE 25V (U) Moby (Moby) Warner-Chappell (Lide) (Moby)	Mute COMUTE 25V (U)	23
24	KILL ALL HIPPIES	Creation CRESD3 332Z (3M)/VP Moby (Moby) Warner-Chappell (Lide) (Moby)	Creation CRESD3 332Z (3M)/VP	24
25	RISE UP	EMI 6085 5017EC630 560 (E) Gabelela (Dollan) Sony ATWC/Pure (Gabelela) (Dollan) (Dollan)	EMI 6085 5017EC630 560 (E)	25
26	FREAKIN' IT	Polygram 69197/6919764 (E) Will Chase (Parks) Teno/Variouz (Lawrence) (Parks) (Lawrence)	Polygram 69197/6919764 (E)	26
27	MONEY	Paraphone Rhythm Series CD/RT/CRHTY/4M72 (E) Arctic Monkeys (Barrett/Halliday/Randall/PC) (Barrett/Cohen/Seymour)	Paraphone Rhythm Series CD/RT/CRHTY/4M72 (E)	27
28	SHOW ME THE MEANING OF BEING LONG	EMI 92509/92509A (P) Backstreet Boys (Martino/Ludwig/Zomba) (Martino/Zomba)	EMI 92509/92509A (P)	28
29	YOU'RE NOT ALONE	HuArG/EMI 126/UMTC 126 (E) Embrace (Embrace/Nicholson) Warner-Chappell (McManis/McManis)	HuArG/EMI 126/UMTC 126 (E)	29
30	STILL	Echo 69882/69882A (TEN) Moby (Moby) Warner-Chappell (Lide) (Moby)	Echo 69882/69882A (TEN)	30
31	CAUGHT UP THERE	Virgin VMS2 159/VMS2 159 (E) Katie Gold/Wilkins (EMI) (Wilkins)	Virgin VMS2 159/VMS2 159 (E)	31
32	WON'T TAKE IT LYING DOWN	1st Avenue/Music VMS2 059/MSC2 053 (U) Kaiser (Clem) Chrysalis/EMI/Universal (Clem/Ringsdorf/Bayle)	1st Avenue/Music VMS2 059/MSC2 053 (U)	32
33	THE CEDAR ROOM	Heavenly HVM 560DZ (E) Doves (Doves) EMI (Doves) (Doves)	Heavenly HVM 560DZ (E)	33
34	WHAT A GIRL WANTS	RCA 74321725Z/74321725Z (BMG) Christina Aguilera (DiMeo) (EMI) & Run-DMC (Run-DMC)	RCA 74321725Z/74321725Z (BMG)	34
35	OH SHIT YOU'VE	Universal MCD32 4020Z/MSC2 4020Z (U) Diapason & Celine Dion (Celine) (Celine)	Universal MCD32 4020Z/MSC2 4020Z (U)	35
36	MOVE YOUR BODY	Eternal/WEA 250D/VMS2 250C (TEN) Eternal (Eternal) EMI/Universal (Eternal) (Eternal)	Eternal/WEA 250D/VMS2 250C (TEN)	36
37	STOP PLAYING WITH MY MIND	Positive Choice CD1 127/TC1 127 (E) Babes In Toyon (Horn) EMI (Horn) (Horn)	Positive Choice CD1 127/TC1 127 (E)	37

Pos	Title	Artist (Producer/Publisher/Writer)	Label CD/Cass (Distributor)	7/17
38	WHERE THE POOR BOYS DANCE	Mercury 158845Z/158845A (E) Arctic Monkeys (Barrett/Halliday/Randall/PC) (Barrett/Cohen/Seymour)	Mercury 158845Z/158845A (E)	38
39	SINGING IN MY SLEEP	MCA/UMI-Island MCD30 4222Z/MCA03 4022Z (U) Santiano (Laural) Warner-Chappell (Wilson)	MCA/UMI-Island MCD30 4222Z/MCA03 4022Z (U)	39
40	THANK GOD I FOUND YOU	Columbia 69305/69305A (E) Mank Garcia (Carter/Jam/Lewis) EMI/Sony ATWC (Carter/Jam/Lewis)	Columbia 69305/69305A (E)	40
41	DON'T YOU WORRY	21 VMS2 152D/VMS2 152C (BMG) Arctic Monkeys (Barrett/Halliday/Randall/PC) (Barrett/Cohen/Seymour)	21 VMS2 152D/VMS2 152C (BMG)	41
42	CARTOON HEROES	Universal MCD32 4020Z/MSC2 4020Z (U) Aqua (Riedel/Norment) Universal (Riedel/Norment)	Universal MCD32 4020Z/MSC2 4020Z (U)	42
43	DANCING IN THE MOONLIGHT	EMI 66891/66891A (TEN) Toploader (Drivall) EMI (Melly)	EMI 66891/66891A (TEN)	43
44	DO NOT BE STUPID (YOU KNOW I LOVE YOU)	Mercury 17243/17243A (E) Arctic Monkeys (Barrett/Halliday/Randall/PC) (Barrett/Cohen/Seymour)	Mercury 17243/17243A (E)	44
45	EX-GIRLFRIEND	Interscope 497286Z/497284Z (U) No Doubt (Barilrud) World of Deejay/Universal (Baron/Khal/Strafuss)	Interscope 497286Z/497284Z (U)	45
46	BORN TO MAKE YOU HAPPY	Jive 82502CZ/82502CA (E) Brimmy Soars (Lundin) Zomba (Lundin)	Jive 82502CZ/82502CA (E)	46
47	LIKE A ROSE	Columbia 69302/69302A (E) All-Things (All-Things) (All-Things)	Columbia 69302/69302A (E)	47
48	EVERYTHING	Good Behaviour GBBG02/VG0001 (E) Duns Duns (Powell) Sony ATWC (Dunne/Clarke/Wilkinson)	Good Behaviour GBBG02/VG0001 (E)	48
49	SUNSHINE	Manitara FESCD 68/FESCM 68 (U) Shirley Bassey (Lambert/Lacey) (Dunne/Clarke/Wilkinson)	Manitara FESCD 68/FESCM 68 (U)	49
50	DER SCHIEBER	489/Parade Spectra OPCS/5M/VP Irene Masz (Masz/Butcher/Belshin/Rick) (Masz/Butcher/Belshin)	489/Parade Spectra OPCS/5M/VP	50
51	ADELANTE	Mutiny/Columbia 60146/60146 (E) Santiano (Laural) Warner-Chappell (Wilson)	Mutiny/Columbia 60146/60146 (E)	51
52	THE F-WORD	Echo ECSD3 59Z (E) Babes In Toyon (Horn) EMI (Horn)	Echo ECSD3 59Z (E)	52
53	GLORIUS	WEA WEA 254C/WMS2 254C (TEN) Andrew Johnson (Katie) EMI (Johnson)	WEA WEA 254C/WMS2 254C (TEN)	53
54	GO LET IT OUT	Big Brother R03DSC01/R03DSC01 (3M) Dance (Gardner/Sand) Sony ATWC/EMI/Capitol (Gardner)	Big Brother R03DSC01/R03DSC01 (3M)	54
55	IT MUST BE LOVE	RCA 74321664Z/74321664Z (BMG) Meredith Lillard (Lillard/McIntyre/McIntyre) (Lillard/McIntyre/McIntyre)	RCA 74321664Z/74321664Z (BMG)	55
56	THE GREAT BEYOND	Warner Bros W 519CD/V 519C (TEN) REM (McCartney) Warner-Chappell/Temporary (Black/McIntyre)	Warner Bros W 519CD/V 519C (TEN)	56
57	SHE'S THE CHIEF'S ONLY US	Chrysalis CDCHS 511Z/TCDS 511Z (E) Robbie Williams (Chapman) EMI/Universal (Williams) (Chapman)	Chrysalis CDCHS 511Z/TCDS 511Z (E)	57
58	SWEET LOVE 2K	EMI 9255029/9255029A (P) Finesse (Stargard) EMI/Love (Stargard/Johnson)	EMI 9255029/9255029A (P)	58
59	STAY WITH ME (BABY)	BMG Music WMS2 6022Z/WMS2 6022A (P) Rebecca Wheelley (Hartley/Messeri) TR-Easy/Music (Wheeler/Wiss)	BMG Music WMS2 6022Z/WMS2 6022A (P)	59
60	VOICES	Eternal/WEA 250D/VMS2 250C (TEN) N'Sync (Lindenberg/Dehnbart) Warner-Chappell (Lindenberg/Dehnbart)	Eternal/WEA 250D/VMS2 250C (TEN)	60
61	A LITTLE BIT OF LUCK	Red Rose CORDOSE 146/ROSE 146 (U) L'Arc en Ciel (Matsuda) (Matsuda)	Red Rose CORDOSE 146/ROSE 146 (U)	61
62	TAKE A PICTURE	Reprise W 519CD/V 519C (TEN) Filter (Gersell) EMI (Frank)	Reprise W 519CD/V 519C (TEN)	62
63	IF I HAVE A DREAM/SEASONS IN THE SUN	RCA 74321726Z/74321726Z (BMG) Moby (Moby) Warner-Chappell (Lide) (Moby)	RCA 74321726Z/74321726Z (BMG)	63
64	REWARD THE CROWN SAID BE SELECTA	Puff Daddy/Arista 7432143/027432143/24 (BMG) Arctic Monkeys (Barrett/Halliday/Randall/PC) (Barrett/Cohen/Seymour)	Puff Daddy/Arista 7432143/027432143/24 (BMG)	64
65	GIRL ON TV	EMI 9255029/9255029A (P) Lena Martin (D'Adda) EMI (Martin)	EMI 9255029/9255029A (P)	65
66	THE SOUND OF BAMBOO	Inferno CD/EP/MS2 6022Z/WMS2 6022A (P) Tina Turner (Turner) EMI/Universal (Turner) (Turner)	Inferno CD/EP/MS2 6022Z/WMS2 6022A (P)	66
67	I'VE GOT WHAT'S UP	LaFace/Arista 74321727Z/74321727Z (BMG) Donell Jones (Farrall/Lytle) Notting Hill/Universal (Farrall)	LaFace/Arista 74321727Z/74321727Z (BMG)	67
68	THE WAY TO THE HEART	Papper 920303C/920303A (E) Hamer (Hamer) Warner-Chappell (Hamer) (Hamer)	Papper 920303C/920303A (E)	68
69	KISS (WHEN THE SUN DON'T SHINE)	Positive Choice CD1 127/TC1 127 (E) Vanagorah (Dunne) Decca/Universal (Dunne) (Dunne)	Positive Choice CD1 127/TC1 127 (E)	69
70	THE MASSES AGAINST THE CLASSES	EMI 66891/66891A (TEN) Simon & Garfunkel (Garfunkel) Sony ATWC (Garfunkel) (Garfunkel)	EMI 66891/66891A (TEN)	70
71	LOVE ON THE NORTHERN LINE	Edel/Label ETR 926DZ/926DZ (E) Northern Line (Horn) EMI/Universal (Horn) (Horn)	Edel/Label ETR 926DZ/926DZ (E)	71
72	BARBER'S ADAGIO FOR STRINGS	WEA WEA 247C/WMS2 247C (TEN) L'Arc en Ciel (Matsuda) (Matsuda)	WEA WEA 247C/WMS2 247C (TEN)	72
73	SAV YOUR LIFE/BE MINE/BETTER THE DEVIL YOU KNOW	EMI 9255029/9255029A (P) Stacy Farrow (Farrow) (Farrow)	EMI 9255029/9255029A (P)	73
74	SHIVER	Paraphone CD/RT/CRHTY/4M72 (E) Arctic Monkeys (Barrett/Halliday/Randall/PC) (Barrett/Cohen/Seymour)	Paraphone CD/RT/CRHTY/4M72 (E)	74
75	CHEQUE ONE TWO	Santiano feat. MCRB (Evans) Santiano (Evans)	Santiano feat. MCRB (Evans) Santiano (Evans)	75

Pos	Title	Artist (Producer/Publisher/Writer)	Label CD/Cass (Distributor)	7/17
76	NEVER BE THE SAME AGAIN	Virgin VSD01 719VSD1 T02 (E) Mafalda C/Lisa Left Eye/Lipson (Lawrence) EMJ/CDC/Motown/Hill/N/A/Misc/H (Chapman/Lawrence/Cross/Lewis)	Virgin VSD01 719VSD1 T02 (E)	1
77	THE TIME IS NOW	Echo EC630 86EC630 8B (P) Moloko (Moloko) Crystalz (Byrdna/Wurphy)	Echo EC630 86EC630 8B (P)	2
78	SMOOTH T	Arista 74221 04/0174221 0478A (BMG) Lemieux feat. Rob Thomas (Sardonic) EMJ/CDC/Motown/Hill/N/A/Misc/H (Chapman/Lawrence/Cross/Lewis)	Arista 74221 04/0174221 0478A (BMG)	3
79	BAG IT UP	EMI 6085 5017EC630 560 (E) Geri Halliwell (Abelove) EMI/BMG (Halliwell/Walkins/Wilson)	EMI 6085 5017EC630 560 (E)	4
80	DON'T GIVE UP	XTRAVAGANZA XTRAV 6085XTRAV 9CS (3M)/TENO Chorus feat. Bryan Adams/Chris Rea/Sony ATWC/EMI/Universal (Adams/Rea/Chapman/Wilson)	XTRAVAGANZA XTRAV 6085XTRAV 9CS (3M)/TENO	5
81	ALL THE SMALL THINGS	MCA/UMI-Island MCD03 4222Z/MCA03 4022Z (U) Brix Smith (Horn) EMI (DeGogol/Reagan)	MCA/UMI-Island MCD03 4222Z/MCA03 4022Z (U)	6
82	STILL D.R.E.	Interscope/Polydor 497286Z/497284Z (U) Dr. Dre feat. Snoop Doggy Doggy/Mel-Man/Variouz (Young)	Interscope/Polydor 497286Z/497284Z (U)	7
83	AMERICAN PIE	Maverick/Warner Bros W 519CD/4V 519C (TEN) Maddonna (Gross/Robinson) Universal (Maddonna)	Maverick/Warner Bros W 519CD/4V 519C (TEN)	8
84	PURE SHORES	London LON144 33M 443S 444 (TEN) Al Samsó (Drish) Universal/Interscope/EMI/BMG (Llunas/O'Connell)	London LON144 33M 443S 444 (TEN)	9
85	KILLER	Ministry Of Sound MCD30 138M/3M 138C (3M) ATB (Tombesberger) EMI/Universal (Tombesberger)	Ministry Of Sound MCD30 138M/3M 138C (3M)	10
86	REWIND	EMI CDMS5 557/EC630 557 (E) Arctic Monkeys (Barrett/Halliday/Randall/PC) (Barrett/Cohen/Seymour)	EMI CDMS5 557/EC630 557 (E)	11
87	RIGHT BEFORE MY EYES	Urbans Heat UHTCD 030/UMHT 003 (V) N'Sync feat. Kallie Kashiwa (Volcano/Brown/Edwards) (Brown/Edwards)	Urbans Heat UHTCD 030/UMHT 003 (V)	12
88	SITTING DOWN HERE	Virgin DINDS 183/DINDS 183 (E) Lena Martin (D'Adda) EMI (Martin)	Virgin DINDS 183/DINDS 183 (E)	13
89	CRASH AND BURN	Columbia 69304/6930444 (TEN) Orange (Morgan) Warner-Chappell (Kivayak/Schulze)	Columbia 69304/6930444 (TEN)	14
90	FEELIN' SO GOOD	Columbia 69197/6919764 (E) Jennifer Lopez (Combal) EMI/STO (Lopez/Carpenter/Carter/Combal/Standards/Lopez)	Columbia 69197/6919764 (E)	15
91	DON'T SAY YOU LOVE ME	Atlantic AT 08812/AT 08812 (E) Arctic Monkeys (Barrett/Halliday/Randall/PC) (Barrett/Cohen/Seymour)	Atlantic AT 08812/AT 08812 (E)	16
92	SHALALA LALA	Positive Choice CD1 126/TC1 126 (E) Waybackz (Lindenberg/Dehnbart) Warner-Chappell (Lindenberg/Dehnbart)	Positive Choice CD1 126/TC1 126 (E)	17
93	MAMA TOLD ME NOT TO COME	Cap CGX07 03/CGX07 03 (V) Tim Zoska & Saraghotica (Brod/Burke) Warner-Chappell (Newman)	Cap CGX07 03/CGX07 03 (V)	18
94	MOVIN' TOO FAST	Lockdown OX, Recordings LOX 117/COX LOX 117 (E) Arctic Monkeys (Barrett/Halliday/Randall/PC) (Barrett/Cohen/Seymour)	Lockdown OX, Recordings LOX 117/COX LOX 117 (E)	19
95	BE BYE BYE	EMI 9255029/9255029A (P) N'Sync (Lindenberg/Dehnbart) Warner-Chappell (Lindenberg/Dehnbart)	EMI 9255029/9255029A (P)	20
96	DON'T WANNA LET YOU GO	RCA 7432143/027432143/24 (BMG) Five (Stannard/Johnson) EMI/Sony ATWC/Universal (Stannard/Johnson)	RCA 7432143/027432143/24 (BMG)	21
97	SATISFY YOU	Puff Daddy/Arista 7432143/027432143/24 (BMG) Puff Daddy feat. Faith Evans (Evans/Puff Daddy/Jay-Z) (Evans/Puff Daddy/Jay-Z)	Puff Daddy/Arista 7432143/027432143/24 (BMG)	22
98	NATURAL BLES	Mute COMUTE 25V (U) Moby (Moby) Warner-Chappell (Lide) (Moby)	Mute COMUTE 25V (U)	23
99	KILL ALL HIPPIES	Creation CRESD3 332Z (3M)/VP Moby (Moby) Warner-Chappell (Lide) (Moby)	Creation CRESD3 332Z (3M)/VP	24
100	RISE UP	EMI 6085 5017EC630 560 (E) Gabelela (Dollan) Sony ATWC/Pure (Gabelela) (Dollan) (Dollan)	EMI 6085 5017EC630 560 (E)	25
101	FREAKIN' IT	Polygram 69197/6919764 (E) Will Chase (Parks) Teno/Variouz (Lawrence) (Parks) (Lawrence)	Polygram 69197/6919764 (E)	26
102	MONEY	Paraphone Rhythm Series CD/RT/CRHTY/4M72 (E) Arctic Monkeys (Barrett/Halliday/Randall/PC) (Barrett/Cohen/Seymour)	Paraphone Rhythm Series CD/RT/CRHTY/4M72 (E)	27
103	SHOW ME THE MEANING OF BEING LONG	EMI 92509/92509A (P) Backstreet Boys (Martino/Ludwig/Zomba) (Martino/Zomba)	EMI 92509/92509A (P)	28
104	YOU'RE NOT ALONE	HuArG/EMI 126/UMTC 126 (E) Embrace (Embrace/Nicholson) Warner-Chappell (McManis/McManis)	HuArG/EMI 126/UMTC 126 (E)	29
105	STILL	Echo 69882/69882A (TEN) Moby (Moby) Warner-Chappell (Lide) (Moby)	Echo 69882/69882A (TEN)	

APRIL 1 2000

CHART COMMENTARY

by ALAN JONES



Spice Girls colleague Melanie C's only number one outside the group to date was achieved by teaming up with a female American R&B star (Missy Elliott) and the same route has worked for Melanie C, whose *Never Be The Same Again* pairing with TLC's Lisa 'Left Eye' Lopes debuts convincingly at number one this week, selling more than twice as many copies as *Moloko's* *The Time Is Now*, which debuts at number two.

Never Be The Same Again is the second major hit to feature Lisa Lopes this year, the other being *Donez Jones...I Know What's Up*, which peaked at number two. The TLC star is likely to score a hat-trick of high charting assists when Space Cowboy (Yippee Y-Yay), her collaboration with 'N Sync, is released as a single some way down the line.

Lopes's extracurricular work does not necessarily prove the TLC rift rumours, incidentally – all three members got together

MARKET REPORT



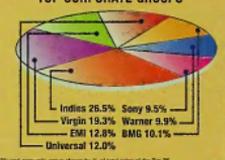
a few weeks ago to provide the foil for fellow LaFace recording act Goodie Mob on the single *What It Ain't* (Ghetto Enuff), which

SINGLE FACTFILE

After consecutive number ones from her former singing partners Bryan Adams and Geri Halliwell, Melanie C debuts emphatically at number one this week with *Never Be The Same Again*. It is her ninth number one, the previous eight having been achieved as a member of the Spice Girls. She now joins the growing ranks of women with nine number one hits, the others being colleague Melanie G, Abba's Frida and Agnetha, and Madonna. Beating them all, of

course, Geri Halliwell has 10 to her credit. Given her recent remarks about Geri, it must give Melanie C some pleasure to dethrone her erstwhile colleague – and if the two had released singles head-to-head last week she would have even more reason to smile as she would have placed Bag It Up from reaching number one – *Never Be The Same Again* sold nearly 145,000 copies compared with Halliwell's first week tally of 106,000 for Bag It Up.

TOP CORPORATE GROUPS



should be out as a single at the end of May. Melanie C's high-flying debut deprives *Moloko* and the Echo label of the chance of

their first number one with the Time Is Now but in debuting at number two the record beats both *Moloko's* own previous best – *Sing It Back* reached number four last year – and the previous best for Echo, this being the number three peak of *Babydrol's* *You're Gorgeous* in 1996.

Babydrol's latest, *The F Word*, debuted more quietly at number 35 last week, and now dips to number 52.

For the first time since about Nigella, there are simultaneous Top 20 hits by two acts from Norway. *Lene Marlin* made her debut four weeks ago, and continues to do well with *Sitting Down Here*, which slips 9-13 and has sold nearly 190,000 copies to date. The 16-year-old newcomer is joined by some even more youthful competitors this week, namely Mark Larsen (16) and Marion Raven (15), who collectively form M2M. They debut this week at number 16 with *Don't Say You Love Me*, which is featured in the *Pokemon* movie.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (distributor)
1	NEW	THE TIME IS NOW	Moloko	Echo ECSCD8 (P)
2	NEW	RIGHT BEFORE MY EYES	N'9's Ft Kallaghan	Urban Heat UHTD003 (V)
3	NEW	KILL ALL HIPPIES	Primal Scream	Creation CRESC032 (JMMV/P)
4	1	MAMA TOLD ME NOT TO COME	Tom Jones & Shara Naptonics	Cap CUT051 (V)
5	2	NOVAIN TOO FAST	Artful Dodger & Reemah Johnson	Locked On/2. Records/LSK 117CD (V)
6	4	NATURAL BLUES	Moby	Mute MUCMUTE 251 (V)
7	3	BYE BYE BYE	'N Sync	Jive JIVE25032 (P)
8	5	SHOW ME THE MEANING OF BEING LONELY	Backstreet Boys	Jive JIVE25032 (P)
9	NEW	DER SCHRIEBER	Timo Mass	4RM/Perfecto SPECTROSC03 (JMMV/P)
10	7	DON'T YOU WORRY	Madsen	V2 VMSV01522 (JMMV/P)
11	6	THE F-WORD	Babydrol	Echo ECSCD 92 (P)
12	8	BORN TO MAKE YOU HAPPY	Billy Ray Cyrus	Jive JIVE25032 (P)
13	NEW	CHRISTIAN GIRLS	Hedley	The Pure PURESC03 (V)
14	NEW	JACK OF KLUIZ	Burash & Octi	Tidy Tay TIDY133 (ADD)
15	NEW	CHIQUE ONE TWO	Sunship feat. MCRB	Filter FILT04 (V)
16	13	ANOMALY - CALLING YOUR NAME	Libra presents Taylor	Platipus PLATCD 56 (V)
17	16	LET IT OUT	Oasis	Big Brother BROS0001 (JMMV/P)
18	NEW	STORM AND DRANG	Megamind	Nuclear NUCLE00025 (ADD)
19	15	CAN'T GET USED TO LOSING YOU	Colour Girl	4 Liberty LIBT 0303 (V)
20	16	LOVE ON THE NORTHERN LINE	Northern Line	Global Talent GMT 00003 (P)

This Week	Last Week	Title	Artist	Label (distributor)
21	NEW	THE TIME IS NOW	Moloko	Echo ECSCD8 (P)
22	NEW	NEVER BE THE SAME AGAIN	Melanie C	Urban Heat UHTD003 (V)
23	NEW	SMOOTH SOUNDS	Real Thomas	Creation CRESC032 (JMMV/P)
24	1	BAG IT UP	Ger Halliwell	EMI 12.8%
25	3	DON'T GIVE UP	Chicane featuring Bryan Adams	Kellogg's
26	2	ALL THE SMALL THINGS	Book 112	MCA
27	1	STILL BREEZIN'	Dr. No	Atlantic/Atlantic
28	4	AMERICAN PIE	Whitehead	Mercury/Phonogram
29	7	PURE SHORES	All Stars	London
30	4	KILLER ZOO	Snap! Of Ministry	Snap! Of Ministry
31	1	SITTING DOWN HERE	Lene Marlin	Virgin
32	11	NOVAIN TOO FAST	Artful Dodger & Reemah Johnson	Locked On/2. Records
33	1	RISE	Green Day	Cap/Bearyard
34	1	MAMA TOLD ME NOT TO COME	Tom Jones & Shara Naptonics	Cap
35	14	STILL MESSY ONE	Eric S	Cap
36	11	WONT TAKE IT LYING DOWN	Honey	Island/Island
37	13	CRASH & BURN	Seunge Canada	Columbia
38	15	SHOW ME THE MEANING OF BEING LONELY	Backstreet Boys	Jive
39	18	BORN TO MAKE YOU HAPPY	Billy Ray Cyrus	Jive
40	18	DON'T WANNA LET YOU GO	Do	Pica



This Week	Last Week	Title	Artist	Label (distributor)
41	NEW	FEELING SO GOOD	Jay-Z feat. Linkin Park	Wichita/Wichita
42	NEW	BYE, BYE, BYE	Jive	Jive
43	NEW	A SONG FOR THE LOVERS	Richard Ashcroft	McMillan
44	NEW	RIGHT BEFORE MY EYES	N'9's feat. Kallaghan	Urban Heat
45	NEW	MONEY	Jay-Z	Parade/Parade
46	NEW	DON'T BE STUPID (YOU KNOW LOVE)	Black Star	Mercury
47	NEW	IN YOUR ARMS (RESCUE ME)	No Generation	No Generation
48	NEW	DON'T SAY YOU LOVE ME	M2M	Atlantic
49	NEW	WHAT A GIRL WANTS	Christina Aguilera	RCA
50	NEW	FREAKIN' IT	Wiz Khalifa	Dolomite
51	NEW	SWEET LOVE	Kim Fowley	Wichita
52	NEW	SHAKALA LALE	Vegetables	Parade
53	NEW	I TRY	Mac Dre	Cap
54	NEW	FILL ME IN	Clay Aiken	Wichita
55	NEW	YOU'RE NOT ALONE	Enrique	No/Wiggin
56	NEW	SATISFY YOU	Paul Dickey feat. K. Kelly	Earl Boy/Earl
57	NEW	GLORIOUS	Andrae C. Johnson	WEA
58	NEW	STEAL MY SUNSHINE	East	Columbia
59	NEW	FOOL AROUND	Wishbone	RCA

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APRIL 1 2000

CHART COMMENTARY

by ALAN JONES



Though it has had its fair share of big-selling albums, including the current TLC release *Fannal* (460,000) and Whitney Houston's *My Love Is Your Love* (760,000), Santana's arrival at the album chart summit gives the Arista label its first number one since 1993, when David Bowie topped with *Black Tie White Noise*. Its triumph is a narrow one, however, with *Moby's* *Play* also reaching dizzy new heights, climbing to number two with sales of more than 40,000 last week alone.

Home to the current number one single *Never Be The Same Again* and the two number four hits *Gain* and *Northern Star*, *Melanie C's* debut solo album, also entitled *Northern Star*, continues to improve. It advances 12-10 this week, equalling the highest position of its 23-week chart career. But former colleague and current rival *Ger Halliwell* is doing even better, climbing 11-8 with *Schizophonic*.

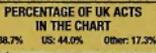
N Sync are destined to debut at number

MARKET REPORT

TOP 10 COMPANIES



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



one in America next week but they have to settle for a number 14 debut here with *No Strings Attached*. The former RCA act's *Jive*

debut sold more than 12,000 copies last week and is the album chart's highest new entry. It has already beaten the peak of their

ALBUMS FACTFILE

Currently number one in the US, Canada, Germany, Italy, the Netherlands, Portugal, Spain, Sweden and Switzerland, Santana's *Supernatural* album finally moves to the top of the UK chart. It sold more than 42,000 copies last week, and has increased its sales every week this year. Released last August, it ended 1999 with total sales of 25,000, a total which has since swollen to more than 240,000. The album has, of course, been responding to the belated popularity of

Smooth, the introductory single which disappointingly peaked at 75 last October but which debuts at three this week on reissue, with more than 57,000 sales. *Supernatural* is Santana's first UK number one album, nearly 30 years after first appearing on the chart. Although born in Mexico, Carlos Santana records and resides in America and is, amazingly, the first US act to top the album chart since the Beastie Boys' *Hello Nasty* in July 1998.

last album *N Sync*, which contained the Top 10 hits *Tearing Up My Heart* and *I Want You Back* but which never climbed higher than top 30 on the album chart.

Hip-hop albums have notoriously short shelf lives both in the US and the UK but one album which is seriously bucking the trend is *Dr Dre's* latest, 2001. The album has sold 4m copies in America so far, and is still in the Top Five, some 18 weeks after it was released. It has shown similar, if less spectacular, staying power here too. And the success of the current single *Still D.R.*, a collaboration with Snoop Dogg is providing new firepower for the album. *Still D.R.* debuted at six on the singles chart last week and falls just one notch this week as it crosses beyond the artist's core audience. The album responds by rising to a new peak of 17. Sales are already around the 90,000 mark, but there is the prospect of much more to come with the follow-up *Forget About Dre* already being heavily played.

COMPILATIONS

Album sales overall are down for the third straight week but compilations are on the rise after four weeks of decline. That is not by much, though, with only 10,000 extra sales taking last week's tally to a still low 447,000. At the top, *New Hits 2000* rules the roost for the second straight week, even though its sales dip from 33,000 to 25,000. In a weak market that is expected to give it a handsome victory, however, with the new runner-up being *New Woman 2000*, which sold fewer than 17,000 copies. The latter album - which is aimed at women rather than featuring them exclusively - includes current hits from Precious, Madson, Kelis and Jamelia among others, but also features many slightly older hits and several standards, including *Roy Orbison's* *Oh Pretty Woman*, *Jennifer Rush's* *The Power Of Love* and the

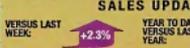
Spice Girls' Mama. Though not overtly marketed as such, it will presumably be widely purchased as a Mother's Day gift, which substantially increases its chances of being number one next week. Universal's *That Ole Devil Called Love* and *Sony's* *For You* seem already sullied, and debut at number 13 and number 21 respectively. The garage frenzy continues, with four garage albums in the Top 10 - *Jive* in the Top 12 - this week, the highest placed arrival being *Kiss XL Garage*, the latest collaboration between the London dance station and Universal, which debuts at number three. *Hardhouse* has less of a high profile but there are two hardhouse albums bangin' away in the lower reaches of the chart - *Nukelez Presents Hardhouse Anthems* slips 16-19 while *This Is Hard House* debuts at number 31.

MARKET REPORT

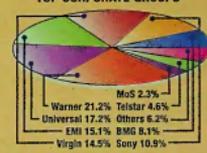
TOP 10 COMPANIES



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



TOP CORPORATE GROUPS



Artist albums: 75.8%
Compilations: 24.2%

INDEPENDENT ALBUMS

The List	Title	Artist	Label (Distribution)
1	PLAY	Moby	Mute CDSTUMM 172 (V)
2	RELOAD	Tom Jones	Cap GUTCD 006 (V)
3	STANDING ON THE SHOULDER OF GIANTS	Big Brother 9100	CDM02 (J&R)
4	NO STRINGS ATTACHED	N Sync	Jive 9228272 (P)
5	WORD GETS AROUND	Stereophonics	V2 VRV 1000438 (J&R)
6	TROPICAL BRAINSTORM	Kray McCell	V2 VRV1000782 (J&R)
7	YOU'VE COME A LONG WAY, BABY	Fabrizio Simi	Skin BRASSIC 1100 (J&R)
8	PERFORMANCE AND COCKTAILS	Davis	V2 VRV 1004982 (J&R)
9	REMEDY	Erasmus Jaax	XL Recordings XLCD 128 (V)
10	BABY ONE MORE TIME	Britney Spears	Jive 9522712 (P)
11	THE CLOSER YOU GET	Six By Seven	Mantra/Beggars Banquet MNTCD1017 (V)
12	MILLENNIUM	Backstreet Boys	Jive 9523222 (P)
13	THE NOISE MADE BY PEOPLE	Broadcast	Wesley WAMP005 (V)
14	EXTREMATOR	Cherry Red	Cherry RED02209 (J&R)
15	VERSION 2.0	Garbage	Mushroom MUSH 2000 (J&R)
16	THE MASCHEPLAN	Craxie	KRIC002 009 (J&R)
17	SHOWBIZ	Musa	Mushroom MUSH 5800 (J&R)
18	BUENA VISTA SOCIAL CLUB	Ry Coedder	World Circuit WCD 050 (P)
19	VERTIGO	Groove Armada	Pepper 0530332 (P)
20	STEFANICAR	Steps	Jive 0519442 (P)

THE YEAR SO FAR... TOP 20 SINGLES

The List	Title	Artist	Label
1	PURE SHORES	ALL SAINTS	LONDON
2	RISE	GABRIELLE	GO BEAT/POLYDOR
3	BORN TO MAKE YOU HAPPY	BRITNEY SPEARS	JIVE
4	AMERICAN PIE	MADONNA	MAVERICK/WARNER BROS
5	MOVIN' TOO FAST	ARTFUL DOGGER & ROMINA JOHNSON	LOCKED ON
6	GO LET IT OUT	OASIS	BIG BROTHER
7	I KNOW WHAT'S UP	ONEIL JONES	LAFACEARISTA
8	DON'T GIVE UP	CHANEL FERRARIS	KATANA/GENEVA
9	SHOW ME THE MEANING OF BEING LONELY	BACKSTREET BOYS	JIVE
10	A LITTLE BIT OF LUCK	DJ LUCK & MC NEAT	RED RICE
11	MOVE YOUR BODY	EFFIELES	ETERNAL/MS
12	RE-WINDING THE CROWD SAY BO SELECTA	ARTFUL DOGGER	RELENT/PUBLIC DEMAND
13	SITTING DOWN HERE	LENE MARLIN	VERGINO
14	BAC IT UP	GER HALLUWELL	EMI
15	ADELANTE	SASHI	MULTIPLY
16	THE GREAT BEYOND	REM	WARNER BROS
17	SHALALA	VENGABOYS	POSITIVA
18	NEVER BE THE SAME AGAIN	MELANIE CLUGA LEFT EYE LIPDES	VERGINO
19	OH GOD STICK YOUR	DAPHNE & CHESTE	JIVE
20	BYE BYE BYE	N SYNC	UNIVERSAL

© N Last figures represent the best placing from the last published Top 20 for single chart

april
1
2000

singles



1 NEVER BE THE SAME AGAIN

- | | | | | | |
|----|-------------------------|-------------------|-------------------|----------------------|------------|
| 1 | NEVER BE THE SAME AGAIN | Destiny's Child | Left Eye | Lopans | Virgin |
| 2 | THE TIME IS NOW | Moloko | | | Echo |
| 3 | SMOOTH | Santana | feat. Rob Thomas | | Arista |
| 4 | BAG IT UP | Geri Halliwell | | | EMI |
| 5 | DON'T GIVE UP | Chicane | feat. Bryan Adams | Xtravaganza | |
| 6 | ALL THE SMALL THINGS | Blink 182 | | MCA/Universal-Island | |
| 7 | STILL D.R.E. | Dr Dre | feat. Snoop Dogg | | Interscope |
| 8 | AMERICAN PIE | Madonna | | Maverick/Warner Bros | |
| 9 | PURE SHORES | All Saints | | | London |
| 10 | KILLER A.T.B. | Ministry Of Sound | | | |

THE OFFICIAL CHARTS

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



april
1
2000

albums



1 SUPERNATURAL

- | | | | |
|----|--------------------|----------------|-----------------|
| 1 | SUPERNATURAL | Santana | Arista |
| 2 | PLAY MOBY | | Mute |
| 3 | RELOAD | Tom Jones | Gut |
| 4 | THE MAN WHO TRAVIS | | Independiente |
| 5 | ON HOW LIFE IS | Marcy Gray | Epic |
| 6 | COME ON OVER | Shania Twain | Mercury |
| 7 | THE WOMAN IN ME | Shania Twain | Mercury |
| 8 | SCHIZOPHONIC | Geri Halliwell | EMI |
| 9 | RISE | Gabrielle | Go Beat/Polydor |
| 10 | NORTHERN STAR | Melanie C | Virgin |



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- | | | | |
|----|--------------------------|-------------------------------|------------------------|
| 11 | REMIND | Precious | EMI |
| 12 | RIGHT BEFORE MY EYES | N-G feat. Kallaghan | Urban Heat |
| 13 | SITTING DOWN | Here Lene Marlin | Virgin |
| 14 | CRASH AND BURN | Savage Garden | Columbia |
| 15 | FEELIN' SO GOOD | Jernifer Lopez | Columbia |
| 16 | DON'T SAY YOU LOVE ME | M2M | Atlantic |
| 17 | SHALALA LALA | Vengaboys | Positive |
| 18 | MAMA TOLD ME NOT TO COME | Tom Jones & Stereophonics | Gut |
| 19 | MOVIN' TOO FAST | Antwi Dodger & Romina Johnson | Locked Down Recordings |

11 20 BYE BYE BYE 'N Sync
Jive



16 21 DON'T WANNA LET YOU GO Five
RCA

13 22 SATISFY YOU Puff Daddy feat. R. Kelly
Puff Daddy/Arista

17 23 NATURAL BLUES Moby
Mute

14 24 KILL ALL HIPPIES Primal Scream
Creation

19 25 RISE Gabriella
Go Beat/Polydor

15 26 FREAKIN' IT Will Smith
Columbia

24 27 MONEY Jamella
Partiphone Rhythm Series

20 28 SHOW ME THE MEANING OF BEING LONEY Backstreet Boys
Jive

14 29 YOU'RE NOT ALONE Embrace
Har/Virgin

18 30 STILL Macy Gray
Epic



22 31 CAUGHT OUT THERE Kelis
Virgin

21 32 WON'T TAKE IT LYING DOWN Homeyz
1st Avenue/Mercury

11 33 THE CEDAR ROOM Doves
Heavenly

27 34 WHAT A GIRL WANTS Christina Aguilera
RCA

29 35 OOH STICK YOUR! Daphnie & Celeste
Universal

31 36 MOVE YOUR BODY Eiffel 65
Eternal

28 37 STOP PLAYING WITH MY MIND Barbara Tucker
Positiva

25 38 WHERE THE POOR BOYS DANCE Lulu
Mercury

11 39 SINGING IN MY SLEEP Semisotic
MCA/Universal-Island

26 40 THANK GOD I FOUND YOU Mariah Carey
Columbia



compilations

1 **NEW HITS 2000**
wannaesp/Global TV/Sony TV
7 11 **BEST PEPSI CHART ALBUM... EVER!** 2000
Virgin/EMI

2 **NEW WOMAN 2000**
Virgin/EMI
8 12 **REWIND - THE SOUND OF UK GARAGE**
Ministry Of Sound

3 **KISS UK GARAGE - MIXED BY KEEL BROWN**
Universal TV
13 **THAT OLE DEVIL CALLED LOVE**
Universal TV

4 **STREET VIBES 4**
wannaesp/Global TV/Sony TV
14 **TOP OF THE POPS 2000 VOL. 1**
Universal TV

5 **PURE GARAGE**
wannaesp
15 **DANCE HITS 2000**
wannaesp/Global TV/Sony TV

6 **METDOWN 2000 - BEST NEW TRANCE**
Virgin/EMI
16 **THE 2000 BRIT AWARDS**
Columbia

7 **THE BEACH (OST)**
London
17 **NOW THAT'S WHAT I CALL MUSIC! 4**
EMI/Virgin/Universal

8 **GARAGE ANTHEMS**
Ishtar TV
18 **RENAISSANCE - AWAKENING - DJE SEAMAN**
Renaissance

9 **CLUB 2K**
Universal TV/Ministry Of Sound
19 **NUKLEIZ PRESENTS MARBOHOUSE ANTHEMS**
Virgin/EMI

10 **UNDERGROUND EXPLOSION...**
Virgin/EMI
20 **IN THE MIX 2000**
Virgin/EMI

peoplesound.com top10chart

The peoplesound.com new music top ten chart

UK TV NEW 1

1 **Hart Lake** | Voiceless Cry

2 **Da Funky Biz** | Positive In Motion (2 Step Mix)

3 **Soho Electric** | Love Move Closer

4 **The Mad Dog Reflex** | Save Our Souls

5 **DJ Pleasure** | All Over Town

6 **The 13th Tribe aka Ground Control** | Oath

7 **Vanderburg Quartet** | Dvorak, Finale

8 **Kensia** | We Just Fallen Over

9 **Its Lights**

10 **Kai Morita** | Picture That

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34

11 20 **COMMUNITY MUSIC** Asian Dub Foundation
frr



14 21 **PERFORMANCE AND COCKTAILS** Stereophonics
V2

18 22 **PLAYING MY GAME** Lene Marlin
Virgin

15 23 **BABY ONE MORE TIME** Britney Spears
Jive

19 24 **SURRENDER** The Chemical Brothers
Virgin

27 25 **SONGS FROM THE LAST CENTURY** George Michael
Virgin

23 26 **MILLENNIUM** Backstreet Boys
Jive

29 27 **WORD GETS AROUND** Stereophonics
V2

24 28 **REMEDY** Basement Jaxx
XL Recordings

22 29 **S CLUB S Club 7**
Polydor

32 30 **GOLD - GREATEST HITS** Abba
Polydor



50 31 **AFFIRMATION** Savage Garden
Columbia

34 32 **THE GREATEST HITS** Cher
WEA/Universal TV

26 33 **BRAND NEW DAY** Sting
A&M/Polydor

36 34 **WILLENNIUM** Will Smith
Columbia

37 35 **TALK ON CORNERS** The Corrs
Atlantic

25 36 **I'VE BEEN EXPECTING YOU** Robbie Williams
Chrysalis

28 37 **CALIFORNICATION** Red Hot Chili Peppers
Warner Bros

35 38 **YOU'VE COME A LONG WAY, BABY** Fatboy Slim
Sirt

11 39 **TROPICAL BRAINSTORM** Krissy MacColl
V2

11 40 **LATTER DAYS - THE BEST OF - VOL 2** Led Zeppelin
Atlantic





MID-PRICE

This	Last	Title	Artist	Label (distributors)
1	1	THE MASTERPLAN	Oris	Creation CRE02241 (MNV/VP)
2	6	GRAN TURISMO	The Cardigans	Stockholm 590072 (J&B)
3	4	TRACY CHAPMAN	Tracy Chapman	Elektra 830672 (TEN)
4	3	GREATEST HITS	Eurythmics	RCA PD7456 (BMG)
5	7	INTERNATIONAL VELT	Catalonia	Blanca Y Negro 39842042 (TEN)
6	9	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen 6013296 (J&B)
7	5	DEFINITELY MAYBE	Paul Simon	Creation CRE02106 (MNV/VP)
8	14	MAYBE YOU'VE BEEN BRAINWASHED TOO	Paul Simon	MCA MC41104 (J&B)
9	13	COME FIND YOURSELF	Paul Simon	Chryslis CD406613 (J&B)
10	4	LEFTISM	Leftfield	Higher Ground/Mead Hounds HAN022 (TEN)
11	11	THE SCORE	Fugees	Columbia 653492 (TEN)
12	10	SCAMMADUELLA	Primal Scream	Creation CRE02026 (MNV/VP)
13	12	RESERVOR DOGS (DST)	Various	MCA MC410763 (J&B)
14	16	GOING FOR GOLD: GREATEST HITS	Shed Seven	Polygram 501422 (J&B)
15	15	TRAILER PARK	Bea Orton	Hovenly HWN1241 (E)
16	19	BROTHERS IN ARMS	Dino Straits	Vertigo 624952 (J&B)
17	15	GARBAGE	Mushroom D21456 (MNV/VP)	
18	18	BLUR	Blur	Fox/Polygram 70000219 (E)
19	20	QUENCH	Beautiful South	Cap Discs 321612 (J&B)
20	17	STANLEY ROAD	Paul Weller	GO DISCS 828612 (J&B)

BUDGET

This	Last	Title	Artist	Label (distributors)
1	1	GLOBAL UNDERGROUND - ARRIVALS	Various	Global Underground GUSAM000 (SRO)
2	2	ELGAR/SYMPHONY NO.3	BSO/Glen	Naxos 854719 (S)
3	10	THE VERY BEST OF	Al Green	Cosmos CRM308 (EUK)
4	3	MUSIC RESPONSE	The Chemical Brothers	Virgin CHE30513 (E)
5	15	MOTOWN CHARTBUSTERS - VOLUME 3	Various	Spectrum 3561462 (J&B)
6	5	THE COLLECTION	Michael Ball	Spectrum 351178 (J&B)
7	6	VERY BEST OF	Dino McKlan	The Hit Label HDJ06104 (J&B)
8	12	BEST OF	Elkie Brooks	Spectrum 3513282 (J&B)
9	8	MOTOWN CHARTBUSTERS - VOLUME 1	Various	Spectrum 3524442 (J&B)
10	11	THE MUSIC STILL GOES ON	Alba	Spectrum 3511992 (J&B)

R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (distributors)
1	1	NEVER BE THE SAME AGAIN	Melanie C/Lisa Left Eye Lopez	Virgin VSCD21762 (E)
2	1	STILL D.R.E.	Dr Dre feat. Snoop Dogg	Interscope 497282 (J&B)
3	2	FEELIN' SO GOOD	Jennifer Lopez	Columbia 6691792 (TEN)
4	2	SATISFY YOU	Puff Daddy feat. R. Kelly	Puff Daddy/Arista 7432159/32 (BMG)
5	6	MONEY	Parlay/Rhythm Section 128BY118 (J&B)	
6	4	CAUGHT OUT THERE	Kelis	Virgin VVST158 (E)
7	7	RISE	Gabriele	Go Beat/Polygram G0L2025 (J&B)
8	3	STALL	Money	Epic 6688282 (TEN)
9	5	WON'T TAKE IT LYING DOWN	1st Avenue/Mercury HMC2015 (J&B)	
10	8	THANK GOD I FOUND YOU	Mariah Carey	Columbia 669292 (TEN)
11	9	I KNOW WHAT'S UP	Doni Corley	Lafco/Arista 7432172/62 (BMG)
12	11	HIP HOP	Dead Prez	Epic 6688282 (TEN)
13	10	FORGIVE ME -	Lynchon David Hall	Cooltempo 12CD0346 (E)
14	13	BREATHE AND STOP	D-J	Arista 7432172/21 (BMG)
15	15	ANYTHING	Def Jam 528292 (J&B)	
16	14	SWEET LOVE 2K	Florence	Wilder/Dorville 34 (TEN)
17	14	MUST BE THE MUSIC	Jay Negro feat. Taka Boom	Incentive CENT 4C15 (MNV/TE)
18	17	IF I COULD TURN BACK THE HANDS OF TIME	R. Kelly	Jive 6521362 (J&B)
19	12	ALL I WANT YOUR MAN (HE'S GOTTA GO)	Melody D	Jive 6521362 (J&B)
20	20	SAV MY NAME	Destiny's Child	Columbia (Impred)
21	18	NOTORIOUS B.I.G.	Notorious B.I.G. feat. Puff Daddy/Puff Daddy/Diddy/Diddy	Rawkus 8WV2052 (J&B)
22	19	SIMON SAYS	Pharoshe Monch	Rawkus 8WV2052 (J&B)
23	20	WHAT'S GOIN ON	Soil II Soul	S2 52306 (PM)
24	21	HEARTBREAKER	Mariah Carey	Columbia 669292 (TEN)
25	23	TREDDROPS	Loveaction	Fresh FRSHD 79 (MNV/VP)
26	24	LEARNED FROM THE BEST	Whitney Houston	Arista 7432172/62 (BMG)
27	30	GUILTY CONSCIENCE	Enim feat. Dr Dre	Interscope 697122 (J&B)
28	28	FORGET ABOUT DRE	Dr Dre feat. Enim	Interscope (Impred)
29	27	SUNSHINE	Gabe/Ba/Polygram G0P2023 (J&B)	
30	22	THE GREATEST ROMANCE EVER SOLD	The Artist	NP/Arista 7432172/62 (BMG)

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

COUNTRY

This	Last	Title	Artist	Label (distributors)
1	1	COME ON UP	Shania Twain	Mercury 1700812 (J&B)
2	2	THE WOMAN IN ME	Shania Twain	Mercury 522882 (J&B)
3	3	SHANIA TWAIN	Shania Twain	Mercury 514222 (J&B)
4	6	I AM SHELBY LYNNE	Shelby Lynne	Mercury 561772 (J&B)
5	4	FLY	Dixie Chicks	Epic 498422 (TEN)
6	5	WIDE OPEN SPACE	Dixie Chicks	Epic 0491512 (TEN)
7	7	STILL CARRY THAT GOODBYE	Charlie Lewis/Borough	Rico R2CD 8902 (BMG)
8	7	LEANN RIMES	LeAnn Rimes	Car/London 857395122 (J&B)
9	16	TO GET TO YOU	Lorrie Morgan	BNA 742817632 (BMG)
10	10	TRAMPOLINE	The Mavericks	MCA Nashville UM0 8946 (BMG)
11	11	FORGET ABOUT IT	Alicia Keys	Rounder RRCD 0465 (DR)
12	9	NEW DAY DAWNING	Wyonna Judd	Cap/Curb/20 (J&B)
13	12	SONS OF INSPIRATION	Daniel O'Donnell	Rico RITCD20 5962 (J&B)
14	15	SITTING ON TOP OF THE WORLD	LeAnn Rimes	Curb/London 890222 (J&B)
15	14	THE DUST BOWL SYMPHONY	Nanci Griffith/SO	Elektra 750624182 (TEN)
16	17	A PLACE IN THE SUN	Tim McGraw	Car/London 5561122 (BMG/TEN)
17	18	LOVE WILL ALWAYS WIN	Faith Hill	Warner Bros 830473312 (TEN)
18	13	LOVE SONGS	Virgin KENVC03 (J&B)	
19	16	LOVELY GIRL	Lonestar	BNA 0786A/7822 (BMG)
20	20	SO GOOD TOGETHER	Reba McEntire	MCA Nashville MC072057 (J&B)

ROCK

This	Last	Title	Artist	Label (distributors)
1	1	STANDING ON THE SHOULDER OF GIANTS	Oris	Big Brother R00 CD002 (MNV/VP)
2	2	EMENA OF THE STATE	Blind 182	MCA/Uni-Island MC0 1156 (J&B)
3	2	LATTER DAYS - THE BEST OF - VOL 2	Led Zepplin	Atlantic 7567222 (TEN)
4	3	EARLY DAYS - THE BEST OF - VOL 1	Led Zepplin	Atlantic 7567222 (TEN)
5	3	REAR END OF THE MACHINE OF GUNS	The Smashing Pumpkins	HitWorld/HM 0210750 (E)
6	4	STIFF UPPER LIP	AC/DC	EMI 526622 (E)
7	5	SLEEPNOT	Sleepnot	Roadrunner RR 8655 (J&B)
8	6	LOVE SONGS	Garbage	Mushroom D 31450 (MNV/VP)
9	7	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 7992566812 (TEN)
10	8	ENGINES OF CREATION	Jay Sattian	Epic 491652 (TEN)

DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (distributors)
1	1	RIGHT BEFORE MY EYES	Urban Heat/Urban Heat 003 (V)	Urban Heat/Urban Heat 003 (V)
2	2	THE QUE IS TWO	Sonikoff feat. MC9B	Filter FRL 044 (P)
3	3	CHIEF	Musik feat. MC9B	Epic E53 86 (P)
4	4	JACK OF KLUBZ	Barabas & Daxi	Tidy Tary 131T (ADD)
5	1	STOP PLAYING WITH MY MIND	Barbara Tucker	Positive 127V127 (E)
6	6	DER SCHREIBER	Timi Maas	486/Promote SPECT 07 (MNV/VP)
7	7	FORGIVE ME	Goodfemp 1200L 38 (E)	Goodfemp 1200L 38 (E)
8	2	DONT GIVE UP	Lynchane feat. Bryan Adams	Xtravaganza XTRAV 312 (MNV/VP)
9	8	OFF THE WALL	Widmore	Positive 127V 125 (E)
10	6	MOVIN' TOO FAST	Arti Dajger & Ronnie Johnson	Locked On/Live Recordings LDX117T (V)
11	4	SUNSHINE	Yonanda	Manifesto FESX 6 (J&B)
12	5	MUST BE THE MUSIC	Jay Negro feat. Taka Boom	Incentive CENT 4T (MNV/VP)
13	3	STORM DRAINING	Megamind	Ward 00130 (ADD)
14	10	YOUR LOVE IS WHAT WE NEED	Dias A	Azul AZY114 (V)
15	10	HOW DO YOU FEEL?	Sharp SHARP94 (V)	Sharp SHARP94 (V)
16	8	TRY ME OUT	Sonikoff & Artie Kelsay/RB	Filter FRL 027 (P)
17	9	RADIO RAGE	Izumi Boys & Duckerman	Glasgow Underground G04 (V)
18	7	CAUGHT OUT THERE	Kelis	Virgin VVST158 (E)
19	11	YOUTH EXPLORION	People Under The Stairs	On 085345 (V)
20	20	MILLENNIUM	02020	Nukleaz NUKP138 (ADD)

DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (distributors)
1	1	THE NOISE MADE BY PEOPLE	Broadcast	Warp WARP 1P95 (V)
2	2	THE NOISE MADE BY PEOPLE	Moby	Mute STUMM 12/2ESTD192 (V)
3	3	KISS UK GARAGE - MIXED BY KARL BROWN	Various	Universal UV 54174 (DR)
4	6	2001	Dr Dre	Interscope 49048617 (J&B)
5	2	UNLEASH THE DRAGON	Siro	Def Soul - 5463934 (J&B)
6	1	PURE GARAGE	Various	warnerssp - 7WMMC 001 (TEN)
7	7	WAR & PEACE - VOL II	Ice Cube	Priority PPTV186 (J&B)
8	5	PRESENTS LOUD FUNK	Fabo	Warner Brothers 5361389
9	8	ROV GOTTI PRESENTS...	Murders	Creative Source CSE6211 (SRO)
10	4	STREET VIBES 4	Various	Def Jam 5425201 (J&B)
11	9	WARNER	warnerssp/Global TV/Sony TV - RADMC 146 (BMG)	

MUSIC VIDEO

TW	LV	Title	Label Cat. No.
1	1	CLIFF RICHARD: An Audience With	Video Collection GVD194
2	2	STEPS: The Next Step - Live	Jive 501015
3	1	SLEEPNOT: Welcome To Neighborhood	Roadrunner 89078913
4	3	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor	Universal 5515823
5	4	SHANIA TWAIN: Live	Video Video 5529543
6	5	THE CORRS: Unplugged	Warner Music Video 553531163
7	6	BILL WHELAN: Riverdance-Now Show	Video Collection V06555
8	5	CLUB 2: It's A S Club Thing	Warner Music Video 557385293
9	9	ORIGINAL CAST RECORDING: Cats	Polygram Video 479243
10	8	METALLICA: S&M	Warner Music Video 853642723
11	12	WESTLIFE: The Story	BMG Video 7432170163
12	7	STEPS: The Video	Jive 0519175
13	13	GEBRUE MICHAEL: Ladies & Gentlemen - Best Of	SMV Epic 200502
14	10	TOM JONES: An Audience With	Video Collection GVD150
15	12	LEZ ZEPHELIN: Song Remains The Same	Warner Brothers 5361389
16	14	MADONNA: The Video Collection	Warner Music Video 752035693
17	10	PINK FLOYD: The Wall	SMV Columbia 551982
18	15	LIVE CAST RECORDING: Les Miserables In Concert	Video Collection V06278
19	11	QUEEN: Greatest Hits, Vol II	Parlophone 492313
20	20	VARIOUS ARTISTS: Key Mr Producer!	Video Collection VC145

CHART COMMENTARY

by ALAN JONES

Re-entering the world of more mortals, with an audience of 82.7M last week – a decrease of more than 26m in a week – **All Saints' Pure Shores** is nevertheless still far too popular with programmers to be dislodged from the top of the airplay chart, where it enjoys its fourth straight week at number one.

Throughout that run, **Gabrielle's Rise** – which itself spent three weeks on top before yielding right of way to the Saints – has occupied runners-up slot, a position it surprisingly continues to occupy, some 12 weeks into its career, despite shedding 19m listeners last week. That is because **Artful Dodger's Mavin** 'Too Fast', which has itself reached an audience of 82.1M, also hits the skids in a big way, attracting a comparatively small audience of 65m last week.

The depressing spectacle of more and more radio stations playing the exact same

AIRPLAY FACTSHEET

● **Westlife's Fool Again** has moved 428-69-32-20, its latest jump making it this week's highest climber, despite very limited exposure on Radio One.
 ● **Virgin 1215** concurs with its colleagues for the first time ever, with **All Saints' Pure Shores** its most-played record last week, followed by **Gabrielle's Rise**. The former was shared 38 times, the latter 37.

● **Madonna's American Pie** is now number one on the airplay chart in nine countries – Austria, Belgium, Denmark, Finland, Germany, the Netherlands, Norway, Sweden and Switzerland. With **All Saints** at one in the UK and Ireland, that means **William Orbit** productions command the airwaves everywhere there is an airplay chart except in France, Italy, Portugal and Spain.

AT A GLANCE WEEKLY MARKET SHARES



Percentages based on stations by 10.1 million listeners of the top 50, and comprise only those in 10.1 million of the 50.

core tracks brought about the record tallies which have been registered by the top few songs in recent weeks, and it is good to see there is a little divergence again, with the top five between them attracting a total audience of just 338m last week – 88m fewer than the week before.

Lene Marlin's Sitting Down Here was number nine last week with 61.8m listeners and jumps five despite shedding nearly 2.5m of them, while **Santana's Smooth** – which established a new record for a number 10 with 61.2m listeners last week – climbs to eighth despite slipping to less than 57m.

When **Oasis's** current hit **Go Let It Out** was introduced to the airwaves in January, it became the highest debut on the chart for more than six months, entering at 47 before springing to 10 the following week. Who Feels Love? – the upcoming second single from their album **Standing On The Shoulder**

Of Giants – had an altogether quieter debut on radio last week, attracting an introductory total of just 68 plays and 6.6m listeners, enough only for a number 96 debut.

Craig David's debut solo single **Fill Me In** – which has progressed 43-302-41-17 thus far – is looking increasingly likely to be a top three sales and airplay hit. David fronted **Artful Dodger's** **Re-Worked The Crowd Say Do Selecta** hit and was subsequently signed by **Tejay/Capitol joint venture Willstar**. Unlike many artists on the label, its early airplay was not heavily biased towards stations within the Capital Group, however, and it continues to expand its presence at an impressive rate. Radio One loved the record from the start, and has been increasing its support every week, with a best-lyt tally of 26 plays on the station last week earning it sixth slot on its most-played list.

Another favourite at Radio One is **Blink 182's** **All The Small Things** which becomes the first US rock record to top its most-played list for ages, having gained 33 spins last week. The record is currently earning more than half its audience from Radio One, and also jumps 16-11 on the overall airplay chart. Meanwhile, Radio Two is just about the only station to take to **Kirsty MacColl's** single in **These Shoes?**, which it played 15 times last week, climbing to number two on the most-played list behind **Santana's Smooth**. Unfortunately, MacColl's single managed only 14 more plays from all the other stations on the Music Control panel, and thus is a lowly number 63 on the overall chart. Radio Two also gave **Shelby Lynne's** **Leavin'** a 14 of its 16 plays – but the record is bubbling under the published chart at 58, primarily because it was featured on shows such as **Wogan** with high audiences.

TOP 10

1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10

Most played videos on MTV UK/Media Research Ltd w/e 24/3/2000
 Source: MTV UK

THE BOX

1	2	3	4	5	6	7	8	9	10
1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1

Most played videos on The Box, w/e 2/3/2000
 Source: The Box

BOX BREAKERS

1	2	3	4	5	6	7	8	9	10
1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1

Highest carrying sales on The Box in advance of single release w/e 2/3/2000
 Source: The Box

TOP OF THE POPS

1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10

Draft lineup 31/3/2000

CD:UK

1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10

Final lineup 25/3/2000

THE PEPSI CHART

1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10

Draft lineup 30/3/2000

RADIO ONE PLAYLISTS

A-LIST	B-LIST
1	1
2	2
3	3
4	4
5	5
6	6
7	7
8	8
9	9
10	10
11	11
12	12
13	13
14	14
15	15
16	16
17	17
18	18
19	19
20	20

13 playlists for week beginning 27/3/2000
 *Denotes addition

RADIO TWO PLAYLISTS

A-LIST	B-LIST
1	1
2	2
3	3
4	4
5	5
6	6
7	7
8	8
9	9
10	10
11	11
12	12
13	13
14	14
15	15
16	16
17	17
18	18
19	19
20	20

12 playlists for week beginning 27/3/2000
 *Denotes addition

Precious: **Kill All Hippos** Piml Scarum; **Always Rank 1: Just Around The Hill** Sault; **Daily TQ**; **Foot Again** Westlife

C-LIST: **Amalgamothe**; **The Bad Teeth** Bloodgood Group; **'Something About The Music** Da Starman; **Phrog**; **'My Heart** Tony; **The Lost R**; **Kelly**; **N 2 Gether** New Line; **Bliss** feat. **Method Man**; **Monday Night** Mase; **'I Want That Girl**; **Cash And Bam** Savage Garden; **Life** Story Angle Stone; **'Heart Of Da Watergate**; **Radio Disco** Wit.

TOP 10 NEW MUSIC PLAYLISTS

A-LIST	B-LIST	B2-LIST	C-LIST
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20

12 playlists for week beginning 27/3/2000
 *Denotes addition

TOP 10 NEW MUSIC PLAYLISTS

A-LIST	B-LIST	B2-LIST	C-LIST
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20

12 playlists for week beginning 27/3/2000
 *Denotes addition



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Best New Director
Best Director

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Best Album Design (Non-Artist)
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Best CD
Best CD Packaging
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CADS 1:2000

CLASSICAL news

by Andrew Stewart

ORBIT TO STAY IN CLASSICAL CHART

William Orbit's place in the classical artist chart is assured, following a meeting of CIN's classical advisory panel on March 23.

The controversy surrounding Orbit's *Pieces In A Classical Style* was ignited last month when David Blake of Soleil, distribution arm of Navos Records, objected that the disc failed to meet the full range of eligibility criteria for classical chart inclusion.

His reservations were endorsed by a majority of retailers and others canvassed by CIN, although a final decision was reserved until last week's advisory panel meeting. "It was a very lively debate," says CIN chart director Omar Maskatya. "The conclusion was that the rules as they stand, and the interpretation we have applied to them for many years, mean that William Orbit should remain eligible for the chart."

The panel has now decided to review classical chart eligibility rules at a future meeting to see if they might better reflect the needs and concerns of retailers.

"The Orbit album didn't breach any of the existing rules," says Maskatya. "We totally understand, however, why a multiple retailer might take a business decision not to stock it in their classical section. That is one of the issues we have to look at in future."

Bill Holland, divisional director of Universal Classics and Jazz, suggests that the row over the record had been blown out of proportion in several newspaper articles.

"You could look at any piece of music that is not core classical and challenge whether it meets all the criteria for being in the chart," says Holland. "My view is that the broader the range of music in the classical charts, the better."

METRONOME LINKS UP WITH C4

Metronome, the Cornwall-based independent classical company, has forged

high-profile links with Channel 4 and the National Gallery to extend the reach of its impressive catalogue.

The label, established by Tim Smithies in 1995, has already earned great critical respect, as well as two Gramophone awards, with its mix of early and contemporary music discs.

Its latest release ties in with Howard Goodall's Big Bangs, the five-part primetime Channel 4 series on key events in the history of music first broadcast on March 12.

"We are releasing a disc of music by Howard Goodall in May and he told me about the series, which he thought would be backed by a compilation from one of the majors. It seems that they could not get their acts together, so I decided to produce a compilation to go with the series."

Smithies admits that the project represents a risk for a small company, although one that has been calculated to raise its profile. "The series has had such tremendous press and that could work to our advantage," he says.



A second Metronome TV tie-in is linked with the National Gallery's spring exhibition *Seeing Salvation: The Image of Christ*. Metronome's *Seeing Salvation* compilation offers 1,000 years of sacred music, including rarities such as the Gloria from Tudor composer Thomas Ashwell's *Missa Jesu Christe* and a Kyrie setting reputed to be by the 10th-century St Dunstan.

The disc is released to coincide with a four-part BBC2 series starting on April 2.

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

ALBUM of the week

MAHLER: Symphony No.10, Berlin Philharmonic/Rattle (EMI Classics CDC 5 56972 2). Sir Simon Rattle's appointment as chief conductor and artistic director of the mighty Berlin Philharmonic from 2002 more than justified his record



company's long-term support. That relationship is further rewarded by the conductor's second account of Mahler's 10th Symphony, recorded live last year and hailed by critics at the time as a majestic interpretation. The EMI Classics marketing campaign includes a full-page ad in *Gramophone*, display advertising in the national press and PoS posters.

REVIEWS

For records released up to April 10 2000

APPALACHIAN JOURNEY: Music by Yo-Yo Ma, Edgar Meyer and Mark O'Connor, Ma, Meyer, O'Connor (Sony Classical SK 66782). This is a priority international release for Sony Classical, offering a sequel to Appalachian Waltz, the successful 1996 collaboration between cellist Yo-Yo Ma, folk-fiddle player Mark O'Connor and bassist Edgar Meyer. American folk and traditional tunes lie at the heart of Ma's and O'Connor's arrangements and original compositions, which include expressive vocal numbers sung by James Taylor and Alison Krauss. The album launch is tied to a concert performance at London's Barbican Centre on April 11, while the disc is backed by national press advertising.

MUSIC AT ALL SOULS: The Lancastrians to the Tudors. Music by Davy, Dunstaple, Henry V, Lambe, Tallis, Tye, White, etc. The Cardinal's Music/Carwood and Skinne (ASV CD GAU 196). The latest release from the award-winning Cardinal's

Musick turns to composers associated with All Souls College, Oxford, during its first 150 years. King Henry V, himself a skilled composer, is represented with flamboyant Gloria and Sanctus settings.



THE ONLY CHORAL ALBUM YOU'LL EVER NEED: Includes Parry's Jerusalem, Allegri's Miserere and Orff's O Fortuna. Various artists (BMG Classics/RCA Victor 75605 51363-2). There is sufficient coverage of the repertoire on this two-CD set to mark BMG Classics' latest compilation as an essential buy for newcomers to classical choral music. It is backed by a two-week Classic FM campaign and *Daily Mail* ads.

HANDEL: Opera Arias and Overtures Vol. 2. Emma Kirkby, Brandenburg Consort/Goodman (CDA67128). Early music specialist Emma Kirkby's agile lyric soprano is well suited to the tricks and turns of Handel's operatic arias, as she proves in a newly-recorded anthology from Hyperion, a follow-up to a successful 1996 release. Billed as Hyperion's April disc of the month, Kirkby's choice of material includes many rarities. Advertised in the specialist press.

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RETAIL FOCUS:

DIVISION ONE

by Karen Faux

A winning combination of music, football and coffee has put central London indie Division One firmly on the map since its launch two years ago.

Situated in historic Harway Street – Blues & Soul magazine and Contempo Records used to be housed above the shop's premises – the store now features in all international guides to the area which boasts more record stores in its square mile than anywhere else in Europe.

"We wanted the shop to become a hang-out, where people could come in, have a coffee and get the latest football results," says joint-owner Johnny Chandler. "At the same time as opening the store, we also wanted to launch on the web and, although this was delayed, we are very pleased that it is coming together now."

Chandler's only premise when it comes to the product he stocks is that it has to have passion and be made with some soul. Rather than go with the next big thing, he and his staff try to discerning about what they offer and encourage people to try out recommended releases. "This way we get a good rapport with them and find that it is positive for them and



Division One: football and music in the heart of Soho

for us," he says.

Vintage product features prominently since Chandler – who writes Mojo's Vinyl Junkie column – sees it as complementing current releases. "New records are always inspired by

PREMIER LEAGUE WEBSITE

The finishing touches are currently being put to Division One's website (www.divisionone.co.uk), which Johnny Chandler says is designed to provide a shop window on the world. "The website has always been integral to the concept of the store as a whole," he says. "We sell to a lot of people in the US and Japan who are frequently in London but who also want to keep in touch when they go home. The website is designed to maintain that continuity and maximise global business."

something that has come before and the vintage gear helps customers make those links. So whether it is the sampled track Fatboy Slim's Rockafella Skank they're after, or the original version of a current that they

didn't know existed, they've got a good chance of getting it here or us tracking it down for them."

This week best sellers have included Youth Explosion from rappers People Under The Stars, Lambchop's album Nixon, Primal Scream's Extreminator and The Dove's Cedar Room on 10-inch. Chandler emphasises the importance of making it easy for people to check things out for themselves.

"All of our listening posts are there for people to try their own choices. We want people to go home with something in a bag that they can't wait to play," he says.

With so many stores fighting for attention in the locally pricing is a key issue. "We work really hard to be competitive and source things at a good price," says Chandler.

Unlike some indie, Division One is upbeat about the move to bring prices down on the high street. "Making music cheaper for people to buy has to be a good thing," says Chandler. "It is a basic principle of retailing that product will be used as a loss leader by some stores. It just means that Indies like ourselves have to watch that little bit harder."

IN-STORE NEXT WEEK (from 3/4/00)



Windows – Savage Garden, The Price Dive sale; **In-store** – AC/DC, Star Wars, Kelis, Gintare, Dreamscape, Kevin Yost, Elgar Press ads – Global Underground, Don McLean, Kelis, Gintare, Dreamscape, Kevin Yost, Dr John, Elgar



Singles – Steps, Sweet Female Attitude, Richard Ashcroft, Craig David, Daniel O'Donnell, Basement Jaxx; **Albums** – Pokemon, Essential Soundtracks; **The New Movie Collection**, Box Dance Hits 2000, Reloaded, Best Jazz Album In The World...Ever, The Menace, Lou Reed, Video – The Wedding Singer, Muppet Treasure Island, Face Off



In-store – two rock or pop CDs for £15, buy one and get one free on Boots exclusive CDs, two classical CDs for £10, free book with a Maxis video, buy Eastenders 15 years and get The Mitchell Years free



Album of the month – Broadcast; **In-store display board** – Nunsuklutz, Romantich, Stereo MC's, Ten Benson, Home, Elastica, Smog



Single – Richard Ashcroft; **Windows** – Basement Jaxx, Angie Stone, Craig David, Sweet Female Attitude, Rank 1, Lock'N'Load, Tapp

Bloodthorn Gang, Star Wars, Elastica, Moby; **In-store** – LTJ Bukem, Dance Nation 7, ATB; **Press ads** – Wamdue Project, Steps, Laurent Garnier, Sister 2 Sister, Bloodthorn Gang

Impulse Singles – Richard Ashcroft, Sweet Female Attitude, William Orbit; **Albums** – Embrace, Pink Floyd, Lou Reed, Doves; **Windows** – sale, three CDs for £20 or £6.99 each, three videos for £12;



Album – Elastica; **Windows** – Elastica, Star Wars; **In-store** – Sting; **Listening posts** – Marco Parker, Soulmex, Doves, John Martyn, Kirsty MacColl, Chicane, Talented Mr Ripley, Magnolia, Lou Reed, Q; **Recommendations** – Stevie Ray Vaughan, The Mighty Walt, Moody Blues, Motoko, Grandmaster Flash, U2, Lemper



"NOW" Singles – Richard Ashcroft, Angie Stone, Ricky Martin, Lock'N'Load, Shelby Lynne, Paul Weller; **Album** – Elvis Presley; **Video** – Boy Band Karaoke, Jennifer Lopez, Viva Los Simpson



Singles – Craig David, Basement Jaxx, Steps, Montell Jordan; **Windows** – Star Wars, Elastica, Richard Ashcroft, South Park The Movie



Selects listening posts – Motoko, 16 Horsesport, Del The Funky Homosapien, Fishbone & The Family Nextpresents, Fila Brazillia; **Mojo**

recommended retailers – Ian Anderson (album of month), Darin, Drive By Truckers, Dirty Three, The Smithereens, Wagon, Larry Barrett



Singles – Angie Stone, Basement Jaxx, Rage Against The Machine; **Windows** – Star Wars, Sting, Buena Vista Social Club, South Park The Movie, Eyes Wide Shut, Chicane; **In-store** – clearance sale with two for £10 CDs for £20; **Listening posts** – Doves, Gonzales, Aslan Dub Foundation, A Clockwork Orange, Chet Baker, Pantera, Baka Beyond



Windows – Basement Jaxx, Embrace, Craig David, Lock'N'Load, Richard Ashcroft, Bloodthorn Gang, Steps; **In-store** – Elastica, Sting, Rank 1, Clinton, Laurent Garnier, No Doubt, Paul Weller, Pink Floyd, Lou Reed; **Press ads** – Fragma, Matt Darcy, No Doubt, Wamdue Project, Craig David, Black Box Recorder



Album – For You: Windows – For You, Ceim, Dion; **In-store** – B'Witched, Elastica, Box Dance Hits 2000; **Listening posts** – The Beach, Santana, Moby, Brodsky Quartet



Single – Craig David; **Album** – Reloaded; **In-store** – Reloaded, Craig David, Richard Ashcroft, Lou Reed, Santana, Steps, Sweet Female Attitude, Dance Nation 7, two CDs for £20

ON THE SHELF

JOHN BERRY,
manager, Eastern Bloc
Records, Manchester

For a specialist store like ourselves, the market has come full circle, and it is much like it was when we started out 15 years ago. Many of the stores which opened up back in the Eighties when house music boomed have gone to the wall now. We continue to be very much an underground shop but we are one of the best around for our particular niche.

All the staff who work here are DJs and our stock very much reflects their personal tastes. We put in a lot of customers from all over the North West, the Midlands and Wales, and it is important that we get on to new things early. In terms of sales we tend to be the first in and first out once a record starts to climb. We get a lot of our stock through DJ mailings and specialist distributors such as Vinyl Distribution, which means it is not the sort of product anyone is likely to come across in mainstream shops.

Basically we concentrate on drum & bass,

techno and house. On the drum & bass front, we are selling a lot of Trinix's Chronic 13 EP and also the Matrix album. Sleepwalk on Virus. An obscure French import, entitled Chicken Burns, has been a big seller although very little is known about it. In our techno department, Marco Crawler & Adam Beyer are steaming out with Fusion Frame, an 20th-Actee System, who hail from Detroit, are also doing well with Revenge Of The Jaguar.

At the moment we are focused on our website (www.easternblocrecords.co.uk) which is just getting the finishing touches. We have constructed it with a search engine that enables people to source product by either name, title or genre. Currently it has around 600 catalogue items.

Most of our business comes from word of mouth. We have never really believed in advertising as it seems unquantifiable. Now and again, we will produce a few flyers and sponsor local club nights and this works very well."

ON THE ROAD

SEAN CONNORS,
Vital rep for the
North West



Tom Jones and Basement Jaxx are still doing great business on the back of the Brits, while Moby's album is now edging up to its highest chart position since its launch nine months ago. Each of his singles has done progressively better and the album has proved to be very store-friendly, gaining a lot of play. It is not very often that you get this kind of slow burner and it could yet reach the top spot.

Our campaign for Northern Soul re-issues specialist, Goldmine, promises to be a big hit in my region when it rolls out in April. One hundred back-catalogue albums are featured, including bestsellers such as Wigan Casino Story, Out On The Floor and Golden Torch Story. We have campaigns on the go all the time now.

Our £6.99 campaign which ran after Christmas was extremely successful and our current Domino campaign, featuring albums by acts such as Pavement, Elliott Smith and

Bonnie 'Prince' Billy, is ticking over nicely. This week I have been pre-selling the next Basement Jaxx single and building awareness for Soulmex, who have an album entitled Much Against Everyone's Advice out on April 3.

On the same day Elastica make their comeback with the release of The Menace. Their EP, released last debut album, reminded everyone that they were still around and stores have high expectations for their new album.

Looking ahead we are anticipating that upcoming pop act Sound 5 will shortly make their mark with a debut album, while Paul Van Dyk's new one is guaranteed to be a big seller. New Mute signing Echo Boy has an album out this week and it will be interesting to see how he performs. Meanwhile Badly Drawn Boy, Lambchop and Broadcast are all exciting new acts that are making strong progress."

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Still speechless (1) after winning the new company of the year gong at last Thursday's MUSIC WEEK AWARDS at London's Grosvenor House Hotel was Sony chairman/CEO PAUL BURGER, flanked left and right by MW editor AJAX SCOTT and MW publisher STEVE REDMOND. (2) Having claimed that the good guys won the publishing crown – and placed a red Indian referenced ad in the MW Awards brochure suggesting that the competition had been scalped – EMI Music Publishing UK MD PETER REICHART bravely left his back facing the room. Pictured with him are: senior VP AAR and creative SALLY PERRYMAN, deputy MD TOM BRADLEY, senior international A&R manager FRANK FERGOUSON, catalogue manager BOB CLIFFORD, head of copyright, Europe MICHELLE MANGHISE, vice president A&R MIKE SMITH, general manager A&R administration FRANK MALYAN, director, film, TV and media JONATHAN CHANNON and PR CARYN TOMLINSON. One of the most memorable moments of the night was when EMI/Chrysalis's HELEN MITCHEM (left) (3) picked up the best marketing campaign award and everyone started dancing to the Vengaboys. She is pictured (H+) with MD MARK COLLEN, who picked up the singles company award, and EMI dance director



Photo 3: Helen Mitchem (left) and Mark Collen (right) holding an award.



Photo 5: A group of people on stage, some holding awards.



Photo 7: A man in a blue shirt standing on stage, possibly giving a speech.

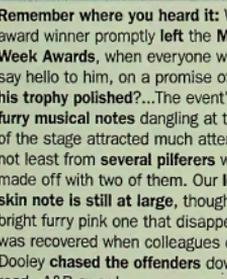


Photo 9: A man in a blue shirt standing on stage, possibly giving a speech.



Photo 11: A group of people on stage, some holding awards.

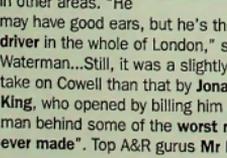


Photo 13: A group of people on stage, some holding awards.



Photo 15: A man in a blue shirt standing on stage, possibly giving a speech.



Photo 17: A man in a blue shirt standing on stage, possibly giving a speech.



Photo 19: A man in a blue shirt standing on stage, possibly giving a speech.



Photo 21: A man in a blue shirt standing on stage, possibly giving a speech.



Photo 23: A man in a blue shirt standing on stage, possibly giving a speech.



Photo 25: A man in a blue shirt standing on stage, possibly giving a speech.

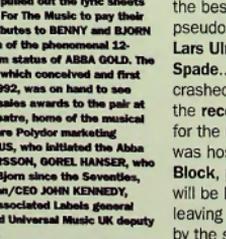


Photo 27: A man in a blue shirt standing on stage, possibly giving a speech.

Remember where you heard it: Which award winner promptly left the Music Week Awards, when everyone wanted to say hello to him, on a promise of having his trophy polished?...The event's big, furry musical notes dangling at the back of the stage attracted much attention, not least from several pilferers who made off with two of them. Our leopard-skin note is still at large, though a bright furry pink one that disappeared was recovered when colleagues of Dooley chased the offenders down the road...A&R award-winner Simon Cowell can clearly spot a potential hit record a mile off, but according to Pete Waterman in a video tribute at the event, he's far from perfect in other areas. "He may have good ears, but he's the worst driver in the whole of London," said Waterman...Still, it was a slightly better take on Cowell than that by Jonathan King, who opened by billing him as "the man behind some of the worst records ever made". Top A&R gurus Mr Pot and

Mr Kettle refused to comment...Raffle ticket sales at the event raised £3,200 for the Brit Trust and Nordoff Robbins with such prizes up for grabs as weekend breaks to London, Berlin and New York. For those with ticket numbers C36207, C38338 and C36014 ring the BPI's Maggie Crowe on 020 7851 4000...The rumours continued apace last week: a German radio report that BMG is to announce imminently its takeover of Universal was rapidly denied by the German media giant. Meanwhile, Universal Music's takeover of Rondor looks like far more of a done deal. Despite reports that the indie's staff were

apparently told the news last week, an announcement has yet to be made...Interesting to note the *London Evening Standard's* editorial on Friday, which stood by author Tom Bower and a story the paper had published by him last December questioning Richard Branson's suitability to run the National Lottery. Bower is, of course, preparing an unauthorised biography of Branson due for imminent publication. Could other national newspapers now be preparing stories of their own?...BBQ anyone? More South By Southwest buzz phrases – Have you got a Palm Pilot? Did you see the tornado? Did you see Neil Young? Daquiri Factory anyone?... the best use of a hotel registered pseudonym was by Metallica member Lars Ulrich, who checked in as Sam Spade...MW sister website dotmusic crashed momentarily on Friday due to the record number of hits it received for the exclusive Westlife webchat it was hosting...Rumour has it Brandon Block, party trickster and sometime DJ, will be DJing at Sid Owen's EastEnders leaving party, which is being organised by the son of none other than a Mr



UNIVERSAL MUSIC UK pulled out the lyric sheets to Thank You For The Music to pay their own direct tributes to BENNY and BJORN in recognition of the phenomenal 12-times platinum status of ABBA GOLD. The UK company, which conceived and first issued the album back in 1992, was on hand to see CHRIS TARRANT hand over sales awards to the pair at London's Prince Edward Theatre, home of the musical Mama Mia. Pictured (H+) are Polydor marketing executive GEORGE MCMANUS, who initiated the Abba Gold project, BENNY ANDERSSON, GOREL HANSSER, who has been PA to Benny and Bjorn since the Seventies, Universal Music UK chairman/CEO JOHN KENNEDY, BJORN ULVAEUS, Polydor Associated Labels general manager GREG CASTELL and Universal Music UK deputy chairman LUCIAN GRAINE.



11 including WILL KEEN. (11) JO, CHERYLL and KARRI, left to right, from Rush Releaux's club promo team were in such a hurry that they omitted to leave their surnames. (12) Universal press people lurking in the corner were (H-) STEVE PHILIPS, HEATHER REDMOND, former Island head of press and now Music Control's



communications guru AMY HOWARD and SHANE O'NEILL. "And then Simon went like this" (13) - MGS advertising agency's TV buying manager STEVE

CHAPMAN and Emap's LINDSEY NOLAN chew over joint venture strategy. But did they inhale? (14) Relations may be strained between retailers and suppliers in some parts of the business, but it was certainly all smiles between Lifetime Achievement Award winner and BPI director general JOHN DEACON and Bard chief BOB LEWIS.



Glasgow City Council music development officer TAM COYLE, Telstar A&R manager JILL ANDERSON; (front row, H-) Chrysalis Music A&R manager POLLY COMBER, Ascap UK senior membership director SEAN DEVINE and Chrysalis Music A&R manager RICH KING. Impressing at more than one showcase during the week was UK-based singer/songwriter CATHERINE PORTER (2, centre) with (H-) guitarist, co-songwriter and promoter of London's Kashmir Klub TONY MOORE and manager JONATHAN SHALTI (still largely of Charlotte Church fame). Afterwards in Los Angeles, following up the response, he said, "The reaction has been really brilliant. She's going to be showcasing in New York and Nashville now. American A&R people completely get Catherine where British A&R don't." Dooley, meanwhile, nearly took



his eye out with the splices from the crayfish that were emptied on to the table at the ASCAP lunch (3). Pictured all



lipped up are (H-) DEVINE, Real Producers boss PAUL ADAMS, V2 Records UK head of new media CIARA GAYNOR, Ascap VP membership (Nashville) RALPH MURPHY, Dig Records' familiar new face

Ronnie Wood. However, Dooley's source insists that the Blockster is not collaborating on Owen's forthcoming recording project... We kid you not, the estate of late blues singer **Screaming Jay Hawkins** is **trying** to contact the - at least - **57 children** he fathered: if you think he might be your father you can register at <http://www.jayskids.com>, the website set up to track his offspring... Speaking of websites, give Dooley's favourite a check for your **Wu Tang Clan** name at <http://www.recordstore.com/cgi-bin/wuname/wuname.pl...> Radio execs got a **sneak preview** of the new **Kylie Minogue** single at Parlophone's regional radio get-together in Billesley Manor last week when the label's A&R director **Miles Leonard** suddenly pulled out a copy from his pocket...Dooley

hears that **Aim** has been **lobbying** the government for around a year about getting music companies included in schemes to attract **investment**. However, neither the Treasury nor Inland Revenue bothered to tell the indie body that its sterling efforts had finally paid off when exclusions were lifted in **Gordon Brown's** budget. It was only when Willott Kingston Smith accountant **Geraint Howells** flicked through the Treasury's website that he found amendments, which could attract **millions of pounds** into the sector, had been made...If **Cliff Richard's** Millennium Prayer is still giving you **nightmares** then blame the **Music Radio Conference**, to which he was invited by one **Gary Farrow** to face those very radio programmers who hadn't been

playing his tunes only then, several months later, to vent his anger by issuing that very record. To prepare yourself for any further sleepless nights, this year's conference is being staged on April 18 at London's Peacock Theatre...Meanwhile, Mercury Records' **Kick Angel** and Concept Music's **Daisy** have been confirmed to perform at the event's evening showcase of new talent at the capital's Café de Paris...**Kiss 100** is coming live from the **Winter Music Conference** in Miami from today (Monday) to Wednesday with live sets from the likes of **Graham Gold** and **Tall Paul**.....

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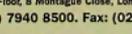
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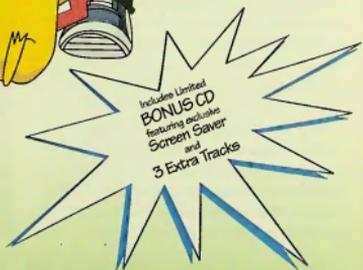
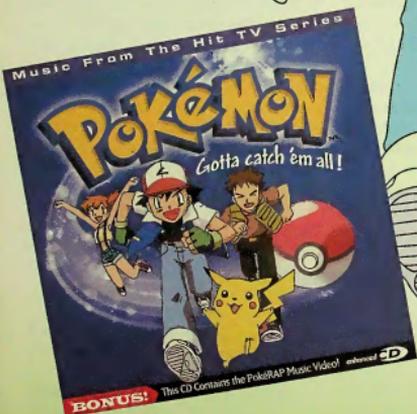
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