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**NEWS:** Woolworths has renewed its deal with **THE BOX** while also moving into other areas of music sponsorship

News 5



**NEWS:** London has kicked off a full-scale US campaign to mark the arrival of the **ESSENTIAL** compilations

International 6



**NEWS:** Papillon hopes to follow its Sir Cliff Richard single success with new signings **HUMAN LEAGUE**

A&R 8



**CAD AWARD WINNERS - INSIDE**

FOR EVERYONE IN THE BUSINESS OF MUSIC

30 MAY 2000 £3.60



# MUSIC WEEK

## Whitney and Britney bid to ease release famine

by Paul Williams

Music retailers have issued a stark warning to record companies: come up with more big releases or face the consequence of losing more business to computer games, DVD and other rival leisure pursuits.

The arrival today (Monday) of new albums by Whitney Houston and Britney Spears is expected to give stores a much-needed boost. It is widely acknowledged as one of the quietest release periods for many years. Last week's Top 75 artist albums chart contained just 24 titles released this year, underlining an albums market totally dominated by titles issued last autumn or earlier. The equivalent week's chart four years ago contained 48 titles released that year.

Virgin Entertainment Group chief operating officer Simon Wright fears the ongoing lull in releases could mean consumers lose the habit of buying music. "If you have this dearth of releases it does tend to turn people off to being hooked into what's going on. If you have a malaise over the number of quality releases, customer apathy sets in," he says.

Following the disappointing sales of Oasis' Standing On The Shoulder Of Giants' album since its release in



**Houston: much needed sales boost** March, the Houston and Spears albums are seen by retailers as their first big new bankers of the year - appearing finally in chart week 21. Although early 1999 was itself relatively quiet, big albums by Blur and Stereophonics had already appeared by this time last year.

The absence of big new releases so far this year has come not only before the traditionally quiet summer period sets in but also before the start of Euro 2000, which is expected to hit the High Street even further. Retailers' usual concerns about the dearth of decent summer releases is now spreading to other parts of the year, with Wright suggesting that the lack of releases is directing customers' disposable income to other products including

DVD, which he says is presently a 'life saver' to music retailers.

Several big titles, including albums by Richard Ashcroft, The Corrs, Stephen Gately and Ronan Keating are set for release before the end of the third quarter, but retailers note record companies are focusing their attention earlier than ever this year on their autumn releases. Asda music buying manager Andy Spafforth notes with surprise that he is already having meetings with labels about Christmas schedules, which are expected to include new albums from Radohead, Robbie Williams and a Texas test of.

Andy Records managing director Andy Gray stresses the industry needs big albums coming out throughout the year and not just from September onwards. "These big albums drive people into the stores automatically. If they don't appear people get out of the habit of buying records," he says.

However, HMV Europe managing director Brian McLaughlin, whose company opens its new Oxford Street store in London this week, says last May was also terrific, while adding the business is always budgeted to take account of the expected quiet summer months.



Hammer & Tonga producer Garth Jennings (pictured) gleefully brandishes two of his company's unbeatable five awards at last Thursday's Music Week Creative and Design Awards staged at London's Hilton Hotel. The video production company grabbed awards for best pop video, best cinematography in a video and best editing in a video for its promo for Blur's Coffee + TV and personal awards of best producer for Nick Goldsmith and best director for Jennings. Goldsmith says, "It was a shock to get the Blur video in the first place, and it's been amazing to see the reception it's got from the MTV Awards through to the Cads. It was really nice, because it came through for the entire team. It's just a shame the carton of milk couldn't be there." See story, p4

## R2 and Atlantic post Rajar gains

Radio Two and Atlantic 252 were the big winners in the latest Rajar audience survey.

The BBC station has added almost 1m new listeners in the past year and now has a reach of 10.6m, while Atlantic, which has been rebranded The New Atlantic 252, posted its first increase in almost five years at 1.7m.

The results for the first quarter of 2000 mean Rajar has now completed a full year of results using the new research methodology introduced last year at a cost to the radio

industry of £500,000 in an attempt to detect extra listeners. The total reach for all radio now stands at 43.4m a week, up from 42.6m in March 1999 and 40.3m at the end of 1998.

Total hours, the figure often used as a measure by the advertising industry, has now remained above the 1bn hours per week mark for two quarters running. At the end of 1998 under the old Rajar research method total hours were surveyed at 828m.

● Rajar analysis, p11

## Telstar picks Edel as Europe partner

Telstar is stepping up its commitment to breaking acts and selling records across Europe after signing a three-year licensing deal with Edel.

The move means the German group will manufacture, distribute and market future releases from the Telstar, Multiple and Wildstar stable of labels throughout Europe and the Eastern Bloc rather than the UK group negotiating one-off deals for individual territories.

Telstar international CEO Graham Williams says, "Previously we have had to sign deals with different companies for a release in Germany, Spain or the Benelux countries. This treats Europe as one marketplace."

The first release under the deal is expected to be Craig David's Fill Me In on Wildstar's 50/50 joint venture with Capital Radio.

## New look team to drive MW growth

Music Week has a new look team as the magazine gears up for significant expansion.

Julian Clark has joined as sales director responsible for sales across MW and sister titles MBI and Jeno. A restructuring of editorial sees all UK publications including Promo, Tours Report, The Green Sheet, Hit Music and Future Hits, reporting to MW editor Ajax Scott.

Clark, 36, was previously commercial director at legal weekly The Lawyer, and has worked in television airtime sales and at IPC Magazines where he was group ad manager of Shoot and 90 Minutes.

The UK sales team will report to Clark through Judith Rivers, promoted to UK sales manager.

MW publisher Steve Redmond says, "In Julian we have a real heavy-hitter who will drive forward our plans to better serve the music industry in the UK and International.



Going forward (from left): Clark, Rivers, Scott and Redmond

ly. We are determined to become even more market-focused and acting as a real promotional partner to the industry."

In a series of related editorial changes, Mary-Louise Harding has joined MW from New Media Age with a brief to develop coverage of online issues. Meanwhile, Adam Woods is promoted to MW special projects editor, reflecting what Redmond describes as "an outstanding performance in developing MW's supplements".

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BBC TV is to use Andrea Bocelli's performance of Canto Della Terra as the Match of the Day Live theme to its Euro 2000 coverage running from June 9 up to the event's final on July 2. The deal, secured by Bocelli's independent publicist and promoter Matthew Ryan, heads a huge promotional push for the singer during the next three months, including headlining May 26's edition of *Tonight At The London Palladium* on ITV and performing on BBC1's *Jim Davidson Presents* on July 14. He will also be subject of an LWT-produced documentary due to go out on Channel 5 in the summer. Canto Della Terra was penned by Francesco Sartori and Lucio Quarantotto, who wrote the original version of *Time To Stay Goodbye*, and is the opening track to Bocelli's 1999 Polydor-issued pop album *Sogno*.



## Dickins says TV ratings vital for Classical Brits' expansion

by Andrew Stewart

Classical Brits founder Rob Dickins believes winning respectable viewing figures for this coming Sunday's highlights show is vital if the event is to establish itself.

The inaugural Classical Brits, hosted by Trevor McDonald on the BBC1 Sunday of May at London's Royal Albert Hall, has generated yawn-praise from the industry in its bid for the sector to reach a wider audience. However, it faces its biggest test at 10pm on Sunday when it is broadcast to a national audience on ITV.

Dickins concedes that it would be hard for the event to move forward if it does not attract a mass television audience. "We wanted to produce something much more populist than the Gramophone Awards without usurping their position at the specialist end of the

market. But the Gramophone Awards went on to ITV and failed. We were coming in fighting against the wind, aware that ITV was giving classical music a second chance," he says.

Dickins, though, is quietly confident of delivering a sufficient audience to ITV to justify the prime-time slot given to the awards. "If we had produced the show that the classical critics wanted, we would be lucky if it was aired on BBC2 on Sunday at 1am," he says.

He criticises those knocking the show who, he says, "wanted us to go for performances by classical artists who are completely unknown. Classical music will become extinct if that attitude prevails. The idea of the Classical Brits is to use the popularity of certain classical performers to lead people towards unfamiliar artists and repertoire."



Church and Kennedy: mass appeal

Core classical artists such as Ian Bostridge, Bryn Terfel and the Choir of King's College, Cambridge, were among those honoured with Classical Brits. But the commercial side of the classical business was validated with performances from Vanessa-Mae, Charlotte Church,

## Capital Interactive signs fulfilment deal with EUK

Capital's internet arm Capital Interactive has switched online fulfilment of its orders from Startle's 24-7 division to EUK.

The move comes ahead of the group unveiling its £5m new online business at the end of next month – expected to focus on the Kfm and Capital Gold brands – which should see a sharp increase in its fulfilment for CD and merchandise needs.

Startle went independent when the Teletext new technology division, led by former Teletext director Barry Watts, staged a £30m buy-out at the end of last year.

Capital announced last week that group turnover had risen by 14% to £59.5m in the six months to March 31.

## newsfile

### EARNINGS RISE AT CHRYSALIS

Chrysalis Group, which saw all of its radio stations' listening figures rise in last week's Rajns, reported an 87% increase in earnings before interest, taxation, depreciation and amortisation from £1.4m to £2.6m in the six months ended February 29, 2000. Turnover for the group also increased, from £63.6m to £81.7m, helped by a 27% increase in the music division to £17.2m.

### SCHÖNLEBER TAKES NEW MCPS ROLE

MCPS has appointed former Abbey Road Interactive account and marketing manager Christina Schönleber to the newly-created post of commercial projects manager. Schönleber has a brief to work with other industry bodies to develop projects outside of MCPS's day-to-day remit.

### GMA CLOSES LONDON OFFICE

The Country Music Association (CMA) is closing down its London and Cologne offices as part of a European restructuring. CMA executive director Ed Benson says the group reassessed its use of resources because new technology now enables the CMA to serve these markets in other ways. CMA UK/Ireland chief and former Columbia marketing director David Bower says he is negotiating a future consultative role with the organisation.

### CLUKMUSIC RECRUITS BAUGHEN

Online music content portal Clukmusic has taken on former Jazz FM sponsorship manager John Baughen to fulfil a similar role at the start-up, to work on its existing student pages Capet, its web chat activities Lamacq Online, online retailing aggregator ShopBot and the Playroom.

### WILKINSON LAUNCHES WEB CHANNEL

Live Records founder Mark Wilkinson is preparing to launch an internet broadcast channel, DTV, on June 15. The channel will launch with in-house-produced music show, Big Mouth, UK hip-hop programme *Off The Head* and clubbing magazine show Club Fun.

## Marot takes senior role at Music3w net start-up

Former Universal Island managing director Marc Marot has been taken on as director of strategic planning of online music start-up Music3w.

The operation, which was officially launched at a reception in London's Sugar Reef last Wednesday, has signed up acts including Bryan Adams, Phil Collins, Chris De Burgh, Jools Holland and The Pretenders to exclusive one-year deals which will see them offering downloads, webcasts and merchandising from the site.

Bryan Adams' agent Carl Leighton-Pope, Music3w's head of content acquisition, stresses that the label is also talking to more current, younger acts including Ash, Maric Street Preachers and Super Furry Animals. "It's very difficult to get artists to commit to a new project before it is launched," he says. "We were able to get Adams and the rest of the guys based on longstanding, working relationships. However, we expect to be signing £500 pop or young acts over the next month."

Marot – who also announced his



Launching Music3w (l-r): marketing & commercial director Gordon Biggins, Marot, director of content acquisition Carl Leighton-Pope and Holland

membership of the independent label website iCrunch advisory board last week – will be focusing on building Music3w's strategic alliances and developing the site internationally. The online label has secured initial investment of £3m from a group of investors led by venture capitalist Eldersstreet, and including games software publisher SCI plus Phil Collins and Genesis and their managers in place with Bookman for CD fulfilment and FortuneCox for community and chat.

## Universal streamlines road sales operation

Universal is to slash its road sales team in a restructuring of its sales functions prompted by the strength of the pound and grey imports.

The current 25-strong road crew is expected to be slimmed down to just a dozen after a significant fall in the amount of business they have been pulling into the major. However, it is likely that at least three new staff will be added to the four already in the telesales department in an effort to continue to provide cover to the independent sector.

"We have for as long as possible endeavoured to maintain the indie sector visits, but simply on the basis of ordering patterns for some this is no longer possible," wrote Universal sales director Nigel Hawwood in a letter sent to retailers last week. The move comes just six weeks after Sony downsized its sales team by four to reflect the diminishing business coming from indie dealers. Universal commercial director Steve Gallant blames the move on poor exchange rates. "The road sales force are just as much victims of the high pound as anyone at Rover or Ford," he says.

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## MUSIC COMMENT

## SALUTING THE UK'S CREATIVES

The cart of milk in Blur's *Coffee + TV* video; the shattering hand in Lettfield's *Afrika Shock*; the robotic kiss in Björk's *All Is Full Of Love*; that highland plunge in Travis's *Why Does It Always Rain...*; unforgettable images all of them and also totally inseparable from the music that inspired them.

It was work such as this, not to mention creativity in other areas including sleeve design, that was honoured at the Park Lane Hilton at last week's Creative And Design Awards. And there was no shortage of creativity on display. Indeed, what was most striking seeing all the nominations together was the reminder of the depth of talent present in the ranks of UK-based video makers. While complaints about the lack of exciting UK music are commonplace at the moment, the same broad generalisation could certainly not be made about music video.

Yes, they are too many identikit dance videos. And yes, we seldom have the budgets to compete with the epic futuristic blockbuster pioneered by the likes of US superstars such as Hype Williams. But when it comes to sheer imagination there is no beating the Brits.

It is an area of the creative process to which *Music Week*—like many in the music industry—perhaps pays insufficient attention. We plan to rectify that. And it is an area that has certainly been hit by squeezed budgets and shifting music TV schedules.

Now that looks like it is set to change thanks to technology. DVD and enhanced CDs offer the opportunity to distribute videos along with basic audio, while digital TV is spawning new music channels. But far more significantly the arrival of broadband will soon enable web TV broadcasters, not to mention artists, labels and anyone else to stream videos across the web quickly and efficiently. Hopefully some of the unsung heroes of the UK creative community will then gain new platforms for their work—not to mention more of the credit.

Ajax Scott

## TILLY

## CLASSICAL BRIT CRITICS ARE OFF KEY

I sn't it sad that the critics, and there are plenty of them, are at it again, slagging off the Classical Brit Awards. We as a record industry can't seem to do anything right.

I think it's great that we have brought classical music into the 21st Century and such revered musicians as Paul McCartney and John Williams should be heaped with praise for their work, as should Charlotte Church who, in particular, has brought her voice to a lot more of the younger generation and also to the hearts of the American public. Mozart, Beethoven and their ilk left us long ago—stop being so elitist about classical music and get in the modern world, otherwise you won't have any music to criticise. There is bound to be criticism too of the Mercury Music prize—first off from me.

I have never understood some of the nominations and even less the winners, but, like the Classical Awards, we have to acknowledge that this does bring to the fore areas of music which are otherwise little catered for.

It is a great achievement for the organisers of both events that they get so much coverage and interest from the media. I, for one, hope that they manage to make good television out of the Classical Awards, not least to prove something to the numerous critics who have lived up to their name and reputation by suggesting that celebrating modern classics is another sign of dumbing down.

There is the audience out there, as the continued success of Classic FM and the enormous popularity of artists such as Miss Church, Vanessa Mae, and John Williams proves.

What should they care if the purists have the audacity sniffily to describe them as minor talents—they can laugh all the way to the bank.

Good music is good music whatever genre and anything that encourages the public to buy in these extremely difficult and changing trading conditions is to be welcomed.

Tilly Rutherford's column is a personal view

## Eros replacement set for July launch

A replacement to the Electronic Record Ordering System (Eros) is being launched at the beginning of July after a survey showed around 800 independent dealers would subscribe to it.

Portech claims its PC-based Dealer Ordering System (PDOS) is supported from six distributors—Pinnacle, Koch, Proper Music, Vital, Prime and Select—and is currently in negotiations with the majors to secure their co-operation.

The company's partner John McKeever says some 65% of the 450 titles Portech sampled indicated they would use the system if launched. As only 5% of stores do not have compatible hardware to install Portech's free software, McKeever also anticipates the take-up in the indie sector could be swift. "This could be bigger than Eros," he says. "We are going for the UK's leading distributors, but even if we don't get participation from the majors there is enough support to go ahead."

## New association gives indies voice in Europe

The world's independent music groups are being given a new voice in Europe following last week's launch of a new association.

The Independent Music Publishers and Labels Association was brought into life in (Impala), will be chaired by Pledge It Agan Sam's joint group chairman Michael Lambert.

Philippe Kern, formerly director of European affairs at PolyGram, is the new body's secretary general. He says that while the IFPI and other bodies have done a good job representing the majors and also lobbying for regulatory issues, there is a perception that they have not worked so effectively for the indies. "We want to influence the Brussels agenda, covering issues such as the copyright and e-commerce directives and also lobby for funding initiatives at the EC level for the music business," he says.

Kern, who now heads his own consultancy group Kern European Affairs, says because Impala will be based in Brussels it will be close to the decision-making process. Initially the group will concentrate on policy objectives, but Kern does not rule out business alliances between members in the future. "We will be a pan-European operation so that is not unlikely," he says.

## Promo pioneer Godley scoops top Cad award

By Mary-Louise Harding  
Kevin Godley, one of the founding fathers of the pop promo, received a standing ovation when he collected his prize for outstanding achievement at the Creative and Design Awards (Cads) at the London Hilton.

The former member of 10cc, whose recent work includes the acclaimed video for Gabrielle's *Rise* and who has also worked with U2, received a personal video tribute from the band's Bono and The Edge at the event last Thursday and thanked The Artist Company and his wife as he accepted his award from Promo editor David Knight.

Video production company Hammer & Tongue dominated the winners, scooping three awards for its video for Blur's *Coffee + TV* and two other prizes. Its Blur wins are for best pop video for director Gareth Jennings' best editing for partner (Dominic Leung), who thanked fellow shortlisted editor Tony Keirns for his inspiration, and best cinematography for Igor-Judae-Liljo. Jennings was also named overall best director with the Goldsmiths honoured as best producer.



Godley: standing ovation

The first international video of the year award went to Hype Williams (*Big Dog/HIS*) for his video for Busta Rhymes' *Gimme Some Mo'*.

Black Dog's Chris Cunningham collected the inaugural best alternative video award for his other Windwickler video for Aphex Twin, while his art direction team Julian Galloway and Chris Oddie and special effects team Paul Gaiting and Pasi Johansson each won awards for Björk's *All Is Full of Love* video.

However, Cunningham failed to score a hat-trick by taking the best video of the year for the third year running. Instead, the award was won by Partizan Mid Mfruit director

Michael Gondry for Chemical Brothers' *Let Forever Be*, which was also named best dance video.

The ceremony, hosted by Mariella Frostrop, also saw sleeve art design company Blue Source collecting the best design team overall, while picking up best design for a series of sleeves for Mark Tappin's design work for Chemical Brothers' *Out of Control* campaign and best photography/illustration for Johnathan Cook's *Gomez* campaign, commissioned by Hurl/Virgin.

The Beastie Boys' *Sounds of Science* campaign won Parlophone's senior product manager Gareth Currie and director Jez Murrell best TV ad award, while George Michael and Greg Jakobek picked up the best overall campaign award for Michael's *Songs From The Last Century* campaign.

Interactive Cads categories have been taken out of the event to form part of an interactive and new media music design awards, scheduled to be held in the autumn. Details of the launch of these awards will appear in *Music Week* nearer the event.

## EMI joins online distribution bandwagon

EMI has become the first major to commit to making albums available for digital online distribution with plans to start making repertoire available this summer.

The major announced from the US last week that it is to launch a six-month trial selling singles and albums by artists including Frank Sinatra and Spice Girls—using Microsoft's Windows Media packaging—from leading net partners including Tower and HMV.

Unlike Sony Music, which announced its intention to sell digital download singles at \$3.49 (£2.20) last month, EMI has not yet announced specific pricing for the trial. However, EMI senior vice president for new media, Jay



Sinatra: available online

Sammit, says both single and album pricing will not be lower than physical retail.

"We do mass manufacturing in such a quantity that the physical cost of a CD is quite small. In comparison, in this new world, you have several new costs; you have technical support to pay for and you have

various technologies that get royalties for safe distribution, back-end systems, encryption and watermarking."

BMG also unveiled its digital distribution download summer plans last month, while Universal unveiled its parent Seagram's March commitment to beginning digital online distribution this year by investing in digital rights management group Mags last month. The company has also announced its intention to work with Sony to encode repertoire for an online subscription streaming service within the year. Warner, which has been under joint management with EMI, said it will announce plans in the second half of the year.

## Smirnoff increases marketing spend to target dancers

Drinks brand Smirnoff is increasing the marketing activities of its dance music initiative the Smirnoff Experience.

Smirnoff, which has worked closely with Emap Performance brands *Kiss* and *Mixmag* in the past year and also operated a radio show and syndicated a radio show across Scotland, will fund a 1,000-capacity club venue at Glasgowbury this summer and support all activities organised by Cream.

This will include Creamlands in Ireland on June 24 and Liverpool on August 26 as well as the club's projects in Ibiza.

Marketing manager Russell Jones, who leaves Smirnoff in July to take up the post of youth brand director at Emap Performance – where he will have marketing responsibility for *Kiss*, *Mixmag* and *Keranga!* – says, “These are natural links. Smirnoff is the number one drinks brand associated with dance music and we are as committed as the industry in wanting to drive dance music forward. We want to add value to dance events, which may include helping Cream bring in acts they otherwise wouldn't be able to and providing a drinks facility.”

The first title to be released by Castle Music under Sanctuary Records Groups' metal-is.com label will be The Best Of Black Sabbath (pictured) on June 5. The two-CD set was to be issued on Castle's Raw Power label but this has been replaced by metal-is.com following the company's acquisition by Sanctuary, which took place officially on May 5. The digitally remastered compilation contains 30 years after the band's debut album *Paranoid* and the initial ship-out is 150,000 units. The marketing campaign will include a £70,000 TV advertising spend beginning in the week of release during early coverage of Euro 2000 to reach the predominantly male target audience. Castle is currently in negotiations with retailers to part-fund ads on terrestrial channels, while solus ads will appear on satellite stations. There are press ads in the latest issues of *Q* and *Mojo*, while in-store promotion will include a limited competition offering a trip to the O2fest festival in the US as first prize. Castle has also produced a limited-edition seven-inch version of the single *Paranoid* and a limited 2,000 units of a five-track album sampler.

# Woolworths extends music sponsorship

by Steve Hemsley  
Woolworths has renewed a two-year sponsorship deal worth around £500,000 with music channel The Box and expanded its presence on the internet by agreeing to brand chart sponsor worldpop.com's calendar page.

The Kingfisher-owned chain has supported The Box Top lists, which features a countdown of the week's most-requested releases, since 1996 and has now renewed the deal for a second time. However, under the new deal Woolworths is considering broadcasting The Box via TV screens in the entertainment departments of all its 800 stores.

Woolworths' category implementation manager for entertainment, Jo Scott-Dalgleish, says the arrangement gives the chain the opportunity to reach a large and important audience who enjoy real involvement with music through interactivity. “We realise that in a competitive market we must retain our traditional business, but also reach the younger generation who are first to adopt new technology. We must also find ways to tell young people who may not



The Box: Woolworths deal already shop at Woolworths about the entertainment offer we have,” she says.

The Box currently reaches 1m homes on SkyDigital and a further 2m through cable connections. Head of sales Nick Downes says its audience is an important target market for many brands such as Woolworths. “There has always been good awareness of The Box among the record industry and this is spreading as brands realise that the people who tend to watch the channel are not only the first to buy new music

but also the first to adopt new fashion lines or buy a new alcoholic drink. Large brands like Woolworths know we can deliver these sought-after early adopters to an increasingly interactive media environment,” he says.

Worldpop.com's calendar page will be redesigned on May 20, and the Woolworths' sponsorship includes special offers which visitors can sign up to online by linking to the High Street chain's own site. This is still being developed but should be fully operational by the autumn.

“We are still the country's leading retailer of music and a significant supplier of chart product so it made sense to link with worldpop.com at the time it is supporting the chart,” says Scott-Dalgleish.

Worldpop.com head of business development, Gary Egg, says the tie-up was a natural progression after agreeing the £4m chart sponsorship. “It was clear at the outset from our conversations with Woolworths that we had much in common. The core of the singles buying public interact with both Woolworths and Worldpop,” he says.

## CREATION PRS FORM NEW COMPANY

Three of Creation Records' former press officers have formed a PR company covering primarily music but also other areas including film, the internet and photography. Johnny Hopkins, formerly Creation's head of press, Vanessa Cotton and Tones Sanson's music clients are Prima Screen, Sound Furry Animals (regionally) and Sloan.

## NOS RELAUNCHES WEBSITE

Ministry of Sound is relaunching its website ministryofsound.com today (Monday), featuring four new channels under the headings music, club, life and shop. The music channel will include a radio section covering all genres of dance music, downloads and a DJ area, while the club channel will include information about UK clubs and venues and life will offer details about Ibiza and festivals.

## BBC MUSIC LIVE REACHES CHINA

BBC Worldwide has struck a deal with China Online's entertainment division ChinaPop to put out an eight-hour broadcast of BBC Music Live. The event runs from May 25 to 31 and will involve more than 5,000 acts and 1,000 broadcast hours.

## TRAVIS IN SWITCH2 WEBCAST

Residing lifestyle UK site Switch2 is to webcast one of Travis' last US dates tomorrow (Tuesday). The webcast will be shown live on the Switch2 Done & dusted channel, where an edited version will be accessible until mid-June. Meanwhile, D&D has won a bronze award in the Montreux Festival's music category for Robbie Williams Live At Slane Castle for Sky TV.

## GENE BAK WITH LIVE LP AND DVD

Former Polydor act Gene are performing at Los Angeles' Troubadour venue on June 2 in a concert that will be recorded and filmed for a live album and DVD. The Rising For Sunset album will be put out by the band's own independent label Sub Rosa International on June 26.

## BRITNEY GOES GOLD

Britney Spears' *Oops...I Did It Again* album was certified gold last week by the BPI. A gold single award went to Melanie C's *Never Be The Same Again*, while Madison Avenue's *Single Don't Call Me Baby* reached silver.

## HOW TV SHOWS' RATINGS COMPARE

Programme	This week % change on 2005	1999
Top Of The Pops*	+0.52	+6.3
Top Of The Pops #	-3.28	n/a
SMTV	2.418	+64.3
TPP*	2.087	-18.3
CD:UK	1.552	+15.6
The Pepsi Chart*	1.159	-0.7
Planet Pop (Sun)	1.123	n/a
FBI	889	n/a
The Ozone (Sun)	531	-6.1
Ja Vu	515	-8.8

\*combined totals  
Source: Mediacom TMB (Barb data) for week commencing April 24, 2000

## Free Eurythmics single with Sunday Times

BMG and 19 Management gave away 1.7m copies of the new Eurythmics single, *Peace Is Just A Word*, with *The Sunday Times* yesterday (Sunday) in a £1m marketing strategy aimed at boosting sales of the act's *Peace* album. The first single taken from the album is released through retail today (Monday), but the decision was taken to distribute copies through *The Sunday Times*' Culture section after market research revealed the newspaper's readership matched the target audience of the album.



Eurythmics' album promotion audio tracks *Peace Is Just A Word*, *37 Again* and *Beautiful Child* and a CD-ROM capacity providing live performances of these songs and an exclusive interview. There was also internet starter software for service provider World Online, which sponsored the band's *Peace* last year, and a link to the HMV website where the album is available for £9.99 if ordered online.

## Slazeneration links with Diesel for CDs and tour

Swinstead Publishing's underground music magazines *Slazeneration* and *Jockey Slut* have linked with fashion brand Diesel to produce cover-mount CDs and organise a promotional tour. During June around 300 copies of each magazine will be given away in every Diesel store to customers who spend more than £55. The magazines will include a CD and tickets to attend one of six branded Slut vs Slazeneration Dirty Tour events.

These take place in Birmingham at the Medicine Bar on June 23, in Manchester at Planet K on June 29 and Glasgow's Renfrew Ferry on July 15. Dates for London and Belfast have yet to be confirmed.

The 11-track *Slazeneration* CD includes new material from 23 Skidoo and a track called *The Look Of Love Pt 1* by Detroit hip-hop act J-

## slazeneration



**Slazeneration: forging fashion links**  
88. The eight-track *Jockey Slut* CD includes Chicago house legend Felix de Housecat and beats and breaks DJ Adam Fraeland.

Among those confirmed to appear on the Slut vs Slazeneration Dirty Tour are Warrior Of J, Jeff, Chevy Chase and DJ Mullusc.

chartfile

on our stateside assault with UK-mixed Essential release

Melanie C's Never Be The Same Again finally brings to a close the All Saints track Pure Shores' remarkable run of 10 consecutive weeks at the top of the survey and the biggest UK-sourced tracks on European Radio. Sporty Spice makes the vital one-place climb in a week that has seen her biggest solo hit rate rise to two on the Australian sales chart behind Destiny's Child, but the German Top Five, remain in the Dutch, Norwegian and Swedish Top Fives and climb 7-6 in Denmark.

Continental Europe and the UK retain their enthusiasm for Tom Jones' Reload project, but are now getting behind different singles. While Sex Bomb was first issued as a single in the UK last week, having already become a huge continental hit, mainland Europe is now throwing its weight behind the previous UK success Warm To Me. Not to Come. The Gut-issued duet with Stereophonics moves 47-27 to become the highest climber on the German airplay chart, while it is presently one of seven indie tracks on the UK-only top 10. BMG, Universal and Warner have three apiece, Virgin two and RCA one.

RCA act Westlife's Fool Again has now established itself as a Top 20 airplay hit across Scandinavia, moving 17-10 in Denmark and 14-11 in Norway having already climbed as high as three on Sweden's survey. The same story has the single at nine in its sales chart, while the band's self-titled first album progresses 54-33 to just eclipse Melanie C's Northern Star - which rises 27-14 - as the highest-ranked UK-sourced release.

Independents' Travis rise another notch to 12 on the Australian singles chart with Why Does It Always Rain On Me?, which last week debuted on the Canadian chart at 12. The band are also slowly moving up Canada's albums chart with the Man Who Rises 119-95, while in Germany, Drifwood returns them to the airplay Top 50 by entering on the bottom rung.

Kirsty MacColl is the unlikely biggest climber on the Italian airplay chart with the V2-issued In These Shoes, which soars 18-7 and is expected to be further boosted by two dance remixes commissioned by V2 Italy as a result of its chart rise, the track leapfrogs the superstar pairing of Whitney Houston and George Michael, whose If I Told You That rises 14-20.

Cliff Richard drops out of the Danish Top 10 this week with his The Danish Collection album, but he is now enjoying a similarly-themed success in Norway, where the EM-issued Norwegian Collection makes its arrival in the Top 10 at 15.

Sarah Brightman's La Luna is making a promising start on the continent, debuting at nine in Austria, 10 in Norway and 32 in Germany. Meanwhile, in the US, two other albums are competing to give Britpop a presence on the classical crossover chart, with Eden holding at five and The Songs That Got Away at 12.

by Paul Williams London Records has set in motion a full-scale marketing campaign to mark the arrival of the Essential compilations brand in the States. The double set Essential Selection Vol. 1 hits US stores next week (Tuesday), backed by a large promotional push which will include club nights, online marketing and television advertising. "This is a very big week for us," says the label's manager in America by one of the leading dance compilation brands, "says London head of international David Wille.

The arrival of the album, which comprises one disc mixed by Paul Oakenfold and another by Fatboy Slim, comes just seven weeks before Ministry Of Sound Recordings also makes its compilation debut in the US with Trance

Sony S2 is lining up a promotional trip to Scandinavia at the end of this month to capitalise on encouraging radio interest in Toploader, who last week made their first appearance in the UK Top 10 with Achilles Heel. However, it is the Eastbourne group's previous single Dancing In The Moonlight which is making all the running in the region at present, leaping into the Top Five of the Danish airplay chart last week, while also topping national Swedish station P3's own airplay survey. It has also hit the overall Swedish Top 40 airplay chart and reached the Top 30 of the Danish sales chart, while the band are winning strong support from MTV's Nordic service. Full details of Toploader's Scandinavian visit are still to be finalised, but Sony Music International vice-president Catherine Davies says it will include national radio interviews and acoustic performances plus leading press and daily newspaper interviews. Their first album Onka's Big Moka is released in the UK next Monday (May 22).

Nation America, mixed by West Coast trance DJs Jerry Bonham and Taylor. Both albums reflect the renewed attempts of labels finally to cross dance music over into the US mainstream.

London's plot for its first Stateside Essential album will include a series of sponsored club nights starting this week and visiting 16 key urban areas including Los Angeles, Miami, New York and San Francisco. The nights, which Wille describes as a "training exercise", will be followed in the autumn by an Essential tour hosted by name DJs, though the line-up has yet to be revealed.

Meanwhile, the Essential name will reach around 150 colleges in the States following a deal to broadcast weekly Pete Tong's Friday Night Radio One Essential Mix pro-



Tong: college radio broadcasts programme. Tom is also responsible for two separate mixes, which will be available as free downloads accessible to anyone buying Essential Mix Vol. 1 via a password printed in the album's booklet. The downloads are part of a specially-designed Essential US website, which will also carry links, relevant news and competitions.

A three-week TV campaign for the album running from this week will consist of 60-second ads going out on stations including MTV and Comedy Central, while print support will include ads going in titles such as Rolling Stone, Spin and Mixer.

Wille anticipates there could be two more US Essential albums this spin-off release to follow. He notes the key to it taking off in the States will be the credibility of the Essential brand in the UK, so the new album's tracklisting is strictly a UK affair.

"The Essential brand is all about credible new British music so if you try to put in a couple of American hits it wouldn't be credible. You have to be careful not to dilute your brand," he says.



UK TOP 20 AIRPLAY HITS IN EUROPE

Table with 2 columns: UK W/L, Title/Artist (UK company). Lists top 20 hits including 'Never Be The Same' by Melanie C, 'Pure Shores' by All Saints, and 'Why Does It Always Rain On Me?' by Travis.

GAVIN US ALTERNATIVE TOP 20

Table with 2 columns: US W/L, Title/Artist (US company). Lists top 20 hits including 'Kryptonite' by 3 Doors Down, 'Acari's Song' by Link 183, and 'Oneside Red' by Chili Peppers.

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Table with 3 columns: Country, Title/Artist, Chart pos. Lists international chart performance for artists like Melanie C, All Saints, and Travis.

AMERICAN CHARTWATCH

by ALAN JONES

Sydney's No Strings Attached sold less than 200,000 copies for the first time last week, but its 191,000 tally was still enough for it to extend its reign at number one on the Top 200 album chart to seven weeks. With Toni Braxton's album The Heat cooling faster than expected and falling 2-5, it was left to the 504 Boyz to take runner-up spot with their 2,600-copy album This Is My House, which sold 132,000 copies last week. Named after the phone area code for their home city of New Orleans, the 504 Boyz are a hip-hop supergroup comprising Mystikal, Crazy and three brothers who have all had top three albums in their own right, namely Master P, Silkk The Shocker and C-Murder. Their album's excellent debut owes much to the success of the single 'Wookie Wookie', currently number one in the rap singles chart.

As expected, Pink Floyd's 'The Thin Red Line' album has continued its rapid descent, sliding 40-67 and allowing Sting's Brand New Day to commence its fourth run as the top album by a UK act. Sting's album sold more than 32,000 copies last week, and jumps 44-38, while the single 'Dance With A Fox' slips a 10-place slide to number 88. Another UK artist with hits on both charts is Sonjuee, who dips 11-1 on the singles chart with 'It Feels So Good', while her album Hear My Cry continues its slow decline, falling 79-

87. The most vocal UK artist in recent weeks has been Charlotte Church, whose two albums have been carefully wilyd around promotional radio hit TV visibility. She appeared on the Oprah TV show last week and, predictably, her albums responded by bouncing again - Voice Of An Angel moves 127-118 while Charlotte Church improves 173-135.

Demand for The Man Who by Travis is undiminished, and while they have not sent the chart sliding, moving 138-135-154-142-136 since release, their 1999 album has found a new slot for Oasis on the current tour being brought them sales of more than 40,000 to date, including 9,000 last week. The Very Best Of Cat Stevens (pictured) has had a more uneven ride, but had its best week yet last week and jumps 194-76 as a result. UK acts in decline include S Club 7, down 120-167 to their self-titled album, and Elton John, whose Road To El Dorado soundtrack has slumped 97-150-159 in the past five weeks. North of England boy band BBMak's Back Here makes satisfactory upward progress on the Hot 100, moving 60-52, while left. At the very top of the chart, Santana is number one for the seventh week in a row with Maria Maria.



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## newsfile

**BMG MUSIC APPOINTS CANNON**  
 BMG Music Publishing's director of A&R Ian Ramagge has appointed Lee Cannon as creative manager. Cannon joins BMG after six years at Mercury Records, where he worked as A&R co-ordinator and scout, assisting senior A&R manager Alan Pell on projects such as the soundtracks for *Four Weddings And A Funeral* and *Boyz n the City*. He succeeds incumbent Pauline Grant, who left last year to re-surface as creative manager at Chrysalis Music Publishing, following Cella McCormack's departure to Sony/ATV Music.

**WE LOVE YOU SNAPS UP I AM KIDOT**

I Am Kidot, the Manchester-based trio led by Johnny Bramwell, have signed an album deal with Joyon Hillier at Wall of Sound imprint *We Love You*. The band, who previously released two limited-edition seven-inch singles on their own Uglyman label, have the first track, *To You, You Love You...So Love Us*, the imprint's debut compilation album (released on May 23), which also features members of The Brees, The Dust Brothers' protégés 104 and Shawn Lee. It also includes tracks by emerging acts such as Domino's Clinic, Mute's Appliance, Twisted Nerve's Sironical and Ten Benson. As reported in *SWiS* sister A&R magazine *The Green Sheet*, *We Love You* has also licensed Family of God's Exter album from Chicago-based Indie Sugar Free Records, which has released two albums by Wheat in the US.

**MUTE SONGS RUK UP WITH RIGSBY**

Rigsby, the guitar pop band hailing from Huddersfield, Manchester and Exeter, have signed a publishing deal with Adam Singfield and Andrew King at Mute Songs. The five-piece, who are writing music for the keyboardist Alan Smitkin, released debut single *Mystery Machine* on manager Mark Crowther's Flood Records label in March, after promo track *What's Wrong With Albert?* made numerous IRL playlists last year. They are also one of the first bands to be picked by Tony Wilson to both feature on his new website and to play at this year's In The City.

**SWITCH TO RECORD ON NALIFE**

Switch, aka James Milton Wade and Jason Foreman (both former members of Guardians of Daliance), have signed a recording deal with Dave Pearce and Jon Williams at BMG-funded NuLife Records. The Midlands-based unpublished duo's debut release, the three-track *Future EP* which includes *Lunar View* will launch the Split Recordings imprint this month, while Joshua Ryan's *Pistolwhip*, licensed from LA-based Fragrant Music, will also appear on Split later this year. NuLife is riding high in the charts with the success of first single *Buggin'* by Two Steppers featuring Dane Bowers, while its next two releases will be *Weird Science's* *The Fee Need* (at number six in this week's *MW* club chart) and *Happiness* by Sound Design.

**NW PLAYLIST**

Home — XIV (Cooking Vinyl) Lips, Rev, Wheat and now this (album, out now). Best Programmed To Love (Sport) Low-slung funk (album, June 26); Sound 5 — No Illucid Dancing (Gut) Groovy psych-funk pop (album, out today); Gun Hill Road — The Intestines (Big Dada) 21st century hip-hop (album, May 29); Lambchop — Up With People (Zoo) *Dark* (City Slang) Hottest ticket in town (single, out now); J-Walk — Soul Vibrations (Pleasure) First from relunched label (single, out now); The Kustom Built — Torch Songs (Atomic Hi-Fi) First from East Manchester (2, out now); *Dark* — I Wish/No Doubt Empire's latest (demo); Rowland S Howard — Teenage Spirit Film (Cooking Vinyl) Vaudevilian goth rock from former Bad Seed (album, June 5)

# Papillon inks deal with Human League

by Simon Abbott  
 Papillon Records, the Chrysalis Group label that charts Sir Cliff Richard back to the top of the charts last year, has signed Eighties electro-pop pioneers The Human League.

The band, who enjoyed a series of hits on Virgin Records, including five Top 10 albums between 1981 and 1988, last appeared in the charts five years ago when *Octopus*, their first and only album for East West, reached number six. Core members Phil Oakey, Joanne Calderhall and Susan Sulley have already begun recording tracks for their first album with production team TOY, made up of former ABC member Dave Clayton, G and Kerry Hopwood, at the act's studio in Sheffield.

"The Human League are perfect Papillon artists," says Mike Andrews, the former Chrysalis Records marketing director who heads Papillon with former Chrysalis managing director Roy Eldridge. "They have a superb track record, a brand name with an international reputation."

The deal reflects Papillon's strategy of picking up bands with an established track record. Its first release last year was the J-Tull.com album by Jethro Tull, while Sir Cliff Richard's *The Millennium Prayer* was the biggest selling single by a UK artist in 1999. The label is currently in negotiations with a handful of other acts, including one UK rock band who achieved high-profile chart success last year before parting company with their label.

"It is our intention not to release more than eight to 10 albums a year, thus allowing



Andrews (left) and Eldridge: 'thrilled' at deal to concentrate on each project properly," says Andrews. "We're thrilled at the quality of the artists coming to us and are excited at the possibility of working with people whose music we love. The first nine months of Papillon announced our arrival. This year and the next are already shaping up to be even better."

Although not the first UK label seeking to cater for older acts dismissed by major labels and considered as lacking sufficient credibility for most independents — Eagle Rock got there first — Papillon is a good example of a label tailoring its signings to a specific audience. Recent signing Bill Wyman & The Rhythm Kings, featuring vocalists Gary Roope and George Fama, release *Groovin'*, their first album for the imprint, today (Monday). Other Papillon releases include *Reasons to be Cheerful — The Very Best of Ian Dury & The Blockheads* and *The Secret Language of Birds*, a solo album by Jethro Tull leader Ian Anderson.

# MW's Jones takes up Universal Music post

Former *Music Week* A&R editor Stephen Jones is joining Universal Music Publishing as A&R manager.

appointment — the first made by Universal deputy managing director Mike McCormack — he joined the publisher last August — follows the departure of Dominic Walker to Famous Music and Danlel Payne to Popwire.com.

"I was very keen to employ someone who was not tainted with a jaded approach you often see in people who have worked in other companies too long," says McCormack. "I know Stephen will fit in very well with the rest of the team and add a fresh, forward-thinking approach to the creative department."

Meanwhile, Multi-Records managing director Mike Hall has hired Nick Hanson as A&R manager working alongside head of A&R Mervyn Clarke. Lately Hanson has been a member of the A&R team at Ministry of Sound, working at its Sound of Ministry and Rul'n imprints and MOS' publishing arm, set up with EMI Music. Hanson was instrumental in signing the publishing to hit-type dance acts as Signs and Licensing catered by Baby Bumps and Tommy Boy Records artist Amber. The move marks a return to the Talstar Group for Hanson, who previously ran its Puika imprint and, during his tenure there, released singles by The Fog and Eddie Amador.

Multiply, which has enjoyed significant success during its last six years at such acts as Sash and Phats & Small, will release a new album by the latter shortly as well as *Love Connection's* much-touted single *The Bomb*, licensed from resurgent Italian indie Time Records and a 24-track Multiply best of compilation later this year.

Riverhorse Records, the imprint launched last year by former Warner/Chappell Music managing director Robin Godfrey-Cass through Sony's *Sine* arm, is hoping for its first big hit with *Summer of Love*, the debut single by Lonyo Comme Ci Comme Ca. Co-written by Lonyo Bonfante — who, under the name Comme Ci Comme Ca (pictured), has been one of the most high-profile acts on the UK R&B scene in recent years — and producer Paul "Sweet P" Watson, it blends UK garage with a latin twist, incorporating a sample from Oscar DeLeon's *Madre*. The track has already been playlisted at Capital Radio six weeks before its release on June 19 and has been highlighted by the *Dreem* team on Radio One. Previously the vocalist on *Deen 2's* *Destiny* an underground club hit last year on Locked On/XL, Bonfante was a member of D-Firm, who worked with producer and Riverhorse A&R consultant Nigel Lovis.

"The MOS deal has enabled us to invest in new producers, such as signing Eini & Martini and Class A, aka Asylum, and expand our operations from just licensing in tracks to developing label-grown talent," says Piccioni. "Likely we've suffered a little because the perception of Azuli is still that of merely US-style garage, when in fact we've been adventurous with two-step releases at the risk of alienating our core fans."

This year sees the release of two important albums for Azuli. Blackmarket Presents 2 Step: The Best of Underground Garage Vol. II follows the chart success of its predecessors and reflects a burgeoning US scene which has burst into the mainstream. Compiled by Lee Coffey and mixed by Groove Classics. It includes tracks by Gabrielle, Glamma Kid and Two Steppers.

As previously reported in *MW*, Azuli Presents *Blackout* showcases a number of tracks that were the sound of the scene which has burst into the mainstream. This year's event, Mixed by Lenny Fontana, includes tracks by Basement Jaxx, Jody Negro, Madison Ave and Moloko. "Today we have one eye on the general market without neglecting our original philosophy and underground fans," Piccioni says.

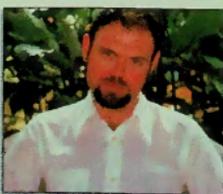


## Label Focus

David Piccioni could scarcely have guessed back in 1990 — when he launched Azuli Records out of the back of his Black Market Records shop — that the fledgling imprint would establish itself as one of the UK's most respected dance labels in less than a decade.

But that is what it has achieved and now, nearly 10 years later, it is stronger than ever as the team — Piccioni, business partner Simon Marks, assistant Jamila Mohammed and head of promotions/press Paula Constable — tees up its next series of singles and readies its Winter Music Conference mix compilation. Key releases include *Mooz's* *Higher* — released today (Monday) and produced by David Morales, who gave Manifesto a Top Five hit in 1998 with *Needin'* U — and House Of Glass's *Disco Band*, already number two in Italy on B&B & Martini's *Ocean* Trix imprint.

Azuli's reputation has infiltrated on the back of a solid base of US-influenced house and garage, weathering clubland's cyclical fashion changes. Becoming a platform for producers previously ignored by labels on



Negro: given boost by Azuli

both sides of the Atlantic, Azuli can claim to have launched or supported the careers of big-name producers such as Tony Humphries, David Morales, Frankie Knuckles, and Morales and Jody Negro, while its tracks have showcased the voices of vocalists including Barbara Tucker and Jocelyn Brown. Azuli's partnership with Ministry of Sound struck last year has seen the label chart two singles, *Studio 45's* *Frank* and Kathy Brown's *Jo*, as well as the Jody Negro compilation *Can't Get High Without U*.

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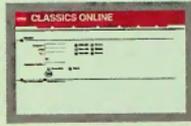
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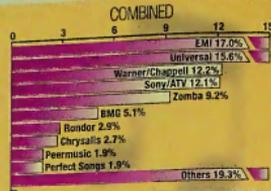
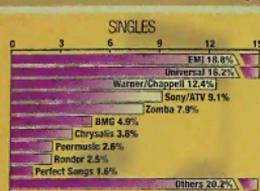


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PUBLISHING: FIRST QUARTER 2000 PERFORMANCE

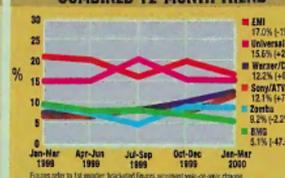


Source: Compiled by EMI from Midwest Brown Data. Based on chart panel sales from the A sides of the top 100 singles and top 50 albums from January to March 2000.

TOP 10 SINGLES FOR Q1 2000

Title/Artist	Publisher
1 PURE SHORES All Saints	Chrysalis 27.8%/EMI 16.7%
2 RISE Gabrielle	Rondor 27.8%/Universal 27.8%
3 AMERICAN PIE Madonna	Universal 100%
4 BOB! TO MAKE YOU HAPPY Britney Spears	Zomba 100%
5 MOW! 100 FAST FEM! Dodger & Romina Johnson	Universal 100%
6 GO LET IT OUT Oasis	Sony/ATV 100%
7 NEVER BE THE SAME AGAIN EMI 28.3%/Notting Hill 15%/Melanie C feat. Lisa Lopes	Copyright Control 56.7%
8 UNKNOWN WHAT'S UP Doves	Universal 18.0%/Warner/Chappell 62%
9 DONT'ER UP Chris Hillwell	BMG 25.5%/Sony/ATV 25%/Nicklos Braxatorre 50%
10 G&B UP Geri Halliwell	BMG 56.7%/EMI 33.3%

COMBINED 12-MONTH TRENDS



TOP 10 SONGWRITERS FOR Q1 2000

Writer/Artist	Publisher
1 GALLAGHER Oasis	Sony/ATV
2 LEWIS/ORBIT/MELOVIN All Saints	EMI/Rondor/Universal/Chrysalis
3 HEALY Travis	Sony/ATV
4 D'LAN/DAGOS/BOBB/UNGER-HAMILTON Gabrielle	Perfect/Sony/ATV
5 LANGE/LANGE Shania Twain	Zomba/Universal
6 HALL Moty	Warner/Chappell
7 LUNDIN/CARLSSON Britney Spears	Zomba
8 McLEAN Madonna	Universal
9 SCHWARTZ/RAPONI/JOHNSON/SUMMER/HOKENSON	Universal
10 ESPOSITO/SUDANO Artful Dodger & Romina Johnson	Universal
11 JONES/JONES/CABLE Stereophonics	Universal

As EMI and Universal predictably battled to make the music publishing headlines again in quarter one, both Sony/ATV and Warner/Chappell were busy creating their own stories.

Richard Manners pulled off his best performance during the period since taking the reins at Warner/Chappell last June, while Sony/ATV's Charlie Pinder did even better by lifting the company to a new market share high of 12.1% thanks to a run which included the quarter's two biggest albums through Travis and Oasis.

The successes were enough to put the two companies in third and fourth positions as they pushed as close as anyone has got in very many quarters to EMI and Universal, who both lost share over the previous period but remained comfortably strong to retain their top two placings.

For the second quarter running it was EMI which led the way, though its 1.4 percentage points lead was its lowest since quarter one of 1997, when it was facing separate challenges from PolyGram/Island and MCA in second and third positions respectively. EMI's 17.0% share this time owed more to its singles showing than its performance in the albums market, where it trailed not only Universal but also Sony/ATV, which headed the list for the first time with 16.3%. Peter Reichardt and his EMI team, though, were a reasonable 2.6 percentage points ahead of the opposition on singles with a performance which healthily included 100% claims on hits by several new names such as Lene Marlin's *Sitting Down Here* (11th of the period), Caught Out Here by Kelis (21st), Andreas Johnson's *Glorious* (23rd) and Blink 182's *All The Small Things* (27th). Its share was boosted again by its deal last year with Windswept Pacific thanks to Melanie C and Geri Halliwell's respective songwriting credits among the 10 biggest singles of the quarter.

Universal put in a strong challenge all round, though it ultimately came in second to EMI on singles and to Sony/ATV on albums, where Shania Twain once again provided Paul Connolly and his team with their biggest seller, Her multi-platinum *Come On Over*, crowned with her husband and Zomba writer Mutt Lange, was the period's third most popular artist album, while on the back of that success one of her older albums - *The Woman In Me* - came in at 32. For Universal Music act Stereophonics also featured twice among the quarter's 40 biggest albums with *Performance & Cocktails* finishing 12th and *Word Gets Around* at 30.

The company's singles successes included albums alongside EMI, Chrysalis and Rondor in the quarter's biggest hit, Pure Shores by

# Universal and EMI battle it out for the top share spot

The challenge to the top two - EMI and Universal - is the strongest for some time, reports Paul Williams

## ZOMBA STARTS NEW MILLENNIUM WITH A BANG



Zomba started 2000 in much the same way that it launched into 1999 by oblitterating the opposition to head the independent publishing league table once again. The company's unbeatable 24.2% share of the indie publishing market was more than the second, third and fourth companies' shares combined as it once again reaped the benefits of hits by Britney Spears and the Backstreet Boys (pictured). *Born To Make You Happy, Speers'* second UK chart-topper, came in at fourth for the quarter with the Backstreet Boys' *Smile Me The Meaning Of Being Lonely* ranking 12th to give the company the top indie singles spot with 20.5%. However, Zomba was even stronger on albums, where it claimed 29.4% thanks to the likes of Mutt Lange's contribution to his wife Shania Twain's

## FIRST QUARTER COMBINED INDEPENDENT SHARES



Source: Compiled by Music Week from CMI data.

Come On Over album (third of the quarter). Zomba's closest challenger was Rondor, which took 7.6% overall and 9.3% on albums, though it had to settle for 6.4% on singles after being beaten by both Chrysalis and Permusic. Chrysalis more than doubled its share from the previous quarter thanks to the likes of Mokoko and its stake in Pure Shores. However, Perfect Songs experienced an even bigger rise increasing its share almost twofold to 5.0%, putting it in fifth place overall. Its success was led on singles by a share of Gabrielle's *Rise* which helped it to third place in the sector with 6.7%, with on albums it finished in the same spot with 6.1%. Boca, fourth on albums and sixth overall, continued to benefit from strong sales of Abba's *Gold - Greatest Hits* album. PW

All Saints, as well as Madonna's cover of Don McLean's *American Pie*, the Donell Jones hit *I Know What's Up* and Eiffel 65's *Move Your Body*.

In combined third place Warner/Chappell's 12.2% represented its highest market share since the first quarter of 1998, when its 13.9% showing earned it the runner-up slot overall. This time it had to settle for third position in a closely-fought contest with Sony/ATV, though that represented a 50.7% year-on-year rise and the first time it had been among the top three publishers two quarters running for nearly two years.

While Stereophonics remain one of Universal Music's biggest assets, in 2000's opening period they were giving Warner/Chappell support after duetting on Tom Jones's cover of the Randy Newman penned *Mama Told Me Not To Come* - 28th of the quarter. It helped the company to third spot on singles with 12.4% compared to a fourth-place finish with 11.9% on

albums. Like Warner/Chappell with Don McLean and Randy Newman, Sony/ATV, too, in the singles market found itself benefiting from royalties for a song penned more than a quarter of a century ago. In this question was Bob Dylan's *Knockin' On Heaven's Door*, which was partially used on Gabrielle's *Rise*, the second biggest single during the three months. Sony/ATV also featured among the 10 biggest singles through Oasis's *Go Let It Out*, though the company's performance in this market was only good enough to rank it fourth behind EMI, Universal and Warner/Chappell.

However, on albums Sony/ATV stormed to victory with 16.3% as Travis's *The Man Who* became the only album to sell more than 500,000 units during the period, while Oasis's *Standing On The Shoulder Of Giants* came in at two with around 410,000 sales. The two albums' success lifted Sony/ATV from fifth to fourth position overall with a 28.6% year-on-year market share rise. The publisher's improving performance knocked Zomba down to fifth position, even though it matched its 9.2% showing from the previous quarter, while BMG held onto sixth position despite the fact that its 5.1% share was its lowest since 1997's third quarter.

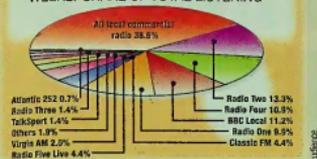
With Sony/ATV and Warner/Chappell both putting in excellent performances, quarter one's contest became one of the most widely competitive for several years. But, despite all that, it was the familiar names of EMI and Universal that remained fighting for the top two places, reminding the rest of the field that they still must do even better if they are to come anywhere near overcoming this dominant pair.

Q1 2000: THE NATIONAL PICTURE

HOW RADIO LISTENERS USE THE WEB

Q1 2000: THE LONDON PICTURE

WEEKLY SHARE OF TOTAL LISTENING



WEEKLY AUDIENCE REACH



Rajar has announced the results of its study into how radio listeners use the Internet. Some 30,000 people were asked how they use the net and whether they had visited a radio station's website and listened to the radio via the web.

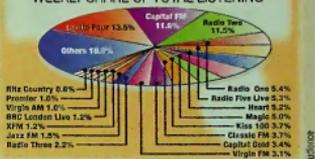
The results revealed that although 9.4% of radio listeners used the net on most days, compared with 9.0% for all adults, the numbers actually listening to programming via their computers is still tiny.

Just 8.3% of those surveyed had visited a station website and only 3.3% had actually tuned in using a PC. National stations were chosen by 1.8%, non-UK stations by 1.2%, local stations by 0.5% and other local stations - popular with people living away from their home towns - by 0.4%. Those aged 15-24, the same demographic targeted by commercial radio, were the most prolific users.

Rajar director Justin Sampson says radio and the web are complementary. "Research was needed to examine the small number of the population that were listening to radio via their computers. The next step will be to determine which individual stations are being listened to via the web and whether music or speech radio is the most popular," he says.

However, he adds that there are obstacles holding back the growth potential of this area. "This includes the speed of access to the Internet in the home and the sound quality, which may not be as good as the FM people are used to. The cost of telephone calls while connected is another deterrent," he says.

WEEKLY SHARE OF TOTAL LISTENING



WEEKLY AUDIENCE REACH



# Wogan and Wright double-whammy propels Radio Two past 10m mark

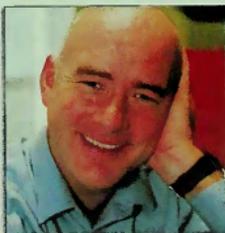
Although temporarily relocated to Sweden last weekend, Terry Wogan and Radio Two controller Jim Mair could be forgiven if their minds wandered away from this year's Eurovision.

Back in the UK, their colleagues at Radio Two were celebrating a significant rise in the network's weekly audience, with Wogan's breakfast show and Steve Wright's afternoon slot the star performers. Radio Two is now reaching 10.6m listeners a week, up 915,000 since March 1999 with Wogan adding 420,000 and Wright 440,000 in the first three months of this year alone.

Managing editor Lesley Douglas says the network's success is a combination of having the right music policy as well as popular presenters. "We are using listeners across the age spectrum and our own research confirms that if you play quality music that is melodic and accessible you will appeal to all ages," she says.

The latest Rajar figures allow a direct year-on-year comparison for the first time since the research methodology was changed for the start of 1999. That decision has paid dividends for the radio industry with overall listening up 7.7% during the 12 months to 43.4m a week. The medium is now reaching 90% of the UK adult population (compared with 89% in the first quarter of 1999) and people are tuning in for longer, with average hours per listener up 3.5h from 22.4 hours a week in March 1999 to 24.0 hours now. Total listening hours have consolidated at slightly more than 2bn a week, three months after passing this milestone for the first time. The BBC continues to lead commercial radio with a 51.0% share of listening compared with the independent sector's 47.1%. A year ago the split was 50.3%/47.5%.

While Radio Two was enjoying its time in the spotlight, this was a quiet quarter for Radio One following its recent splurge. The network's share is up from 9.8% to 9.9% on the same period last year, but down on the 10.9% recorded at Christmas. Its reach,



O'Hara: winning back lost listeners

however, is up 25,000 on the quarter at 11.3m and is now 470,000 higher than 12 months ago.

Classico FM, voted UK station of the year at the Sony Radio Awards, also hit a new high and now has a weekly reach of almost 6.3m. This has risen steadily from 5.1m since Roger Lewis took over as managing director at the end of 1998, but he says the station's success is a team effort.

"We give a lot of thought to the way we programme the station and in the past 12 months we have made subtle changes to the programmes and the music, although we have not reached our full potential in terms of audience or sales revenue," says Lewis. Among the shows to perform well for Classico were Henry Kelly's weekday breakfast slot, which had a record 3.2m listeners, and drivetime with Jamie Crick, which enjoyed a new high of 2.7m.

Congratulations must also go to Atlantic 252, which has ended a long decline by recording the first rise in its weekly audience for five years. The station was relaunched following a £250,000 research project and subsequently rebranded as The New Atlantic 252. The quarterly rise in its audience of almost 150,000 to nearly 1.7m and a 20%



Douglas: appealing to all ages

jump in hours to 7.5m a week comes as the Irish-based station prepares to launch a £1m marketing campaign later this quarter.

Managing Director John O'Hara says direct marketing, possible TV advertising and internet promotions are part of the promotional strategy to win back more of the 15- to 24-year-old target audience that has deserted the station. "We do one what we promised at the relaunch and now have a strong product and brand. We will continue to focus on our 12 Hits In A Row feature and non-stop rhythm and dance," he says.

Virgin AM also picked up during the three months, increasing listeners by 271,000 to 3.3m, and that rises to 4.2m when figures for the FM station are added, a jump of 1.3%. Chief executive John Pearson says the station's heavily-promoted Ten Great Songs In A Row feature has appealed to the target audience of 20- to 44-year-olds. "It has delivered a music promise that our listeners have appreciated. We have turned the corner," he says.

Local independent stations are enjoying a period of growth and the ILR network has increased its weekly share of listening from 38.1% to 38.6% in the past year. One prime beneficiary of the new Rajar

methodology has been Capital-owned 104.9Xfm, which has increased its audience every quarter since the new system was introduced. It has reached a new high of 420,000 listeners, up from 350,000 a year ago, and much of this rise can be attributed to the station's marketing activity during the last three weeks of March. This was part of an overall promotional spend of £2m between October and this September. The next burst of advertising breaks on June 15 while a co-branded compilation CD is being released in a collaboration with NME. "These results show that our TV and cinema advertising has worked, and as more took place in April, it all bodes well for the next set of figures as we near our new target of 500,000 listeners a week," says Xfm head of marketing Charlotte Sussner.

The highlights for Emag Performance Network include the highest reach yet for Magic 105 AM in London, up 8.3% at 1.5m during the three months, while triple Sony Award-winner Kiss 100 increased its listening hours by 5.7% in the target 15-24 age group to 3.4m a week. Emag's Big City Network's reach in the 15-34 demographic was up 6.0% to 1.9m, adding 100,000.

"The Rajar results tell you everything you need to know, such as how well your branding and advertising is working and whether you have got your music policy right. The new methodology has shown we are succeeding in attracting younger, lighter listeners," says Emag Performance Network chief executive Tim Schoonmaker.

Among the GWR group stations to register audience gains are 2Ten FM in the Thames Valley, which achieved a record reach of 279,000, while the audience for Beacon FM in the West Midlands and Strepschire rose 1.3% in the quarter to 375,000.

Scotland's youngest commercial radio station Beat 106 was publishing its first official figures which gave it a weekly audience of 334,000 - 100,000 more than the station's managing director Bobby Han had expected.

Steve Hemsley

DVD is the current darling of manufacturers, but many companies have found interest has not translated into contracts, and that flexibility is still the key to survival in the formats war. Report by Karen Fax

Ever since Nippon Columbia (Denon) produced the first digitally recorded vinyl album in 1972, heralding the beginning of the digital era in the process, pragmatism has undoubtedly been the safest route open to manufacturers as they have contemplated the arrival of each new format.

Although a move into CD replication was clearly the best commercial option for most factories from the mid-Eighties onwards, other digital formats have been distinctly ill-starred in comparison. Philips' Digital Compact Cassette (DCC), launched in 1992, turned out to be an expensive mistake when the buying public voted to stay with the comparably humble analogue music cassette. The simultaneous appearance of Sony's MiniDisc, which was aimed at the same high quality portable market, was enough to kill off DCC completely by 1997.

While MiniDisc was something of an underachiever in the Nineties, it has enjoyed a renaissance in the past three years. The UK represents the largest market for the format, with sales of 500,000 pre-recorded MiniDisc albums in 1999 (source: IFPI). Meanwhile, vinyl has defied its death warrant and continues to represent a thriving niche market for those manufacturers which have maintained the antique equipment required to press it. Such developments undoubtedly point to the difficulty of predicting with any accuracy which way formats will go.

With this in mind, many manufacturers strive to keep all their options open and try to ensure that, if they must scale down

production of a particular product, they can replace the lost revenue by moving further into those formats which have poached their declining rival's sales.

"Like most manufacturers, we have lost a very high percentage of cassette production in recent years but CD, CD-Rom and vinyl continue to represent very healthy areas of business," says Peter Culshaw, managing director at north London-based First Sound & Vision. "DVD is certainly a priority and we plan to purchase two CD/DVD dual lines this year and begin installation at the beginning of 2001."

According to Culshaw, the obvious key to weathering constant market movements is to maintain operating profitability whichever way the format war swings. "We have a very strong customer base that goes back more than 30 years," he says. "We have a number of manufacturing divisions and services to fall back on if one particular sector underperforms."

Just as CD fulfilled high expectations for market uptake in the Eighties, history seems to be repeating itself with the ascent of DVD. These days, few manufacturers can afford to ignore it. Cinram International claims to have established a 20% share of the UK VHS market in the past two years, and aims to achieve a similar level of success in the UK DVD market. During the next year it will be spending between £10m and £20m on achieving this objective, with the ability to offer the UK an annual capacity of 12m units by the end of 2000. "Cinram already offers a full bespoke

# THE FORMATS WAR



We've come a long way baby: manufacturers have had to be adaptable as the industry blossomed

service throughout Europe that encompasses authoring, replication, packaging and distribution," says Cinram Europe vice president of sales and marketing Steve Parker. "While we currently offer pressing and distribution in the UK, we expect shortly to announce a major move into DVD authoring. This fits in line with our corporate philosophy of becoming a one-stop shop for our customers."

Despite DVD's record-breaking growth, which saw software sales rise from 2,986 per month in June 1998 to 1.4m in the month before Christmas 1999, some manufacturers are proving harder to convince than others.

At Ablex, for instance, DVD is not considered to have achieved sufficient market penetration to warrant investment yet. "Being an independent operator, we have to wait until there is sufficient demand to make it worthwhile, but we are certainly watching the market closely," says customer services director Martine Tatman.

Despite the increasing emphasis on manufacturers staying at the cutting edge, Tatman believes that ultimately one manufacturer is much like another — which is why customer service continues to be the vital differential. "We have recently spent a lot of time expanding our core team and developing the parameters of customer service. In this industry, when push comes to shove you've got to be able to deliver and that is where flexibility comes in."

As far as Dischronics is concerned, DVD is just one important element of a range of services. The company is set to add three new DVD lines to its Southampton plant, which will be capable of replicating DVD 5, 9 and 10 and will boost production to 60,000 discs a day. Additional test equipment is being installed to meet the increased throughput and ensure that all final discs meet the stringent quality specifications for DVD.

Dischronics has also moved anti-piracy measures to the top of its agenda. "We have an important announcement in the

pipeline with regard to our anti-piracy controls, so we are stepping up our activities in this vital area," says Dischronics general manager, European sales, Sue Mackie.

For some manufacturers, a format does not necessarily have to possess long-term prospects to make investment worthwhile. Sonopress is currently developing its transitional DVD format, DVD Plus, which provides a DVD 5 video on one side and more than 70 minutes of audio on the other.

"We are still working with Philips to fine-tune the specification so we are keeping pretty quiet about it until it is officially launched," says Phil Wadsworth, Sonopress UK business development manager for DVD. "However, we are confident that it will help people to make the move to DVD as the format is compatible with existing DVD and CD players."

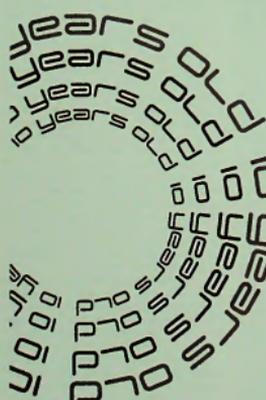
Such developments are encouraging record companies to see the potential of DVD for both music and video.

Mute recently demonstrated the appeal of the format for fans with the release of Depeche Mode The Videos 86-98, in addition to providing optimum picture and sound quality this DVD has also scored on the basis of user-friendliness, with easy-to-navigate menus that eliminated the tedious forwarding and rewinding functions of VHS.

Wadsworth believes there is also scope to create music DVD packages with a wider audio and interactive dimension, although currently there appears to be some uncertainty about how this market can be developed. "DVD continues to be viewed by record companies largely as a video format," he says. "But we believe there is considerable scope to combine music and video into one user-friendly package. DVD Plus is particularly suited to live concert releases, for example, combining concert footage and band outtakes with a live version of the music on the CD side. Once this kind of product starts to take-off, achieving the right kind of profile in-store will be a key consideration."

The fact that DVD combines the individual

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# BALANCING ACT



make ends meet. With DVD videos already selling for less than £15 on the High Street, a higher benchmark for combined video, audio and multimedia packages needs to be established to ensure profitability. There is also the question of chart eligibility.

"Preliminary rulings on chart eligibility follow CD guidelines and CD dealer prices which some companies feel are not particularly helpful to building DVD sales at this time," says Anthony Daly, Sonopress business development manager for audio. "As a manufacturer with the capability to press DVDs in commercial volumes, we are looking to gain support from record labels and the Chart Supervisory Committee to establish guidelines that will help the format to grow."

London-based brokers such as Key Productions and Tribal Manufacturing, which mainly service independent labels, agree that the perception of the music industry remains that DVD is very much the format for films. "We haven't produced any DVDs yet, although we expect that will change quite soon," says Tribal director Alison Wilson. "The healthy quota of enhanced CDs that we are currently processing highlights the fact that there is a lot of scope for music releases with add-on features."

Key Production's director Karen Emanuel reports that her company has had many enquiries about DVD but none of these have translated into orders yet. Meanwhile orders for enhanced discs are continuing to climb at Key, which has recently produced special discs for acts such as Pascal of True Playaz. The broker also has a CD-Rom for Lettfield in the pipeline. "We would hope that we will get involved with DVD as pricing becomes less of an issue," she says.

While DVD Audio is being hailed as the next generation of audio disc to bring consumer spending and interest back into music CD, competition is posed by the Super Audio CD (SACD) variant.

Take-up of DVD Audio relies on consumers purchasing a new generation of "universal players" which will play DVD Video, DVD Audio and CD audio. Major manufacturers such as Matsushita/Panasonic, Toshiba, JVC and Pioneer are currently rolling these out, although it seems likely that mass market penetration will have to wait until hardware prices fall.

Meanwhile, Sony and Philips are making an aggressive push for SACD, and Sonopress has recently been promoting its ability to produce SACD for the UK from its plant in Guterloh, Germany. SACD scores on the basis that the discs can be played on

all existing CD and DVD players. However, extra features are accessible only when the discs are run on the new SACD machines, which are not yet widely available.

For the many replicators which already have DVD capability, the advantage of DVD Audio is that the discs are basically identical to standard DVD discs, and can be produced with minimal changes to existing equipment. SACD, on the other hand, requires a different process and additional expense and investment.

Apart from the issue of DVD, a big preoccupation for manufacturers is how they should position themselves to profit from developments on the internet. Cinram has identified audio download as an essential part of its future business.

"We believe there is tremendous potential for the delivery of internet-sourced music on to high-quality CDs and ultimately DVD," says Steve Parker.

Cinram currently supplies custom CD manufacturing from downloading through its facility in California. The service enables music fans to purchase compilations via the internet that are manufactured on to discs using its "just in time" process. Customised CDs are then shipped direct to customers within approximately 48 hours using its proprietary fulfilment software and technology. Cinram provides all the manufacturing and logistics support for this.

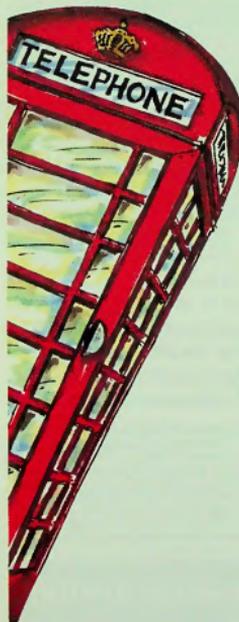
"We expect that the internet will become an important retail outlet for the major record companies, especially for new or secondary artists," says Parker. "This has recently been underlined by the proposed merger between AOL and Time-Warner."

With DVD and internet applications expanding rapidly, there are those who believe the writing is on the wall for CD and CD-Rom. In the manufacturing business the survivors will be those who can operate as flexible suppliers with a full service mix and a clear web strategy.

**'We are looking to gain support from record labels and the Chart Supervisory Committee to establish DVD guidelines that will help the format to grow'**  
— Anthony Daly, Sonopress

the analogue era to state-of-the-art digital technology

revenue streams of CD and video into one product is, perhaps, a black mark against its name in the eyes of a music industry which is already struggling at most levels to



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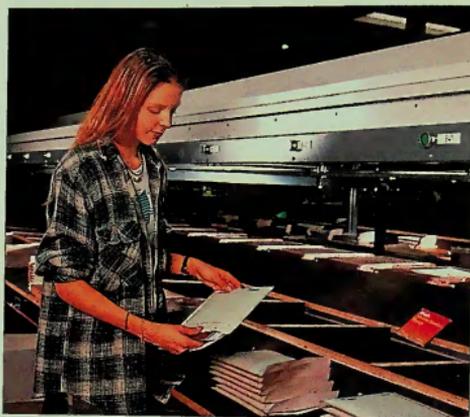
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# PUSHING BACK THE FRONTIERS OF BUSINESS

The UK domestic market remains fiercely competitive and many companies have set their sights further afield. Karen Faux reports



DOCdata's e-commerce fulfillment facility in the Netherlands

With increasing pressure to invest in new technology and develop strategies for a web-based future, the UK's manufacturers could be forgiven for feeling somewhat vulnerable. But among those established companies which successfully weathered the recession of the early Nineties and went on to build new business in the multimedia sector, there is a confidence that future challenges can be met.

Although market pressures have led to a contraction in the number of presses and duplicators in the past 10 years, the UK still boasts a high concentration of replicators and the domestic market remains a fiercely competitive one. For this reason many plants are now setting their sights further afield. The rebranding of manufacturers such as Nimbus Manufacturing and CD Plant UK under new, pan-European umbrellas underlines the importance of a shift away from a parochial outlook. At the same time, factories are working hard to deliver a local and personalised service within the parameters of their larger organisations and expanded product offering.

CD Plant UK, along with its sister plants in Denmark, Sweden and Switzerland, has recently re-asserted its identity and capabilities under its new SDC Group name.

**'Having a network of plants enables us to provide an efficient pick, pack and ship service for our customers. That also applies to internet distribution throughout Europe' — Daragh McDonogh, SDC**

Its group capacities are impressive, with a weekly CD output of 3.5m CDs and 225,000 DVDs. "SDC is represented by sales offices and production facilities in all of Europe's key markets," says Daragh McDonogh, sales manager for the UK. "We believe in the importance of being close to our customers — just around the corner, in fact, with local customer services and sales support."

SDC's west London facility employs a staff of 65 and incorporates its design studio Ultra Violet, which provides innovative packaging solutions. "Having a network of plants enables us to provide an efficient pick, pack and ship service for our customers and that also applies to internet distribution throughout Europe," says McDonogh. "Meanwhile, demand for DVD in the UK is growing rapidly and we are geared up to meet increasing demand. We are also committed to continued support of the VHS market, which we believe will be around for many years yet."

More than 18 months after merging into a single international powerhouse for optical disc and video cassette manufacturing, Technicolor and Nimbus CD International recently took the next step towards complete integration by merging under the Technicolor name.

"The merger of the two companies under one strong brand name represents a natural progression," says Stephan Corii, senior vice president of sales and marketing for Technicolor's European video and optical operations, whose HQ is in Luxembourg. "Our customers are continuing to receive the same high quality service and will also benefit from the value-added services of the unified company's extensive distribution, packaging, fulfilment and duplication capabilities."

As part of its developing service, Technicolor is installing DVD compression and authoring services at its London site. This will be expanded as market demand

accelerates. "We are committed to enhancing the services that our UK and European customers require if they are to bring their DVD products to the market quickly," says Corii. "As part of this we will provide them with comprehensive project management, compression and authoring for DVD title creation, including sub-titling, multi-censorship, NTSC and PAL formatting and multiple language tracks. The company also offers expanded graphic design capabilities and packaging options."

At the DOCdata group, which incorporates the west London duplication facility it purchased from the former Mayking Multimedia in 1997, the priority is to look further down the supply chain. As part of its "one-stop shipping supply chain management concept", it now provides a complete range of pre-production, fulfilment and distribution services to customers in the music and multimedia industries.

The company's DOCdata Media Services division has recently moved into e-commerce with an investment of £1.5m, setting up an online fulfilment and distribution service. The new sorting system

is designed to handle up to 28,000 units per hour of all types of home entertainment products including CDs, books, mobile phones, electronic organisers and computer games.

At the end of last year Bertelsmann Online (BOL), an e-commerce division of Bertelsmann AG, contracted DOCdata to handle the fulfilment of all its entertainment products via its website and the company is also currently shipping product to the UK

for online retailer Booman.

"This represents a very important strategic move for us," says John Barker, UK sales and marketing director. "The aim is to become a market leader in e-commerce fulfilment for entertainment products in Europe and as an independent company we can potentially become powerful by following this route."

It seems that these days it is not enough to have high volume replication capabilities and superior technology to produce the latest formats. Manufacturers must also think laterally about how they can push back the frontiers of their business in order to remain successful.

**'We are committed to enhancing the services that our UK and European customers require if they are to bring their DVD products to the market quickly' — Stephan Corii, Technicolor**

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## CHART COMMENTARY

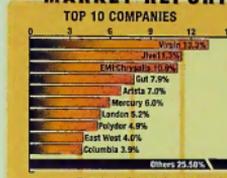
by ALAN JONES



**B**ritney Spears' number one position in the singles chart is cut short after just one week, with Oops! I Did It Again slipping to number two, the 80,000 sales it achieved last week being nearly 24,000 short of the opening total which earned **Madison Avenue's** Don't Call Me Baby top billing and a similar amount ahead of third placed Tom Jones & Mousse T's Sex Bomb.

Autophilia is a big feature of this week's chart with the Bluetones' single of that title (the first fruits of their upcoming Science & Nature album) in at number 18, while **Armand Van Helden's** single Koochy is based very heavily on Gary Numan's perennially popular Cars. Van Helden is one of a slew of contemporary dance talents to have taken inspiration from his repertoire. Cars, which was originally a number one for Numan in 1979, has returned to the chart on no fewer than three separate occasions in new mixes, reaching number 16 in 1987, number 53 in 1993 and number 17 in 1996.

## MARKET REPORT

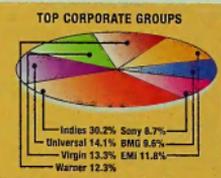


**Number 30** when first released last November, Aussie duo **Madison Avenue's** proto-feminist disco/house anthem **Don't Call Me Baby** improves on that by 29 places this week, debuting at number one.

The **biggest selling record in Australia** since 1995, it was originally released on the tiny **Victorious Vinyl** label, and has been a major success around the world with Sony and Virgin as main licensees. In

Britain, it appears on **Virgin's VC Recordings**, for which it is the first ever number one. **Madison Avenue** are a DJ Andy Ward and vocalist **Cheyne Coates**, and **Baby** is the first number one here by an Australian act since **Baz Luhrmann's** **Sunscreen** hit last July. It's the **first UK number one recorded in the country** by an Australian act since **Man At Work's** **Down Under** in 1983 - Jason, Kylie and Peter Andre's hits were all UK creations.

Figures show top 10 companies by % of total sales of the Top 75, and corporate groups share by % of total sales of the Top 75



**SALES UPDATE**  
VERSUS LAST WEEK: +11.6%  
YEAR TO DATE VERSUS LAST YEAR: +22.6%

**PERCENTAGE OF UK ACTS IN THE CHART**  
UK: 44.0% US: 34.7% Other: 21.3%

Numan was thinking of doing yet another mix of the track but it is reportedly very happy with Van Helden's adaptation of the track.

Nicki French's **Don't Play That Song Again** saw two disappointing performances this weekend first when **Don't Play That Song**

Again slipped to 16th position in the Eurovision Song Contest - the lowest placing by a British entry in the competition's history - and secondly when it fell short of the Top 75, selling fewer than 4,000 copies to check into the chart at number 59. The winner of the 45th competition was the Danish entry **Fly On The Wings of Love** by the Olsen Brothers. They are only the second Danish act to win (the first in 1993) and the second male duo to win, following Ireland's **Paul Harrington** and **Charrie McGettigan** in 1994. Comprising siblings **Jorgen** (49), also the writer of the song) and **Niels** (45) they are also the oldest act to win the competition. Their song, romped home with 195 points, 40 ahead of runners-up **Russia**.

Veterans from **Madison** extend their chart career to more than 20 years this week, debuting at number nine with **The Wicker Man**, which is their first hit of the millennium, their 12th Top 10 hit and their 30th hit in total.

## INDEPENDENT SINGLES

The Last	Title	Artist	Label (distributor)
1	DOOPSI I DID IT AGAIN	Britney Spears	Jive 855082 (P)
2	SEX BOMB	Tom Jones & Mousse T	Get CXGUT 20 (V)
3	TELL ME WHY (THE RIDDLE)	Paul Van Dyk feat. Saint Etienne	DeWent DWNT 36CD (V)
4	FUNKY MUSIC	Uth Saints	Echo ECGXK 16 (P)
5	BLOW YA MIND	Lock 'n' Load	Peggy PEGN12 (V)
6	FEELING THIS WAY	Conductor & The Cowboy	Serious SER 09CD (V)
7	SHAKE YA BODY	N-Trance	All Around The World CDLOOSE 204 (P)
8	EVERY WOMAN NEEDS LOVE	Stella Browne	Perfecto PERF KCDS (DMV/P)
9	THE TIME IS NOW	Meloko	Echo ECGC08 (P)
10	DEEPER SHADE OF BLUE	Steps	Ebu(U)ive 0201022 (P)
11	WHO FEELS LOVE	Oasis	Big Brother BKDSCD 800 (DMV/P)
12	YOU SEE THE TROUBLE WITH	Black Legend	Rise (ADO)
13	UP WITH PEOPLE	Lambchop	City Slang 09150 (V)
14	THE WOLF	Tara Firth	Platinum PLACD02 (V)
15	WALKIN IN THE NAME	Funkster Da Luss Vs Terry Maxx	Club Tools 06K275 CD1 (P)
16	4 CHORDS THAT MADE A MILLION	Porcupine Tree	K-Scope SMAXCD 111 (P)
17	DOWN DOWN DOWN	Gamba Freaks	Aztek AZNYXCD 116 (V)
18	FIXATION	Andy Ling	Honj Choons HOJL 04CD (V)
19	OVERDRIVE	DJ Sandy Vs Housetrap	Additive 12AD054 (V)
20	BANG THE DRUMMING OF ROCK	Dan M For Megal	Data DATA19 (ADO)

## PEPSI Chart

#	Title	Artist	Label
1	DON'T CALL ME BABY	Madison Avenue	VC Recordings
2	DOOPSI I DID IT AGAIN	Britney Spears	Jive
3	SEX BOMB	Tom Jones & Mousse T	Get
4	KOOLHA	Armand Van Helden	Virgin
5	BOURDA 4 K RECORD (CASUALTY)	Uth Saints & Herbie	East
6	HEART OF ASIA	Wargames	Positive
7	TELL ME WHY	Paul Van Dyk feat. Saint Etienne	DeWent
8	THE BAD TOUCH	Whitcomb Gang	Geffa
9	THE WICKER MAN	Tom Maudslayi	DeWent
10	TUCAS MIRACLE HOUR	Positive	Positive
11	FILL ME UP	Craig David	Wileton
12	NEVER BE THE SAME AGAIN	Paul Oakenfold	Virgin
13	FLOWERS	Sweet Female Alliance	MMA/MSA
14	SITTING DOWN HERE	Laura Marlin	Virgin
15	PURE SWOON	As I Am	Positive
16	THONG SONG	Shaz	Self South/West
17	HE WASN'T MAN ENOUGH	Tim Weston	Lifer/Africa
18	THE TIME IS NOW	Meloko	Echo
19	SMOOTH	Enigma feat. Bob Thomas	Africa
20	PROUD	Heather Small	Africa
21	MAYBE TOO LATE	Andi Organ feat. R. Adams	Local 101 Recordings
22	MAMBO ITALIANO	Shaz	WendyStar
23	PRIVATE EMOTION	Tracy Martin feat. Mike	Columbia
24	RISE	Caroline	De Winton
25	DON'T GIVE UP	Olivera Van Boven Adams	Startrax
26	SAY MY NAME	Amberly Child	Columbia
27	IT FEELS SO GOOD	Sony	Seton/Star-Island
28	ACHILLES HEEL	Positive	53
29	IF TOLD YOU THAT	Tracy Martin & George Michael	Africa
30	CRAZY LOVE	Mc Cole	Telstar/Local
31	BUDGIN	The Strappers feat. Dave Brown	Multimedia
32	COMING AROUND	Dave	Indefinition
33	A SONG FOR THE LOVERS	Richard Ashcroft	Par/Virgin
34	JUST AROUND THE HILL	Shaz	Multimedia
35	MAMA TOLD ME	Tom Jones & Startrax/Positive	Get
36	CANDY	Moby Marz	Epic
37	WATER WHEEL	John Lee	RCA
38	SHE'S THE ONE	Paula Wilton	Orlytone
39	STILL MAY GO	Shaz	540
40	WONT TAKE IT LYING DOWN	Armed	Indefinition

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MAY 20 2000

### CHART COMMENTARY

by ALAN JONES



**ALBUMS FACTFILE**  
Tom Jones celebrates his 50th birthday in a couple of weeks, and receives an early present from UK record buyers this week, with his album *Reload* returning to number one for the first time since it debuted there last October, while the album's latest single *Sex Bomb* debuts at number three. *Sex Bomb* pairs Tom with German dance guru Mousse T and is both the highest charting of four hits from *Reload* and Tom's highest charting single

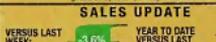
since *The Boy From Nowhere* reached number two in 1987. The previous hits from *Reload* - which has now sold nearly 820,000 copies - are *Bringin' Down The House* (number seven, with the Cardigans), *Baby It's Cold Outside* (number 17, with *Sexy* from Cazzanola) and *Mama Told Me Not To Come* (number four, with the Stereophonics). *Sex Bomb* is the only original track on the album, all of the others are remakes.

Vital Distribution extends its lock on the album chart summit to six weeks but the top two switch places, as Moby's *Play* is overtaken by Tom Jones' *Reload*. Jones' album sold more than 33,500 copies last week, nearly 7,000 more than Moby's. Travis' *The Man Who* was released a year ago next week, and has picked up recently as the band's upcoming single *Coming Around* - which appears on their as yet untitled new album and not *The Man Who* - gains widespread radio support. *The Man Who* bounced 12.7 last week, and retains that position again this week. It remains the biggest selling album of the year, the 614,000 copies it has sold to date in 2000 bring its overall tally to more than 2m. Meanwhile, Oasis' *Standing On the Shoulder Of Giants*, which has occupied second place for the year since it came out, loses that position this week, even as it passes the 450,000 sales mark. It was overtaken on Saturday by both Shania Twain's *Come On*

### MARKET REPORT



Figures show top 10 companies by % of total sales, and corporate groups share by % of total sales, of the top 10 best albums



Over (third for the year, 452,000 copies) and Moby's *Play*, which moves to number two, with 460,000 sales

### TOP CORPORATE GROUPS



### PERCENTAGE OF UK ACTS IN THE CHART

Dr Dre's 2001 album was released last November and took nearly six months to reach the Top 10, finally arriving last week.

when it jumped 17-10 as exposure for the upcoming single *Forget About Dre* (with Enimem) focused attention on the album. It makes a further major leap this week, surging 10-4, although its sales are up only 16% week-on-week. It's now the highest ranking hip hop album, however, since the Wu-Tang Clan's *Wu-Tang Forever* topped the chart almost exactly three years ago. Live albums reach the Top 10 rarely but the late Jeff Buckley registers his second straight Top 10 album, both posthumous, this week, with *Mystery White Boy* - Live 95-96 debuting at number eight, with sales of more than 9,000. Buckley's final recordings, issued under the title *Sketches For My Sweetheart The Drunk*, reached number seven two days after the week. The singer-songwriter was drowned on 29 May 1997. Eagle-Eye Cherry narrowly misses the top 10 this week with *Living In The Present Future*. Debuting at number 12, nine places down on the peak of his 1996 debut album.

### COMPILATIONS

The top four compilations remain unchanged this week, which means *Now That's What I Call Music!* 45 scores its fourth straight week at number one. The album, which contains hits like *Heart of Asia* by Watergate, *Show Me The Meaning Of Being Lonely* by the Backstreet Boys and both *Artful Dodger* and *Re-Rewind* The Crowd Say Bo Selecta and *Movin' Too Fast*, sold more than 51,000 copies last week, bringing its sales to date to more than 450,000. That's 30% down on the previous week, representing its slowest decline yet, it is still lagging some way behind last spring's *Now That's What I Call Music!* 42, which sold 54,000 copies on its fourth week in the chart to take its total then point to 499,000. *Now 42* actually returned to the Top 50 a couple of days ago, having

been reduced to £5.99 by Woolworth's, a discount which has been sustained by sales of around 5,000 extra copies in the last three weeks. It is in decline again, however, slipping 31-39 this week. Number two album *Trance Nation 3* which was looking to become the fourth number one compilation from the Ministry Of Sound label this year, saw its sales dip by a quarter last week, and it was outsold by a margin of five to two by the *Now* album. In two weeks in the shops, *Trance Nation 3* has sold nearly 50,000 copies. Sales of compilations saw a double digit decline last week for the third week in a row, the 466,300 sold last week being a massive 38% (284,000) down on the 750,000 tally the week *Now 45* was released.

### MARKET REPORT



Figures show top 10 companies by % of total sales, and corporate groups share by % of total sales, of the top 10 best albums



### TOP CORPORATE GROUPS



Artist releases: 70.2%  
Compilations: 29.8%

### INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	PLAY	Moby	Musa CDSTUMM 172 (V)
2	2	RELOAD	Tom Jones	Cap GUTCD 089 (V)
3	3	THINGS TO MAKE AND DO	Moloko	Echo SCHO 31 (P)
4	NEW	SOFTWARE SLIMP	Grandaddy	V2 VVR 100252 (DMV/P)
5	5	EARLY ONE MORE TIME	Brinlay Sparks	Yve 062212 (P)
6	6	WORD GETS AROUND	Stereophonics	V2 VVR 100438 (DMV/P)
7	8	PERFORMANCE AND COCKTAILS	Stereophonics	V2 VVR 100448 (DMV/P)
8	NEW	NOT RAIL	Calexico	City Slang 201532 (V)
9	7	STANDING ON THE SHOULDER OF GIANTS	Travis	Big Brother 8000 CD002 (DMV/P)
10	10	TROPICAL BRAINSTRIM	Kirsty MacColl	V2 VVR1009672 (DMV/P)
11	9	REMEDY	Basement Jaxx	XL Recordings XLED 129 (V)
12	4	THE FACTS OF LIFE	Grandaddy	Nude NUDENCD (DMV/P)
13	17	EXTREMITY	Formal Scrum	Creation CRECD229 (DMV/P)
14	14	SHOWBIZ	Muse	Mushroom MUSH SACD (DMV/P)
15	11	STEFANIGAR	Stepz	Elasto!VIV 051942 (P)
16	15	BUENA VISTA SOCIAL CLUB	Ry Cooder	World Circuit WCO 059 (P)
17	12	MY NAME IS JOE	Joe	Jive 522052 (P)
18	16	VERTIGO	Groove Armada	Pepper 9P03332 (P)
19	NEW	THE GEOMETRIST	Looper	Juggster JPP0000 (DMV/P)
20	NEW	OH WHAT A WORLD	Paul Brady	Hydronic RCD1049 (V)

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

This	Last	Title	Artist	Label
1	1	THE MAN WHO	TRAVIS	CD
2	5	PLAY	MOBY	CD
3	3	COME ON OVER	SHANIA TWAIN	CD
4	2	STANDING ON THE SHOULDER OF GIANTS	GASIS	CD
5	4	ON HOW LIFE IS	MACQ GRAY	CD
6	8	SUPERNATURAL	SANTANA	CD
7	7	RISE	GABRIELLE	CD
8	8	RELOAD	TOM JONES	CD
9	10	WESTLIFE	WESTLIFE	CD
10	9	BABY ONE MORE TIME	BRITNEY SPEARS	CD
11	11	S CLUB	S CLUB 3	CD
12	14	NORTHERN STAR	MELANIE C	CD
13	12	PERFORMANCE AND COCKTAILS	STEREOPHONICS	CD
14	16	STEFANIGAR	STEPZ	CD
15	13	ALL THE WAY A DECADE OF SONG	CELINE DION	CD
16	18	THE WOMAN IN ME	SHANIA TWAIN	CD
17	15	GOLD - GREATEST HITS	ABBA	CD
18	09	BRAND NEW DAY	STING	CD
19	17	PIECES IN A MODERN STYLE	WILLIAM ORBIT	CD
20	13	INVINCIBLE	FIVE	CD

may  
20  
2000

# THE OFFICIAL CHARTS

may  
20  
2000

## singles

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### 1 DON'T CALL ME BABY

Madison Avenue  
VC Recordings

- |                        |                      |                   |                           |               |                                  |                 |                |                |    |
|------------------------|----------------------|-------------------|---------------------------|---------------|----------------------------------|-----------------|----------------|----------------|----|
| 1                      | 2                    | 3                 | 4                         | 5             | 6                                | 7               | 8              | 9              | 10 |
| OOPS!...I DID IT AGAIN | SEX BOMB             | KOCHY             | BOUND 4 DA RELOAD         | HEART OF ASIA | TELL ME WHY (THE RIDDLE)         | THE BAD TOUCH   | THE WICKER MAN | TOCA'S MIRACLE |    |
| Britney Spears         | Tom Jones & Mousse T | Armand Van Helden | OCASUALTY Oxide & Neuzimo | Watergate     | Paul Van Dyk feat. Saint Etienne | Bloodhound Gang | Iron Maiden    | Fragma         |    |
| Jive                   | Gut                  | frfr              | East West                 | Positiva      | Debant                           | Getten          | EMI            | Positiva       |    |



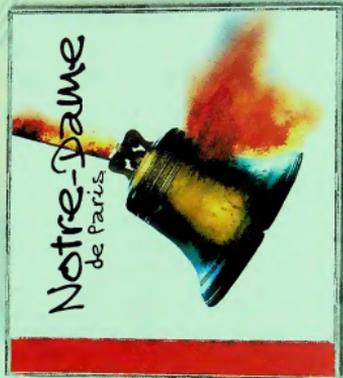
- |            |                |             |                      |               |               |                               |                          |                             |    |
|------------|----------------|-------------|----------------------|---------------|---------------|-------------------------------|--------------------------|-----------------------------|----|
| 6          | 11             | 12          | 13                   | 14            | 15            | 16                            | 17                       | 18                          | 19 |
| THONG SONG | MAMBO ITALIANO | FILL ME IN  | HE WASN'T MAN ENOUGH | ACHILLES HEEL | PROUD         | FLOWERS Sweet Female Attitude | AUTOPHILIA The Bluetones | SNOWDY (GUY MEK ONE ON ONE) |    |
| Sisqo      | Shaft          | Craig David | Toni Braxton         | Toploader     | Heather Small | Blondie                       | The Roots                | Donna                       |    |
| Def Soul   | Wonderboy      | Wildstar    | LaFace/Arista        | SZ            | Arista        | Milk/AT&A                     | Superior Quality/A&M     |                             |    |



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COLLIERIA

### 1 RELOAD

Tom Jones

- |           |                      |             |  |                       |                    |                                |                           |                   |   |
|-----------|----------------------|-------------|--|-----------------------|--------------------|--------------------------------|---------------------------|-------------------|---|
| 2         | 1                    | 3           | 10                                     | 8                     | 4                  | 7                              | 8                         | 9                 | 5 |
| PLAY Moby | SUPERNATURAL Santana | 2001 Dr Dre | AT HIS VERY BEST Engelbert Humperdinck | THE HEAT Toni Braxton | THE MAN WHO TRAVIS | MYSTERY WHITE BOY - LIVE 95-96 | COME ON OVER Shania Twain | WESTLIFE Westlife |   |
| Mute      | Arista               | Interscope  | Universal TV                           | LaFace/Arista         | Independiente      | Columbia                       | Mercy                     | RCA               |   |



- |                       |                              |               |                 |                    |                    |                 |                |    |    |
|-----------------------|------------------------------|---------------|-----------------|--------------------|--------------------|-----------------|----------------|----|----|
| 6                     | 11                           | 12            | 13              | 12                 | 14                 | 20              | 15             | 16 | 22 |
| THINGS TO MAKE AND DO | LIVING IN THE PRESENT FUTURE | BRAND NEW DAY | THE WOMAN IN ME | BABY ONE MORE TIME | UNLEASH THE DRAGON | RISE            | ON HOW LIFE IS |    |    |
| Moloko                | Cherry                       | A&M/Polydor   | Shania Twain    | Britney Spears     | Sisqo              | Gabriele        | Macy Gray      |    |    |
| Echo                  | Polydor                      | A&M/Polydor   | Mercy           | Jive               | Def Soul           | Go Beat/Polydor |                |    |    |

17-19: not ranked from their former place

17 **19** AUTOMATIC FOR THE PEOPLE REM  
Warner Bros

12 **20** NORTHERN STAR  
Virgin



12 **21** BUGGINS True Steppers feat. Dane Bowers  
Pepper  
14 **22** BLOW YA MIND Lock 'n' Load  
Pepper  
15 **23** FUNKY MUSIC Utah Saints  
Echo  
16 **24** PRIVATE EMOTION Ricky Martin feat. Meja  
Columbia  
17 **25** CANDY Mandy Moore  
Epic  
17 **26** NEVER BE THE SAME AGAIN Melanie C/Less Left Eye Lopez  
Virgin  
15 **27** DIRTY WATER Made In London  
RCA  
20 **28** SAY MY NAME Deshay's Child  
Columbia  
19 **29** JUST AROUND THE HILL Sash!  
Multiply  
32 **30** AMAZED Lonestar  
Grapevine/BMG



18 **31** PER SEMPRE AMORE (FOREVER IN LOVE) Lolly  
Polygram  
23 **32** DEEPER SHADE OF BLUE Steps  
Jive  
11 **33** BREATHE Faith Hill  
WEA  
21 **34** GIRL Precocious Brats/Kevin & Perry  
Virgin/EMI  
11 **35** FEELING THIS WAY Conductor & The Cowboy  
Serious  
26 **36** I WANNA LOVE YOU FOREVER Jessica Simpson  
Columbia  
11 **37** SHAKE YA BODY N-Trance  
All Around The World  
30 **38** A SONG FOR THE LOVERS Richard Ashcroft  
Hu!/Virgin  
29 **39** CRY System F  
Essential Recordings  
34 **40** SMOOTH Santana feat. Rob Thomas  
Arista



12 **20** NORTHERN STAR  
Virgin

# compilations

- 1 **1** NOW THAT'S WHAT I CALL MUSIC! 15 10 11 THE BEST TV ADS...EVER!  
EMI/Virgin/Universal  
2 **2** TRANCE NATION 3  
Ministry Of Sound  
11 12 THE CLASSICAL ALBUM  
Universal/Magic/EMI  
3 **3** KISS HOUSE NATION 2000  
Universal TV  
9 13 A PERFECT LOVE III  
water resp./Universal TV/Globet TV  
4 **4** CREAM LIVE  
Virgin/EMI  
13 14 ESSENTIAL SELECTION SPRING 2000  
water resp.  
5 **5** TWICE AS NICE - SEXY & STYLISH  
water resp.  
14 15 GIRLS 2K  
Virgin/EMI  
6 **6** KEVIN AND PERRY - GO LARGE  
water resp.  
16 16 VIVIF AGGRESSION  
Priority  
7 **7** DAVE PEACE PRESENTS CLASSIC ANTHEMS-3  
Universal TV  
15 17 RELOADED  
water resp.  
8 **8** PURE EUPHORIA - LEVEL 4  
Teaser TV  
18 18 PURE GARAGE  
water resp.  
9 **9** SOUNDTRACK TO THE WEEKEND  
Global TV  
17 19 TREVOR NELSON'S RHYTHM NATION  
iNcubable  
12 **10** HALL OF FAME 2000  
Classic FM  
20 20 ALAN TITCHMARSH - IN A COUNTRY GARDEN  
Sony Classical

**peoplesound.com top10chart**

The peoplesound.com new music top ten chart

UK	TV	1	2	3	4	5	6	7	8	9	10	
14	1	Idea! (Vocal) 2000 (Club Mix)	2	Skintone! (Remix Avenue Butterfly)	3	The Zephyrs! (In Your Arms)	4	Petrol 3 (Bulletproof)	5	The Dukes Of Hang Gliding (The Murder Song)	6	Kry (Miles Away)
NEW	3	Mylar (Attack Of The Flying A&R Men)	4	Planet 9 (Urban Bliss)	5	Pleymo (Blom)	6	James Bowman (Handel - Eternal Source)	7		8	

Hear the full chart at  
[www.peoplesound.com/top20](http://www.peoplesound.com/top20)

peoplesound.com

- 13 **21** HELIOCENTRIC Paul Weller  
Island/Uni-Island  
18 **22** BEST OF - VOL 2 Bob Dylan  
Columbia  
14 **23** SKULL & BONES Cypress Hill  
Columbia  
24 **24** STEPTACULAR Steps  
Ebu!/Jive  
28 **25** S CLUB 3 Club 7  
Polydor  
25 **26** TALK ON CORNERS The Corrs  
Atlantic  
23 **27** THE WRITING'S ON THE WALL Deshay's Child  
Columbia  
19 **28** FAMOUS IN THE LAST CENTURY Status Quo  
Universal TV  
42 **29** SLIM SHADY Eminem  
Interscope/Polydor  
34 **30** ENEMIA OF THE STATE Blink 182  
MCA/Uni-Island  
21 **31** SILVER AND GOLD Neil Young  
Reprise  
11 **32** THE SECOND COMING TO  
Epic  
27 **33** THE ULTIMATE COLLECTION Santana  
Columbia  
36 **34** CALIFORNICATION Red Hot Chili Peppers  
Warner Bros  
32 **35** ALL SAINTS All Saints  
London  
11 **36** SOPHYWARE Slump Granddaddy  
V2  
29 **37** JAGGED LITTLE PILL Alanis Morissette  
Mercury/Reprise  
35 **38** THE BEST OF ME Bryan Adams  
Mercury/A&M  
39 **39** GOLD - GREATEST HITS Abba  
Polydor  
26 **40** TRILENIUM Sash!  
Multiply

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CLASSICAL ARTIST

This	Last	Title	Artist	Label (Cat No.) (Distributor)
1	1	PIECES IN A MODERN STYLE	William Orbit	WEA 38842055Z (TBN)
2	3	SACRED AIRS	Andrea Bocelli	Philips 46206Z (U)
3	2	CELEBRATION!	Andrea Rieu	Philips 54368Z (U)
4	4	UNDRENTIDE	Meakwell Beabes	RCA Victor 75695193Z (BMG)
5	6	CHARLOTTE CHURCH	Charlotte Church	Sony Classical SK 8043 (TEN)
6	5	FILIPPA GORDAN	Filippa Gordon	Virgin 3884206Z (U)
7	7	WIT & A SONG IN MY HEART	Charlotte Church	Sony Classical SK 4067 (TEN)
8	NEW	BARBER/SYMPHONIES NOS.1 & 2	RNSJ/Altop	Sony Classical SK5084 (TEN)
9	NEW	CLASSIC WILLIAMS - ROMANCE OF THE COTUIR	John Williams	Sony Classical SK5114 (TEN)
10	11	CLASSIC KENNEDY	Kennedy/English Chamber Or	EMI Classics CDC53686Z (E)
11	13	CLASSIC BRASS	Northampton Colliery Band	RCA Victor 75695193Z (BMG)
12	NEW	MANCULIN MOODS	Simon Mayer	Universal 65740Z (U)
13	19	FROM THE HEART	Lajos Gerratt	Silver Treasury SILVAD90Z (KZ)
14	18	BRITTEN/REJOICE IN THE LAMB	Stacy Cleland Choir/Britten	Naxos 854731 (S)
15	NEW	ELGAR FOR VIOLIN & CELLO	Kennedy/Darrel	EMI Classics CDC53686Z (E)
16	9	DUOS/SYMPHONY NO.3	BSC/Daniel	Naxos 854731 (S)
17	20	GREATEST HITS 1968 - 1995	John Williams	Sony Classical SK5153 (TEN)
18	15	WITH A SONG IN MY HEART	Mario Lanza	Cadenza 74237408Z (BMG)
19	NEW	CRONOS CABARAN	Kronos Quartet	Noracouch 75597949Z (TEN)
20	16	A NIGHT AT THE OPERA	Fryco Tafel	Deutsche Grammophon 46004Z (U)

JAZZ & BLUES

This	Last	Title	Artist	Label (Distributor)
1	NEW	TOURIST	St Germain	Blue Note 52307Z (E)
2	1	BEST JAZZ ALBUM IN THE WORLD...EVEN!	Various	Virgin/EMI VTDCC 204 (E)
3	2	HOT FOOT POWDER	Peter Green with Nigel Watson	Arts & Crafts SMC3038Z (P)
4	NEW	MAKIN' LOU GOOD FOR YOU	B.B. King	MCA/Universal 742329Z (U)
5	4	KIND OF BLUE	Miles Davis	Columbia CK 6431Z (TEN)
6	3	THE BLUE SEAS SAMPLER III	Various	Blue Note 52308Z (E)
7	6	THE VERY BEST OF SMOOTH JAZZ	Various	Jazz FM JAZZMCD 24 (BMG/P)
8	7	RAY CHARLES	Ray Charles	Kaz EUKCD (ELK)
9	5	NYFONICAN SCUL	Nyfonican Soul	Tahikie Loud SM49Z (U)
10	NEW	SINATRA AT THE SANDS	Frank Sinatra/Cosmo Buzze	Reprise WVA 5193 (NY)

R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	THONG SONG	Sasop	Daf Soul 54889Z (U)
2	2	FILL ME IN	Craig David	Wilderstar CWILD 20 (TEN)
3	3	HE WASN'T MAN ENOUGH	Toni Braxton	LaFace/Arista 74237578Z (BMG)
4	NEW	SHOXY (GET HER EYES ON ME)	Donell Jones	LaFace/Arista 74237404Z (BMG)
5	4	PROUD	Hester Small	Arista 74237971Z (BMG)
6	4	BUGGIN'	Two Steps From Hell: Dane Bowers	MCA/Universal 74237534Z (BMG)
7	6	SAY MY NAME	Destiny's Child	Columbia 669188Z (TEN)
8	NEW	NEVER BE THE SAME AGAIN	Talena C/Lisa Lopez	Virgin V53CZ 176Z (E)
9	5	DAILY	Epic 66578Z (TEN)	
10	7	RAP SUPERSTAR/ROCK SUPERSTAR	Cypress Hill	Columbia 66024Z (TEN)
11	6	GIVE ME THE POWER	Malay J/Bige	MCA/Universal MCA53402Z (U)
12	5	IMAGINE	Shoia Anna	WEA WEA 250Z (TEN)
13	12	STILL D.B.E.	Dr/Dre/Hust: Sonogg Dooz	Interscope 41782Z (U)
14	NEW	THE PLATFORM	Dusted Peoples	Capitol 653419Z (E)
15	11	VIVANT THING	O-Tip	Arista 74237518Z (BMG)
16	13	CAUGHT OUT THERE	Kelis	Virgin VU5158Z (E)
17	14	STILL	Mazy Gray	Epic 66682Z (TEN)
18	15	FEELIN' SO GOOD	Jennifer Lopez	Columbia 66193Z (TEN)
19	16	GET IT ON TONITE	Martell Lopez	Def Soul 94272Z (U)
20	17	THANK GOD I FOUND YOU	Mariah Carey	Columbia 66069Z (TEN)
21	23	THREE YOU GO	Pink	Arista 2496Z (Import)
22	21	HIP HOP	Dead Prez	Epic 66956Z (TEN)
23	18	SLICE OF DA PIE	Monie Love	Relentless/RELENT 2CDZ (SMV/TEN)
24	20	ONLY THE LOVING/TO A WOMAN CAN'T SLEEP	R. Kelly	WEA 52528Z (P)
25	25	MONEY	Jametta	Parlophone Rhythm Series 12WV51106Z (U)
26	NEW	HIP HOP FOR RESPECT	Various	Rhino/RW42611 (P)
27	22	SATISFY YOU	Puff Daddy/Arista 74237459Z (BMG)	
28	24	KNOW WHAT'S UP	Donell Jones	LaFace/Arista 74237278Z (BMG)
29	23	FORGOT ABOUT DRE	Dr/Dre/Hust: Eminem	Interscope 41782Z (BMG)
30	22	LIFE STORY	Angie Stone	Arista 74237404Z (BMG)

© CHN. Compiled from data from a panel of independents and specialist monitors.

CLASSICAL SOUNDTRACKS & COMPILATIONS

This	Last	Title	Artist	Label (Distributor)
1	2	HALL OF FAME 2000	Various	Classical FM 67MCD 31 (BMG)
2	1	THE CLASSICAL ALBUM - IN A COUNTRY GARDEN	Various	Universal/MyTime 46740Z (U)
3	NEW	CLASSICAL JUBILEE - IN A COUNTRY GARDEN	Various	Sony Classical SK5175Z (TEN)
4	3	RELAX...	Various	Virgin/EMI VTDCC 204 (E)
5	4	555 CLASSICAL JUBILEE OF THE MILLENNIUM...EVEN	Various	Castle Music MBS5021 (P)
6	5	100 POPULAR CLASSICS	Various	RCA Victor 75695193Z (BMG)
7	5	THE ONLY CHORAL ALBUM YOU'VE EVER HEARD	Various	Pulica PFCX2058Z (P)
8	7	100 PIANO CLASSICS	Various	Decca 46464Z (E)
9	NEW	GREATEST MOZART SHOW ON EARTH	Various	Sony Classical SK 6116 (TEN)
10	8	STAR WARS - IN THE PLANTOM MENAGE (OST)	John Williams	RCA Victor 7595193Z (BMG)
11	9	THE ONLY OPERA ALBUM YOU'VE EVER HEARD	Various	Naxos 854731 (S)
12	12	SUNGS OF PRIDE - SINGS FROM THE HEAV LAND	Various	BBC World Music WMF0956Z (E)
13	11	ESSENTIAL BACH	Various	Decca 46464Z (E)
14	13	ROMANTIC ADAGIOS	Various	Decca 464720Z (U)
15	14	TITANIC (OST)	James Horner	Sony Classical SK 62313 (TEN)
16	17	THE CLASSIC MILLENNIUM COLLECTION	Various	HMV HMV205731Z (E)
17	15	THE PIANO (OST)	Michael Nyman	Venture CDVE 91Z (E)
18	NEW	MOZART/STOKER LEARN & GROW WITH MOZART	Various	Naxos 85496Z (S)
19	10	THE CLASSICS	Various	Music Collection MCCC0417Z (TEN)
20	16	BRAVEHEART (OST)	LSU/Horner	Decca 44285Z (U)

ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	ENEMA OF THE STATE	Blink 182	MCA/Universal MCD 119Z (U)
2	2	STANDING ON THE SHOULDER OF GIANTS	Oasis	Big Brother 800 CDORZ (SMV/P)
3	NEW	EVERYTHING YOU EVER WANTED TO KNOW ABOUT	Glasgow	Roadrunner RR 8578Z (U)
4	4	EVERYBODY	Various	Geffen CDDE 244Z (U)
5	3	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 75992661Z (TEN)
6	5	SPLITNOOT	Roadrunner RR 865Z (U)	
7	6	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen CDDE 241Z (BMG)
8	10	ISSUES	Korn	Epic 49636Z (TEN)
9	9	THE BATTLE OF LOS ANGELES	Rage Against The Machine	Epic 49192Z (TEN)
10	NEW	THE MATRIX (OST)	Various	Warner/B Warner Bros 52824Z (TEN)

DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	TELL ME WHY (THE RIDDLE)	Paul Van Dyk/feat. Saint Etienne	DeWint 007 30Z (V)
2	NEW	DON'T CALL ME BABY	Madison Avenue	VC Recordings VCRT 64 (E)
3	NEW	FEELING THIS WAY	Conductor & The Cowboy	Serious SERR 018Z (V)
4	1	HEART OF ASIA	Watergate	Positive 121712Z (E)
5	7	IMAGINE	Shoia Anna	WEA WEA 257Z (TEN)
6	5	THONG SONG	Sasop	Def Soul 55891Z (U)
7	4	CRAZY LOVE	MJ Cole	Talkin Loud TLLX 5Z (U)
8	NEW	OVERDRIVE	DJ Sandy Vs Housetrap	Additive 12AD054Z (U)
9	8	KIDDIAM DEVICES/BREAK YA NECK	Krust	Fall Cycle FCY02Z (E)
10	NEW	THE PLATFORM	Gliated Peoples	Capitol 12CL01Z (E)
11	NEW	BUZZING	Utah Saints	Arts & Crafts 653419Z (P)
12	NEW	FUNKY MUSIC	Two Steps From Hell: Dane Bowers	MCA/Universal 74237534Z (BMG)
13	10	THE RETURN OF NOTHING	Sandstorm	Reinassance Rec. BENKOR 018VZ (E)
14	NEW	DOOMS NIGHT	Azzido Da Bass	Club Tunes 0064710Z (U)
15	23	CHEQUE ONE TWO	Sonship feat. MC RB	Filter Filz 004 (P)
16	5	FIXATION	Andy Ling	Hoop Circles HOOL 004Z (E)
17	12	TODAY'S MIRACLE	Fragma	Positive 1217V 1Z (E)
18	2	DOWN DOWN DOWN	Gambita Freaks	Azuli AZUL 1188Z (V)
19	12	FLOWERS	Sweet Female Attitude	Milk+Honey WEA 207Z (TEN)
20	NEW	DISFUNCTIONAL	Decadence/Substance	Breakbeat Culture BCB015Z (SRO)

DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	THEY ARE NICE - SEXY & STYLISH	Various	Warner Bros WMPL005/MPL005Z (TEN)
2	2	MY NAME IS JOE	Joe	Jive 522051Z (P)
3	3	THE HEAT	Toni Braxton	LaFace/Arista 74237578Z (BMG)
4	NEW	A NEW P-FUNK ERA	Pascal	True Playaz TP18208Z (SRO)
5	NEW	THE SECOND COMING	TQ	Epic -687784Z (TEN)
6	NEW	2001	Dr/Dre	Interscope 4904661/4904664 (E)
7	6	DON'T TAKE ME HOME	Pink	Arista -73082626Z (BMG)
8	4	PLAY	Moby	Musa STUNNM 172Z/GS11M 17Z (U)
9	NEW	WHERE I WANNA BE	Donell Jones	LaFace/Arista 74237459Z/74237459A (BMG)
10	3	TRANCE NATION 3	Various	Ministry Of Sound -7NMG3Z (SMV/TEN)

MUSIC VIDEO

This	Last	Title	Label/Cat. No.
1	1	BOYZONE: 2000 Live From The Collection	Chd/Jive 53101Z
2	2	STEPS: The Next Step - Live	Warner Music Video 7592303Z
3	5	MADONNA: The Video Collection	SMV Columbia 20113Z
4	3	MUSIC STREET PREACHERS: Leaving The 20th Century	Universal Vids 16183Z
5	4	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor...	Warner Music Video 85353133
6	7	THE CORBES: Unplugged	Warner Music Video 85353133
7	2	CLUB 7: 10 In A Club Thing	Epic/Jive 52107Z
8	8	STEPS: The Video	Universal Vids 16285Z
9	11	SHANIA TWAIN: Live	BMG Video 74221701Z (S)
10	6	WESTLIFE: The Story	

This	Last	Title	Label/Cat. No.
11	15	CHER: Live In Concert	Warner Music Int. 6537007Z
12	12	THE EAGLES: Hell Freeze Over	Divet Video
13	12	VARIOUS ARTISTS: Buy Back Karaoke	Contender CD1137
14	13	SPLITNOOT: Welcome To Our Neighborhood	Roadrunner RR103Z
15	19	ORIGINAL CAST RECORDING: Cop	PolyGram Video 4793Z
16	NEW	BRITNEY SPEARS: The On Set Video	Jive 52703Z
17	10	B'WITCHED: Jump Up Jump Down - Live	SMV Epic 26119Z
18	16	GEORGE MICHAEL: Ladies & Gentlemen - Best Of	SMV Epic 20032Z
19	NEW	ORIGINAL CAST RECORDING: Schtauber/Swan Lake	Warner Music Video 020158Z
20	14	CLIFF RICHARD: An Audience With	Video Collection 60194



# ALL THE CHARTS EXPOSURE



MAY 20 1990

## CHART COMMENTARY

by ALAN JONES

**B**ritney Spears became the first artist to have two number one singles this year/decade/century/millennium last week, and now repeats the feat on the airplay chart, where Oops! I Did It Again surges 6-1, brushing aside the former incumbent Toxic's Miracle by Fragma. Britney spent three weeks at the top of the airplay chart earlier this year with Born To Make You Happy, which attracted an audience of more than 100M at its peak.

Oops! was heard by more than 85M last week, an increase of more than 23% over the previous frame. She also spent three weeks at number one on the airplay chart in March 1999 with her debut hit Baby One More Time.

Although Oops! I Did It Again and Born To Make You Happy are both minor sales successes compared to the huge Baby One

## AIRPLAY FACTSHEET

● Travis' Coming Around continues to grow, moving 31-23-17 so far. It is much favoured by Radio One and Virgin 1215, though Radio 2 continued to keep it's support at just two plays last week. Travis' biggest airplay hit to date is Why Does It Always Rain On Me, which reached number seven.

● Craig David's Fill Me In is number one for the fourth

straight week on Capital Radio, with 72 spins last week. The station owner David's record label, Wildstar, in a joint venture deal with Toister.

● Oxide & Neutro's recent number one sales hit Bound 4 Da Real Deal (CASUALTY) is always No. 50 debut last week and has already fallen sharply from 41 to rest at 72.

More Time, the latter record achieved a modest airplay peak by comparison, as it was released before the recent convergence of playlists made the 100M audience mark more common.

Baby One More Time managed just 88.6M listeners on its best week. Oops! will probably top that next week, even though it has already lost its number one position. Oops! top supporter last week was Atlantic 252, where it was aired 80 times (15 fewer than top airplay track Flowers by Sweet Female Attitude) while the largest contribution to its audience (35%) came from 37 plays on Radio One.

The most-played record on Radio One was Armand Van Helden's Koochy. Though seen as one of his least creative records (typically a cut-up of Gary Numan's Cars) it was aired an incredible 40 times by Radio

One. Other programmers have given the track less time however and, although it moves 33-21 on the overall airplay chart, Radio One was responsible for four out of every five hearings it received.

Iron Maiden are back in the Top 10 of the sales chart but airplay for their new single The Wicker Man was very low last week, meaning it failed to make Music Control's Top 900. Rock is getting an increasingly low status on radio, with even Radio One turning its back on the genre.

Radio 2 wowed the flag for Nicki French's Don't Play That Song Again ahead of its disastrous Eurovision performance on Saturday night, playing the record eight times. It received only 30 plays from the rest of Music Control's panel though, and Radio 2's contribution to the 9.17M audience which earn the record 82nd place on the

## AT A GLANCE WEEKLY MARKET SHARES

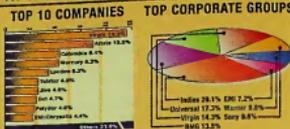


Figure shows top 10 companies by % of total audience of the Top 10, and corporate groups shown by % of total audience of the Top 50.

airplay chart is a massive 94.5% of its total. Although Radio 2 is about to air a two part history of punk, which will bring artists like the Sex Pistols onto its airwaves the first time, it continues to be the home of MOR and country, with its support for Shelby Lyn's Leavin' holding despite the record's sales. On the sales chart for just one week, at number 73 last month, the station gave it 22 plays last week. Country hits breathe by Faith Hill and Anzby by Lonestar are also big on the network, getting 16 and 15 plays respectively last week.

Toploader's Achilles Heel entered the chart at number 8 last week, and looked likely to make good progress. It jumped 50-30 this week, and has drawn strong support from Virgin 1215, where it was played 22 times last week.

## MTV

Wk	Title Artist
1	TOCA'S MIRACLE Fragma
2	OOPS! I DID IT AGAIN Britney Spears
3	DON'T CALL ME BABY Madison Avenue
4	THONG SONG Skitz
5	FILL ME IN Craig David
6	BOUND 4 DA REAL DEAL (CASUALTY) Oxide & Neutro
7	ARE YOU STILL HAVING FUN? Eagle-Eye Olive
8	FLOWERS Sweet Female Attitude
9	THERE YOU GO Pink
10	MAMA WHO DA MAN? Richard Blackwood

Most played videos on MTV UK/Media Research Ltd w/e 12/5/2000  
Source: MTV UK

## THE BOX

Wk	Title Artist	Label
1	OOPS! I DID IT AGAIN Britney Spears	Jive
2	THONG SONG Skitz	Def Soul
3	IT FEELS SO GOOD Sonique	Serious/Universal
4	BOUND 4 DA REAL DEAL (CASUALTY) Oxide & Neutro	East West
5	FORGOT ABOUT YOU Dr Dre feat. Eminem	Interscope/Polydor
6	FOOL AGAIN Waffle	RCA
7	ARE YOU STILL HAVING FUN? Eagle-Eye Olive	MCA
8	TOCA'S MIRACLE Fragma	Positive/EMI
9	REACH 5 Club 7	Polydor
10	NEW BEGINNING Stephen Eatley	Polydor

Most played videos on The Box, w/e 8/5/2000  
Source: The Box

## BOX BREAKERS

Wk	Title Artist	Label
1	DAY & NIGHT Billie Piper	Innocent
2	WALKING ON WATER Madonna	V2
3	I TURN TO YOU Christina Aguilera	RCA
4	AROUND THE WORLD AGE	Universal
5	MASTERBLASTER 2000 DJ Luck & MC Neat feat. JJ Red Rose	VC Recordings
6	DON'T CALL ME BABY Madison Avenue	Mothership/Epic
8	HELLO WORLD Belle Perez	EMI
9	LAST ONE STANDING Gift Thing	RCA
10	THERE YOU GO Pink	LaFace/Arista

Highest climbing videos on The Box in advance of single release w/e 8/5/2000  
Source: The Box

## TOP OF THE POPS

Don't Call Me Baby Madison Avenue; Sea Bomb Tom Jones & Mousse T.; Koochy Armand Van Helden; The Wicker Man Iron Maiden; Mambo Italiano Shari; Proud Heather Small; Shanty Donel Jones; Funky Muscle Uth Salatas

Draft lineup 19/5/2000

## CD:UK

Performances: Stephen Gately: Ragging New Gately; It Feels So Good Sonique; Really Saying Something Buffalo G; Impossible The Charlatans; Call Me Jamaica; Don't Call Me Baby Madison Avenue; Uncle John From Jamaica Veigobos; Interview: Nocturn Line

Final lineup 13/5/2000

## THE PEPSI CHART

Performances: Day & Night Billie Piper; It Feels So Good Sonique; Mambo Italiano Shari; Don't Call Me Baby Madison Avenue; Uncle John From Jamaica Veigobos; Interview: Nocturn Line

Draft lineup 18/5/2000

## RADIO ONE PLAYLISTS

**A-LIST** Girls Like Us 915 Project feat. Crispy D & Lady G; Be Wasn't My Enemy Tom Braxton; Fill Me In Craig David; Say My Name Destiny's Child; Forget About One Dr Dre feat. Eminem; Toxic's Miracle Fragma; If I Told You The Who; Houston & George Michael; Don't Call Me Baby Madison Avenue; Shackles Mary Mary; There You Go Pink; Day & Night Billie Piper; Takes The Lead Sonique; Thong Song Skitz; It Feels So Good Sonique; Oops! I Did It Again Britney Spears; Coming Around Travis; Tell Me Why (The Ride) Paul Van Dyk feat. Saint Etienne; Koochy Armand Van Helden; On The Beach Rock

**B-LIST** It's My Turn Angelic; New Way New Life Alan Clark; Save Me Doudnation; You See The Trouble With Me Black Legend; Impossible The Charlatans; Crazy Love Mi Co; Love Me Embrace; When A Woman Gabbriella; Babylon David Gray; The Games We Play Armand Van Helden; Shanty Donel Jones; Sea Bomb Tom Jones & Mousse T.; Good Stuff Rock; What's Your Name?

Angel Lee: Cryptic Souls Crew; Let's Understand Radio; Flowers Sweet Female Attitude; Achilles Heel Toploader; Easy Emiliana Torrini; Funky Muscle Uth Salatas; Heart Of A Lie Watergate

**C-LIST** \*Woman Trouble Arful Dodger; \*Moody To Burn Richard Ashcroft; Legal Man Belle and Sebastian; Let's Misbehave; \*Mama Who Da Man? Richard Blackwood; \*What's My Age Against Blink 182; \*Autopilot The Bluetones; Sandstorm Darood; American Tripoli The Delgados; Catch The Sun Down; The Real Slim Shady Eminem; New Beginning Stephen Gately; \*These Wooden Nails Interscope; \*Call Me Jamaica; \*Wide You Koshman; Carmen Queen Maxim feat. Skitz; Reach 5 Club 7; Lovekick Substrate Spinners

RI playlists for week beginning 15/5/2000  
\* Denotes additions

## RADIO TWO PLAYLISTS

**A-LIST** Private Emotion Iron Maiden; \*Someone Else Not Me Duran Duran; Satisfy My Soul Paul Carrack; Breathes Fire; The Long Goodbye Paul Braby; Songs For The Loveless Richard Ashcroft; Summer Moved On Arful; Proud Heather Small

**B-LIST** Just Around The Hill Sarah; Sleeping With The Lydon David; The Lydon David; The Woodhouse Rick Angell; \*Tell Me How Nanci Griffith; Don't Play That Song Again Nicki French; Leavin' Shelby Lynne; Peace Is Just A Word Everyday; Found A Way Out Birth

**C-LIST** \*Starting Down The Blvd Dr Robert; Silver & Gold (album) Neil Young; End Of The Day

Lucy Kaprisky; \*Krym; Gama Sex Events; Step Away Marianne; Lonely Street (album) Bob Kennedy; \*Time After Time (album) Eve; \*Cassandra; 2 Columbia O'Kisty MacColl; The Shinto George Benson; \*Don't Even Go There Dave Hives; \*Under A Violet Moon Blackmore's Night; \*Where The Heart Is Prodigy; \*Armed; \*Lonestar; Helicopter (album) Paul Weller; Live For The One I Love Tina Turner

RI playlists for week beginning 15/5/2000  
\* Denotes additions

## MTV UK PLAYLISTS

**A-LIST** Fill Me In Craig David; Toxic's Miracle Fragma; Flowers Sweet Female Attitude; Don't Call Me Baby Madison Avenue; Oops! I Did It Again Britney Spears; Coming Around Travis; It Feels So Good Sonique

**B-LIST** Natural Blues/Why Does My Heart Feel So Bad? B2B/Moody; Mugg'n' Tron Stoppers feat. Dave Down; There You Go Pink; Day & Night Billie Piper; Cryptic Souls Crew; Letting The Cabins Sleep Bush; Be Wasn't My Enemy Tom Braxton; Mama Who Da Man Richard Blackwood; Tell Me Why (The Ride) Paul Van Dyk feat. Saint Etienne; Call Me Jamaica; On The Beach Rock; Taken For Granted; Save Me Embrace; Theme From Guitabaiter Bentley Rhythms Act; It's My Life Bon Jovi; Are You Still Having Fun? Eagle-Eye Olive; Shackles Mary Mary

**B2-LIST** We're Too Late Lucie Silvan; Sea Bomb Tom Jones & Mousse T.; Heart Of A Lion Toploader; Masterblaster 2000 DJ Luck & MC Neat; Misunderstood Kick Angel; Reach 5 Club 7; When A Woman Gabbriella; The One Backstreet Boys; New Beginning Stephen Gately

**C-LIST** Achilles Heel Toploader; Impossible The Charlatans; Found A Way Out Birth; Good Stuff Rock; Carmen Queen Maxim feat. Skitz; Forget About One Dr Dre feat. Eminem; Day & Night Billie Piper; What's My Age Against Blink 182; Untended Muse; Easy Emiliana Torrini; What's Your Name? Arful Leo

MAY 20 2000

The Top 50 Airplay Chart is based on the number of spins on radio stations across the UK.

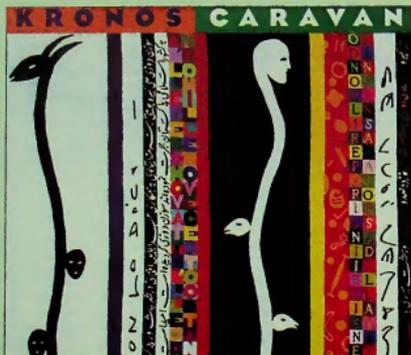
music control

Pos	Artist	Title	Label	Spins	Wk	Peak	Wk	Wk
1	Britney Spears	OOPS!...I DID IT AGAIN	Jive	2225	+16	85	27	+24
2	TOCA'S MIRACLE	Progma	Positiva	1941	-10	78	94	-3
3	NEVER BE THE SAME AGAIN	Melanie C feat. Lisa Lopes	VG Records	1959	+15	74	02	+15
4	FILL ME IN	Craig David	Virgin	2001	-15	69	-33	-12
5	SEX BOMB	Tom Jones And Mousse T.	Wilderstar	1894	-13	68	-82	-7
6	FLOWERS	Sweet Female Attitude	Gut	2029	+9	65	29	+16
7	THE TIME IS NOW	Moloko	Milk/WEA	1795	-4	63	-4	-9
8	PURE SHORES	All Saints	Echo	1524	-17	57	26	-12
9	SAY MY NAME	Destiny's Child	London	1597	-29	55	-35	-18
10	THONG SONG	Sisqo	Columbia	1065	-17	49	-57	-5
11	FEELS SO GOOD	Sonique	Def Soul	1123	-9	47	-13	-9
12	HE WASN'T MAN ENOUGH	Heather Small	Serious/Universal Island	1156	-32	46	-16	-1
13	SITTING DOWN HERE	Lene Marlin	LaFace/Arista	1342	-8	44	-14	-4
14	PRIVATE EMOTION	Ricky Martin feat. Maja	Virgin	1558	-13	44	-4	-8
15	IF I TOLD YOU THAT	Whitney Houston & George Michael	Columbia	995	-1	43	-40	-5
16	COMING AROUND	Travis	Independent	1125	+40	42	+41	+1
17	SMOOTH	Santana feat. Rob Thomas	Arista	794	+41	41	+29	+22
18	MOVIN' TOO FAST	Arif Loderger feat. R. Johnson	Locked On/XL Recordings	984	+1	40	+19	+22
19	DON'T GIVE UP	Chicane feat. Bryan Adams	Xtravaganza	1182	-23	39	-81	-5
20	KOCHY	Armand Van Helden	rtr	493	+53	35	-77	+59
21	RISE	Gabriele	Go Beat/Polydor	1247	-22	32	-31	-8
22	PROUD	Heather Small	Arista	730	+29	31	-28	+26
23	CRAZY LOVE	MJ Cole	Talkin Loud	661	-15	31	-06	+2
24	A SONG FOR THE LOVERS	Richard Ashcroft	Hut/Virgin	754	-29	31	-04	-29
25	DAY & NIGHT	Billie Piper	Innocent	760	+30	30	+08	+11
26	HEART OF ASIA	Watergate	Vertigo	914	+42	30	+41	+1
27	TELL ME WHY (THE RIDDLE)	Paul Van Dyk feat. Saint Etienne	Defiant	434	+34	27	+27	+27
28	THE BAD TOUCH	Bloodhound Gang	Geffen	1047	-12	26	-19	-5
HIGHEST TOP 50 CLIMBER								
30	ACHILLES HEEL	Toploader	S2	628	+64	25	37	+83
31	BUGGIN'	True Steppers feat. Dane Bowers	NuLife/Arista	630	-39	23	-28	-58
32	ALL THE SMALL THINGS	Blink 182	MCA	509	-29	23	-08	-58
33	SH'E'S THE ONE	Robbie Williams	Chrysalis	607	-12	19	-53	-43
34	SHACKLES (PRAISE YOU)	Marymyn	Columbia	308	+67	19	-67	+83
BIGGEST INCREASE IN PLAYS								
35	FORGOT ABOUT DRE	Dr. Dre feat. Eminem	Athermath/Interscope	100	+82	18	89	+44
36	JUST AROUND THE HILL	Sash!	Multiple	636	-21	18	-59	-22
37	4 TRU	Macay Gray	Eric	571	+1	18	+0	+20
38	AMAZED	Lonestar	Grapevine/BMG	453	+5	18	+6	+19
39	FOOL AGAIN	Westlife	RCA	659	-33	17	-59	-23
40	GIRLS LIKE US	B-15 Project feat. Crissy D & Lady G	Relentless	288	+29	17	14	+38
41	TAKEN FOR GRANTED	Sia	Long Lost Brother	271	+68	17	-1	+1
42	DIRTY WATER	Made In London	RCA	567	+9	16	-99	-18
43	MAMA TOLD ME NOT TO COME	Tom Jones & Stereophonics	Gut	524	-12	16	-90	-17
44	LEAVIN'	Shelby Lynne	Mercury	35	+30	16	-40	+70
45	IN MY ARMS (RESCUE ME)	Nu Generation	Concept	396	-21	16	-31	-50
46	MAMBO ITALIANO	Shaft	Wonder	526	+16	15	+63	+13
47	STILL	Macay Gray	Eric	710	-19	15	-17	-29
48	WON'T TAKE IT LYING DOWN	Honeyz	1st Avenue/Mercury	477	+5	15	-03	+4
BIGGEST INCREASE IN AUDIENCE								
49	NEW BEGINNING	Stephen Gately	Polydor	438	+73	14	77	+145
50	ARE YOU STILL HAVING FUN?	Eagle-Eye Cherry	Polydor	655	-31	14	-46	-8

© Music Control UK. Compiled from the official UK Airplay Chart. Spins based on evidence figures based on latest full-hour spins data. **▲** Audiences increase **▲** Audiences increase 5% or more  
**▲** Made In London UK monitors their stations 24 hours a day, seven days a week. **▲** Top FM: 2CR FM, Air FM, Alpha 102.3 FM, Atlantic 102.9 FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC 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# KRONOS CARAVAN

the new release from Kronos Quartet



'Kronos Caravan is the Kronos Quartet's most diverse album, perhaps their most distinctive, possibly their best. Because there's no single composer or any one unifying theme, what seems to come across most is the personality of the quartet itself. The imaginative reach in the choice of repertoire is incredible: from sufiyam to surf music, Budapest to Bollywood. That it all sounds like Kronos Quartet music seems perfectly natural. After all, who else could it be?'

Phil Johnson, *The Independent*

Includes *Miserlou Twist* better known as the theme to *Pulp Fiction* and features Zakir Hussain and the great Romanian gypsy group Taraf de Haidouks.

7559 73490 2

**Some of the music featured on this album can be heard live in concert at the Barbican on 25th May.**



Marketed and distributed by Warner Classics UK, The Haver Building, Western Avenue, Finsbury Park, London N4 3DF. A Division of Warner Music. A Time Warner Company.

CLASSICAL — EDITED BY ADAM WOODS

## ALBUM of the week

**BARTOK, EÖTVÖS, KURTYÁG:** Works for viola and orchestra. Kashkashian; Netherlands Radio CO/Eötvös (ECM New Series 1711 465 420-2). A

priority release from ECM offers a set of powerful 20th-century works for viola and orchestra by Hungarian composers, including Bartók's spirited and lyrical *Viola Concerto* and Kurtág's early *Movement*. Peter Eötvös conducts the world premiere recording of his *Replica for viola and orchestra*, an immediately accessible and captivating composition. Kim Kashkashian's eloquent, subtle playing brings a character to the viola writing in each work. She is set to appear in a series of chamber concerts at the Bath Festival (June 23) and again at the South Bank's Meltdown festival on June 23. The disc is backed by an ad in *BBC Music Magazine*, a feature in July's *Gramophone* and in-store POS material.



## REVIEWS

for records released up to May 29 2000

**ANTHEIL:** Symphonies 1 & 6. Frankfurt Radio SO/Wolff (CPO 999 604-2). The self-styled "bad boy of music", George Antheil deliberately challenged conservative musical

tastes, moving to Berlin and Paris from his native New Jersey in the early 1920s. His *First Symphony*, Zingaresca, was finished in 1923 and reveals the composer's fascination with machine-like rhythms. The *Sixth Symphony After Delacroix* belongs to his later Los Angeles years. This is CPO's main release for June, advertised in *Gramophone*. **BAX:** *Symphony No. 5*. RSNO/Lloyd-Jones (Naxos 8554509). The Naxos series devoted to the orchestral works of Arnold Bax has done much to raise the budget label's profile as a serious outlet for unusual classical repertoire, helped by strong performances and searing conducting from David Lloyd-Jones. The two previous Bax releases were selected as *Gramophone* Editor's Choice discs. This

album is supported by ads in the specialist classical press and retail POS material as Naxos' disc of the month for June.

**KARL WEIGL:** *String Quartets Nos 1 & 5*. Artis Quartett of Vienna (Nimbus NI 5646). The Artis Quartett of Vienna was shortlisted for a *Gramophone* Award last year for its readings of works by Zemlinsky. This disc upholds the rare musicianship and rich tone common to the group's previous releases, here put to the service of music by one of Zemlinsky's pupils, Karl Weigl. The lyric romanticism of the C minor First Quartet (1904) is immediately appealing. Both works receive their world premiere recordings.

**R. STRAUSS, TURINA:** Piano Quartets. The Lyric Piano Quartet (Black Box BBM 1048). The growing Black Box catalogue, strong on contemporary music, also contains

some unexpected early gems. The coupling of piano quartets by Richard Strauss and the Spaniard Joaquín Turina is typical of the label's bold A&R policy. The US Lyric Piano Quartet makes its Black Box debut with compelling accounts of both works.

## CLASSICAL news

**HERINGMAN UNVEILS ALBUM FOR FRIPP LABEL** Lutenist Jacob Heringman has revisited neglected Franco-Flemish composer Josquin Desprez for his latest release on Robert Fripp's Discipline Global Mobile label, home to albums by Fripp's King Crimson and influential jazz-rock drummer Bill Bruford's Earthworks.

Music by Desprez remained immensely popular long after his death in 1521. The composer, who sang in the papal chapel in Rome, wrote a wealth of pieces which were adapted for a variety of instruments and continued to sell as sheet music throughout the sixteenth century.

Heringman (pictured) was attracted to DGM by its ethical business practices, according to which copyright is retained by the artist and royalty rates are kept unusually high.

"I sent Robert a copy of a disc I made for ASV to express my appreciation of the work he does, and also asked if he might consider writing a lute piece for me," says Heringman. "He phoned about three months later to invite me to make lute records for him. When he asked me for a list of repertoire I'd like to record, I initially proposed 24 discs."

The album of Desprez pieces is Heringman's second release for Fripp's small classical sub-label, the Present Moments Series.

"I want to target the mainstream audience without in any way compromising the product or turning the music into something New Age," he says.

"But I'm also aware of the fact that this music does have a New Age appeal and

would be happy to reach out to that audience, together with those who are attracted to early music recordings."

### DVD TITLES GET CLASSICAL BOOST

After a slow but steady start, the classical record industry has begun to invest in expanding the range of core DVD titles.

Worldwide distribution for the Munich-based Arthaus Musik DVD catalogue has recently been signed to HNH International, parent company of the Naxos label, while Deutsche Grammophon also plans to release 25 DVD video titles between October 2000 and October 2001.

Select HNH's UK distribution arm, aims to boost the DVD market with an impressively strong roster of titles set for release on July 1.

The initial batch of Arthaus titles includes Puccini's *La Bohème*, starring Mirella Freni and Luciano Pavarotti (pictured), a Vienna State Opera production of Strauss's *Elektra* conducted by Claudio Abbado, and the Bavarian State Opera's Tristan and Isolde under the direction of Zubin Mehta. Titles will retail from between £19.99 and £35.

"These releases and others from DG,



TDK and NPO Warner Arts will help settle the format in people's minds as a desirable thing," says Barry Holden, marketing director of Select. "We will be investing £30,000 in marketing spend for the first six months of the Arthaus Musik campaign," he says. "We have to get the conservative classical retail community on board, and I'm sure titles of this quality will help achieve that."

Andrew Stewart can be contacted by e-mail at

AndrewStewart1@compuserve.com

MUSIC WEEK MAY 20 2000

## SINGLE of the week

**B-15 PROJECT FEAT. CRISSY D & LADY G: Girls Like Us (Oracabessa/Relentless RELETS).** Birmingham makes its mark on the UK garage scene with this smooth, catchy track by Angus Campbell and Ian



Wallman. Featuring vocals from Jamaican DJs Crissy D and Lady G, it has an underground edge beneath its polished, radio-friendly exterior. Remixes by the Artful Dodger, Zed Bias and the Sharp Boys should ensure an across-the-board club appeal, while Radio One has backed it with an A-listing. **RECOMMENDATION**



## SINGLE reviews



**RECOMMENDATION DR DRE FEAT.**

**EMINEM: Forget About It**

(The Interscope 4973412). Dre and his protégé deliver another sizzling slice of slick observation and egomania in their inimitable style. An A-listing at Radio One should ensure it is another hit.

**STEPHEN GATELY: New Beginning (Polydor 5618192).** The strong sentiment and clever production manage to disguise Gately's unremarkable vocal on this debut solo offering, already destined to be a huge hit. C-listed at Radio One, it is backed with his much-talked-about cover of Bright Eyes.

**MARY MARY: Shackles (Columbia 6694202).** Gutsy US gospel duo Mary Mary deliver their superior brand of R&B with Shackles, the standout track from their stunning debut album. Already a club hit in the UK and airplay hit in the US, the single is A-listed at Radio One.

**AQUA: Around the World (Universal MCSD 40234).** The second single from the Danish poststers' second album, Aqua, sees them in more familiar waters. After the rather overproduced excess of Cartoon Heroes, Around the World is no-fills Euro-pop and possibly the best track on the album. It should at least equal the Top 10 showing of the last single.

**DOVES: Catch The Sun (Heavenly HMV96CD).** Hailed in some quarters as the saviours of UK guitar pop, Manchester's Doves certainly delivered the goods with their Top 20 debut album Lost Souls. Catch The Sun's festival-friendly vibe sounds like a breath of fresh air compared with the majority of their peers, and it looks likely to follow its predecessor The Cedar Room into the Top 40.

**EMILIANA TORRINI: Easy (One Little Indian 2747PTCD).** B-listed by Radio One and picking up media interest, this Italian-Icelandic singer shows great promise with a beautiful single in the vein of The Cardigans. She is already making inroads into the European markets and seems set to make her mark over here.

**BOMFUNK MCs: Freestyler (Dancepool DPP2CD).** Bomfunk MCs' mix of jump-up drum & bass and Euro-style B-boy posturing has already enjoyed huge success on the Continent. Topping the charts in the Netherlands, Norway, Sweden, Belgium, Denmark and their native Finland, the song has every chance of achieving chart status in the UK. However an Eiffel



**RECOMMENDATION BIRTH: Gotten Bold**

(Hot CDHUT58).

Following much praise in the national daily press, Birth release their impressive debut album. Centred around talented frontman and songwriter DL, this strong set of well-written songs sounds impressively produced and begs the question as to why Birth have not yet started to attract more mainstream airplay support. The release of the dreamy single Found A Way Out should reverse their fortunes.

## ALBUM of the week

**ARMAND VAN HELDEN: Killing Puritans (frr 8573 833192).** The US producer/DJ's raw-sounding third album remains true to his house and hip-hop roots while maintaining a healthy



dose of originality. Killing Puritans is perhaps a little self-indulgent in places — stop forward the Scorpions-sampling Little Black Spiders and Hybridz, a rap by Van Helden and Junior Sanchez. However, the album does contain a handful of killer tracks, including current Top 10 hit Kochoy, the Will Smith-style follow-up Full Moon (featuring rapper Common), the hypnotic Conscience and the surfy Ibiza smash Flyaway Loco.



**THIRD EYE BLIND: Blue (Elektra 7559624152).** Blue is Third Eye Blind's follow-up to their 4m-selling debut album which spawned five hit singles in the US.

Highlights are the rocking opener Anything, the pop of new single Never Let You Go and the emotive Deep Inside Of You.



**PEACE DIVISION: Junkyard Funk**

(Low Pressings LPCD001).

One of the most exciting dance albums of the year comes in the shape of these nine floor-burning tracks. Already huge with DJs such as Danny Tenaglia, Peace Division are set to be some leaders.

**BENTLEY RHYTHM ACE: For Your Ears Only (Parlophone 5257322).** Currently on a UK tour, the Bentleys' second album offers more of the same as their gold-selling debut. Their cut'n'paste style can grate after a while and just as a groove develops, they head off in another direction. Virtually devoid of any discernible melody, as evident on the

very single Theme From Gubstuber, they are first much an acquired taste.

**LYNDEN DAVID HALL: The Other Side (CoolTempo 5261492).** The Other Side sees Lynden David Hall continuing in the same vein as his gold-selling debut album Medicine 4 My Pain. The Other Side is obviously a personal affair, and is a smooth mix of funk, soul and blues. Though there is no doubting Hall's talents, he still seems to be lacking the singles firepower to cement his deserved place in the mainstream.

**INFESTIONS: Gun Hill Road (Big Dada B0017).** Mike Ladd's latest project presents the Infestions' hardened opinions on third-millennium life with an array of hip-hop stylings. An intense listen, Gun Hill Road is a must for fans of forward-thinking hip hop.

## Hear new releases

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

This week's reviewers: Dugald Baird, Jimmy Brown, Michael Byrne, Hamish Champ, Chris Finn, Tom FitzGerald, Owen Lawrence, James Roberts, Nick Tesco and Simon Ward.

## ALBUM reviews



**RECOMMENDATION BILLY BRAGG & WILCO: Mermaid**

**Avenue Vol. 2 (Elektra 755962522-2).**

After the critical acclaim afforded the first volume of Mermaid Avenue, Billy and Wilco unleash another album of songs culled from those sessions. With lyrics taken from the Woody Guthrie archives and music supplied by Bragg and Wilco, this album is richer than the first, which should help justify on its considerable success.

**BON JOVI: Crush (Mercury 6425622).** Bon Jovi's first album for five years, this was recorded in the band's native New Jersey. It is packed with hits, notably the first single 'It's My Life', the ballad 'Thank You For Loving Me' and the anthemic 'Just Older'. Unfortunately the band sound a little dated in the current climate and might find themselves struggling in a virtually rock-free chart.

# S.i.A

TAKEN FOR GRANTED

22-5-00

Mixes By:  
Groove Chronics  
Desert Eagle Discs  
Restless Soul  
Soul Brother  
MVP



# NEW RELEASE COUNTDOWN

Key album releases scheduled for the next six weeks

- May 29**  
**Bentley Rhythm Army** For Your Ears (Polygram)  
**Boy Juv'chr** (Mercury)  
**Linden David Hall** The Other Side (Polygram)  
**Iron Bottomed Brave New World** (EMI)  
**Kid Rock** The History of Rock (Atlantic)  
**Leftfield Rhythm & Stealth**: The Heathen Sings (Higher Ground/Hard Hands); single: *Saevirs* - June 5  
**Sealth** *Small Poets* (Arista)  
**Amand Van Helden** *Killing Puritans* (Tandem)

- June 5**  
**A-Ha** *Minor Earth, Major Sky* (WEA)  
**Bea & Sebastian** *Four New Heads* (Capitol)  
**Child, You Walk Like A Beast (Jeppster)  
**Black Sabbath** *The Resurrection* (Capitol)  
**Robyn** *Slow Power* (Capitol)  
**Len** You Can't Stop The Bum Rush (Columbia); single: *Cryptic Souls* May 29 - May 29  
**Lita Mercurio**; single: *My Own Tears*; single: *Delicious* (1st Avenue); single: *single*; June 12**

- June 12**  
**Grach Coxon** *The Golden 0* (Foot)  
**The Dandy Warhols** *13 Tales From Tolerance* - July 3  
**Duran Duran** *Capitons*; single: *Get Off* - May 29  
**Dave Holmes** *Boy Down To The Exit Sign* (Go! Beat/Polystyle); single: *Zero Tolerance* - July 3  
**Frank 7 Seven** (Polygram)  
**Stu Cullen** *Classic Smatra* (Capitol)  
**Various** *Clear Ibiza Annals* (Virgin)

- June 19**  
**BT** *Movement In Still Life* (Pioneer); single: *Dreaming* - May 29  
**Duran Duran** *Capitons* (Hollywood/Edo); single: *Someone Else Not Me* - May 29  
**Aracha** *Frankie Dares* (Arista)  
**Stephen Gately** *New Beginning* (Polygram); single: *New Beginning* - May 29  
**Julia Iglesias** *La Noche De Cuatro Lunas* (Columbia)  
**Jamella Darrin** *Parlourhouse* (Rhythm Series); single: *Am* - June 5  
**Jazzie B** *Quality Control* (Polygram); single: *July 10*  
**Morrissey** *The HMV Singles 89-91* (EMI)

- June 26**  
**Richard Ashcroft** *Alone With Everybody* (Jive); single: *Money To Burn* - June 12  
**Alice Dea** *Who Needs Guitars Anyway?* (Positive); single: *Will I Ever?* - June 12  
**Whitey Brown** *Boy The Hour of the Dawledawn* (Capitol); single: *Another Page* - June 5  
**MJ Cole** *Chain Links*; single: *June 26*  
**NO** *Long Live This Summer* (WEA)  
**Lim Kim** *The Notorious K.L.M.* (Atlantic)

- July 3**  
**Artful Dodger** (fmr); single: *Woman Trouble* - June 19  
**Babyface** *Stanger* (LuFebe)  
**Various** *Sound Machine* (Epic)  
**Oxy** *Osbourne* (Epic)  
**Various** *Headlines*; mixed by Paul Mull (Mistry of Sound)

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## RELEASERS THIS WEEK: 153 • YEAR TO DATE: 2,884

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MANUFACTURING & PACKAGING SPECIAL REPORT CONTINUED FROM P14

In this era of mass manufacture and downloads, you could be forgiven for thinking that special packaging would be heading for the museum. But with album sales showing only sporadic signs of rallying, packaging companies are reporting an increase in the demand for eye-catching, value-adding concepts of a type more usually associated with industry-only promotional campaigns.

The use of such items, which are typically low in volume and high in value, raises questions for retailers, especially when items do not fit into standard rack displays. It is not always easy to determine how and where special-packaged product should be stocked. More fundamentally, record companies, retailers and packaging specialists must consider whether or not these idiosyncratic items justify the extra space they take up.

According to retailers, the issues surrounding specially packaged products are usually resolved before release.

"We usually liaise with record companies and distributors," says Genaro Castaldo, head of press at HMV. "We have regular meetings with our suppliers, where we will discuss what to do with any unusual products."

The size of items would not appear to be a major handicap for megastore-type retailers, as most have versatile "browser" racks and display units.

"We stock irregular items such as T-shirts and calendars as well, so we generally find it very easy to adapt," says Castaldo. "Special boxed sets can be awkward, but we usually find a way of stocking them on top of a browser."

Specially-packaged items will be more successful if the treatment appears to be justified, and often high value items are the preserve of established artists who have "earned their stripes". Special product for top-selling artists can expect to get a warmer reception from retailers.

"Provided fans know about the release, and display packages products are not a problem, even if they don't fit in normal racks," says Our Price product manager Derry Watkins. "Record companies will often send one or two items to each store. We keep them behind the counter and represent them in the racks with a card. Our policy is to judge product on sales potential, regardless of packaging."

Certain labels have refined their approach to specialist packaging to the point where they habitually return to a format which has a proven track-record.

"Many record companies are developing a house style, using one or two different types of long box," says Watkins. "A lot of labels will discuss things with us, and some have gone as far as to repackage products to fit racks. On other occasions, the product is already done before the discussion stage."

But if retailers are happy to stock special packages as best they can, packaging companies aren't always happy with the results.

"Size can and has caused problems when retailers come to display the packaging," says ST Ives music customer services manager Lee Sheppard. "Product may have to be turned on its side to fit on the shelf, which means the graphics and design will read wrongly."

# ADDING MORE TO THE MUSIC EXPERIENCE

In order to bolster album sales during a lacklustre releases period, record companies and retailers are increasingly turning to eye-catching special packaging to lure punters into stores. By Matt Pennell



Jon Spencer's Blues Explosion's Acme album (left) and Day One's seven-inch singles: two examples of rackable and affordable special packaging

## Special packaging is in the Pink

This year has already seen the release of one of the most successful specially packaged albums ever. Pink Floyd's *There Anybody Out There?* commemorates the 20th anniversary of *The Wall* and provides a document of Pink Floyd's concerts from 1980 to 1982. It is very unusual in being a high value item that is also available in mass quantities (750,000 worldwide), generating revenue equivalent to a multi-million seller.

Pink Floyd, of course, have a track record of putting out special packages. *Pulse*, the 1995 live album with a flashing light on the spine, is a well-known example.

The aim of the special packaging for *Is There Anybody Out There?* was to underline the fact that it was different from the original album of *The Wall*. The product itself is a four-CD sized book pack which documents the stage show with visuals and text. A case-bound book contains the two-CD album in pockets, while the book has photographs from the London Ear's Court show. The book fits into a slipcase with a laminate finish.

"The Pink Floyd pack was very special," says Luigi Pozzoli of Pozzoli, the London-based company which is responsible for the packaging. "We even had to modify some equipment in order to manufacture it. Everybody thought it was not possible to manufacture such packaging automatically

due to its structure. The challenge was made even tougher by the special materials requested for the product by the client."

One trend which points to a bright future for special packaging is the willingness of dance labels to get involved. There has been a proliferation of compilation box

sets, and some product which stands out from the crowd ever further. Foremost is Global's *Ibiza Del Mar* album, a digipack which slides into a clear PVC pocket. The front of the CD pocket contains a mixture of sand and glitter.

"We have done quite a bit of packaging for Global, including experimental stuff like gel bags, which form a water line," says Andrew Prewett, director for creative packaging at Impac Europe. "You could put

anything in these bags, from dust to feathers. We made up samples of the Ibiza Del Mar package and they loved it. The production was straightforward, we produce Digipaks automatically, the only half-finish element was sliding the cover on."

Prewett adds that the possibilities for further innovation are promising to say the least. "We create five new packs a day," he says. "We actually have a store of 3,500 unused pack designs."

There is one kind of special package where marketing departments and designers can run riot — the promo. Promos are not subject to racking constraints and are normally made in even smaller quantities than limited editions. With such freedom it is often possible to get closest to a pack that reflects a band's true identity. They are usually bulky, and with good reason — many contain several CDs, a discography perhaps, and band biogs.

Artomatic produced the promo for Blur's *13*, a boxed set made of corrugated brown cardboard with a book incorporating a CD, interview disc, promo video and artwork by Graham Coxon. "They wanted something with a lo-fi feel to it," says Artomatic research and development manager Daniel Mason. "It was very economical to produce — a very neat little package. In fact, it was so successful the band reordered it for themselves." MP



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### TOP 10 ALBUMS — FIRST QUARTER 2000

Track/Act (Label)	Pressing/Packaging
1 The Man Who — Travis (Independent)	Sony DADC/Sony International Service Centre
2 Standing On The Shoulder Of Giants — Oasis (Big Brother)	Technicolor/Delga
3 Come On Over — Shania Twain (Mercury)	Universal Manufacturing & Logistics/ST Ives
4 On How Life Is — Macy Gray (Epic)	DADC/Sony ISC
5 Rise — Gabrielle (Go Beat)	UML/ST Ives
6 Remember — Santas (Arista)	Dischronics/James Upton
7 Baby, One More Time — Britney Spears (Jive)	n/a
8 Play — Moby (Mute)	Technicolor/Compac Print
9 Reload — Tom Jones (Gut Records)	Dischronics/ST Ives
10 Westlife — Westlife (RCA)	Dischronics/ST Ives

### TOP 10 SINGLES — FIRST QUARTER 2000

Track/Act (Label)	Pressing/Packaging
1 Pure Shores — All Saints (London)	Dischronics/ST Ives
2 Rise — Gabrielle (Go Beat)	UML/ST Ives
3 American Pie — Madonna (Maverick/WEA)	Warner Music Manufacturing Europe/WMM
4 Born To Make You Happy — Britney Spears (Jive)	n/a
5 Move On Too Fast — Artful Dodger/Romina Johnson (Locked On)	Technicolor/James Upton
6 Go Let It Out — Oasis (Big Brother)	Technicolor/Delga
7 Never Be The Same Again — Marianne C/Lisa Lopes (Virgin)	Dischronics/James Upton
8 U Know What's Up — Doniet Jones (LaFace)	Dischronics/James Upton
9 Don't Give Up — Chicane feat. Bryan Adams (Xtravaganza)	UML/Compac Print
10 Bag It Up — Geri Halliwell (EMI)	EMI CD UK/Compac Print



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White packaging companies don't deal with retailers directly, the concerns of retail are often part of the creative process. "We don't deal with retailers at all, but we are often asked to develop packaging solutions which are the size of a jewel-case in order to avoid any packing problem," says Luigi Pozzoli of packaging company Pozzoli. "Normal sizes and special finishes may grab attention, but the question of whether or not they translate into extra sales is one which is more difficult to answer. According to John Hyslop, sales director at James Upton Birmingham, special packaging can have a bearing on consumer uptake. "A few years ago there was a Single which was a lenticular — like a hologram — which winked when you walked past it," says Hyslop. "It caught the eye, quite literally and it sold significantly more than her previous single. There are customers who will make impulse buys because of something that attracts them at the point of sale. The sterility of the jewel-case is driving people to find alternatives."

If retailers are becoming amenable to special packages, why is there not more variation and individuality in the way music is packaged? For Paul Little, sales director at Sonopress, cost is the main barrier. "Record company marketing departments usually come up with superb ideas but six out of 10 projects won't go ahead because of cost," he says. "This is because the jewel-case is so competitively priced. Record companies would like to do more one-offs, but are limited due to budget constraints." There is a wide spectrum of specialisation that record companies can utilise to give

their product a visual twist, and not all of the options are expensive. At one end are the high-value one-offs such as Massive Attack's heat-sensitive boxed set. By contrast, the Jon Spencer Blues Explosion's flowerpaped Acne album and Day One's cardboard stencil-style seven-inch singles, which won the Best Single Design award at last week's Creative Arts and Design Awards, have been rackable and affordable.

Artistic research and development manager Daniel Mason says low cost special packaging is an underutilised option, especially in the pop arena. "There are affordable, cheap alternatives to the jewel-case, I'm talking about using flexible materials. I'm

**IS THERE ANYBODY OUT THERE**  
**THE WALL LIVE**  
**PINK FLOYD**  
LIMITED EDITION



Pink Floyd: challenging packaging project

sure you could do it with a boy band — people who buy that sort of stuff want gimmicks," he says.

One key determinant in keeping price down is the level of automation involved. There are now several automated alternatives to the jewel-case, including St Ives' Eco Pack, the soon-to-be-released Burgo pack by Artomatic and Impac Europe's Digipak which, with its cardboard sleeve, offers possibilities for variations in texture and colour.

"There is almost no limit to what you can do with a Digipak — embossing, pop ups, holographics, varnish and foil strips," says Julian Malin, business development director at Impac Europe. While the market for one-offs rises and falls, Digipak production has

increased year after year. After the jewel-case, the Digipak is the most widespread CD pack.

One automated yet high-value product has just proved that special packs need not be niche products, limited to short runs. Pink Floyd's 'There Are Anybody Out There?' has just landed in the US Top 20 and is Top 10 in many European countries. This success is fuel for packaging companies who claim that the special segment of the market would be ripe for growth if it received encouragement.

"The market could definitely be expanded if it were supported more by record companies and retailers," says Little at Sonopress. "But record stores still tend not to like something that's not their own. We have tried to suggest to record companies that they make things smaller, rather than larger."

Daniel Mason feels special packaging could offer retailers a trump card against lost custom from downloads. "There must be something more to the music listening experience. And you can add that by giving something of greater value. Retailing has got to change, and special packaging makes going into a store more interesting."

Perhaps it is this need to entice customers at the point of sale and first place them in record stores in the end that is contributing to an upswing in demand for one-offs for the retail sector. Mason concludes: "We have done a lot more commercially available work this year, which makes me think that maybe you do have to augment a release to make it sell better."

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ASL: Orsman Road, London N1 5JQ; Tel: 020 7739 9672; Fax: 020 7739 4070 or 020 7729 5948; E-mail: asl@audio-services.co.uk; Chairman: Steve Mason; General Manager: Mel Gae; Formats: Vinyl (160,000 a week), CD, CD-Rom, MC, VCD, DVD (all brokered)

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CDA COMPACT DISC: 5th Floor, Regal House, 68 London Road, Twickenham, Middlesex TW1 3QS; Tel: 020 8744 2111; Fax: 020 8744 0141; E-mail: sales@cdacomms.com; Website: cda.co.uk; Sales manager: Ian Mackay; Formats: CD, CD-Rom, CDR (50m a year), DVD (30m)

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Customer service manager: Keith McGregor; Formats: Vinyl (100,000 a week), CD (brokered only), MC (150,000 a week)

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SONOPRESS (UK): King's Hill Business Park, Danlston Road, Wednesbury, West Midlands WS10 7SH; Tel: 0121 502 7800; Fax: 0121 502 7811; E-mail: info@sonopress.co.uk; Website: sonopress.com; General manager: Tim Bevan; Sales director: Paul Little; Formats: CD, CD-Rom (1.5m a day), DVD (50,000 a day, rising to 110,000 by November 2000), Floppy disc (10,000 a day), MC

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 020 8676 9718; E-mail:  
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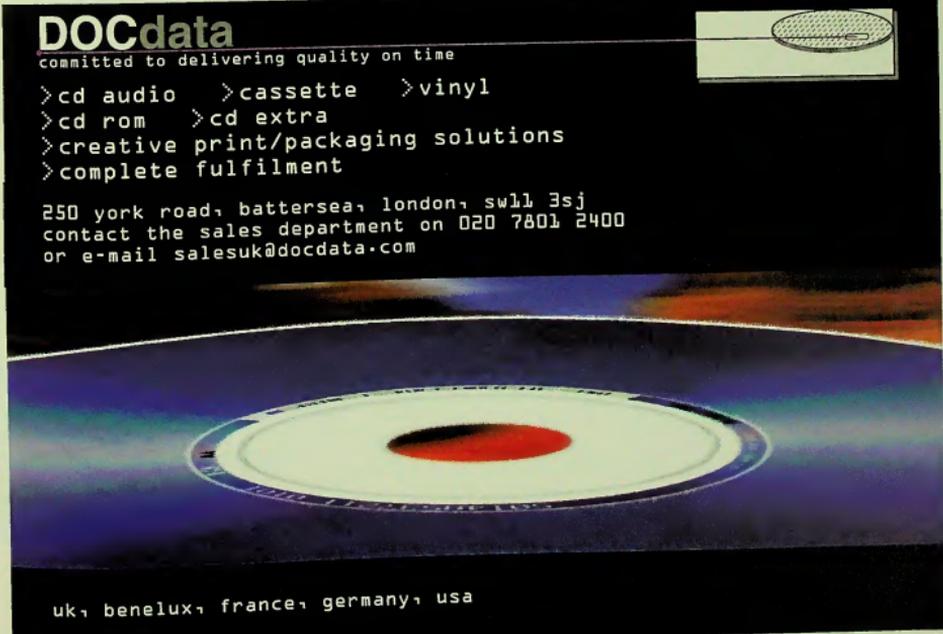
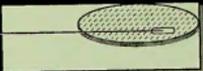
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RETAIL FOCUS: **DECOY**

by Karen Faux

Established Manchester indie Decoy intends to become lean and mean during the next six months with a move into e-commerce and new premises. "A change of location is imminent and while we probably won't be gaining any space it will give us an opportunity to re-launch," says owner Nick Swift. "We will be tightening the focus on our specialist areas and upgrading our mail-order profile. It's early days for e-commerce but we want to be in at the start."

The fact that Decoy is not a mainstream shop is an advantage, according to Swift. "We are relatively protected from what goes on in the High Street because we are dealing with people who are after the latest obscurity," he says. "Our customers keep coming here because they know they can access a wide range of specialist music and get a very friendly service."

Swift is currently unhappy about the way record companies are reducing their rep services to cut overheads. "It represents a break in communication between record company and retailer and is a very short-term way of doing things," he says. "Stores are more



Decoy: preparing for relaunch and mail-order promotion

likely to turn new releases down when they are just being told about them over the phone and it certainly doesn't benefit new acts."

Recent changes at labels and distributors has meant that Decoy is dealing with fewer familiar faces. "Over the years we have built up a good rapport with our suppliers, but in recent

**DECOY'S TOP 10 ALBUMS**

- 1. **Brokedown Squad** Cleavus (Philo)
- 2. **From The Hot Afternoon** Paul Desmond (Verve)
- 3. **You Da Men** Core Harris & Henry Butler (Alligator)
- 4. **Bakida** Nguyen Lea (Act)
- 5. **Fused** Michael McGoldrick (Vertical)
- 6. **Solid Ether** Nils Petter Molvær (ECM)
- 7. **In Spite Of Ourselves** John Prine (Utopia)
- 8. **Tourist** St Germain (Blue Note)
- 9. **Unity** John Tams (Topic)
- 10. **Silver And Gold** Neil Young (Reprise)

months many of them have lost their jobs or moved on," says Swift.

Blues, roots, jazz and alternative country are all booming areas for the store. Decoy has supported acts such The Jayhawks and Jeff Buckley right from the start and is now being rewarded with solid sales for their current

albums. Swift lists Kate Rusby and John Tams as being strong performers in its folk department while its jazz section continues to benefit from the input of Swift's partner, Jazz FM DJ Mike Chadwick.

Swift testifies to the fact that both Jazz FM and BBC Radio Two are very influential when it comes to shaping its customers' buying habits. "If anyone had told me 20 years ago that I'd end up being a Radio Two listener, I wouldn't have believed them," he says. "But these days it cuts superbly to people over the age of 35 who still really enjoy music. Bob Harris and Mike Harding's shows are regularly listened to by a large percentage of my customers."

Part of the joy of running a store like Decoy is seeing lesser-known acts sell unexpectedly well. "There are always acts which take us completely by surprise," says Swift. "This week we have been delighted by sales for US singer-songwriter Slaid Cleaves. He is difficult to pigeonhole but has developed a substantial following on the back of radio play." Decoy Records, 20 Deansgate, Manchester M3 1RH, tel: 0161 832 0183, website: www.decoyrecords.co.uk

**IN-STORE NEXT WEEK (from 22/5/00)**

**Windows** – Toploader, 'Price Dive' sale; **In-store** – St Germain, The King, Kronos Quartet, UK Garage, Flava, Five Years Of Distance, Absolute Hardcore, Feed Your Head, Noy vs Eniac; **Press ads** – St Germain, Dr Feelgood, UK Garage Flava, Five Years Of Distance, Absolute Hardcore, Feed Your Head, Twice As Nice, Benjamin Britten



**Singles** – Pink, S Club 7, Amber, Belle & Sebastian, Bon Jovi, **Albums** – Cruising, Enimem, Tony Bennett, Toploader, Kiss Smooth Grooves, Best Club Anthems, Faith Hill



**In-store** – two videos for £10 across selected range, CDs for £9.99 or two for £13, two classical CDs for £10



**In-store display boards** – Mojave 3, Slum Village, Calexico, Siestar Kinney, Tommy Guerrero; **Poster** – The Delgados



**HMV Single** – Sonique; **Windows** – S Club 7, DJ Dee Dee Kline, Sia, Bon Jovi, Belle & Sebastian, Hybrid feat. Chrissie Hynde, Korn, Noy vs Eniac, Bond DVs; **Toploader**; **In-store** – Galaxy Hit Mix, Jeff



**MVC** **Album** – Falth Hill; **Windows** – Faith Hill; Toploader, James Bond The World Is Not Enough DVD; **Listening posts** – Mojave 3, My One, Dilated Peoples, Tony Bennett, Lyndee David Hall, Bentley Rhythm Ace, Secret Garden, Matchbox 20, Billy Bragg & Wilco; **Q recommends** – Hobotalk, Tom Jones, Saint Germain, Paul Simon, Black Box Recorder, Bill Wyman, artist of the millennium: Neil Young; **In-store** – CDs from £9.99 each, two budget CDs for £10, Classical Bits



**our price** **Singles** – DJ Dee Kline, DJ Wooka, Angel Lee; **Windows** – Sonique, Bon Jovi, S Club 7, Sia; **In-store** – Asian Dub Foundation, Hybrid feat. Chrissy Hynde



**pinnacle network** **Album** – Bill Wyman & The Rhythm Kings; **Specials listening posts** – Smoker's Blend, Czars, Babybird, Bad Company, Polak; **Mojo**



have worked in various MVC branches and an amazing life in this store more than in any other. We opened last October and it has been rewarding to watch the business grow. The biggest news is DVD. We now have seven metres of space and it is expanding all the time. **Sixth Sense**, **True Romance** and **The Blair Witch Project** have been bestsellers in recent weeks and we are expecting to do very well with the forthcoming **Alli Legacy**, which is a boxed set of all the Alien films retailing at £60.

**Jeff Buckley**, **Eagle-Eye Cherry** and **Dance Anthems** have led sales on albums this week. TV-advertised **classical** compilations always do well, with **Pure Garage** and **Trance Nation 3** currently leading the field. In our singles department, **Madison Avenue** and **Armand Van Helden** have been the week's top performers. We are one of about six stores in the chain

Buckley, Mandy Moore; **Press ads** – Asian Dub Foundation, Hybrid, Leilani, S Club 7, Sia, Badly Drawn Boy



**Impulse** **Singles** – S Club 7, Bon Jovi, DJ Dee Kline, Belle & Sebastian; **Albums** – Enimem, Toploader, St Etienne, Kiss Smooth Grooves; **Windows** – Toploader, Enimem, CDs for £9.99, Alien DVD box set; **In-store** – £9.99 CD campaign, two DVDs for £15



**Album** – Falth Hill; **Windows** – Faith Hill; Toploader, James Bond The World Is Not Enough DVD; **Listening posts** – Mojave 3, My One, Dilated Peoples, Tony Bennett, Lyndee David Hall, Bentley Rhythm Ace, Secret Garden, Matchbox 20, Billy Bragg & Wilco; **Q recommends** – Hobotalk, Tom Jones, Saint Germain, Paul Simon, Black Box Recorder, Bill Wyman, artist of the millennium: Neil Young; **In-store** – CDs from £9.99 each, two budget CDs for £10, Classical Bits



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**pinnacle network** **Album** – Bill Wyman & The Rhythm Kings; **Specials listening posts** – Smoker's Blend, Czars, Babybird, Bad Company, Polak; **Mojo**

**ON THE SHELF**

**SIMON KINSLER,**  
assistant manager, MVC.  
London Bridge

which sells singles and it is still in its early stages for us. We only stock chart titles and sell them off for a discount when they drop out.

We do well with a wide range of specialist areas that include blues, jazz, country and classical. Each section has its own specialist chart and this works very well. On the blues front we are shifting a lot of albums from **BB King** and **Kenny Wayne Shepard**, while **Classic FM**'s **Hall Of Fame** has become a classical stalwart since its release in April. We are flagging up the nominees for the **Classical Brit Awards** and there are a lot of takers for **Filippa Giordano**.

Our £9.99 CD campaign includes current albums from **Gabriele**, **Andreas Johnson** and **The Cors**. There is also a tempting DVD promotion where customers can buy a DVD for £5.99, across a selected range, with full-price purchase.

**ON THE ROAD**

**STEPHEN BOWEY,**  
3MV rep for the  
South West & Wales

"A lack of big, major record company albums always gives us an opportunity to push new acts to the forefront.

Stores are generally more prepared to listen to things and give them a good position on the racks. All of my stores appreciate the face-to-face contact of a rep's visit. They get the chance to check out new acts out for themselves and take advice on stock levels. These are all aspects of service that cannot be got from the major's telesales call centres.

Strong in-store support has helped to drive sales of **Black Box Recorder**'s album since its release three weeks ago, with exposure on listening posts in HMV and Virgin. **Kirsty MacColl** is also proving a steady seller and the next single, **England 2**, Columbia Hill, will give the album a renewed boost. We are very busy compilation-wise. **Trance Nation 3** went in at number two last week and looks as if it will do even better this week. Substantial TV support for next week's **Galaxy Hit Mix** and **Ultimate**

**Agfa Napa** will ensure that both of these are big performers.

"I'm getting a great response for **Grandaddy's** album **Supraworld Slump** and also healthy sales for new albums from **Ween** and **Looper**. Next week sees the release of **Super Furry Animals'** Welsh-language album **Meng** which will do excellent business in my area.

"We're looking forward to seeing **Stella Browne's** single. **Every Woman Needs Love**, **Project's** **Girls Like Us** (out on May 29), which has been playlisted by Radio Com, there is a lot of interest in **Lonyo Commie Ci Commie** G's forthcoming single, **Summer Of Love**, along with new ones from **Trevor & Simon**, **Custeau** and **JT2**. Next week's single from **Madsaus**, **Walking On Water**, promises to do well on the back of exposure on The Box. There are also new singles coming from **Belle & Sebastian** and **Muse**, which will be just the kind of releases that my particular stock look forward to."

MUSIC WEEK 20 MAY 2000

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