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James-Donnelly moves up at R1 with pledge to involve industry

by Robert Ashton

Radio One's Alex James-Donnelly, newly installed in arguably the biggest job in music radio, has vowed to seek more views from the record industry about playing tracks.

The executive, who was confirmed as editor of music policy last week after acting in the role since Jeff Smith's departure to Capital FM in March, promises to get closer to his listeners by involving more people in playlist decisions and seeking more feedback from record companies and pluggers.

As part of this process, he is planning to move the traditional Thursday playlist meeting to Wednesday because he says the new time will free up more production staff than the 15-20 people

who regularly attend. He is also planning to embark on a series of meetings with record companies, pluggers and promotion people. "Having a more complete representation of Radio One shows means I get a better view of the music," he says. "I'm continually doing face-to-face meetings and I want to sit down with record companies to develop and plan. But people seem to be pretty happy about what Radio One is doing and I hope and believe we are being bright, fresh and exciting."

James-Donnelly says his style will be to develop the legacy of his predecessor rather than institute wholesale changes. However, he has gone out of his way to distance himself from accusations that the previous regimes barred acts from



James-Donnelly: industry meetings the playlist. "There is no barring of artists. That doesn't help. We will listen to all forms of music and if Status Quo produce a compelling record that ignites and excites our listeners, no problem," he says, adding that Radio One was the first station to broadcast Cher's Believe in October 1997. "I can only say,

"Come and make some exciting music for our audience."

James-Donnelly also dismisses the charge from some pluggers that he has a dance music bias because of his years at Kiss 100, or that Radio One is adopting a policy of picking records purely on merit rather than because they are by established acts.

"I'm comfortable with all music, but we've got to recognise that dance is a dominant force at the moment. I suppose if all people ever knew about me was that I worked at a folk rock station then they would think I was only into that," he says. "Generally we will always support artists we know our audience likes, but how long we play their records will vary. We can't promise X amount of airplay."

Song For Europe music consultant Jonathan King is predicting stardom for three contestants from last week's Eurovision Song Contest, which saw UK entry Nicki French's Don't Play That Song Again limp in at 16th place.

Among his forecasts is fourth-placed 18-year-old Estonian singer Ines (pictured) with Edel already pencilling in a mid-June release date for her Once In A Lifetime single, which will go to radio this week. King is also tipping Russia's second-placed 18-year-old singer Alsu and the Latvian group BrainStorm, who came in third. Universal is currently considering an international strategy for Alsu, who sang Solo at the

competition, and Liberty EMI is gearing up to release BrainStorm's My Star on June 25. Liberty EMI is also behind the winning Olsen Brothers, whose Fly On The Wings Of Love is being given a provisional UK release date of June 12. "I was brought in to lift the level of Eurovision, not just the UK entry," says King. "And I think if it produces four major hits and three new careers that justifies it."



BPI licensing deal sets rates with BBC Music

The BPI is to sign its first formal licensing agreement with BBC Worldwide's BBC Music division today (Monday), giving BPI members access to a blanket set rate for TV and radio programmes featuring their artists.

The agreement ends the former ad-hoc licensing process between labels and the BBC's commercial arm. Rates are to be set at 6% of net price for UK albums, 5% for international and 4% for singles, and will be administered through BBC Music's business affairs executive Jerome Huxley.

BBC Music marketing director Graham Samuels says, "This will put an end to the heavy dealing on licences that has gone on in the past. We can now work clearly and directly with BPI members' marketing and A&R to release some of the gems in our catalogues as singles and albums."

He adds that BBC Music is also in discussions with Aim to reach a similar arrangement for its members, although an agreement date has not yet been finalised.

Green goes 'back to basics' with launch of Wichita label

Dick Green, who co-founded Creation Records with Alan McGee, is following the example of his former partner by launching a new record venture.

Just two weeks after McGee announced his plans for Poptones, Green is linking with former Creation head of A&R Mark Bowen to launch Wichita Recordings. While initially operating from a virtual office, Green says Wichita will be a "back-to-basics" label with a broad music style - anything from US west coast hip-hop to Russian electronics.

The label has already secured US groups Bright Eyes and Her Space Holiday, and has signed Brave Captain, a new project by former Creation signing Martin Carr from the Boo Radleys.

It is also planning a website launch, which is expected to feature downloadable material, but Green is not quite as enthusiastic as his erstwhile partner about the place of the Internet. "This won't be a pure internet company. Although it will be a crucial part of the business, it is only adding to the mix," he says.



Green: launching eclectic new label Bowen, who joined Creation more than six years ago, says Wichita will be a chance to develop artists over the long term without carrying forward much of the baggage that was associated with Creation. "A lot of the time at Creation we were damned if we did and damned if we didn't because if we wanted to release something that wasn't part of the so-called 'Creation blueprint' people said 'you can't do that'. Now we can do anything we like, anything with a bit of quality," he says. The first release expected from the new company will be the Bright Eyes album *Reversers and Mirrors* on July 3. The company has signed a distribution deal with Vital.

VMS in talks with labels on custom CD system

Virtual Music Stores is in advanced negotiations with two major record companies about its customised CD system, which features in HMV's newly-opened Oxford Street store.

The store's own unit, which allows customers to compile their own CDs at £2 per track, already includes material from BMG. Now VMS plans to bring on board more record companies as it rolls out the system to more retailers.

VMS's newly-hired managing director Adam Turner says he is currently in discussions with repertoire owners, while approaches have also been made by both music and non-music retailers. "We've had encouraging signs from a couple of the majors. One major has put an offer on the table and there are discussions with another," he says.

news file

POLE TAKES NEW WOOLWORTHS ROLE Woolworths is moving its director of clothing Deborah Pole over to head its music and entertainment unit following the departure of former director of entertainment Tim Coles to become managing director of online games company Gameplay. Pole is due to start in July. Category merchandise entertainment manager Tony Turnbull will head the department in the interim.

DEACON RECEIVES IFPI MEDAL BPI director general John Deacon has become the first person since 1996 to receive the prestigious IFPI medal. He received the award at the IFPI biennial council meeting in Berlin on May 10 from IFPI chairman/CEO Jay Beriman in recognition for "distinguished service to IFPI and European recording industry".

COPYRIGHT DIRECTIVE HITS DELAYS Fears are mounting that the long-awaited European Copyright Directive will fail to reach a conclusion before the summer recess following the postponement to last week of a crucial meeting by member states' permanent representatives in Brussels.

DICKINS JOINS PEOPLESOUND BOARD Unsigned online showcase site Peoplesound has appointed BPI and Instant Karma chairman Bob Dickins to its board of directors in an effort to improve the seven-month-old company's standing within the music industry. The move follows the company's increasing attempts to step up its business-to-business revenue potential as both an A&R resource and global music publishing licence provider to key advertisers.

BJÖRK VIDEO Björk's All Is Full of Love video, which was shortlisted in the best alternative video section at this year's Cad Awards, was commissioned by Paul McFee at One Little Indian and not as stated previously.

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MUSIC COMMENT

HOW TO RAISE THE MERCURY HEAT

My first official function on first joining *Music Week* many years ago was the industry launch of the Mercury Music Prize. None of the assembled industry worries meant anything to me, but all seemed genuinely interested and excited by the idea of a prize that would for the first time shine the spotlight on the one thing that unites everyone in the business: music. Since then the annual prize has thrown up some memorable moments and even more memorable music that might otherwise have passed by unnoticed. But in recent years it has lost that sense of excitement and has become, quite simply, rather boring, worthy and predictable.

Though he might not agree with such an assessment, prize originator Jon Webster clearly believes that it needs "adapt and change" – a view that is apparently not shared by the prize's organisers, seemingly prompting his decision to sever his links.

All this would be irrelevant if the Technics Mercury Music Prize were irrelevant, but it is not – yet. To ensure that it retains a vital role it needs a rethink.

It could do worse than take a leaf out of the book of the organisers of Sweden's Polar Music Prize. Last week's awards ceremony and dinner in Stockholm honouring Bob Dylan and US violinist Isaac Stern constituted the oddest awards show I have ever attended. Hosted in the presence of the King and Queen of Sweden, it involved, among other things, a choir singing an Abba medley, Bryan Ferry singing Fallin' in Love Agal and a veteran Swedish pop performing two works in Honour of Dylan backed by an electric string quartet. But it worked.

Now the organisers – who have previously honoured the likes of Stevie Wonder, Joni Mitchell and Ravl Shankar – want to make it more international and raise its status to that of the Nobel Prize. Its basic concept is entirely different from the Mercury Prize but, more importantly, so too is its sense of ambition. In this sense at least the Mercury Prize organisers could do worse than take a leaf out of its book. *Ajax Scott*



Government to study music funding issues

The Government provided further proof last week that it is honouring its promises to support the music industry by commissioning a far-reaching study into the funding problems faced by many smaller companies.

The Department of Culture Media and Sport (DCMS) is sponsoring the report, which will examine why labels, publishing, promotions and other record business-related companies have difficulties attracting finance for development and how they can improve the situation. A senior DCMS

spokesman says the impetus for the study came from the Music Industry Forum, which identified a reluctance on the part of banks and other finance houses to lend money to small and medium-sized enterprises (SMEs) because many are rights-based with few or no tangible assets. It is estimated some 90% of the businesses in the music industry are SMEs.

Tourism, film and broadcasting minister Janet Anderson says, "Finance is the key problem facing small businesses in the music industry. We are funding this

research to flush out the main issues and to identify what government can do to help."

A three-man team headed by Professor Robert Blackburn at Kingston University's small business research centre will lead the project, which already has support from organisations such as the BPI and AIM. It is envisaged that some 250 music companies will be surveyed with the report's terms of reference sketched out in the next few weeks. The findings are expected to be published early next year.

Societies finalise net performance licence

by Mary-Louise Harding

A consortium of international rights societies is set to unveil a template global licensing agreement to cover online music performance and webcast rights within the next three months.

The global internet licence has been hammered out by representatives from PRS, US performing rights society BMI, France's Sacem, Germany's Gema and Buma in the Netherlands, and is being treated as an extension to the existing broadcast licence.

MCPRS/PRS chief executive John Hutchinson says, "We have tried to create a mirror version of the traditional broadcast and performance licence to cover the new way of operating. This will be used as a template to extend our reciprocal agreements across 70 territories."

The news follows a call by singer-songwriter Billy Bragg to the industry last week to build a framework which will ensure artists get paid for use of their music online. Addressing an audience of label, legal, publishing and artist management representatives at the Netsounds conference in London, he said, "Technology is leaping ahead while the practical side for artists of fundamentally making a living needs to be



Hutchinson: online template

addressed. Even if it's just on a micropayment system, where I get 2p for a promotional stream, that's fine, as long as we get a nod for the use of material."

Bragg's comments reflected the increasing sense of frustration within some parts of the industry during recent months at the perceived lack of a clear licensing process for online streaming for web radio and webcasting. Fears of slow progress in this area were heightened in February when the MCPRS/PRS new technologies team left the collection society because their initial research work in the area had been completed.

Mark Isherwood, who was formerly head of the MCPRS/PRS new tech-

nologies team and now heads his own IPR consultancy Rightscom, says, "The problem with the music industry as a whole is that it has hitherto shown itself unable to find common solutions. If the industry doesn't start working together across territories and interests, the threat is that the new entrants to the marketplace will become frustrated and seek to find alternative solutions to gaining access to and managing rights."

"I don't know of any government that would allow access to consumers to be held up. If content creators get in the way of access, the Government may well feel forced to legislate statutory licences processes, which would mean content owners would come off worse," he adds.

However, Hutchinson says the societies' progress towards establishing workable licences for online broadcast and digital downloading has proceeded as fast as possible given the complexity of the issues involved, adding that the volume of commerce conducted online has been in inverse proportion to the media coverage it has received.

He says that an MCPRS global licence structure will follow shortly after the PRS licence is unveiled.

PAUL'S QUIRKS

IS LOSS-LEADING ONLINE LEGAL?

The latest round of suicidal price cutting in internet companies has surpassed anything so far attempted by even the most aggressive High Street retailer.

Streets Online, via its Audiostreet pages, spent the Easter weekend offering its Top 30 CD albums for just £5.99 including free delivery in the UK. The product, which included at least two double albums normally retailing at £15.99, appeared to be sourced mainly from UK suppliers who claimed, as usual, that the internet company hadn't received any extra discount. If this is true then some CDs were being sold at up to £6.00 below cost price.

Some suppliers thought that the offer was limited to just five items and dependent on customers agreeing to sign up for other services from the Skybacker company, but it emerged that this was completely untrue. We, like many other indie retailers, managed to order the maximum of 10 different CD albums on numerous occasions over the weekend and each order was accepted and processed. The fragmented deliveries started within two days but at the time of writing nearly three weeks later we still await our last few items. Add to this the fact that some deliveries had items short and not everything is as straightforward as it seems.

In fact if it were not for the price I believe that most customers would prefer to shop on the High Street and collect their goods there and then. Furthermore, I was always led to believe that this sort of activity was illegal in the European Union. Articles 85 and 86 of the Treaty of Rome specifically prohibit unfair competition, citing as an example the elimination of competition by loss-leading and price-cutting. I'm not a lawyer but I suspect there is a case to be answered if retailers of any kind are deliberately setting their prices below cost price in order to improve their market share or drive their competition out of business. Maybe the DTI should consider investigating the case – or would the resulting publicity be so damaging that even a politician wouldn't touch the issue with a barge pole?

Paul Quirk's column is a personal view

Now Andys Records takes online plunge

Andy Records has dipped its toe into the online music retailing arena with the launch of a transactional pirate-themed site.

Andy's marketing director Billy Gray says the site has taken 10 months to perfect. "As we move into clicks, it's as important that people know it's us. We have a reputation for knowing and caring about music as an art and it's important our site reflects this as general music retailing becomes more commoditised," he says.

The site has gone live with 1,000 titles recommended and reviewed by Andy's staff, and is set to rise to more than 30,000 titles during the next few weeks.

Andy's, which currently claims a market share of around 3%-4% on UK albums and singles, expects its sales to reach to become global through the site. The site launched with a virtual scratch card promotion offering the chance to win an Austin Powers-style car as first prize.

Manager Glover launches label

Veteran manager John Glover is adding the role of record company boss to an industry curriculum vitae stretching back 35 years.

The former International Managers Forum chairman is linking up with his management clients Beverley Craven, Tony Hadley and Go West member Richard Drummie to create the Blueprint Recording Corporation, which the three artists will record for and in which they will also hold stakes.

Glover says the impetus for the move is to create an adult-orientated label, which will predominantly release albums. "Last year all three were coming to the end of their record deals and we decided it would be a good time to do it ourselves. There are plenty of people who like their adult music and are just into buying albums," he says.

Craven, Hadley and Drummie are expected to help Glover A&R the label, which he will run alongside his long-established Blueprint Management company from his Surrey base.



Craven: signing to Blueprint

The first release from the new label will be the charity album, *Mum's The Word*, in aid of Baby Helpline, and featuring Craven and another 17 female acts, including the Spice Girls, Caprice, Gabrielle and Martine McCutcheon. It is expected to come out around the beginning of July.

Glover has already signed a distribution deal with Curb/Grapevine and anticipates a new Go West album in August.

MUSIC WEEK 27 MAY 2000



Key players unveil plans for the forthcoming tournament



newsfile

Moyle leads R1 squad for Euro 2000 coverage

Radio 1 has announced that Chris Moyles, Emma B and Mark & Lard will front its Euro 2000 coverage.

Moyles will present pre-match shows from Holland and Belgium during the first stage with Noel Gallagher appearing as his guest in Eindhoven for England's opening game with Portugal. Craig David and Fat Les will feature on his June 27 show from Brussels before the match with Germany and Melanie C is also in Brussels as Moyles' guest for the final group match against Romania on June 20.

Coverage from the UK will be led by Emma B and Mark & Lard, who will introduce coverage of the matches on giant video screens in Albert Square Manchester and Times Square in Newcastles.

Radio 1 will also broadcast from Brussels with a two-hour special version of its Rock and Roll Football Show presented by Russ Williams and former England manager Terry Venables before the England – Germany game. Meanwhile, the Capital Gold network, which now reaches 40% of the population, has secured the rights to broadcast at least 23 games during Euro 2000's coverage, which will also be heard on Sky Digital channel 9223. It will include a Euro 2000 magazine programme each evening and on-air competitions offering tickets to matches as prizes.

The Music & Media Partnership had only weeks to find a new partner to release the 21-track Euro 2000 – The Official Album, out on June 12, after The Point Group went out of business in April. A last minute agreement was struck with Universal TV, which will release several different versions of the album across Europe combining around 16 core songs with tracks that will appeal to a local audience. Many of the songs were filed via the Internet as it was impossible to co-ordinate studio time for all the artists. The tracklisting includes Fat Les 2000's Jerusalem and the official single E-Type's Compone 2000 as well as new tracks from DJ Jean, Paul van Dyk, Sade, Perfect 10, Dina and Republica. "The two cultures of football and music have become closer than ever," says executive producer Rick Blasky. Universal Music's product and repertoire manager Allstar Webb says that the album will be TV advertised on Channel 4 and Sky One with press ads in *Loaded* and *The Sun*.

Labels pin hopes on a winning performance

by Steve Hemsley

The performance of the England football team during next month's Euro 2000 will play a crucial part in how well tournament-related records sell, say labels.

Parlophone is releasing the official F.A. Endorsed England single, Fat Les 2000's Jerusalem, on June 5 with senior product manager Gareth Currie confident that sales will exceed the 500,000 units achieved by Vindaloo during the France '98 World Cup – provided England reach the final stages of the event. "No one knows which song will capture the imagination of the fans, but the team's performance is one factor beyond our control which could dictate whether this will become a number one record," he says.

Jerusalem received its first radio play on Capital FM on May 8 and will be played before Saturday's fiery game against Brazil (May 27), while Fat Les will perform the track before the game against Ukraine on May 31. There will be national press ads on June 4 and 5 and mobile phone campaign One To One has introduced a Jerusalem ring option.

Polydor is releasing the official Euro 2000 single, Swedish act E-



Fat Les single: potential winner

Type's Compone 2000, on June 12. Serviced to radio and TV last week, the song will be played during the tournament's opening and closing ceremonies, at the start and end of each game and after a goal.

There are four mixes and the marketing campaign includes showing the video on all Dutch airline KLM flights. Polydor's international A&R manager Eddie Ruffett says, "We could not have hoped for more coverage and we can only hope England do well as we are talking to official sponsors about other promotion."

Other Euro 2000 singles include the re-release on June 5 of Collapsed Lung's Eat My Goal (Deceptive Records), which was first issued for Euro '96 and 100 copies of which

will be given away on selected music and football videos. V2 is releasing *The Great Escape – The Cooler King Mix* on June 12 based on the movie played at England matches by the 13-strong England Supporters Band.

Football compilation albums include the Euro 2000 – The Official Album (see picture caption below) released by Universal TV on June 12. The Best Football Anthems...Ever (Virgin/EMI), which is out on June 5 and includes Jerusalem, and the 18-track *The England Anthems Album* (Universal Classics) released on May 29 and featuring songs such as Land of Hope And Glory and You'll Never Walk Alone.

Virgin TV marketing manager Catrin Thomas says there will be TV advertising for The Best Football Anthems in the week of release and radio advertising on TalkSport, with press ads in the BBC's *Match Of The Day Magazine*, *Select* and *Total Sport* aimed at reaching a male demographic. Universal Classics will also promote its album on Classic FM and TalkSport and in the *Daily Express* and *The Daily Telegraph*, while counter boxes holding 10 CDs are being made available to retailers.

CS SPECIAL ON HOMELANDS
Channel 4 is screening a half-hour documentary at midnight on June 14 on dance music festival *Homelands*. The programme, which is made by Smetted-off-track online access with no charge for 12 months. LibertySurf also gives users unlimited email accounts and access to a portal covering news, entertainment, music and other subjects.

MVC LAUNCHES NET ACCESS CD
MVC has made available in its 85 stores an internet access CD costing £20, giving users unlimited off-track online access with no charge for 12 months. LibertySurf also gives users unlimited email accounts and access to a portal covering news, entertainment, music and other subjects.

SONY PUSHES NOTRE DAME ONLINE
Sony Music Europe has undertaken an online campaign to promote the musical *Notre Dame de Paris* which opens at London's Dominion Theatre tomorrow (Tuesday). The site (NotreDameOnline.com) is being continually updated with behind-the-scenes news, free downloads and interviews.

SON SIGN STELLA DEAL
The Student Broadcast Network has agreed a £20,000 deal with Whitbread to raise the profile and awareness of the Stella brand among the student market, while a campaign with Western Union is starting today (May 22) will include pop advertising and a poster campaign.

MUSICUNSIGNEED BACKS AWARD
Musicunsigneed is sponsoring the best newcomer award category at the Inaugural DanceStar 200 awards taking place at London's Alexandra Palace on June 1 and being televised by Channel 4 three days later.

CARL COX JOINS EYAJ LAUNCH
DJ Carl Cox has become a non-executive director of German new media company EYAJ, which is being launched in the UK this Wednesday (May 24). The site covers dance music news as well as allowing users to download MP3 tracks and exclusive tracks and upload their own music on the site. An EYAJ magazine is being launched via Future Publishing.

BRITNEY SAYS PLATINUM
Britney Spears' album *...Baby...Please... Did It Again* has been certified platinum by the BPI last week as Silk'n 182's album *Enema Of The State* went gold. A platinum single award went to Alice Deejay's *Better Off Alone*.



Bocelli to star in classical finale

Italian tenor Andrea Bocelli and US soprano Renée Fleming will sing at the Music Without Frontiers Euro 2000 concert in Rotterdam on July 1 – the eve of the championship final.

The event centres on the Rotterdam Philharmonic Orchestra conducted by Valery Gergiev performing a concert on a floating stage. Bocelli – whose performance of *Canto Della Terra* has been chosen by the BBC for its *Match of the Day Euro 2000* cover – and Fleming have been invited as soloists.

More than 100,000 people will watch the concert on the River Meuse between Erasmusbridge and Willemsbridge and millions more across Europe will see the event on TV and via the internet.

Asda will not suffer as much as the specialist chains.

"We will still get 7m people through our stores each week because people use us for their weekly grocery shop. If the music product is not there for them to buy they will simply spend their disposable income on other products such as beer or food," he says.

Independent stores must also be more proactive in their marketing during Euro 2000, says Steve Bamber, owner of Townsend Records which has four shops in the North West. "You have to accept you will be quieter than normal, but we will focus more on the TV-advertised albums," he says.

Retailers fear penalty of quiet summer trading

Music retailers already concerned about the quiet summer release schedule are bracing themselves for a difficult time during Euro 2000.

Previous football events such as Euro '96 and the France '98 World Cup have hit shops hard when combined with warm weather. In response, stores are now planning targeted promotions to try to limit any damage to sales during June. An MTV spokesman says football tournaments can kill business unless clever marketing tactics are used. "We have a promotion planned that we cannot disclose yet, but if England do well there is a be a leadoff factor that translates

into extra sales once an event is over, so you must be in a position to take advantage. We are also talking to third-party media partners to drive sales and are looking at back catalogue campaigns," he says.

Andy Kendrick, head of marketing for Virgin Megastores, expects Fat Les's Jerusalem to be the best-selling tournament single and the official Euro 2000 album will be tracked at the front of store. "Priority will be given to the products we know sell well at these times. We have found in the past that after people have watched a match they want to play the football song in some form, while we tend to sell a lot of blank



Kendrick: plans to beat slump video tapes and posters of England players," he says. Woolworths is still finalising details of its Euro 2000 promotion, while Asda begins its summer sale today (May 22). Music buying manager Andy Spofforth suggests that

HOW TV SHOWS' RATINGS COMPARE

Programme	This week	% change on 1999
Top Of The Pops*	4,102	-1%
Top Of The Pops II*	3,715	-1%
SMTV	2,005	47.4%
ITV1	1,609	28.4%
CD:UK*	1,816	26.0%
The Pepsi Chart*	1,078	9.1%
FBI	967	n/a
Jo Whiley (Wed)	493	51.2%
Jack With Joels	395	22.7%
The Ozone (Sun)	388	-54.5%

*combined totals
Source: Midrollcam TMI (BARB data) for week commencing 18 May 2000
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chartfile

Superglass's North American profile is set to hit new heights this autumn after landing a support slot on a forthcoming Pearl Jam tour. The group, whose eponymous self-titled album was its first US release last month following a licensing deal with Island/Del Jem, will play a series of dates in the States and Canada throughout October on the tour, as part of continuing efforts to break North America. "This is seriously, seriously important," says Chris Hufford, a partner in Courtyard Management whose roster includes Superglass, adding that this is the third time Pearl Jam have approached the band about touring with them. "Pearl Jam must be into Superglass as we've put in a couple of offers during the past two years, but we've had to turn them down because the timing wasn't right," he says. The band, whose Superglass album reached 53 in *Billboard's* Heatseekers chart for developing acts in April, returned to the States last week to perform Pumping On Your Stereo on the influential Tonight Show with Jay Leno. They were also subject of a glowing report last week in the New York Times.



● Melanie C leads the way for a second week at one on *ono's* survey of the biggest UK-sourced tracks on European radio, as Never Be The Same Again moves a further impact on the continent's sales charts. The Virgin release hits a new peak of eight in Denmark, with the album Northern Star rising 6-4, while the single retains its top 10 placing in Belgium, Germany, the Netherlands, Norway, Sweden and Switzerland, in Australia it dips to three.

● The arrival of Billie's Day & Night at 20 allows Virgin to top and tail the UK-only *ono* chart in which the entire top seven is unchanged. Leading a clutch of two new entries is Travis's *Country Road* at 15, one of two Sony releases on the chart. The indie sector has six tracks present, Warner four, Universal and Virgin three each, and BMG two.

● After last week's UVK the UK's first top 10 hit in the US since October 1998, Sonique's It Feels Good is now spreading across Europe, arriving at 11 on the Dutch airplay countdown and reaching 28 places to the same position on the sales chart. It returns as the highest-ranked UK hit on the Canadian singles chart, despite dropping a place to nine.

● Moloko's Things To Make And Do made its way into the German Top 20 with a five-place climb to 20 last week, while the UK's 5-5 in the Belgian Flanders chart. The Echoisland album's first single The Time Is Now is also performing strongly on airplay, hitting the Flanders Top 10 as it makes an eight-place hike to 33 on the German radio chart. The same single arrives on the bottom rung of the Australian sales Top 50, one place below Weir's Point Break who enter with Stand Still.

● Moby's V is continues to be among the biggest-selling albums globally currently, lifting Mute to one of its most successful periods in years. The album, which moved 20-15 in Canada last week, is presently at five in Italy, seven in France and nine in Australia. Despite Moby's success, it will be several of the label's other acts, including Speedy J and Echoboy, taking part in a Mute showcase at the Sonar Festival in Barcelona on June 16.

● Polydor's *Club 7* add to their European chart conquest by entering Sweden's *ono* chart at 11 with Bring It All Back, with its release coinciding with the screening of the series on Swedish TV.

● Tom Jones is seeing double at present on the Australian *ono* chart with the long-running Reload (moving 24-20 this week) now joined by The Best Of Tom Jones, which enters at 39. Only last month Jones was held a career high retrospective, hit the top in Spain with the Gut-titled Reload still in the Top 20.

● Travis's North American chart exploits on the Canadian side of the border are outgunning those in the US at present, with The Man Who last week leaping from 95 to a new peak of 66.

Focuses on lives maiden over the seas chart peaks

by Paul Williams
Iron Maiden have raced to their highest singles chart placings in their 24-year history in several key territories, following an extensive pre-release campaign to mark the return of their most famous line-up.

The Wicker Man, the group's first single since singer Bruce Dickinson and guitarist Adrian Smith rejoined, last week set new band career peaks in Italy and Sweden by debuting at three and five respectively, while in Germany they secured their best chart start in years by entering at 38.



Iron Maiden: original line-up next Monday (May 29), is down to the return of key members and an in-depth promotional schedule spanning months before any new release entered the market.

EMI International vice-president and pop marketing general manager Mike Allen believes the encouraging start, boding well for the release of the parent album *Brave New World*

"It all really started last year in New York, which was the first gig on the US tour and the first time they had played again with the original line-up. The response from the fans

was unbelievable," says Allen. "After they finished that tour, they moved to Europe with a sold-out show in Paris last autumn and again the fans just went absolutely berserk."

Allen adds that the months of promotion ahead of the album's release have been crucial in alerting fans about the return of the group, who have sold around 50m albums in their career. "With this kind of act it's really a key part of making absolutely sure that there's no way the fans are not going to know this record is coming out," he says. "Inevitably, it's important because the electronic outlets for Iron Maiden are somewhat limited."

One key part of the promotion of the band — who began a European tour in Strasbourg on June 2 before

moving to North America, Australasia and Japan — has been their official website. The site, launched around 18 months ago, has so far attracted around 800,000 users, producing 6.5m page impressions.

"The website has become the voice of Maiden on the internet," says Sanctuary's new-media division manager Polly Polglase, who believes the site is a vital outlet for the band who — like fellow metal acts — have always struggled to get mainstream radio and TV support.

As part of giving exposure to Iron Maiden usually denied to them in the media, the site currently offers the video to the Wicker Man, while as a service to the fans all band press releases are being posted there first.

UK TOP 20 AIRPLAY HITS IN EUROPE

UK	EUROPE	Artist	Title
1	1	Never Be The Same Again	Melanie C (Virgin)
2	2	Sex Bomb	Tom Jones & Mousse D (Gut)
3	3	Pure Shores	All Saints (Atlantic)
4	4	Ron	Cablestyle (Go Beat/Polygram)
5	5	The Time Is Now	Melanie C (Epic)
6	6	Don't Give Up	Chicane feat. Bryan Adams (Virgin)
7	7	Flowers	Street Works Alliance (WMA/WEA)
8	8	Maver	The First Artist Direct (London/DG, Recordings)
9	9	Still Believe	Shane Ame (WMA)
10	10	File Me In	Craig David (Wisteria)
11	11	Marina	Mid Mix To Come Tom Jones & Mousse D (Gut)
12	12	Again	Westlife (RCA)
13	13	It Feels So Good	Sonique (Sonique/Universal)
14	14	Natural Blues	Moby (Epic)
15	15	Coring Round	Tina Turner (Independence)
16	16	Woody	Armed Van Holden (Epic)
17	17	A Song For The Lovers	Rhett Acheson (Poly)
18	18	The Life Story	Angie Stone (Atlantic)
19	19	Crash	Use Me (The Rankin Trust)
20	20	Day & Night	Night Rider (Polygram)

Chart shows the 20 most popular UK hits on foreign radio for the week ending 10/05/00. Source: *ono* (01753 6666)

GAVIN URBAN TOP 20

UK	GAVIN	Artist	Title
1	1	I Wish	Can Thomas (Bad Boy/Arista)
2	2	Try	Again Westlife (RCA)
3	3	Let's Get	Karen Rogers (Jagged Edge/Atlantic)
4	4	Where I Wanna Go	Bowled Jones (Lafayette/Arista)
5	5	Separated	Amant (Jagged Edge)
6	6	Best Of	Me Mya (Interscope)
7	7	Don't Give Up	Chicane feat. Bryan Adams (Virgin)
8	8	It's About	Me (The Rankin Trust)
9	9	Thong	Slippery (Def Soul)
10	10	Pony	UD DMX (Def Soul)
11	11	Wanna Know	Me (Jagged Edge)
12	12	Woody	Armed Van Holden (Epic)
13	13	Dance	Tough! Lucy Pearl (Sire)
14	14	Shocking	Mary Mary (Columbia)
15	15	I Don't	Wanna Give (Polygram)
16	16	It's About	Me (The Rankin Trust)
17	17	Shut	Up Trick Daddy (Arista)
18	18	Give Me	You Mary J Blige (Jive)
19	19	Crash	Use Me (The Rankin Trust)
20	20	Whore	Black Rock (Def Soul)

Chart shows the 20 most popular UK hits on Gavin radio for the week ending 10/05/00. Source: *ono* (01753 6666)

TOP UK AND US-SIGNED SALES CHART PERFORMERS ABOARD

Country	Artist	Title	UK	US
AUSTRALIA	Never Be The Same	Melanie C (Virgin)	3	13
	Play Mute (Mute)		9	9
CANADA	It Feels So Good	Sonique (Republic)	9	8
	Play Mute (Mute)		15	20
FRANCE	Sex Bomb	Tom Jones & Mousse D (Gut)	4	4
	File Me In	Craig David (Wisteria)	7	4
GERMANY	Never Be The Same	Melanie C (Virgin)	6	5
ITALY	The Wicker Man	Iron Maiden (Epic)	4	1
	Play Mute (Mute)		11	1
NETHERLANDS	Never Be The Same	Melanie C (Virgin)	3	2
	Lina	Lara Sarah Brilman (Warner)	21	1
SPAIN	Sex Bomb	Tom Jones & Mousse D (Gut)	18	10
	Gold	Tom Jones (Atlantic)	3	1
US	It Feels So Good	Sonique (Republic)	17	18
	album	Brave New World (Virgin)	24	24

Source: *ono*, SoundScan, Nielsen SoundScan, *ono* (01753 6666)

AMERICAN CHARTWATCH

by ALAN JONES

Knocking 'N Sync's No Strings Attached off the top of the US albums chart has proved an impossible mission for many during the past eight weeks, and does so again this week as the soundtrack album *Mission: Impossible 2*, featuring a slew of alternative radio favourites such as Limp Bizkit, Foo Fighters and Metallica, debuts at number two, nearly 60,000 sales behind No Strings Attached.

The 'N Sync album sold more than 188,000 copies last week — slightly less than the 191,000 it recorded the previous week, its slowest decline being attributable to the growing success of its second single, Gonna Be Me, which jumps 53-39 on the Hot 100. No Strings Attached has sold more than 5,467,000 copies in 56 days but is now at number one is certain to end next week, with Britney Spears' *Oops... I Did It Again* on course to take over, with early retail reports suggesting it sold more than 50,000 copies last Tuesday, the day of its US release. One of the acts who were thought capable of unseating 'N Sync before Britney was Hanson, but the brotherly trio's This Time Around album — confidently expected to top the chart by Universal — caused shock waves around the company as it sold just 64,000 copies to limp into the Top 20 at 19.

Demonstrating the benefits of a hit single, Brand New Day by Sting (15) places since Desert Rose entered the Hot 100. Both records are moving up the listings at a cracking pace, Brand New Day improving 44-39-29 and Desert Rose climbing 98-88-72 in the past fortnight. Among other UK acts, Pink Floyd's *The Yes Threeparty Act* There: The Wall Live continues its rapid fade, falling 67-83, while Sonique's album *Hear My Cry* slides 87-105.

There are still three UK acts in the top half of the albums chart however, as Charlotte Church's *Voice Of An Angel* continues to bounce around, this week improving 118-85. Her self-titled follow-up to *Voice Of An Angel* is also on the move, climbing 125-125. Meanwhile, Travis' *The Man Who* album sells its usual weekly 9,000 copies but slips 136-144. Elton John's *Road To El Dorado* soundtrack disappears from the album chart but still slumps 18 places in a fortnight in his single *Someday*. Out Of The Blue launches 67-60. Elsewhere in the Hot 100 — which is topped for the eighth straight week by Santana with *Maria Maria* — Sonique declines 14-17 with *It Feels So Good* while BMMak's *Back Here* continues its spectacular growth, jumping 52-38. Westlife are back on track, too, having gained at 44 with *Sweat & Tears*. They now advance to number 37, with sales still running way ahead of airplay. Their self-titled album is down 182-186 although it increases its sales slightly to more than 7,400 this week.

Winner Of The Eurovision Song Contest 2000

We're Flying On The Wings Of Love ...
THANK YOU EUROPE!



Olsen Brothers

New Album
Wings Of Love
European Release Soon!

Single **Fly On The
Wings Of Love**
Out Now!

Double Platinum In Denmark - # 1 On The Album Chart!!!

CMC 

news file

TRANSCIP TO RELEASE NEW COXON ALBUM
Graham Coxon releases *The Golden D*, his second solo opus, on his own Transcopic imprint via Parlophone on June 12. Coxon has played all instruments, sang the vocals and produced the album himself with assistance from engineer Ben Hillier (who is tipped to sign a publishing deal with Coxon's publisher EMI Music), at Matrix and Mayfield Studios. The album features two covers of Mission Of Burma songs, while the remaining 10 songs are new Coxon-penned tracks. Meanwhile Damon Albarn has been working on solo material at his West London studio with Dan The Automator.

DECEPTIVE SIGNS LAVERNE FOR SINGLE

Lauren Laverne, the former Kenickie frontwoman who recently supplied the vocals on Mint Royale's *Top 20* ballad single 'Don't Falter on March', has signed a deal with Deceptive Records to release the Peter Gutton-produced EP, *Take These Flowers Away*. Universal Music writer Reading/Leeds Festivals in support of the August release. Deceptive has also struck a deal with Uncle Dick to release their debut album through PIAS outside the UK. The unpublished Bramtree-based trio will put out the album on their own 1970 imprint in the UK, on which they have already released three singles.

MEXICCO TO RELEASE TOPS EP

Mexico Records, the independent imprint run by Comeshop's Tjinder Singh and Benedict Ayres, is to release the four-track *Lung Oyster Blues EP* by latest roster addition The Tots. Fronted by Richie Deeney, moonlighting for his day job as a member of V2 Records' A&R team, the band's first output will be made at a gig and quickly hustled into West Orange Studios, where Singh produced eight tracks. Following the release of *People People In The Disco Hour*, the third single from Disco & The Highway to Discontent album by Clinton (Singh and Ayres) side project, the pair are currently demoing tracks for the next Comeshop album for Wilija.

TOWNHILL SHOPS UP HURRY PUBLISHING

Murry The Hump, who released their latest single *Silver Suit/Booze & Cigarettes* as a limited-edition pink-ink seven-inch via Prim & Proper Records this month, have signed a publishing deal with Huw Williams' Townhill Music, which is administered by Sony/ATV Music. The group are currently negotiating with a number of independent labels to release their debut album. Fellow Welshmen and Townhill Music writers Big Leaves release a new single *Fine on Tropics* Music on June 19. Both singles were produced by Richard Jackson at Studio Sain near Caerwon.

AW PLATIST

Ruff Endz — No More (Epic) Slamming urban cut (US promo, 10); **Jarassé 5** — Quality Control (Universal) The waiting is over (album, June 19); **Pinback** — This Is A Pinback CD (Gitty Shark) Mellow indie types with beguiling vocals (album, out, June 2); **Down Home** — *Beat Down To The Exit Sign (Go Beat)* Darkly cinematic take on beats, poetry and punk rock (album, June 12); **Sasha & John Digweed** — *Communicate (Incredible)* Their best of early dancefloor releases (June 12); **Graham Coxon** — *That's When I Reached For My Revolver (Transcopic)* Classic cover moment (album track, June 12); **Bady Draw Boy** — *The Hour Of The Bewildered (Twisted Nerve XL)* The A&R frenzy was in full bloom (June 12); **Dusted** — *When We Were Young (Go Beat)* Faithless' Rolo in hypnotic downtempo outing (album, June 12)

Steelworks inks deal with Universal Music

By Simon Abbott

Rising pop powerhouse Steelworks Productions last week signed a worldwide sub-publishing and administration deal for its publishing arm with Universal Music. Just four days before one of its songs, *Day & Night*, debuted at number one for Billie Piper.

Based out of state-of-the-art studios in Sheffield, Steelworks Productions is led by Sony/ATV Music's Eliot Kennedy and 19/BMG Music's Tim Lever and Mike Percy. The trio are also active directors of Steelworks Songs, co-ordinating the activities of a roster which includes Tim Woodcock, Nashville-based Mark Cavley, Peter Lincoln, and Malibu-based George Merril and Shannon Rubicum.

Day & Night, a Steelworks production co-written by Piper, Kennedy, Lever, Percy and Steelworks Songs writer Cavley, is just one of a number of hot copyrights to have emanated from their studios. It is also responsible for Last One Standing, the forthcoming debut single by Simon Cowell's and Chris Herbert's hotly-tipped protégés, Gil Ting, which was written by Kennedy, Lever, Percy, Merril and the act's five members and is due for release on June 12.

The sub-publishing deal was struck by Steelworks Songs directors Martyn Barter and Keith Webb and Universal Music deputy managing director Mike McCormack.

"We are using our experience to build a proper publishing company around the opportunities our track record is providing, while sourcing a new generation of Steelworks writers," says Kennedy. "We're now very excited



Steelworks: (from left) Barter, Percy, Lever, Webb, Woodcock and Kennedy

about what we could achieve with Mike McCormack and the team at Universal," he adds.

McCormack says he is "thrilled" to have secured the deal, which is understood to have come against strong competition from EMI Music and Warner/Chappell Music.

"It is very rare to have such a talented team of songwriters with a fantastic and versatile setup in Sheffield for artists to utilise, coupled with the very professional and hard working back up of Martin and Keith," he says.

The Steelworks Songs deal is the latest in a series of high-profile signings by Universal Music, who have also secured the services of members of S Club 7 and Atomic Kitten, former Ronda Music writer Wayne Hector, Steve Mca's Rokstone Music, manager Louis Walsh's untitled publishing imprint and Oslo-based Waterfall Music.

● Former M&A editor Stephen Jones joins Universal Music as senior A&R manager and not A&R manager as stated last week.



Credence: the new team

Parlophone launches Credence dance label

Parlophone Records is launching a dance offshoot to concentrate on cutting-edge US-influenced house.

Overseen by director of A&R Miles Leonard, Credence Records will have an A&R team headed by Mark O Brown (recent DJ at Midlands club Passion) and including soundscapers Nick Corelli (Brown's DJ partner) and Yousef (recent DJ at Cream). Gareth Currie will be marketing manager.

Sitting alongside imprints including Rhythm Series, Regal Recordings and Accolade, Credence will operate similarly to EMI's Positiva, but will be very different musically. Leonard says, "We hope to establish Credence as loyal to club culture without being genre-led, enabling us to find tracks with the natural potential to cross over."

The label's first release will be *Day & Night* by Vienna-based production team 7his District Inc, featuring vocals by Janine Crass, in early July. Other releases lined up include CZR's I Want You, licensed from US indie Subliminal Records, Subtronic's Let's Get Horny and the E-Snooze-produced Time by Dajaz.

Credence's first album will be dedicated Followers of Fashion, a double-CD compilation mixed by the residents at Passion.



Lupine Howl, the Bristol-based trio comprised of former members of Spiritualized, have signed a worldwide album deal with Beggars Banquet. Core members Sean Cook and Mike Mooney (pictured) concluded the deal with Roger Trust, head of the Beggars Banquet label, and Beggars Banquet Group chairman Martin Mills. Drummer Damon Reece will be dividing his time between the band and assisting partner and fellow Sony/ATV Music writer Liz Fraser to complete her debut solo album *Bianco Y Negro*. "Everyone knew Sean, Mike and Damon were great musicians, but months of frustration and the well-documented kick in the tooth they got meant they had something to say and were going to play some great music," said Trust. "The gig at the Garage [in north London] in February was amazing. It certainly blew me away, as did the Peel session which followed." Lupine Howl's initial single *Vaporizer* reached number 68 in the chart while its follow-up *Bronzage* is set to appear on the band's Vinyl Hiss imprint on June 22. Managed by Matt Booth, the group — who are set to feature on Massive Attack's next album — are currently recording their debut album with their first single for Beggars pencilled in for September.

LABEL FOCUS

When a label hits a run of winners it may often appear effortless, but it is almost always due to careful observation of inspired A&R choices.

Cooking Vinyl Records has founder/manager director Martin Goldschmidt and A&R manager Rob Collins to thank for its current purple patch, which includes recent albums by former Green On Red guitarist Chuck Prophet — the first single from which, *Dyin' All Young*, was a UK and Ireland single of the week on Radio One — and the critically-acclaimed *XXV* by Home, licensed from US indie Arena Rock. Today (Monday) it releases XTC's *Wasp Star*, the band's second album since exorcising themselves from Virgin Records and the follow-up to last year's self-titled album. June 12's *Acidemic* April Venus.

From former Morrice Michael Hesmith to former Wedding Present member David George's *Cinéma*, Peter Ubu to An Di Franco, Cooking Vinyl is not ashamed of developing a roster of home-grown and licensed acts who are sometimes on their second or third or, in the case of Stephen Duffy and his garage pop outfit The Lilac Time, sixth, deal.

"One of the things we say to artists is we



Cooking Vinyl acts: XTC (l) and Vibert & Cole

don't need a hit single, what we want is a great album. Often, you can immediately see the pressure lifted from them," says Goldschmidt. XTC's Arny Partridge says of the band's arrangement with the label: "We're not backed into any artistic blind alleys. We feel we can do anything we live up to, or any fans to feel obliged to please."

Cooking Vinyl debuted in 1986 with an Oysterband album, releasing *Michelle*, Shylock's Texas Campfire Tapes a month later. The latter, regarded by many as kickstarting the contemporary folk roots movement, has since sold more than 150,000 units. Other early releases included material by Cowboy Junkies — whose *The Tinty Sessions* gave the

label its second indie chart number one — Tom Robinson. The Mekons and Brundu Boys, but the emerging label was still viable.

"After Rough Trade went bust in 1991, it took us quite a few years to get back on our feet. Getting Billy Bragg's solo catalogue in 1995 was a pivotal moment," says Goldschmidt. Indeed Bragg's was so impressed with the label's exploitation of his back catalogue that he gave it his next album, William Blake. Cooking Vinyl has since released the Reaching For The Comforted rarities collection and expects to issue a new Bragg album next year.

Goldschmidt points to the arrival of Rob Collins — agent, manager and previously head of the ill-fated Warner Music-backed Radar Records — as a catalyst to the label's recent history. Furthermore, the label's recent albums by former Birchday Party guitarist Rowland S Howard, Luke Vibert & BJ Cole, Madder Rose vocalist Mary Loruson's solo project Saint Lou, Scottish quartet AC Acoustic and *So Quiet* Femmes.

Cooking Vinyl has strong links to club names and respected veteran players, "quality" before "cool", but it also has its eye firmly on the future, having recently struck a deal with EMI Music.

The cash that led Independiente to a legal

Independiente was facing a fight for its future last year that hung on the success of the second Travis album, but beneath the surface another battle was being played out between company founders Andy Macdonald and Mike Henehan.

As the company publicly focused its attention on the Man Who, a release Macdonald acknowledges was "absolutely crucial" for Independiente, elsewhere the relationship between the executive chairman and his managing director was deteriorating so rapidly that it risked undermining the entire organisation.

The cause of the pair's fall-out, outlined in detail in Room 12 at the North London Tribunal Office last week, was not one of a musical making but instead caused by a series of courses run by Landmark Education, its teachings on ontology, a division of philosophy concerned with the study of being, had had a profound effect on both Henehan's personal and professional life – benefits he wished his work colleagues could share. To Macdonald's thought, it threatened to take over the whole company. "I was concerned that in practice Mike was concentrating on recruiting people for Landmark rather than concentrating on his activities as MD," Macdonald told the industrial tribunal hearing the case of unfair dismissal brought by Henehan against his former employer.

The breakdown of the relationship between the two, which culminated in Henehan resigning last September and e-mailing the entire staff claiming Macdonald had made it impossible for him to continue as MD, brought to a close a working partnership dating back a decade. Henehan had been with Macdonald at Got Discs – when he had first taken a Landmark course – and then 70% stake in the new company Independiente in 1996.

Macdonald told the tribunal he had first heard about Landmark while at Got Discs but it only became an issue in 1999 when he became aware Henehan was becoming more heavily involved in "wants to try to introduce Landmark to the employees".

As Macdonald's concerns grew that everyone in the company was now talking about Landmark, he agreed with Henehan during May last year that it would become

company policy not to discuss or have the courses promoted at work. According to Henehan, Macdonald was becoming obsessed with the Landmark issue, even to the point of blaming the course for one employee ending up in police custody and for the collapse of a potential artist signing.

While all this was going on, Independiente was in the middle of renegotiating its deal with Sony as well as lining up the release of a Travis album that could not be allowed to fail. "1999 was a make or break year for Independiente," said Henehan. "It had not achieved the success we had expected."

Macdonald said there was a risk that the Sony renegotiations could result in its funding for his company being slashed to 40% of its previous level, prompting him to

making his own inquiries on the web about Landmark, circulating his research to staff.

Former A&M managing director Osman Eralp, who was involved in the negotiations for Henehan to join PIAS, told the hearing last Tuesday that Henehan did not have a job lined up with PIAS by the time he left Independiente. He also pointed out that originally the PIAS board wanted an "anti-culture" in his contract. "By November we had had a lot of contact with Henehan. By that time we didn't give two hoots. These were the stupidest allegations we'd heard in a long time," he said.

In his evidence, Henehan said Macdonald thought the course was a "thought reform process and was dangerous." The former MD said he was concerned that Macdonald

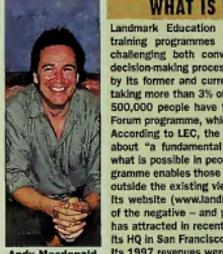
did use those words, he meant leave the room and not the company. Macdonald, who around this time believed Henehan was setting up a case for unfair dismissal, also admitted in the hearing to saying, "OK it's back to cult care again," though he clarified this was an "amorous reference to Private Eye magazine".

Towards the end of August, Henehan said he had concluded his position was "untenable" – a claim denied by Macdonald – with a letter from Macdonald to him on August 27 suggesting he did not have the company's best interests at heart. "I had no relationship with Andy and he had made no effort to patch things up," he claimed. Macdonald, though, claimed that Henehan did not even see the Landmark matter as an issue that "warranted a debate".

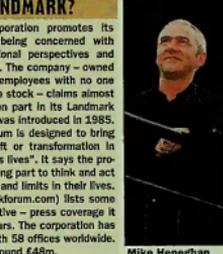
On September 3, 1999, one day before Macdonald agreed for Henehan to speak for Independiente at a Sony conference in Bournemouth, the MD cleared his personal possessions from the office, though he says he then decided to give Macdonald "one last chance". Three days later, Henehan gave him a letter asking for his support; Macdonald told the tribunal he replied that Henehan should not make a hasty decision but should allow the board to reconvene and discuss the matter further. Later that day Henehan sent an e-mail to Macdonald and the rest of the staff stating that, despite best efforts, he had not been given the support he expected and required from Macdonald and the board had made it impossible for him to continue as MD.

Macdonald said the e-mail had undermined his own position as chairman. "It clearly called into question our relationship, and I was very concerned as to the damaging effect that it would have on the company morale. I considered that it was a gross breach of the trust that I had put in Mike," he told the tribunal, adding that it had been Henehan's own decision to leave.

Both the chronology of events and claims are set out in a 100-page report. The tribunal were undoubtedly correct. Ultimately, however, both parties decided to reach an agreement between themselves that would resolve the matter rather than leaving it up to the tribunal. **Fred Williams, Additional reporting, Matt Penell**



Andy Macdonald



Mike Henehan

Landmark Education Corporation promotes its training programmes as being concerned with challenging both conventional perspectives and decision-making processes. The company – owned by its former and current employees with no one taking more than 2% of the stock – claims almost 500,000 people have taken part in its Landmark Forum programme, which was introduced in 1985. According to LEC, the Forum is designed to bring about "a fundamental shift or transformation in what is possible in people's lives". It says the programme enables those taking part to think and act outside the existing views and limits in their lives. Its website (www.landmarkforum.com) lists some of the negative – and positive – press coverage it has attracted in recent years. The corporation has its HQ in San Francisco with 58 offices worldwide. Its 1997 revenues were around \$48m.

look at BMG, EMI and Warner as alternative future partners. He told the tribunal that Henehan had informed him that he had been approached by a third party about doing a deal. According to Macdonald, that company's "description now fits PIAS", the operation Henehan joined in November last year after leaving Independiente.

Alongside the perceived effect Landmark was having inside his company, Macdonald was also concerned about the message reaching the outside world – particularly Sony which, according to Henehan, Macdonald feared saw Independiente becoming like a cult. Macdonald himself was

was determined for him to leave and claimed he tried to see if there was a chance of reconciliation. Elsewhere during his testimony he said, "There had been a complete breakdown in our relationship. He had already called me a liar. He'd already said I wasn't due to me."

On August 25 last year, three days after the Travis album went to number one, he handed a letter to his boss stating he had complied with company policy on Landmark. "This is bollocks," Macdonald allegedly told him. "You have not kept to the company policy. You should leave." Last Wednesday Macdonald told the hearing that although he

When Music Week's Creative & Design Awards two weeks ago highlighted the best work in music video, winning promos such as those for Blur's Coffee & TV, Aphex Twin's Windowlicker and Chemical Brothers' Lat Forester (voted Best Video overall) underlined the creativity present in the UK. Indeed, some industry insiders insist the artistic quality of the medium has never been higher – all of the above videos are among the Top 10 in the Best 100 Video ever Made list recently compiled by MW sister site Zine.

By the imminent publication of a report on the music video industry as a whole – specifically for 1998, with more general observations on last year – puts this creative edge of promo video work in context. And it makes interesting reading.

The Video Group Report represents the first serious attempt to place a value on the UK promo industry, a task previously considered 'highly inappropriate' because of the acknowledged reluctance of companies to disclose details of marketing spends. Compiled by a small group of commissioners and industry figures and based on interviews with label executives, broadcasters and the like, it explains in broad terms how the money is spent and also identifies the context in which the industry operates in the UK, and the implications of new media on the future of music videos.

Key findings include:

- UK companies spent an estimated £36.5m on 852 promos in 1998 (the figures exclude spends in the UK by foreign labels);
- majors spent an estimated £26m on 533

Is pop stifling the creativity of promos?

videos; the remainder was accounted for by independents; and

- the vast majority of major-commissioned videos had budgets of £25,000-£60,000, though the highest reported budget was £400,000 and the lowest £7,000.

The broader message is, paradoxically, that the best of times creativity is in some ways also the worst of times for imaginative promo work. "The average person watching television could be forgiven for thinking that not many videos are very interesting," says Mark Conway, formerly marketing manager at Sony label Higher Ground who is now executive producer at Battersea, one of London's leading video production companies. "MTV is very bland and corporate at the moment. There is a lot of bland pop on TV."

John Hassay, video commissioner at Skint Records and winner of the CADS Commissioner of the Year award for his videos for the likes of Fatboy Slim, claims the overall pop-orientation of MTV on its flagship is harming Innovation in British music, let



Chemical Brothers: creativity at its best

alone video. The axeing of Brand New from MTV's daily schedules, where new, quirky and moderately alternative videos could be seen, has brought this problem into sharp focus. "Brand New was the lifeblood of independent label like ours," says Hassay. "Now certain artists will get played because they have the right profile, irrespective of whether the music is any good."

The lack of TV exposure for promos has been a perennial complaint, but the report suggests that the domination of pop programming is making those complaints more vociferous than ever because it is causing budgets to polarise, with more spent on pop and less on other genres.

Though Carole Burton-Fairbrother, director of video at Virgin and commissioner of the CADS-winning Chemical Brothers clip, does not necessarily ascribe to that view, she agrees that budgets on pop videos have risen markedly in the past two years. "The days of making a video for a pop act for forty grand are more or less over," she

says. "And pop videos are an absolutely crucial part of the marketing plot for an act."

Partly for this reason, partly because of the maturity of the relationship between record companies and their promo suppliers, the promo-making process has become ever more professional. "Record companies have to take responsibility for briefing directors as well as just sending them the track to script on. That didn't used to happen until says Mark Richardson, MD at Independiente. In the current two-tier system of promo-making, Richardson thinks it is important for artists and directors of similar levels of experience to collaborate and progress together, so they can feasibly go from making £15,000 videos to the kind of £400,000, "global market" videos he was commissioning for Jamiroquai when he was at Sony's 32 imprint.

At least there seems to be a virtually inexhaustible supply of fresh film-making talent to replace today's top promo directors when they start their movie careers. Which is why the complaint about lack of outlets for creative promos is an important one. As Conway says, "In America it's not unusual for a budget to be \$1m, but when it comes to creativity even the US promo industry looks to this side of the Atlantic."

So even if budgets for pop videos continue to go up, and the value of the music video industry increases, it would be unfortunate if this meant less love of the kind that excites this year's CADS. **David Knight, Editor, Promo Copies of the Video Group Report can be obtained from Nisha Parti, e-mail: nisha.parti@warnermusic.com**

CLASSICAL news

BERLIN PHILHARMONIC LINKS WITH SCORPIONS

One of Germany's greatest cultural institutions, the Berlin Philharmonic Orchestra, has joined forces with best-selling rock group the Scorpions to create an album that is sure to generate considerable media coverage.

Since its foundation in 1882, the Berlin orchestra has built a reputation as one of the world's finest exponents of the mainstream classical symphonic repertoire.

Unlike many rival independent orchestras, the Berlin Philharmonic rarely supplements its large state subsidy with income from overly commercial projects.

The idea for the Scorpions project, recorded and released by EMI Classics, was hatched by the label's A&R vice president Peter Alward in 1997. Following discussions with colleagues at EMI's German division, he approached the Berlin Philharmonic's media representatives.

"They, too, had been thinking of putting together a crossover project of the highest quality," says Alward. "Of course, there have been well-publicised discussions within the orchestra. Even now, some of the other members of the orchestra feel that this goes against their traditions, and their principal conductor elect Simon Rattle has said that it is not exactly his cup of tea. But I feel that it has been done at the highest level and in the most serious way possible."

Scorpions - Moment Of Glory, is set for UK release on July 2. Tracks include arrangements of the band's hits - Wind of Change and Still Loving You among them - together with two new tracks, including Moment of Glory, which is the official anthem of Hanover's Expo 2000. Christian

Kolonovits, whose scoring credits include the Times Tenors, has arranged and produced the disc.

"My role is to create the broadest possible palette of releases," says Alward. "This time next year we are recording Schoenberg's monumental Gurrelieder with the Berlin Philharmonic. We are not doing the Scorpions disc instead of Gurrelieder, but in addition to it. We have no plans to make a series of crossovers with the orchestra, but wanted to make a strong statement with this record."

PHILIPS UNVEILS SWINGLE SINGERS DISC

Philips Classics has remastered and repackaged both Swingle Singers' classical albums together as one disc, Jazz Sebastian Bach, scheduled for release on June 19.

Ward Swingle's eight-piece vocal ensemble, best known for their addition of dub-a-dub "lyrics" to familiar instrumental works, ventured into classical crossover territory long before it became fashionable, with two discs devoted to arrangements of music by JS Bach, respectively released in 1963 and 1968.

Mark Wilkinson, head of Philips Classics UK, explains that the album's artwork and promotion have been tailored to reach the audience of twentysomethings attracted by Austin Powers - The Spy Who Shagged Me.

"We want to attract the new market for nostalgia," says Wilkinson. "These are the people who have discovered that Tony Bennett, Dean Martin and Doris Day are cool. It's about catching the summer barbecue zeitgeist."

The release campaign will be led by radio ads on Classic FM, Heart, LBC and possibly Virgin.

Andrew Stewart can be contacted by email at: AndrewStewart1@compuserve.com



ALBUM of the week



BACH IN BRAZIL: Music by Bach, etc. Camerata Brasil (EMI Classics CDC 5 56939 2). Strong world music crossover releases are now a regular feature of EMI Classics release sheets.



This Brazilian homage to JS Bach filters the composer's work through the medium of the choro, a form of urban instrumental ensemble music that draws on tango, the samba and other popular dance styles. Improvisation links the choro tradition with Bach, famed styles. Improvisation links the choro tradition with Bach, famed styles. The Bach arrangements of the Camerata Brasil, directed by choro revivalist Henrique Cazes, are interspersed with original works by choro legend Pixinguinha and others for easy summer listening.

REVIEWS

for records released up to June 5 2000

THE YELLOW GUIDE TO CLASSICAL MUSIC: Works by Palestrina, Handel, JS Bach, Mozart, Beethoven, Berlioz, Verdi, Wagner, Mahler, Stravinsky, Glass, etc. Various artists (Deutsche Grammophon CD 449 776-2). This budget-priced compilation was released exclusively through HMV stores in April and performed strongly. Now the slip-cased set, drawn from DG's back catalogue, is receiving a general release.

Most of the tracks date from recent years and include such popular classics as Handel's Hallelujah Chorus and the Death in Venice Adagio from Mahler's Fifth Symphony.



MAHLER: Das Lied von der Erde. Meier, Heppner, Bavarlan Radio 50/Mazel (BMG Classics RCA Red Seal 74321 67957). The release are of the highest order, carrying the advantage of Ben Heppner's heroic

tenor voice and the interpretative skills of Waltraud Meier.



VILLA-LOBOS: Piano Music. Marc-André Hamelin (Hyperion CDA67176). Hyperion's June disc of the month has French Canadian pianist Marc-André Hamelin

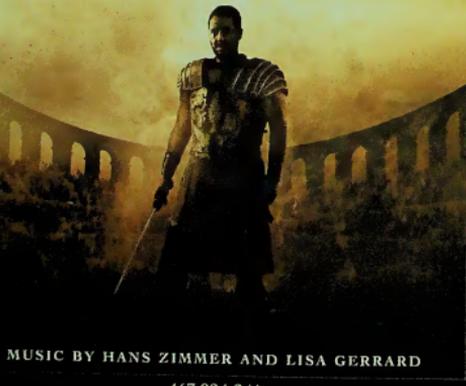
exploring the most significant, yet little-known, piano works of Brazilian composer Heitor Villa-Lobos. The disc is advertised in July's Gramophone.

MOZART/SCHUBERT/DEBUSSY: Piano Duets including Mozart's Sonata in C major, K.521 and Schubert's Andantino Varié. Sviatoslav Richter, Benjamin Britten (Decca CD 466 821-2). Released as part of a batch of six titles billed as "Britten At Aldeburgh", this thrilling disc appears for the first time on CD to coincide with this year's Aldeburgh Festival (June 9-25). The partnership between Russian keyboard giant Sviatoslav Richter and composer Benjamin Britten was blessed with the right chemistry to create one of the great accounts of Mozart's Sonata in C Major, K.521.

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SINGLE of the week

TRAVIS: Coming Around (Independent IS0445M5). Travis' first new material since their seven-times-platinum album, *The Man Who...* is timed to coincide with their headline status at

three festivals. Very upbeat in feel, it boasts a bewildering chorus sung in glorious falsetto. Backed by heavy airplay—including an A-listing at Radio One and C-listing at Radio Two—it could be the song to give Travis their first number one single. And, with no new album due until next year, it should keep sales of *The Man Who* bubbling over. **C**

SINGLE reviews



EELS: Flyswatter (Dreamworks EELS4). The mix of chiddie melodies with dark lyrics prevalent in Eels' album *Daisies of The Galaxy* is highlighted on this track. It may not be enjoying as much radio exposure as its predecessor Mr E's Beautiful Blues, but it should have no trouble hitting the Top 30. **C**

OCEAN COLOUR SCENE: July 1/Am The News (Universal Island CID763). This single features re-recordings of two of the heaviest tracks from the band's *From The Modern Album*. July is also used as the theme to the new TV series *Lock Stock*. Appearances at T in The Park, V2000 and Ireland's Witness Festival should help maintain their profile. **C**

IAN BROWN: Golden Gate (Polydor 5619081). The third single from the silver-waded Golden Gate album sees Brown mixing it with flamenco guitar and regga stabs, the result being one of his most adventurous, and best, solo singles to date. The surreal *Born Joy*-directed video is currently on high rotation on MTV. **C**

WHITNEY HOUSTON & GEORGE MICHAEL: If I Told You That (Arista 743217662820). Lifted from Houston's Greatest Hits collection, this smooth R&B workout is exactly what one would expect, with both stars turning in polished performances. An A-listing at Radio One, C-listing at Radio Two and strong IRL play will ensure it scores a high chart placing to support the hit a/c.

KELIS: Good Stuff (Virgin VUSC0184). Proving she is more than a one-track pony, the feisty US star unleashes the follow-up to her Top Five single *Caught Out There*. Tough production by the Neptunes backs a steamy vocal and a chorus that is radio-friendly, if not as explosive as its predecessor. It is B-listed at Radio One. **C**

DAPHNE & CELESTE: U.G.L.Y. (Universal MCSD2 40232). A chart success with their first single, *Ooh Slick You*, Daphne & Celeste return with more of the same. Reminiscent of Toni Basil's classic *Mickey*, this is perfect for its early-bean target market. **A**

ANGELIC: It's My Turn (Serious SERVO17). Currently attracting attention due to its vocals from Amanda O'Riordan (aka Mrs Judge Jules), this anthemic trance track backs bound for the Top 20. Slight support from Radio One is backed by a top three placing on *MiV's* Club Chart. **C**



FAT LES: Jerusalem (Parlophone CDRE540). After the magic of *Vindalos*, this is a disappointingly straight rendition of the William Blake hymn by the Fat Les trio featuring a 60-piece orchestra and choir. It is England's official song for the Euro 2000 championships, so expect to hear it everywhere during the coming weeks. **C**

MUSE: Unintended (Taste Media/Mushroom MUSH27CDB5). This new single, the fifth from Muse's 1999 debut album *Showbiz*, features a stunning vocal performance from singer Matt Bellamy that suggests Muse will soon be challenging Radiohead's pre-eminence in the "haunting and thoughtful" stakes. Already B-listed at Radio One and firm, Muse support the release with a UK tour in June. **C**

NORTHERN LINE: All Around The World (Globe Talent GTRO04CDS1). The summery grooves of this single should make it Northern Line's biggest hit to date. Constant touring (currently with Steps) is helping them as they attempt to develop their own niche in the crowded pop band market. **C**

BADLY DRAWN BOY: Another Pearl (Twisted Nerve/XL Recordings 1NXL004CD). Taken from *Badly Drawn Boy's* sprawling debut album, *Another Pearl* is a curiously crafted tune with strong hooks and codas. Justifying the A&R frenzy that surrounded his signing to XL, Damon Gough is quickly proving himself one of the UK's most intriguing musical talents. **C**

RICHARD BLACKWOOD: Mama (Who Da Man) (East West MICKY01CD1). Cheryl Robson's first signing to East West since the MTV *VJ* and Channel 4 hit. **C**

song best using his family connections for this reworking of his uncle Junior's Eighties hit, *Mama Used To Say*. Touted as the "British *White Smith's*", Blackwood may find the comparison hard to shake off if he intends to develop his own style. **C**

DARUDE: Sandstorm (Neo NEO12033). This trance track is perhaps Neo's strongest release to date—it is already a "Tried & Tested" track for Judge Jules at Radio One, while Pete Tong awarded it an "Essential" tag. It is C-listed at Radio One. **C**

GABRIELLE: When A Woman (Go Beat 5611872). Gabrielle follows her chart-popping *Smash Rise* with this more uptempo, almost Motown-esque release, which co-wrote. Played at Radio One (B-list), Capital and elsewhere, the only thing that can hold it back is the lingering success of its predecessor, *Classy*. **C**

MOREAN HERITAGE: Down By The River (Jet Star CRTCD8321). Already huge in the specialist reggae charts, this appealing commercial roots track deserves to cross over to the pop mainstream. With shades of Dennis Brown in the sound, this Javla-Massachusetts family act have absorbed the high points of reggae's melodic history and delivered what is now the perfect summer single, albeit a couple of months early. A headline slot at Brighton's Essential Festival will raise their profile further. **C**

ALBUM of the week

SINOQUE: Hear My Cry (Serious/Universal MCSD240233). With her first single from the album, it Feels So Good, already a Top 10 hit in the US, she set to be a genuine smash over here, the omens

look good for Sinoque's first album on Universal. The one-time *S-Express* member has emerged with a varied album with an eclectic choice of music reflecting her own tastes. At times there are echoes of *S-Express's* uplifting soundscapes and the collaboration with producer BT on 'Are You Ready?' is particularly effective. This is an album that definitely steps outside any pigeon-hole. **C**

ALBUM reviews



A-HA: Minor Earth, Major Sky (WEA 8573 82183-2). Minor Earth, Major Sky has already topped the charts in Germany and Norway. It is certainly a surprising update of the moody Nordic side of the band's original style, even if it lacks the art-pop bounce that won them 36m album sales in the late Eighties. **C**

BLACK SABBATH: The Best of Black Sabbath (Real Power RAWDD145). Released on a Capitol Music imprint, this band-approved collection has been digitally remastered. The 32 tracks span their 20-year career and include *Paranoid*, *War Pigs* and *Symptom of the Universe*. **C**

STEVE EARLE: Transcendental Blues (E-Square/Artemis 151033-2). Earle's fifth album in six years represents a return to rough-and-ready rock'n'roll, coming off the back of his acclaimed bluegrass set, *The Mountain*. Tracks such as *Steve's Last Rambles* and *Another Town* are impassioned and concise, while the title track is organic psychedelia that shows Earle's ability to keep pushing the musical envelope. **C**

Clubbies: *Clubbies Guide To Ibiza (Ministry of Sound MOSCD9)*. Mixed by Radio One's Judge Jules, the Ministry's latest release focuses on tracks that are predicted to be popular during the coming months in Ibiza. Consisting mostly of trance and hard house anthems, it includes tracks by Paul Van Dyk, Lost Witness, Matt Darey and Jules's own alter-ego, *Go-Deep*. **C**

LEN: You Can't Stop The Bum Rush (Wash 4960252). In the wake of the Top 10 hit *Stal My Sunshine* and follow-up *Cryptik Soul*, Canadian funsters Len unleash their eclectic debut album. Moving between pop, hip-hop and electro, the tracks are beat-heavy, hook-laden and quirky, which is very much their appeal. **C**

ROYAL TRUX: Pound For Pound (Domingo WIGCD81P). In the past two years, Royal Trux have released the well-received *Accelerator* and *Veterans of Disorders* albums, each marking a move towards grungy soul. *Pound For Pound* sees them continue this progression, with more rough melodies shining through. **C**

SHIVAREE: *I Oughta Give You A*

Shot In The Head (Capitol/Parlophone 8382462). Occupying the territory between Tom Waits, Rickie Lee Jones and Eddie Brackley, Shivaree are a discovery to be savoured. Dreamy vocals accentuate the original arrangements and musical qualities of this assured debut album. **C**

FUNGS: *Rookie Season (Food FOODCD31)*. Scandinavian pop/rock is very strong at the moment, and the latest Swedish outfit, Fungs, are no exception. With strong guitars and a cynically humorous line in songwriting this young band show a lot of promise, but could do with a change of pace from time to time. **C**

PAUL VAN DYK: *There And Back (Deviant DVNT37CD)*. The German producer follows his Top 10 hit *Tell Me Why* with this surprisingly eclectic third album. While all of the 12 tracks are underpinned by Van Dyk's shimmering trance sound, he throws in breakbeat and progressive house into the mix. It also includes last year's Top 20 hit *Another Way/Avenue*. **C**

VARIOUS: *Black Market Presents 25top Vol.2 (Azuli AZCD06)*. Avili follows its successful 25top album with this second volume covering the best in UK garage. **C**

Alongside remixes of hits by Trueteppers, Gorbette and N'9e, it features strong underground cuts from acts such as Sunship, Groove Chronicles and Phatstix. **ROLAND S HOWARD:** *Teenage Snuff Film (Cooking Vinyl COOKCD199)*. An original member of the Birthday Party and veteran of acts such as The Bad Seeds and Petra, Howard returns with this epic album. It is a dark, humorous and vaudevillean set which should appeal to the same audience as his former colleague Nick Cave. **C**

ONLY CHILDS: *Satellites And Constellations (Grand Central GCCD107)*. The latest release from the Manchester label is another accomplished long-player with an emphasis on funky hip pop. Tracks such as 'I've Got A Right and Space Disco mark Only Child as one to watch. **C**

Hear new releases

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

This week's reviewers: Dugald Baird, Michael Byrne, Hamish Champ, Chris Flinn, Tom FitzGerald, Owen Lawrence, James Roberts, Ajax Scott, Nick Tesco, Simon Ward and Adam Woods.



BELLE & SEBASTIAN: *Fold Your Hands Child, You Walk Like A Peasant (Jeepster JPRCD010)*. Belle & Sebastian seem to inspire loyalty and devotion from their fans, and it is easy to see why on the strength of this collection of timelessness-sounding songs. The album ranges from the inspirationally upbeat to heart-felt melancholia, nodding being an exercise in whimsy by its use of sweeping, uncluttered production. The Brit

Award winners' fourth album seems destined to repeat the success of their previous release *The Boy With The Arab Strap*, which reached number 12. **C**

MAY 27 2000

CHART COMMENTARY

by ALAN JONES

fourteen months after reaching number three with Honey To The Bee, Billie Piper – hitherto known merely as Billie – returns in triumph to capture the number one position for the third time in her five-single career. Day & Night, the introductory single from her forthcoming second album, sold more than 104,000 copies last week, nearly twice as many as the last number two, Madison Avenue's Don't Call Me Baby. Its sales compare favourably with the first week tallies of Piper's previous number ones, Because We Want To (80,000) and Girlfriend (119,000), and account for an impressive 12% of all singles sold last week, the overall tally of just under 870,000 being the lowest of the year.

The Bad Touch by the Bloodhound Gang is the first single to spend more than six weeks in the chart for the last seven weeks, and an amazing cumulative sales of nearly 300,000 while reaching number nine in its year-to-date rankings. But even though it has risen and



SINGLE FACTFILE

It took 33 years for Sandie Shaw to be toppled by Britney Spears as the youngest female solo star to have three number ones – but it has taken just two weeks for Spears to lose the title. The new champion is Billie Piper, the Swindon-born vocalist who topped the chart in 1998 with her first two singles, Because We Want To and Girlfriend, and returns to the summit this week with Day & Night. Piper was born on September

22, 1982, and is therefore 17 years and eight months old. Spears was born on December 2, 1981, and was 18; when she topped the chart with Oops! I Did It Again a fortnight ago. Piper records for Innocent, a member of the Virgin group along with VC Recordings, which held the number one slot last week with Madison Avenue. It is the first time in its 27-year history that Virgin has had consecutive number ones.

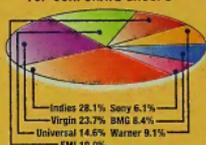
MARKET REPORT

TOP TO COMPANIES

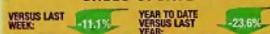


Figure shows last week's share of the top 75, and compares group shares to last week's share of the top 75.

TOP CORPORATE GROUPS

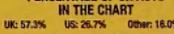


SALES UPDATE



fallen several times, moving 5-7-4-5-6-6, its sales have actually declined every week so far, its first week sale of 59,000 being

PERCENTAGE OF UK ACTS IN THE CHART



followed by totals of 50,500, 50,000, 40,000, 33,000, 29,000 and 25,500. Meanwhile, a record which debuted the

same week as The Bad Touch has established another first for the new millennium. Lonestar's Amazed becomes the first record to improve its position in the Top 40 for three consecutive weeks, after rising by two places in this week's chart. It too has had an unusual chart career, having moved 24-23-30-36-32-30-28 to date. Its sales have remained steady at just over 6,000 in the last three weeks, half the level it achieved at its peak. Its total sales of 43,000 copies to date are, however, unusually high for a record which has not reached the Top 20.

Now fully released – it wasn't officially out until Monday – Nicki French's Don't Play That Song Again shrugs off its Eurovision disappointment to advance 89-34. It is the singer's second Top 40 hit, the first being her 1995 number five hit Total Eclipse Of The Heart. The record tumbled 10 places during the week, having achieved a number 24 placing in the midweek chart, which suggests it has already reached its peak.

INDEPENDENT SINGLES

This	Last	Title	Artist	Label	(Weeks)
1	1	DOPE!..I DID IT AGAIN	Britney Spears	Jive	955242 (P)
2	2	SEX BOMB	Paul Jones & Mousse T	Gut	CKXGT 33 (V)
3	3	TELL ME WHY (THE RIDDLE)	Tom Jones & Sandie Shaw	DeWitt	DWNT 360DS (V)
4	NEW	WALKING ON WATER	Madison Avenue	YZ	VV9512418 (3MV) (P)
5	5	BLOW YA MIND	Pepper	SC2162 (P)	
6	NEW	ACCESS	DJ Mijah And DJ Tim	Trippitt	Tmx T1HXACD 043 (V)
7	4	FUNKY MUSIC	Uyah Sakits	Echo	EC5326 (P)
8	12	YOU SEE THE TROUBLE WITH RUNNIN	Blasyny	Rise	RIS3C0072 (ADD)
9	NEW	FEELING THIS WAY	Legend & The Cowboy	New	NEC02 025 (ADD)
10	8	DEEPER SHADE OF BLUE	Steps	Ebu	Live 01822 (P)
11	9	THE TIME IS NOW	Melika	All Around The World	CDL026 204 (P)
12	7	SHAKE YA BODY	N-Trance	Big Brother	R03CSD 03 (3MV) (P)
13	11	WHO FEELS LOVE?	Oasis	Perfecto	PCFR 360DS (3MV) (P)
14	8	EVERY WOMAN NEEDS LOVE	Salle Browne	Rise	RIS3C0072 (ADD)
15	13	TEAR IT UP	Kings Of Tomorrow	Additive	12AD054 (V)
16	NEW	OVERDRIVE	DJ Sandy V's Housetrap	Nakizee	NUKP0215 (ADD)
17	NEW	929	Franchise	Full Cycle	FCY025 (V)
18	NEW	JITTERBUG	Die	City Slang	215182 (V)
19	NEW	UP WITH PEOPLE	Lamb Chop		

All charts © CMI

PEPSI Chart

#	Title	Artist	Label	#	Title	Artist	Label
1	DOPE!..I DID IT AGAIN	Britney Spears	Jive	21	SMOOTH	Sasha Ross, Bob Thomas	Aetika
2	DO NOT CALL ME BABY	Madison Avenue	Vc Recordings	22	PRIVATE EMOTION	Andy Marley, Matt, Mike	Colombia
3	DOPE!..I DID IT AGAIN	Britney Spears	Jive	23	RISE	Blasyny	Go Beat/Universal
4	SEX BOMB	Paul Jones and Mousse T	Gut	24	IF I TOLD YOU THAT	William Miller & George Miller	Arise
5	MASTERMASTER ZONE	Jack & MC The Real DJ	Red	25	MAMBO ITALIANO	Shan	Wunderbar
6	THE BAD TOUCH	Bloodhound Gang	Capitol/EMI	26	DON'T GIVE UP	Chicco Testi, Bruce Adams	Xscape/Arise
7	HEART OF ASIA	Wang Chung	Polystar	27	PROUD	Heather Small	Arise
8	BOMB 4 DA ROAD (CASUALTY)	Madison Avenue	Capitol	28	TELL ME WHY (THE RIDDLE)	Paul Van Dyke, Scott Brown	Beacon
9	LOVETRUCK	Swedish Spicemen	AMF Pol	29	MYN TOP FRET	Johny Nash, Andrew Scott, DJ/Blasyny	Colombia
10	KIDDY	Lemmy And The Motor	Go	30	SAV MY NAME	Dexys & The Midnight	Mercury
11	TOCA'S MIRACLE	Peppers	Polystar	31	ACHILLES HEEL	Nephele	CD2
12	FILL ME IN	Chicco Testi	Wilder	32	WALKING ON WATER	Madison Ave	VC
13	NEVER BE THE SAME AGAIN	Madison Avenue	Virgin	33	COMING AROUND	Tanis	Indie/Universal
14	FLOWERS	Sweet Female Attitude	MAMA/MSA	34	CRAZY LOVE	Red Cole	Taken Soul
15	PURE SHORES	All Stars	Linn	35	IMPOSSIBLE	De Vries	Island
16	HE WAKET MAN (EVENING)	The Browns	Laffan/Arise	36	BUCCON	Tommy Stinson, Dave Brown	Indie/Universal
17	THING SONG	Sing	Capitol	37	STILL MAY BE	Egip	Egip
18	SITTING DOWN HERE	Lena Martin	Virgin	38	A SONG FOR THE LOVERS	Richard Ashcroft	Mercury
19	THE TIME IS NOW	Melika	Echo	39	WONT TAKE IT LYING DOWN	Steph	Indie/Universal
20	IT FEELS SO GOOD	Strawpe	Severus/EMI	40	JUST AROUND THE HILL	Evans	Mutiny

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TOP 75

MAY 27 2000

Pos	UK	Artist (Producer)	Title	Label/CD (Distributor) Cass/Vinyl/MD
1	NEW	THE GREATTEST HITS With Johnny Houston (Various)	Arista 7432175792 (BMG) 7432175793/7432171293	
2	NEW	OPPS! I DID IT AGAIN * Britney Spears (Various)	Jive 920282 (P) 922094 (V)	
3	1	RELOAD * 2 Tom Jones (Various)	#1 Out-GO CD 009 (V) GUSTAV 009 (V)	
4	2	PLAY * 2 Moby (Various)	Mute CD/UM 172 (V) CD/UM 172/SUM 172 (V)	
5	NEW	BINAURAL Pearl Jam (Pearl Jam/Sabot)	Epic 496592 (TEN) 493494/493495/493496	
6	NEW	GREATEST HITS: SHAKING LIKE A NATURAL GIRL Paul Simon (Various)	Warner Bros 780110720 53247294/-53247292	
7	NEW	SCIENCE & NATURE The Bluestones (Various)	Superior Quality BMG/BLU 014 (U) BLUEMIC 41/BLU 014 (U)	
8	15	SUPERNATURAL * Santana (David/Santana)	#2 Arista 0782219002 (BMG) 0782219004 (V)	
9	4	2001 * Dr. Dre (Dr. Dre/M-Plant)	Interscope/Polygram 4304882 (U) 4304891 (V)	
10	5	AT HIS VERY BEST * Engelbert Humperdinck (Linda/Dorland)	Universal TV 844972 (U) 844974 (V)	
11	NEW	MWNG Saverio Fanni (Owen)	Placid Castrol P.L.C. OJCD (V) P.L.C. OJCD/P.L.C. OJLP (V)	
12	6	THE HEAT Tom Brakes (Various)	LaFace/Arista 730063052 (BMG) 730063054/730063053	
13	9	COME ON OVER * 10 Shania Twain (Lange)	#6 Mercury 1700812 (U) 1700814 (V)	
14	7	THE MAN WHO * 7 Travis (Goswami/Hughes/Garland)	#2 Independent 1500300 (TEN) TEN ISM JMC/SO 9/150300/9/0	
15	20	WESTLIFE * 3 Westlife (MacCheane/Tophan/Taylor/Wynn/Warner)	1502113222 (BMG) 1502113214 (V)	
16	12	RISE * 4 Gabrielle (Various)	Go Beat/Polygram 5473801 (U) 5473804 (V)	
17	11	THINGS TO MAKE AND DO * The Moks (Various)	Echo ECHO 31 (P) ECHO/M 1/VECHLP 31 (V)	
18	14	THE WOMAN IN ME * 4 Shania Twain (Lange)	Mercury 5228862 (U) 5228864 (V)	
19	27	BRAND NEW DAY * Santana (Various)	#1 A&M/Polygram 4906512 (U) 4906514 (V)	
20	13	UNLEASH THE DRAGON * Sage (Sage/Woods)	Def Soul 5483920 (U) 5483924 (V)	
21	11	GREATEST HITS * 6 Eurythmics (Stewart)	RCA P/O 74803 (BMG) 748036/748036	
22	16	ON HOW LIFE IS * 4 Moby (Various)	#2 Epic 4944222 (TEN) 4944234/4944236	
23	13	BABY ONE MORE TIME * 3 Britney Spears (Hosie/White/Marvin/Panama/Spector/Kage/Gale)	#3 Jive 9221212/9221714 (V) 9221716 (V)	
24	3	S CLUB * 2 S Club 7 (Kinnear/Perrell/White/Abel/Stargate)	#1 Polygram 5431632 (U) 5431634 (V)	
25	20	STEUPTACUL * 4 Sage (Tophan/Taylor/Wynn/Warner)	#1 EMI/Island 0519434 (U) 0519436 (V)	
26	25	SLIM SHADY * Eminem (Dr. Dre)	Interscope/Polygram 04D 90321 (TEN) 04D 9007/02 2002/97	
27	12	LIVING IN THE PRESENT FUTURE Eagle-E Eye Cherry (Abel/Blund/Burns/Just Brothers/Dunn)	Polygram 5470424 (U) 5470426 (V)	
28	NEW	I WEMY WANT FOR YOU Lesley Garrett (Hosie)	BBC/EMI 7899551354 (U) 750253384 (V)	
29	27	NORTHERN STAR * Maura O'Hara (Various)	Virgin CD/EMI 2863 (E) CD/EMI 2863/000	
30	18	AUTOMATIC FOR THE PEOPLE * 6 R.E.M. (Lynch)	#6 Warner Bros 858263/022 (TEN) WAX 4802/03/04/05/06/07	
31	4	HELIOCENTRIC Paul Wester (Hosie/Lynch)	Island/UK Island CD 43958 (U) ICT 8503/1/ICT 8033	
32	4	WHITE LADDER East West (Gray/Chapman/Polzella/De Vito)	East West 8758220 (TEN) 8758221/8758222	
33	NEW	ZAMER - OST Hans Zimmer & Lisa Gerrard (Zimmer/Sabot)	Decca 467042 (U) 467043 (V)	
34	27	THE WRITINGS ON THE WALL * Destiny's Child (Sage/Spector/Levine/Dunn/Thomas)	Columbia 493642 (TEN) 493644/493646/493648	
35	12	ENEMA OF THE STATE * Blink 182 (Fies)	MCA/UK Island MCD 1169 (U) 1169 (V)	
36	4	45 CALIFORNICATION Red Hot Chili Peppers (Rubin)	#1 Warner Bros 936247/042 (TEN) 936247/044 (V)	
37	23	SKULL & BONES Dypress Hill (Duggs)	Columbia 495183 (TEN) 495184/495185/495186	
38	5	MYSTERY WHITE BOY - LIVE 55-96 Jeff Buckley (Tighe/Gabent)	Capricorn 493749 (TEN) 493752 (V)	
39	12	TALK ON CORNERS * 5 The Corrs (Larkin/Foster/Con/Parsons/Kowalewski/Strauss/Burke)	#5 Atlantic 7563107/571004 (U) 7563107/571004	
40	14	THE ULTIMATE COLLECTION * Santana (Various)	Columbia 509071 (CD) SONY TV 474/MC 520971/474/MC	
41	29	GOLD - GREATEST HITS * 1 Alba (Andersson/Univisus/Andersson)	1503701372 (U) 5170045517007 (V)	
42	46	RICKY MARTIN * Ricky Martin (C&W/Ventus)	#2 Columbia 4944920 (U) 4944931 (V)	
43	2	BEYONCÉ VOL 2 Beyoncé (Various)	Columbia 493619 (U) 493614/493618	
44	NEW	ALMA CARIBENA - CARIBBEAN SOUL Gloria Estefan (Estefan J./Blavin/De Vito)	Epic 491714 (U) 491714/491718	
45	27	THE BEST OF ME * Bryan Adams (Lange/Daamsma/Stein/Adams/Ventus)	#1 Mercury/A&M 4905222 (U) 4905224 (V)	
46	30	FAMOUS IN THE LAST CENTURY Shirley Bassey (Parsons)	Universal TV 157412 (U) 157414 (V)	
47	41	PERFORMANCE AND COCKTAILS * 1 Stereophonic (Fies & Bush)	#1 V2/Warner 49498 (P) VWR 1000498/VWR 1000490	
48	49	WORD GETS AROUND * Stereophonic (Fies & Bush)	#1 V2/Warner 49498 (P) VWR 1000498/VWR 1000490	
49	63	THE PLATINUM ALBUM * Vingabots (Danak/Del Mundo)	Positive 525530 (E) 525534 (V)	
50	37	JAGGED LITTLE PILL * 9 Alice In Chains (Morrisette/Salund)	Mercury/Reprise 5282061 (U) 506245/501405/528204/5061 (U)	
51	42	LEGEND * 6 Moby (Various)	Tuff Gong BMG/MC 126W/MX 150/MX 1 (U) Moby (Various) And The Waiters (Marley/Waters/Black/Various)	
52	NEW	GROOVIN' Bill Wyman's Rhythm Kings (Wyman/Tarbit)	Papillon BTRY/UCD 003 (P) 004 (V)	
53	42	STAYING ON THE SHOULDERS OF GIANTS * 7 Oliver (Singer/Gold) P/WCD	#1 EMI 81910 010 200/300 P/WCD MCO02/04D 11900/0100 MCO02	
54	31	SILVER AND GOLD Neil Young (Young/Rebel)	Reprise 536247020 (TEN) 536247024 (V)	
55	38	ALL SAINTS * 3 Savage Garden (Hosie/Condon/Duggs/McGlynn/McGlynn/White)	London 8289792 (TEN) 8289794/8289796/8289798	
56	53	BY REQUEST * 5 Savage Garden (Hosie/Condon/Duggs/McGlynn/McGlynn/White)	#1 Polygram 5475992 (U) 5475994 (V)	
57	5	TALENTUM Shahin (Sahib/Sakip)	Multiply MULTY 007 (TEN) MULTY M07 (V)	
58	2	THE SECOND COMING 113 (D'Amico/McGlynn/Hosie/Moseley)	Epic 4975522 (TEN) 4975524 (V)	
59	43	HOOYAY FOR BOOBIES Bloodsugar (Lipman/Lipman)	Geffen/Polygram 4904572 (U) 4904574 (V)	
60	70	DRAWN FROM MEMORY * Embrace (Nervell)	#1 Hu/Firefly CD/HT 010 (U) HT/MC 4100/010/HT/MC 4100/010	
61	50	THE BARRY WHITE COLLECTION * 3 Barry White (Various)	Universal TV 839752 (U) 839754 (V)	
62	64	RHINOBOYS * 10 RhinoBoys Mac (Fleetwood Mac/Darwin/Cher)	Warner Bros K 25634 (TEN) K 25634 (V)	
63	51	AFFIRMATION Savage Garden (Alfarsa/Hill)	Columbia 4949352 (U) 4949354/4949356	
64	18	BEHIND THE SUN * Cherise (Goswami/Reynolds)	XTRAV XTRAV CD/HT 010 (U) XTRAV XTRAV CD/HT 010/HT 010/010	
65	48	THE BEST OF 1980 - 1990 * 2 113 (D'Amico/Univisus/Reynolds/D'Amico)	#1 Island/UK Island CD/HT 010 (U) CD/HT 010/010	
66	24	ALL THE WAY... A DECADE OF SONG * 2 Guns N' Roses (Guns N' Roses)	#4 Epic 498492 (U) Guns N' Roses (Various) 498594/498596	
67	50	APPETITE FOR DESTRUCTION * 2 Guns N' Roses (Guns N' Roses)	#2 Columbia 493749 (U) 493752 (V)	
68	NEW	2001 - THE MILLENNIUM CONCERT Billy Joel (Various)	Columbia 493102 (U) 493104 (V)	
69	45	THE VERY BEST OF STRANGE TIMES The Moody Blues (Moody Blues)	Universal TV 9412918 (U) 9412920 (V)	
70	33	OUT OF TIME * 5 REM (Lynch)	Warner Bros 758925/042 (U) WAX 4400/042/4400/042	
71	35	TRIPLET BRAINSTORM * 2 Kirsty MacColl (MacColl/Greener/Rafferty)	V2 VWR100382 (UMV) VWR100814 (V)	
72	NEW	PEACE * Eurythmics (Eurythmics)	#1 RCA 7432166622 (BMG) 7432166624 (V)	
73	44	SURRENDER * 1 The Chemical Brothers (Rumford/Greene)	Virgin XCD/UST 400214 (U) XCD/UST 400214 (V)	
74	36	SOPHISTRY SLUMP * 2 Sade (Various)	V2 VWR 100252 (UMV) 100254 (V)	
75	NEW	CANT TAKE ME HOME Paul (Bibbey/Various)	LaFace/Arista 730028262 (BMG) 730028264 (V)	

NEW: First week only. HD: Highest charted. * Sales increase. ** Sales increase 50% or more. UP: PLATINUM GOLD. * (2x) PLATINUM. ** (3x) PLATINUM. (V) PLATINUM VIDEO. (U) CD. (P) COMPACT DISC. (E) EP. (M) MUSIC VIDEO. (D) DVD. (C) CASSETTE. (S) SINGLE. (T) T-SHIRT. (B) BOOK. (O) OTHER. (A) ALBUM. (V) VIDEO. (U) UNIVERSAL. (W) WARNER BROS. (M) MERCURY. (R) REPRISE. (L) LONDON. (G) GEMINI. (S) SONY. (E) EMI. (C) COLUMBIA. (B) BUREAU. (D) DECCA. (P) PLO. (M) MCA. (I) ISLAND. (J) JIVE. (K) KAPLAN. (L) LAFA. (N) NORTON. (O) OCEAN. (P) PLO. (Q) QUANTA. (R) REPRISE. (S) SONY. (T) TONY. (U) UNIVERSAL. (V) VIRGIN. (W) WARNER BROS. (X) XTRAV. (Y) YOUNG & RUBICAM. (Z) ZEPHYRUS.

TOP COMPILATIONS

Pos	UK	Artist	Title	Label/CD/Cass/Vinyl/MD (Distributor)
1	1	THE GREATTEST HITS EMI/Virgin/Universal/Capitol/Warner/Arista/Decca/Parade	Now That's What I Call Music! 54 * 2 EMI/Virgin/Universal/Capitol/Warner/Arista/Decca/Parade	
2	3	KISS WASTATION 2000 Universal TV 1576022/1576044 (U)		
3	2	TRANCE NATION 3 Ministry Of Sound TNC023/TNC023 (V) (DMW/Interscope)		
4	4	CREAM LIFE Virgin/EMI CD/CD/UM 1200/1200 (V) (DMW/Interscope)		
5	5	TWICE AS NICE - SEXY & STYLISH Warner Bros WMW0025/WMA0025/WAMA0025 (U) (V)		
6	6	KEVIN AND PERRY - GO LARGE Polygram 5432360/5432360 (U) (V)		
7	NEW	ULTIMATE AGIA NAPA Inspired InSPICED/INSPIRED (V) (DMW/Interscope)		
8	7	DAVE PRELUDS PRESENTS 40 CLASSIC ANTHEMS * 3 Universal Music TV 9411205/9411205 (U) (V)		
9	NEW	BIG TUNES 2000 Telstar TV TV0031/010TV0031 (U) (V)		
10	10	HALL OF FAME 2000 Glenz 016 CD/CD/UM 1200/1200 (V) (BMG)		
11	8	PURE EUPHORIA - LEVEL 4 Mercury TV 1576022/1576044 (U) (V)		
12	13	THE BEST TV ADS... EVER! Virgin/EMI VTD00036/VTD00036 (U) (V)		
13	11	SOUNDTRACK TO THE WEEKEND Global TV RACD0105/RACD0105 (U) (V)		
14	NEW	GALAXY HIT MIX Ministry Of Sound GAL003/GAL003 (V) (DMW/Interscope)		
15	12	THE CLASSICAL ALBUM Virgin/EMI 4671402/4671402 (U) (V)		
16	13	A PERFECT LOVE II Warner Bros TV 1576022/1576044 (U) (V)		
17	17	WWF AGGRESSION Priority CD/P175 (U) (P/P175/174 (V))		
18	14	ESSENTIAL SELECTION SPRING 2000 Essential Recordings 857302/857302 (U) (V)		
19	17	RELOADED * Universal TV 9411205/9411205 (U) (V)		
20	NEW	URUGUAY - DARRÉN EMERSON Global Universal GUC0030/GUC0030 (U) (V)		

MAY 27 2000

CHART COMMENTARY

by ALAN JONES

Whitney Houston registers only the second number one album of her career this week, debuting in pole position with *The Greatest Hits*, having previously topped the chart with 1987's *Whitney*. The album, which sold more than 89,000 copies last week, was helped by some serious discounting – with Woolworths offering the double album for as little as £9.99 in certain stores (see story, front page) – and also by the fact that it contains both new tracks and exclusive mixes. It is one of five new entries in the top seven, in a week which saw artist album sales climb 17% last week – an unusual occurrence mid-month.

Aside from Houston, the other artists who created this modest sales boom were Britney Spears, Pearl Jam, Paul Simon and the Bluetones. Among those who suffered as a result of the influx of acts was Dr Dre, whose 2001 album stumbles 4-9, even as its sales climb week-on-week by 10% to



MARKET REPORT



reach a new high of more than 12,700. And even though Tom Jones' *Reinold* slides 1-3, it also manages a 7% sales increase.

This week was always going to be one with an 'itney' was going to be number one, but most pundits believed it was going to be Britney rather than Whitney, and all the early indications were that they would be proved correct.

Spears established a lead of more than 6,000 over her rival but faded on Saturday, allowing Houston to take the throne. Spears can take some solace from the fact that the 88,000 sales

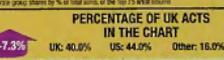
ALBUMS PROFILE

generated by *Oops! I Did It Again* last week was the highest tally for a number two album in the chart this year, even though the record was slightly more than 1,300 sales short of Houston's own total.

With three number one singles, Spears has still to reach the top of the album chart – her debut album *Baby One More Time* also peaked at number two but has sold over 940,000 copies.

the record which found its way into more homes than any other last week was the Eurythmics' *Peace* as Just A Word, which was given away with upwards of a million copies of the Sunday Times. In addition to the title track, the free CD included 17 *Again* and *Beautiful*, with all three tracks featured in both studio and live renditions.

As *Peace* is Just A Word is the next Eurythmics single, this appears to be a reckless act of self-sabotage, but its purpose, as far as the group was concerned, was to sell more copies of the *Peace* album from which it is taken. As such, it seems to have succeeded in modest fashion, with the album selling nearly 2,000 copies last week – enough for it to rise 163-72. The Sunday Times also carried an interview with the duo, and a voucher offering readers the chance to purchase their Greatest Hits album for just £5.99 at HMV – an offer which propels the album 61-21 on the chart this week.



Although the Whitney Houston album and Billie Piper single lead the best-sellers lists based on sales over the last seven days,

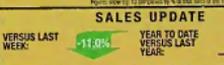
COMPILATIONS

What a difference seven days makes. A week ago, seven of the 10 bestselling albums in the land were compilations, but the release of a slew of hot artist albums, combined with a shortage of strong compilations, saw artist album sales soar 17% while compilations shrank by 11%, allowing the positions in the overall Top 10 to be reversed – now there are only three compilations holding a place, compared to seven artist albums. And, after four straight weeks as the number one album overall, *Now That's What I Call Music!* 45 slips to third place this week. It is still the number one compilation though, its sales of 39,500 last week being a massive 25,000 more than those of *Kiss House Nation 2000*, its distant runner-up. Now 45's total sales to date are 494,000, almost 8% off the pace

set by last spring's now album, *Now! 42*. All four new entries to the Top 20 this week are dance albums – the inspired label's *Ultimate Agnà Napa* leading the way at number seven with 20,000 sales, followed by Big Tunes 2000 at number nine (including seven number one hits), *The Galaxy Hit Mix* at number 14 and the live mix album *Uruguay* – Darren Emerson at number 20. There are only two other new entries to the Top 50 – and they are both dance compilations too.

It never climbed higher than number four but the *Notting Hill soundtrack* – featuring the likes of Ronan Keating, the Lighthouse Family and Elvis Costello – has now completed a whole year in the Top 50. It celebrates its birthday by sprinting 38-33. Dates to date: 368,000.

MARKET REPORT



INDEPENDENT ALBUMS

Rank	Artist	Title	Label	Release Date
1	Britney Spears	Oops! I Did It Again	Jive	02/28/00 (P)
2	Moby	Play	Mute	03/20/00 (V)
3	Tom Jones	Reinold	Gal	04/20/00 (V)
4	Super Furry Animals	MWNG	Placid Casual	04/16/00 (V)
5	Melkior	Things To Make And Do	Echo	04/22/00 (P)
6	Whitney Houston	The Greatest Hits	Jive	02/22/00 (P)
7	Stereophonic	Word Gets Around	V2	VWR 100043 (MV/P)
8	Bil Wyman's Rhythm Kings	Grown	Papillon	07/19/00 (P)
9	Stereophonic	Performance And Cocktails	V2	VWR 100492 (MV/P)
10	Kristy MacColl	Tropical Brainstorm	V2	VWR 101252 (MV/P)
11	Grandaddy	Software Slump	Mushroom	04/19/00 (P)
12	Muse	Showbiz	Mushroom	04/19/00 (P)
13	Motchead	We Are Motchead	SPV	04/19/00 (P)
14	Ry Cooper	Buen Vista Social Club	World Circuit	04/20/00 (P)
15	Oran	Standing On the Shoulder of Giants	Big Brother	04/20/00 (P)
16	Esametes Jazz	Remedy	XL	04/20/00 (V)
17	Steps	Styptacular	Ebu	04/19/00 (P)
18	Slam Village	Fantastic - Vol 2	Worldway	04/20/00 (V)
19	Black Box Recorder	The Facts of Life	Nude	04/20/00 (P)
20	Joe	My Name Is Joe	Jive	02/28/00 (P)

THE YEAR SO FAR... TOP 20 COMPILATIONS

Rank	Artist	Title	Label
1	Various Artists	Now That's What I Call Music! 45	EMI/VIRGIN/UNIVERSAL
2	Various Artists	Pure Garage	WARNER ESP
3	Various Artists	Now That's What I Call Music! 44	EMI/VIRGIN/UNIVERSAL
4	Various Artists	Clubber's Guide To... 2000	MINISTRY OF SOUND
5	Various Artists	Reinold - The Sound of UK Garage 4	MINISTRY OF SOUND
6	Various Artists	The Beach	LONDON
7	Various Artists	17 Cream Live	VIRGIN/EMI
8	Various Artists	New Hits 2000	VIRGIN/EMI
9	Various Artists	The Love Songs Album	WARNER/UNIVERSAL
10	Various Artists	New Woman 2000	VIRGIN/EMI
11	Various Artists	Breakdown	TELSTAR TV
12	Various Artists	Agia Napa - Fantasy Island	TELSTAR TV
13	Various Artists	Climb Up 2000	UNIVERSAL MUSIC TV
14	Various Artists	The Top of the Pops 2000 - Vol 1	UNIVERSAL MUSIC TV
15	Various Artists	Kiss House Nation 2000	UNIVERSAL MUSIC TV
16	Various Artists	Dance Hits 2000	WARNER/UNIVERSAL
17	Various Artists	Mix of the Millennium	UNIVERSAL/SONY/EMI
18	Various Artists	Club X	UNIVERSAL/EMI
19	Various Artists	Kevin and Perry - Go Large	ORIGINAL SOUNDTRACK
20	Various Artists	Pure Euphoria - Level 4	UNIVERSAL MUSIC TV

may
27
2000

Singles



1 DAY & NIGHT

1	2	3	4	5	6	7	8	9	10
Billie Eilish	Madison Avenue	VC Recordings	Britney Spears	Tom Jones & Mousse T	DJ Luck & MC Neat	Bloodhound Gang	Watergate	CASUALTY Oxide & Neutrinio	Southside Spinners
Innocent									



11	12	13	14	15	16	17	18	19
TOCA'S MIRACLE	Def Soul	THE RIDDLE	WATER	THE CHARLATANS	IMPOSSIBLE	IRON MAIDEN	TONI BRAXTON	ACHILLES WHEEL
Positiva	Def Soul	Devoiant	VZ	Universal	Wildstar	EMI	Lafayette	Toplander

THE OFFICIAL CHARTS

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1 THE GREATEST HITS

1	2	3	4	5	6	7	8	9	10
Whitney Houston	Brityney Spears	Tom Jones	Moby	Pearl Jam	LIKE A NATURAL GUITAR	The Bluetones	Santana	Dr Dre	Engelbert Humperdinck
Arista	Jive	Gut	Mute	Epic	Ward Brothers			Interscope/Polydor	Universal TV



11	12	13	14	15	16	17	18	19
Super Furry Animals	Toni Braxton	Shania Twain	THE MAN WHO TRAVIS	WESTLIFE	Gabrielle	MO'NIBO	Shania Twain	Go Beat/Polydor
Placid Casual	Lafayette/Arista	Mercury	Independiente	RCA				Mercury



17 21 FLOWERS Sweet Female Attitude

18 22 BLUE TOMORROW Chelsea Football Club

16 23 PROUD Heather Small

24 24 PRIVATE EMOTION Ricky Martin featuring Meja

20 25 CRAZY LOVE MJ Cole

22 26 BLOW YA MIND Lock 'n' Load

21 27 BUGGIN' True Steppers feat. Dame Bowers

30 28 AMAZED Lonestar

18 29 THEME FROM GUTBUSTER Bentley Rhythm Ace

19 30 SHORTY (GOT HER EYES ON ME) Donell Jones



25 31 NEVER BE THE SAME AGAIN Melanite C/Usa Lopes

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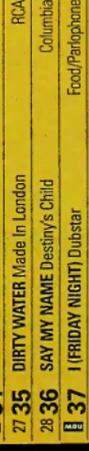
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compilations

1 NOW THAT'S WHAT I CALL MUSIC! 45

8 11 PURE EUPHORIA - LEVEL 4

Best of TV

11 12 THE BEST TV ADS...EVER!

Universal TV

9 13 SOUNDTRACK TO THE WEEKEND

Global Television

14 GALAXY HIT MIX

Ministry Of Sound

12 15 THE CLASSICAL ALBUM

Universal/Virgin/EMI

16 16 A PERFECT LOVE III

Vernorsey/Universal TV/Global TV

16 17 WWF AGGRESSION

Priority

14 18 ESSENTIAL SELECTION SPRING 2000

Essential Recordings

17 19 RELOADED

Universal TV

20 URUGUAY - DARREN EMERSON

Global Underground

10 20 HALL OF FAME 2000

Dance FM

peoplesound.com top10chart

The peoplesound.com new music top ten chart

NEW 1 Seratini | Violently Hopefully

19 2 Overall | Clockwork Digital

NEW 3 AKA | Bitchy/Punk

2 4 Skintone | Lennox Avenue Butterfly

4 5 Petrol 3 | Bulletproof

6 6 Koy | Miles Away

1 7 Idel | Vivaldi 2000 (Club Mix)

17 8 Headstart! | Lullaby

5 9 The Dukes Of Hazzard | The Murder Song

7 10 Mylar | Attacks of the Flying Ash Men

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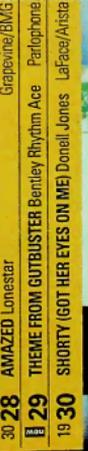
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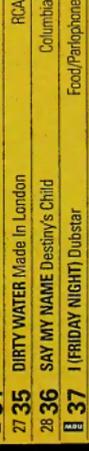
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15 23 BABY ONE MORE TIME Britney Spears

25 24 S CLUB 5 Club 7

24 25 STEPTACULAR Steps

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Warner Bros



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30 35 ENEMIA OF THE STATE Blink 182

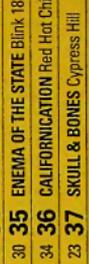
34 36 CALIFORNICATION Red Hot Chili Peppers

23 37 SKULL & BONES Cypress Hill

8 38 MYSTERY WHITE BOY - LIVE 95-96 Jeff Buckley

26 39 TALK ON CORNERS The Corrs

33 40 THE ULTIMATE COLLECTION Santana



33 40 THE ULTIMATE COLLECTION Santana

Columbia

8 38 MYSTERY WHITE BOY - LIVE 95-96 Jeff Buckley

Columbia

26 39 TALK ON CORNERS The Corrs

143/Love/Atlantic

33 40 THE ULTIMATE COLLECTION Santana

Columbia

13 19 FREASING NEW FAV...Dance

16 20 UNLEASH THE DRAGON Sisqo

61 21 GREATEST HITS Eurythmics

18 22 ON HOW LIFE IS Macy Gray

15 23 BABY ONE MORE TIME Britney Spears

25 24 S CLUB 5 Club 7

24 25 STEPTACULAR Steps

29 26 SLIM SHADY Eminem

12 27 LIVING IN THE PRESENT FUTURE Eagle-Eye Cherry

18 28 I WILL WAIT FOR YOU Lesley Garrett

20 29 NORTHERN STAR Melanie C

19 30 AUTOMATIC FOR THE PEOPLE REM

Warner Bros

21 31 HELIOCENTRIC Paul Weller

44 32 WHITE LADDER David Gray

18 33 GLADIATOR - OST Hans Zimmer & Lisa Gerrard

27 34 THE WRITING'S ON THE WALL Destiny's Child

30 35 ENEMIA OF THE STATE Blink 182

34 36 CALIFORNICATION Red Hot Chili Peppers

23 37 SKULL & BONES Cypress Hill

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143/Love/Atlantic

33 40 THE ULTIMATE COLLECTION Santana

Columbia

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MAY 27 2000



1 DON'T CALL ME BABY Madson Avenue VC Recordings 2471 +24 90.35 +22

2	11	TOCA'S MIRACLE	Fragma	Positiva	2083	+7	82.00	+8
3	1	DOPS!... I DID IT AGAIN	Britney Spears	Jive	2212	-1	76.12	-1
4	6	SEX BOMB	Tom Jones And Mousse T.	Gut	2233	+5	73.72	+13
5	18	FILL ME IN	Craig David	Wildstar	1965	+4	68.28	-1
6	12	IT FEELS SO GOOD	Sonique	Serious/Universal Island	1628	+41	63.91	+38
7	4	NEVER BE THE SAME AGAIN	Melanie C feat. Lisa Lopes	Virgin	2200	+5	63.28	-10
8	13	PURE SHORES	All Saints	London	1752	+10	56.91	+3

HIGHEST TOP 50 CLIMBER

9	18	4	IF I TOLD YOU THAT	Whitney Houston & George Michael	Arista	1414	+26	49.46	+17
10	7	21	FLOWERS	Sweet Female Attraction	Milk/A&E	1555	-15	48.90	-29
11	3	8	HE WASN'T MAN ENOUGH	Toni Braxton	LaFace/Arista	1520	+13	48.19	+7
12	8	30	THE TIME IS NOW	Moloko	Echo	1574	+3	44.81	-28
13	15	5	SITTING DOWN HERE	Leng Martin	Virgin	1517	+4	43.27	-1
14	11	9	THONG SONG	Sisqo	Def Soul	1049	-7	43.56	-8
15	23	3	PRIVATE EMOTION	Ricky Martin feat. Meja	Columbia	965	-3	41.94	-3
16	17	4	COMING AROUND	Travis	Independiente	937	+18	41.71	+2
17	20	19	MY NAME	Destiny's Child	Columbia	1074	+1	40.00	-24
18	25	9	PROUD	Heather Small	Arista	802	+10	37.49	+20
19	21	4	DAY & NIGHT	Billie Piper	Innocent	1027	+34	36.93	+21
20	3	3	KOOCHY	Armand Van Helden	ffrr	912	+25	36.94	+2
21	19	19	MOVIE TOO FAST	Affricat Dodger feat. R. Johnson	Locked On/UK Recordings	1229	+4	35.50	-10
22	35	36	DON'T GIVE UP	Crifone feat. Bryan Adams	Xtravaganza	1065	+1	34.83	-12
23	14	14	SMOOTH	Santana feat. Rob Thomas	Arista	991	+1	33.73	-17
24	23	3	RISE	Gabrielle	Go Beat/Polydor	1316	+6	32.77	+1
25	3	3	TELL ME WHY (THE RIDDLE)	Paul Van Dyk feat. Saint Etienne	Deviant	909	+40	31.01	+12
26	27	7	THE BAD TOUCH	Bloodhound Gang	Geffen/Polygod	1026	-2	28.14	+7
27	27	2	SHACKLES (PRAISE YOU)	Marymyn	Columbia	438	+58	27.46	+44
28	25	14	A SONG FOR THE LOVERS	Richard Ashcroft	Hut/Virgin	638	-19	27.08	-15
29	25	2	FORGOT ABOUT DRE	Dr Dre feat. Eminem	Interscope/Polygod	153	+53	26.52	+40
30	7	7	HEART OF ASIA	Watergate	Positiva	899	-2	25.60	-17
31	10	1	WHEN A WOMAN	Gabrielle	Go Beat/Polydor	388	+11	25.20	+123
32	15	1	THERE YOU GO	Pink	LaFace/Arista	438	+84	22.97	+100
33	19	19	ACHILLES HEEL	Topolander	S2	651	+4	22.87	-12

MOST ADDED

34	48	8	GIRLS LIKE US	B-15 Project feat. Crispy D & Lady G	Real Gonez	437	+63	22.44	+31
35	16	6	CRAZY LOVE	MJ Cole	Talkin' Loud	600	+10	21.23	+43
36	11	1	OTB (ON THE BEACH)	Yoke	Manifesto/Mercury	391	+11	19.89	+65
37	38	39	SHE'S THE ONE	Robbie Williams	Chrysalis	580	-5	18.49	-2
38	24	2	TAKEN FOR GRANTED	Sia	Long Lost Brother	354	+68	18.89	+10
39	34	3	MAMBO ITALIANO	Shalt	Wonderdog	609	+14	18.76	+20
40	29	29	BUGGIN	Trusteppers feat. Dane Bowers	NuLife/Arista	519	-21	18.71	-36
41	48	12	WON'T TAKE IT LYING DOWN	Honeyz	1st Avenue/Mercury	807	+27	18.53	+23

BIGGEST INCREASE IN PLAYS

BIGGEST INCREASE IN AUDIENCE

42	1	1	BABYLON	David Gray	IHT	113	+140	18.28	+135
43	35	5	YOU SEE THE TROUBLE WITH ME	Black Legend	Eternal	209	+25	16.87	+38
44	25	2	IN YOUR ARMS (RESCUE ME)	No Generation	Unconcept	440	+11	17.40	+27
45	67	1	BREATH	Faith Hill	Warner Bros	184	+3	17.24	+43
46	47	48	STILL	Macy Gray	Epic	811	+147	17.07	+13
47	36	8	JUST AROUND THE HILL	Sash!	Multiple	563	+13	17.02	-9
48	37	35	I TRY	Macy Gray	Epic	556	-3	15.87	-16
49	49	1	NEW BEGINNING	Stephen Gately	Polygod	727	+46	15.49	+5
50	1	1	I SATISFY MY SOUL	Paul Carrack	Carrack UK	59	+5	15.46	+22

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music control UK's new radio chart features 24 hours a day, seven days a week: 2 Top FM, 2CR FM, Air FM, Alpha 103.3 FM, Atlantic 252, 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 Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100.

TOP 10 GROWERS

1	IT FEELS SO GOOD	Sonique (Serious/Universal Island)	1630	472
2	DON'T CALL ME BABY	Madson Avenue (VC Recordings)	2471	2871
3	SEX BOMB	Tom Jones And Mousse T. (Gut)	2233	204
4	IF I TOLD YOU THAT	Whitney Houston & George Michael (Arista)	1414	288
5	DAY & NIGHT	Billie Piper (Innocent)	1022	282
6	NEW BEGINNING	Stephen Gately (Polygod)	727	272
7	O.T.B. (ON THE BEACH)	Yoke (Manifesto/Mercury)	391	256
8	WHEN A WOMAN	Gabrielle (Go Beat/Polydor)	388	224
9	THERE YOU GO	Pink (LaFace/Arista)	438	220
10	SHACKLES	PRAISE YOU Marymyn (Columbia)	438	180

TOP 10 MOST ADDED

1	GIRLS LIKE US	B-15 Project feat. Crispy D & Lady G (Real Gonez)	13
2	WHEN A WOMAN	Gabrielle (Go Beat/Polydor)	8
3	SPINNING AROUND	Kylie Minogue (Parlophone)	8
4	TELL ME WHY...	Paul Van Dyk feat. Saint Etienne (Deviant)	5
5	SHACKLES (PRAISE YOU)	Marymyn (Columbia)	5
6	O.T.B. (ON THE BEACH)	Yoke (Manifesto/Mercury)	5
7	BABYLON	David Gray (IHT)	5
8	THE POWER OF LOVE	Frankie Goes To Hollywood (ZTT)	5
9	TAKEN FOR GRANTED	Sia (Long Lost Brother)	5
10	THE ONE	Backstreet Boys (A&M)	3

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MUSIC WEEK MAY 27 2000

RADIO ONE

1	DON'T CALL ME BABY	Madson Avenue (VC Recordings)	3224	37	42
2	KOOCHY	Armand Van Helden (ffrr)	2089	40	39
3	TOCA'S MIRACLE	Fragma (Positiva)	2184	38	36
4	IT FEELS SO GOOD	Sonique (Serious/Universal Island)	2062	34	25
5	FORGOT ABOUT DRE	Dr Dre feat. Eminem (Interscope)	2402	32	32
6	DOPS!... I DID IT AGAIN	Britney Spears (Jive)	2919	37	31
7	THONG SONG	Sisqo (Def Soul)	2042	30	26
8	TELL ME WHY...	Paul Van Dyk feat. Saint Etienne (Deviant)	2085	29	26
9	COMING AROUND	Travis (Independiente)	1800	26	26
10	FILL ME IN	Craig David (Wildstar)	1974	24	25
11	SAY MY NAME	Destiny's Child (Columbia)	1285	21	25
12	DAY & NIGHT	Billie Piper (Innocent)	1650	22	25
13	GIRLS LIKE US	B-15 Project feat. Crispy D & Lady G (Real Gonez)	2452	21	25
14	YOU SEE THE TROUBLE WITH ME	Black Legend (Eternal)	1847	17	22
15	IF I TOLD YOU THAT	Whitney Houston & George Michael (Arista)	1436	13	22
16	O.T.B. (ON THE BEACH)	Yoke (Manifesto/Mercury)	1274	12	22
17	SHACKLES (PRAISE YOU)	Marymyn (Columbia)	1248	12	21
18	HE WASN'T MAN ENOUGH	Toni Braxton (LaFace/Arista)	1563	21	21
19	THERE YOU GO	Pink (LaFace/Arista)	1233	11	19
20	TAKEN FOR GRANTED	Sia (Long Lost Brother)	1706	11	19
21	THE REAL SLIM SHADY	Eminem (Aftermath/Interscope)	638	10	16
22	THE TIME IS NOW	Moloko (Echo)	1520	13	16
23	SEX BOMB	Tom Jones And Mousse T. (Gut)	1163	13	15
24	BINGO BANGO	Bushman/Jazz (UK Recordings)	905	13	15
25	GOOD STUFF	Kids (Virgin)	950	13	15
26	ACHILLES HEEL	Topolander (S2)	1089	17	14
27	CRYPTIC SOULS	CREW (Lee Columbia)	1869	11	14
28	SAVE ME	Embrace (Mercury)	1158	13	14
29	PURE SHORES	All Saints (Mercury)	820	13	13
30	BABYLON	David Gray (IHT)	1168	5	12
31	NEVER BE THE SAME AGAIN	Melanie C feat. Lisa Lopes (Virgin)	557	24	12
32	IMPOSSIBLE	The Cleaners (Deviant)	685	14	12
33	IT'S MY TURN	ANGEL (Polygod)	301	6	12

© Music Control UK. Chart based on total number of plays on Radio One from 00:00 on Sun May 27 2000 until 24:00 on Sat May 27 2000.

ILR

1	SEX BOMB	Tom Jones And Mousse T. (Gut)	80247	2049
2	DON'T CALL ME BABY	Madson Avenue (VC Recordings)	48852	159622
3	NEVER BE THE SAME AGAIN	Melanie C feat. Lisa Lopes (Virgin)	40883	17551898
4	DOPS!... I DID IT AGAIN	Britney Spears (Jive)	40664	8701854
5	TOCA'S MIRACLE	Fragma (Positiva)	3851	4091483
6	FILL ME IN	Craig David (Wildstar)	19103	15121599
7	PURE SHORES	All Saints (Mercury)	3516	14461553
8	SITTING DOWN HERE	Leng Martin (Virgin)	3134	1231377
9	IT FEELS SO GOOD	Sonique (Serious/Universal Island)	22929	9271336
10	THE TIME IS NOW	Moloko (Echo)	2628	1203278
11	HE WASN'T MAN ENOUGH	Toni Braxton (LaFace/Arista)	23323	1076255
12	IF I TOLD YOU THAT	Whitney Houston & George Michael (Arista)	2486	9961208
13	RISE	Gabrielle (Go Beat/Polydor)	2378	10761160
14	FLOWERS	Sweet Female Attraction (M&A)	2895	10731153
15	MOVIE TOO FAST	Affricat Dodger & R. Johnson (UK Recordings)	22983	1051100
16	PRIVATE EMOTION	Ricky Martin feat. Meja (Columbia)	29754	934194
17	DAY & NIGHT	Billie Piper (Innocent)	1969	8511922
18	SMOOTH	Santana feat. Rob Thomas (Mercury)	2456	831922
19	DON'T GIVE UP	Destiny's Child & Dane Bowers (Interscope)	2622	8381900
20	SAY MY NAME	Destiny's Child (Columbia)	1928	8351878
21	THONG SONG	Sisqo (Def Soul)	18104	7951816
22	COMING AROUND	Travis (Independiente)	1856	8961811
23	THE BAD TOUCH	Bloodhound Gang (Geffen)	1838	8521807
24	PROUD	Heather Small (Arista)	2027	8501803
25	NEW BEGINNING	Stephen Gately (Polygod)	1137	8411787
26	HEART OF ASIA	Watergate (Positiva)	1898	6321739
27	STILL	Macy Gray (Epic)	1935	6351647
28	FOOL AGAIN	Wesley (J&R)	1065	6341634
29	A SONG FOR THE LOVERS	Richard Ashcroft (Virgin)	1810	591592
30	ACHILLES HEEL	Topolander (S2)	1005	5751579

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TOP 10 PRE-RELEASE

1	IF FEELS SO GOOD	Sonique (Serious/Universal Island)	63.91
2	IF I TOLD YOU THAT	Whitney Houston & George Michael (Arista)	49.46
3	COMING AROUND	Travis (Independiente)	41.71
4	SHACKLES (PRAISE YOU)	Marymyn (Columbia)	36.52
5	FORGOT ABOUT DRE	Dr Dre feat. Eminem (Interscope)	26.52
6	WHEN A WOMAN	Gabrielle (Go Beat/Polydor)	23.30
7	THERE YOU GO	Pink (LaFace/Arista)	22.37
8	GIRLS LIKE US	B-15 Project feat. Crispy D & Lady G (Real Gonez)	22.44
9	OTB (ON THE BEACH)	Yoke (Manifesto/Mercury)	15.98
10	TAKEN FOR GRANTED	Sia (Long Lost Brother)	18.89

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POWER OF THE POP PEN

The pop boom has triggered a new A&R rush to harness the talents of career songwriters for labels' non-writing pop acts. By Steve Hemsley

When Don McLean lamented the passing of Buddy Holly — arguably the template for the modern singer-songwriter — in his 1974 hit American Pie, he could scarcely have imagined that a cover of that song would be almost unique among the biggest singles of early 2000 in not featuring the songwriting input of a professional writer or producer (see publishing market shares, *MW* May 20).

For in the midst of a pop boom spearheaded largely by non-writing acts, career songwriters are thriving as A&R teams call on outside help to build projects for non-writing artists.

Needless to say, employing the services of professional writing teams to provide material for pop acts is nothing new. From the Brill Building writers and the Motown stable of the Fifties and Sixties, to the UK's own Stock, Aitken and Waterman in the Eighties, there is no doubt that writers can provide the most important piece in the pop jigsaw. Yet while publishers are delighted that their writers are in such demand, there are concerns that pop's ongoing singles chart



Sound of the Eighties: Stock Aitken and Waterman

supremacy could be having a damaging long-term effect on the music industry.

"When there is not much happening in the music world, pure pop tends to rise to the top," says EMI Music Publishing managing director UK and president of continental Europe Peter Reichardt. "I have been aware of this songwriting trend for more than three years now and I would like to see the back of it, because it creates acts that sell a lot of singles but don't always sell huge numbers of albums.

"In many ways we are reverting to a Tin Pan Alley style," he continues. "But I would rather have one hit album like Simply Red's Stars, which was written almost entirely by Mick Hucknall, than the fragmented situation we have now, where we might have two tracks on an S Club 7

album, two tracks on a Boyzone release and two for B*Witched."

Of course, there have always been successful non-writing artists such as Tom Jones, Cliff Richard, Toni Braxton and Celine Dion, who have demonstrated a keen eye for good, original material written by others. But for many acts, songwriting is a potentially lucrative method of securing a sound financial future as well as a creative outlet.

EMI Music Publishing's stable includes Robbie Williams who, in partnership with BMG Music's Guy Chambers, has become one of the most successful artist/writers of recent years. At this week's Ivor Novello Awards, Williams and Chambers' Strong is in contention for the PRS Most Performed Work award, as well as Best Song Musically and Lyrically, which

'It has to be remembered [by writers] that without the artist's performance and profile, the song would probably not be a hit'
— Charlie Pinder, Sony/ATV

the pair picked up last year for Angels.

Williams is notable among today's major pop acts in having made the transition from non-writing performer to critically-lauded songwriter. Such an achievement is something of a holy grail for pop singers, mindful of the accusation that they have

been manufactured by a record company marketing department.

Despite the recognised importance of third-party writers in creating a suitably polished pop sound, there are considerable financial and critical incentives for artists to play a part, however nominal, in the creative process.

For the career songwriter, such collaborations can open doors to a profitable long-term relationship with an artist. Even so, some writers are reluctant to share credits, and ultimately royalties, with acts who offer little in return for their status as co-writers. However, in many cases it is a condition of the deal that artists receive publishing credits.

"This is a necessary evil which writers understand," says Sony/ATV Music Publishing managing director Charlie Pinder. >



Sound of the Nineties: Diane Warren with EMI's Peter Reichardt

'I would rather have one hit album like Simply Red's Stars, which was written almost entirely by Mick Hucknall, than the fragmented situation we have now' — Peter Reichardt, EMI

Have the lights gone out on UK publishing hopes in the US?

In April, BMG Publishing's Sontique became the first UK artist to register a top 10 single in the US Hot 100 since Five achieved the feat with When The Lights Go Out in October 1998.

Although welcome, the achievement of It Feels So Good — which became an accidental smash after a UK import was played in a Tampa Bay club and subsequently became a radio hit in Florida — only succeeded in papering over the cracks of the UK's dismal recent chart record across the pond.

There is no disguising the difficulty UK labels and publishers are having breaking the US. Also in April, Sony/ATV Music Publishing's Oasis album Standing On The Shoulder Of Giants had a disastrous second week at retail as sales dipped 64% over seven days to fall from 24 to 84 in the Hot 100, while at the end of April Sting's Brand New Day was the top album by an all-UK act at number 45.

On a more positive note, Charlotte Church has had moderate success in the States in recent months and, although Travis's debut album God Fearin' failed to chart, the band's tour with Oasis did help sales of The Man Who Owns a Chart debut at number 138 last month.

EMI Music Publishing's managing



Sonique: rare US success

director UK and president of continental Europe Peter Reichardt is doubtful about the current situation and says the UK is in danger of becoming a second-rate music nation.

"This is the first time I have felt like this in more than 30 years," he says. "The light

that has shone so strongly for British music since The Beatles has not gone out, but it is very dim indeed. We need to come out of this trough. I look at US singers such as Christina Aguilera and think, where are the British acts that can sing like that?"

UK publishers stress that the US market is not closed to British acts and the success of European pop labels and writers should encourage record companies to set up home. Peermusic managing director Nigel Elderton says the UK must develop acts that have an empathy with the US.

"The Britpop guitar bands did not travel further than Dover as far as I was concerned," says Elderton. "There is no point giving the US something they can already provide for themselves. One problem is that record companies are catering for minority markets in the UK to get tracks on to Radio One. They are not thinking globally, although they may say they are."

But Sony/ATV Music publishing managing director Charlie Pinder says the UK music industry should be realistic about the scale of the task before it gets too disheartened by its lack of success across the Atlantic.

"Over the past seven years, since I have been in this job, you could count on two

hands the number of UK acts that have sold well in the US," says Pinder. "We should not assume our acts will sell there simply because they speak the same language. It is a totally different market and it is huge. They have a different culture, and genres such as R&B and country are so dominant that we can never compete to the extent that we expect to."

"I have sat with A&R people in the US who are usually open-minded about British music, but you see their eyes glazing over at some of the stuff we are playing them. To make it in the US you must be talented, incredibly persistent and very lucky."

The current emphasis on pop in the UK could provide the breakthrough that many in the industry are looking for. One way in which publishers are attempting to drum up interest in British music is to target the film market and place songs on soundtracks.

The LA office of Windswept Music, for instance, has placed the Atomic Kitten track See Ya, written by Stasia to draw in Cheer Fever, a film currently in production at Universal Pictures.

"If the film and the soundtrack are a success, it could pave the way for a US release of the single," says Windswept director Peter McCamley. SH

Sony / ATV Music Publishing

**THE YEAR SO FAR:
THE FACTS**

- #1 Publisher (1st Quarter 2000, Albums)
- 3 Ivor Novello Nominations
- Brit Awards for Travis, Five, Eliot Kennedy (S Club 7) and Rose + Foster (S Club 7)
- 18 Top 20 Singles and 5 #1's

**CONGRATULATIONS
AND THANKYOU TO ALL OUR WRITERS**

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Results Not Rhetoric



WHASSUP? WHO KNOWS? THEY DO...

Jim Kerr (Simple Minds), Ajaz Ahmed (Freeserve), Graham Moore (Director of BT Scotland), David Docherty (Head of BBC New Services), Gavin Robertson (AIM), Tony Martin (Sony New Media), Richard Lord (Revolution Magazine), Scott Cohen (The Orchard), Sam Harvey (Abbey Road Interactive), Stephen Lea (music33.com), Charles Allen (Phocis), Jollyon Benn (BPI), Berni Lee (AudiOSOFT), Peter Beverley (Magex), Gary Milner (Soundwrap), Nanette Rigg (Blencathra Productions), Mark Garner (Mintball), Ross Sleight (Zhong), Geoff Inns (Guardian Unlimited), Philip Smith (Revolution Magazine), Mike Butcher (New Media Age), Aka Jaffrey (MTV Interactive), Nick English (Virtue TV), Addi Merrill (K*Grind), Simon Drinkwater (Beenz.com), Joseph Jennings (Intertrust), Jon Davis (iCrunch), Chris Cass (Vitaminic), Stephen Heller (Peoplesound), Yannis Marcou (Hyperlink), Jules Griffiths (Guardian Unlimited), Fergus Geraghty (m3m Media), Drew Bryson (Mr Nice.net), Mark Hafkke (Bird & Bird), Ellis Simpson (Golds Solicitors), Adam Driscoll (Channelfly.com), Harry Leckstein (Eunite), Malcolm Garrett (AMX), Jason Gibbs (Gmedia.com), Oliver Swanton (Way to Blue)

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RETAIL FOCUS: BAILEY'S

by Karen Faux

It takes more than an advancing bulldozer to make Birmingham indie Bailey's shut up shop. Plans to demolish the city's Bull Ring area have been in the pipeline for more than a decade but it's only in the past few months that the demolition men have moved in. "There is rubble falling all around us and we have to be the last one left here," says head buyer Dave Rock. "Despite the chaos, our regular customers are still coming in just as before."

Although Bailey's will have to abandon its premises at the end of August, it is by no means the end of the road for the reggae specialist. A new shopping centre is rapidly rising within a store's throw of the indie, which specialises in reggae in particular, and Bailey's plans to be in its new site in September. "It effectively means that we haven't had to close at all," says Rock. "It is very difficult to anticipate what the new centre will be like. The developers have tried to retain a market feel and the fact that there is a bit of a buzz around it should mean that we see an upswing in customers."



Bailey's set for move to new shopping centre

Bailey's likes to think that it is the number one destination in Birmingham for reggae, and its leading position has recently been consolidated by the closure of reggae competitor Don Christie. "Summit, another reggae outlet, has recently closed its shop in the Bull Ring and now has just one site in the city centre," says Rock. "This puts us in a good position when we open in the new

BAILEY'S REGGAE TOP 10

- 1. Solitary Red Rose Glen Washington (Ruff Stuff)
- 2. Number One Girl Glen Washington (VP)
- 3. Greenpeace Sampler 21 Various (Greenpeace)
- 4. Rise Again Arn & Sonia (World Sounds)
- 5. Big People Music Vol.5 Various (Charm)
- 6. Reggae Covers Vol.2 Various (World Sounds)
- 7. Ultimate John Holt John Holt (Charm)
- 8. Reggae Hits Vol.2 Various (Jestar)
- 9. Strictly The Best Vol.4 Various (VP)
- 10. Sanchy's Story Sanchy (Jestar)

shopping centre."

All of the store's reggae stock is now on CD only as Rock reports that vinyl represents too much of a sales risk. Its current star performer is Glen Washington, whose new lovers' rock album Solitary Red Rose has boosted sales of his back catalogue. "We are also doing well with a series called Big People Music," on Charm, which features smooth reggae from the

Sixties and Seventies," says Rock. "A lot of these old tracks have been reworked by current acts and this generates interest."

Bailey's also stocks pop and soul, as well as a modest selection of chart singles. This week, albums from Whitney Houston and Britney Spears have helped to lift business on the mainstream front. "New releases have been poor although we have maintained steady business for the likes of Sique and Tom Braxton," says Rock.

How the new shop will look has yet to be decided although the no-frills approach that characterises the current premises is bound to be retained. At the moment Rock feels there is no need to install listening posts as the store's sound system is so good. "The new releases in-store is its most reliable method of drumming up business. "People ask us what we're playing all the time and we get most of our sales through this," says Rock. "Personally I'm more of a rock fan but I've had to develop a thorough knowledge of reggae because that's what we sell here."

Bailey's Records: 12-14 Bull Ring Centre, Birmingham B5 4PL, tel/fax: 0121 643 0159

IN-STORE NEXT WEEK (from 29/5/00)

Andys RECORDS In-store — Heather Small, Lynden David Hall, The Gilmore; **Radio ads** — Mary Mary; **Press ads** — St Germain, Dr Feelgood, UK Garage Flava, Five Years Of Distance, Absolute Hardcore, Feed Your Head, Twice As Nice, Britten, Fungus, Pasha, Kings Of Tomorrow, French Sessions, Bach In Brazil, The Gilmore, Dandy Warhols, Bentley Rhythm Ace, Doves

ASDA Singles — Stephen Gately, Pink, Dr Dre, Buffalo G, Mary Mary; **Albums** — Clubbers' Guide To Ibiza, Heather Small, Iron Maiden, Armand Van Helden, Bon Jovi, Andreas Boesell, Leftfield, Muse To Watch Girls By, DJ Luck & MC Neat, Magic

Brava In-store — two videos for £10 each selected range, CDs for £9.99 or two for £13, two classical CDs for £10

Album of the month — The Delgados; **In-store display boards** — Bellatrix, Pole, Larry Levan Live At The Paradise Garage, Manny Ovan Child, Electric Music, We Love You Compilation

HMV Single — Stephen Gately; **Windows** — Clubbers' Guide To Ibiza, Iron Maiden, Doctor Dre, Pink, Mary Mary, York, Aqua, Buffalo G, Bob

Marley; **In-store** — Galaxy Hit Mix; **Press ads** — Aquo, Bob Marley, Doves, Mary Mary

Amazon Singles — Stephen Gately, Dr Dre, Maxim, Emiliana Torrini; **Albums** — Heather Small, Clubbers' Guide To Ibiza, Armand Van Helden, Iron Maiden, Bentley Rhythm Ace, Lynden David Hall; **Windows** — Clubbers' Guide To Ibiza, Heather Small; **In-store** — Bon Jovi, Armand Van Helden, Iron Maiden, CDs for £5.99

MVC Album — Bon Jovi; **Windows** — Bon Jovi, Iron Maiden, discount on Sega Dreamcast; **Listening posts** — Doves, Ms One, Dilated Peoples, Tony Bennett, Lynden David Hall, Bentley Rhythm Ace, Secret Garden, Matchbox 20, Billy Bragg & Wilco; **Q recommendations** — Festivals; **In-store** — Neil Young, CDs from £9.99, two budget CDs for £10, Classical Brit Awards

ourprice Singles — Stephen Gately, Mikey Graham, Dr Dre, Mary Mary, Windows — Stephen Gately, Mikey Graham, Dr Dre, Eminem; **In-store** — Doves, Buffalo G, Embrace

plonk Album — Bill Wyman & The Rhythm Kings; **Select listening posts** — Smoker's Blend, Czars, Babybird, Bad Company, Polak; **Mojo recommended retailers** — Czars, Omar & The Howlers, The Bouncy Castle, Deep Purple, Moody Marsden, Myracle Brah

TOWER Singles — Mickie Graham, Doves, Pink, Dandy Warhols; **Windows** — Notre Dame de Paris, Heather Small, Iron Maiden, Dilated Peoples, special sale; **Listening posts** — The King, Hotakob, Youssou' n'Dour, Superfunk, Mary Mary, Paul Brady, Ricky Martin, Melanie C, Black Box Recorder, Clinic; **Press ads** — Faith Hill, Twice As Nice, Lynden David Hall, specialist sale

Virgin Album — Armand Van Helden, Belle & Sebastian, Billy Bragg & Wilco, Bon Jovi, Bentley Rhythm Ace, Clubbers' Guide To Ibiza, Dandy Warhols, Doves, Embrace, Iron Maiden, Jurassic 5, Laika, Leftfield, Len, Lynden David Hall, Mary Mary, Maxim, Mikey Graham, Moco, Superfunk, Hall; **Press ads** — Dr Dre, Kid Rock, Stephen Gately, Trevor & Simon, Badly Drawn Boy, Ian Brown

WHS Singles — Stephen Gately, Buffalo G, Dr Dre; **Albums** — Bon Jovi, Iron Maiden, Heather Small

WOOLWORTHS Singles — Pink, Aqua; **Album** — Garage Nation; **In-store** — Pink, Aqua, Garage Nation, Sirrpy Red, Heather Small, Notre Dame de Paris, Clubbers' Guide To Ibiza, David Gray, free pre-order with Stephen Gately, Iron Maiden, Drive Me Crazy, free pre-order with Bon Jovi; **Press ads** — Simply Red, Heather Small, Stephen Gately, Drive Me Crazy, Bon Jovi



ON THE SHELF

NIGEL HOUSE,
co-owner, Rough Trade,
West London



ON THE ROAD

TREVOR HARRISON,
Sony Northern
area manager

There have been some cracking new releases recently. We've done extremely well with albums from **St Germain**, **Super Furry Animals** and **Dave Navro** releases on Import. Seven-inches from **Kloot** and **Kicker** have also been flying out this week.

Warp are very busy at the moment and continue to be one of our best-selling labels. We've done good business with reissues featuring **De La Soul**, **Plaid** and **Nightmares On Wax** and are looking forward to album follow-ups in a month or two's time. Another label we do well with is **Twisted Nerve** and it recently supplied us with copies of a sampler that was produced just for Ireland, featuring **Bady Drawn Boy**, **Alfie**, **Andy Votel** and **Mum and Dad**. **Bady Drawn Boy's** album will be a big one for us when it is released on XL in June.

People round here working in the fashion industry are into electronics in a big way and we sell heaps of the stuff. **Kid 606** has had a few singles out which have all sold quickly and

we are expecting the new album from **Pole**, on **Kill**, to be a big seller.

A look at the charts shows that major record companies are completely preoccupied with disposable pop and that gives indie stores like ourselves a window of opportunity. There is a lot of good music around — you just have to look a bit harder for it. Speaking as a country on the fan, I'm looking forward to the new record coming from **Jim White** in September and the **Lambchop** album is a personal favourite which is still selling very well here.

It's interesting that our website seems to be bringing more customer traffic into the store. Everything we stock goes on to the site database with individual product descriptions, and people can order online. We are finding that a lot of people print off the catalogue and then come into the store to tell us what they want. We are also seeing a big rise in our mail-order sales, with the US and Scandinavia qualifying as our biggest international customers."

"Based in Newcastle, my role involves the day-to-day running of the northern area and selling in to a number of key accounts. I'm currently in my 13th year with the company and have seen many changes, the most recent of which is the restructuring of our own salesforce. Under the new system we call exclusively on the independent sector on a fortnightly basis, pre-selling new albums and singles, and setting up campaigns. At the same time we continue to sell and promote current priority product.

May has been a particularly busy month for us despite the general dearth of new product. Major new releases from **Cypress Hill**, **Pearl Jam**, **Bob Dylan** and **Jeff Buckley** are already performing well, and the most eagerly anticipated of all was the **Toploader** album released this week. The salesforce have been raving about this bend ever since we were treated to a showcase some months ago. With the re-released **Achilles Heel** giving

them their first Top 10 single, the album could not have been better set-up.

Other product to check out is the new album from **Mirwals**, with Madonna guesting on one of the tracks, and the reissued **Leftfield** albums which will do well on the back of the current tour. There are also a lot of enquiries building for **Steve Earle's** new album, scheduled for June 5.

We have another busy month ahead on singles with debut releases from both **Mary Mary** and **Buffalo G**. In-store support is strong and we reckon there are certainties for the **Top 10**. **Mearns**, **Travis** are set to release a new single. Coming around, which we hope will give them their first number one hit.

One upcoming release worth a mention is the new album from **Helicopter Girl** entitled **How To Steal The World**. This is our first release through Instant Karma and everyone believes it has the potential to be huge. The first single, **Subliminal Punk**, follows in July."

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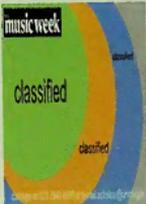
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Marketing Assistant

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Probably hoping **KYLIE** would be sporting the same minimalist kit she almost wears in the video for her new Parlophone single **Spinning Around**, retailers flocked down to London's Soho House for a meet-and-greet with the Aussie songbird. If they were disappointed that the mini-Minogue wasn't wearing those gold hotpants the shop boys didn't let it show. Pictured (from left) are: Our Price's **MATTHEW KREUZER**, EMI marketing manager singles **ROGER SMITH**, **KYLIE**, Virgin's **GARETH PERRY** and EMI national account manager singles **JOHN WALSH**.

Remember where you heard it: Leading lights from the current music industry and a number of faces from the past made their way to London's Oxford Street last Wednesday to have a look around **HMV's splendid new store**. Among those showing their faces were former HMV MDs **Ian Gray** and **James Tyrrell**, former 363 telephonist **Margaret Majoran** and one-time EMI director **Francis Pearce**, who as a 15-year-old **Brian McLaughlin** wrote to asking him for a job. As McLaughlin recalled last week, Pearce told him, "You're no good to us. Why not try those HMV people?" ...Meanwhile, the new store launched another first for young **Robbie Williams** - his debut on a 78 disc. To mark the end of the old and the beginning of the new, EMI boss **Tony Wadsworth** had the neat idea of pressing a special single (the old store was originally scheduled to close 78 years after it first opened). Consequently, EMI pressed 999 very collectible copies of a special release in the old format, placing Williams' Millennium on one side (pictured above) and Elgar's Nimrod from Enigma Variations on the other. Robbie has no plans, apparently, to cover **Land Of Hope And Glory**...There really is no escaping from those EMI people. EMI International's **Mike Heatley** went all the way to Auckland on official business



the other week, only to bump absolutely by chance into holidaying Parlophone marketing director **Terry Felgate**...Top US country act **Lonestar** clearly don't amaze **Woolworths'** music buyers. Despite their Stateside chart-topping **Amazed** yesterday (Sunday) being on course for a seventh week inside the UK Top 40, the retailer is still refusing to stock it. Even without Woolies' interest, the result is more than 70,000 sales so far, although it has peaked no higher than 23...Expect **Edel** to be digging around for some garbage in a soon-to-be inked deal...Whispers reach Dooley that one of the majors has had its US knuckles firmly rapped after it announced plans to issue downloads in a format that has



worse than make sure your dotcom management team sport Harvard, Yale and Oxford educations. Well, that's how **Rob Dickinson** decided who to get in bed with anyway.....



Lock closely. You might just manage to glimpse the sickly green faces of **Telstar** bosses **SEAN O'BRIEN** and **NEIL PALMER** anxiously peering down in London town. They and a bunch of other label staffers were left listening to the wind howl around their stranded pod for longer than they anticipated when their **LONDON EYE** pod ground to a shuddering halt 60 feet up. Another load of **TELSTAR** employees were left stranded as they were about to board a separate pod at ground level when the capital's latest attraction broke down. Insiders deny any foul play.

not yet passed **SDMI** thought...When manager **John Glover** mused about his new label, his choice of venue to launch it seemed obvious. Well, what else is big and is launched? Obvious really - the **QE2**. So while the pride of the Cunard line was docked at Southampton, Glover and his partners in the new **Blueprint** label, **Tony Hadley**, **Beverley Craven** and **Richard Drummie**, were piped aboard to party with a few chums last week...Dooley hears that **Blur** are recording tracks for a best of set for autumn release...Could it be that the **Pope** is a closet Iron Maiden fan? The band's management company **Sanctuary** reveals it received a "hit" on the official Maiden website from none other than the Vatican City...It would appear that if you want to win the favour of a top UK record chief, you could do worse than make sure your dotcom management team sport Harvard, Yale and Oxford educations. Well, that's how **Rob Dickinson** decided who to get in bed with anyway.....

Having worked with the likes of the multi-chart-topping **Byive Girls** and more recently **Chicane** and **S Club 7**, **Brighton Promotions** Company's **NICKI CHAPMAN** and **NICK GOODWIN** are well used to the thrill of having a number one record. Only that thrill was set to take on a new twist yesterday (Sunday) with their first number one as artist managers through **BILLIE E. Day & Night**. Billie is pictured at a few tagalugs during a night out on the town. Billie quite obviously was an orange juicer.



Virgin Megastores store signing in London's Oxford Street last Monday. Meanwhile, Innocent MD Hugh Goldsmith and the rest of the label embarked on their chart-topping celebrations early last week with more than a few tagalugs during a night out on the town. Billie quite obviously was an orange juicer.

CUSTOMER CARELINE

If you have any comments or queries arising from this issue of **Music Week**, please contact **Alex Scott** at: email - scott@unmf.com; fax +44 (0)20 7407 7034; or write to - **Music Week Feedback**, Fourth Floor, 8 Montague Close, London SE1 9UR.

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