



NEWS: After RONAN KEATING's latest single lost chart sales, the CSC is to confirm new rules on multimedia formats
News 4



NEWS: New HONEYZ track features in Universal soundtrack initiative to break bands abroad
International 6



FEATURE: On the eve of the MERCURY PRIZE official shortlist, key industry figures name their fantasy rundowns
Feature 10



VINYL: IT JUST WON'T STOP SPINNING: P23

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FOR EVERYONE IN THE BUSINESS OF MUSIC

NME

Music Week

Asda underlines its £9.99 commitment

by Paul Williams

Asda is preparing to light the touchpaper on another music price war after underlining its commitment this autumn to hitting its long-term target of £9.99 for compact CDs.

The move - which could be introduced as early as September - fulfils a previous pledge to reduce the price permanently of all its single-album chart, CDs to below £10 by the end of this year. It will follow the launch today (Monday) in Patchway near Bristol of the first Asda Wal-Mart Supercentre, which offers significant discounts on a wide range of goods.

Asda music buying manager Andy Spoforth says the retailer remains committed to fulfilling its aim in partnership with the record companies, although it is understood to be ready to press ahead even if dealer prices are not reduced. "We're not just doing this to loss-lead," he says. "We want to do it with the support of the industry and we're actively seeking that support at the moment. We have to return a profit with this so we need to work in conjunction with the record companies to bring their costs down."

Asda's move is likely to coincide with a fourth quarter which is shaping up to be one of the busiest in



Asda: hotting up the price war

years with a superstar-packed release schedule that includes Radiohead, the Spice Girls and U2. It will put yet further pressure on the margins of rival retailers, including the independent sector, whose share of the market continues to dwindle at an alarming rate.

"Record companies need to stop giving better deals to supermarkets, but at the moment we get no help from them," says Les Hare, owner of Manchester-based Kingbee Records. "It's cheaper to go to Asda than pay for the discounts we are offered. There is no other industry that handles its top product like this, but in the end supermarkets won't take a chance on new acts, so we won't have any decent records."

As the surviving indie press for more support from the record companies, there is at least one piece of good news as EMI today (Monday) launches an independents-only initiative. Under this, customers in around 550 stores will be offered a free 16-track sampler when they buy a selected new-artist album. It will cover artists including Coldplay, Everclear and Alex Lloyd with the sampler containing a track from each featured album.

EMI sales director Mike McMahon says: "This is really to help drive awareness of new artists in a sector of retail which knows somewhat about new music. We wanted to do something for this whole sector particularly." Meanwhile, Asda is pointing to the US experiences of its parent company Wal-Mart as evidence of its claim that lower prices bring incremental sales. The latter has taken significant market shares on record-breaking first-week albums this year by the likes of 'N Sync and Britney Spears. However, this argument is disputed by UK industry executives, who say significant price reductions in the UK have previously merely moved around market share rather than expand the market as a whole.



The expected debut of The Corrs (pictured) in Blue album at the top of the chart yesterday (Sunday) was set to crown an East West achievement of three simultaneous Top 10 albums for the first time in its history. In Blue, the studio follow-up to 1998's top-selling album Talk On Corners, joins David Gray's White Ladder and Morcheeba's Fragments Of Freedom in the Top 10 to mark the Warner company's revival under Christian Tattersfield, who joined as managing director from Arista in January. "This is a result of a winning combination of great artists with great management and great records," he says. The company's current performance is its biggest spread of artist success since the mid-Nineties with the likes of Jimmy Nail, Chris Rea and Simply Red.

Mullin loses R2 job in BBC cost-cutting

The BBC has confirmed that Radio Two head of music policy Geoff Mullin's job is being fazed out between now and October as part of the recently announced BBC cost-cutting measures drawn up by director general Greg Dyke.

Mullin joined the station in March 1997 from the former London soft AC/easy listening station Melody FM (now Empa's Magic 105.5 FM). Since then he, along with station controller Jim Mair, has been widely credited by the music industry for making Radio Two more accessible for promotions executives and pluggers, while tweaking the network's playlist and output to include new acts and music.

A station spokesman indicates that Mullin's future within the BBC is "uncertain at this time".

Chambers joins Robbie at EMI Music

Guy Chambers has left BMG Music Publishing after 10 years to sign a new deal with EMI Music, which also handles his songwriting partner Robbie Williams.

Chambers, who helped pen Williams hits such as Angels, Millennium, Let Me Entertain You and the forthcoming Rock DJ, has signed a long-term worldwide deal with the Charing Cross Road-based group.

His manager Dylan Chambers says his brother has been with BMG Music since 1990 and with the imminent ending of his deal - which expires after the release of Williams' third album, due for release on August 28 - he decided to look around. "We were attracted by the very creative A&R department at EMI and also it was a very good deal money-wise.



New partners (from left): Dylan Chambers, Bradley, Guy Chambers and EMI Music UK managing director Peter Reichardt

Perhaps it was also a case of time for a change," says Chambers. He declines to elaborate on how long the deal runs or how many albums it will involve.

Guy Chambers, who previously worked with writers as diverse as Julian Cope and Cathy Dennis, is already in discussions with "various people" about future collabora-

tions. Ahead of that, his manager says he is likely to team up with Williams again in August to work on some new songs before the former Take That star kicks off his tour at the end of that month. He has also co-penned three tracks which will appear on Kylie Minogue's forthcoming album.

"There is the capacity to work with a whole bunch of artists. [EMI Music deputy managing director] Tom Bradley and [European A&R vice-president] Mike Smith think there is a hell of a lot of mileage in future collaborations," adds Dylan Chambers.

Bradley, who was instrumental in securing the deal, adds, "In Guy and Robbie we have a modern-day writing team with the potential to achieve the heights of Bacharach and David."

New judges to join Mercury Prize panel

Technics Mercury Music Prize organisers have given a fresh look to this year's judging panel with half the 10-strong team made up of new faces.

Grammy-winning composer David Arnold, The Face section editor Emma Warren, MTV Europe music and talent vice-president Fleur Sarfaty, and arts event producer and musician Alex Poots figure on the panel for the first time.

This year's event appears to be the most open in the competition's nine-year history with MW's own survey of industry executives and artists producing a strong showing for new talent, including Coldplay, Doves, Baby Driven Boy and M.I. Cole. The overall winner will be announced at London's Grosvenor House on September 12.

● See feature, p10

Handwritten notes in the right margin:
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Sanctuary splashes out on Motorhead best of

Sanctuary Records is planning a £100,000 marketing spend for The Best Of Motorhead to be released through its Metal-Is label.

The digitally-remastered album has been compiled by Sanctuary's Castle Music subsidiary, which it acquired in May, and follows The Best Of Black Sabbath album which charted at number 24 in June.

The album is released on August 28 to mark the band's 25th anniversary and includes previously-unreleased live tracks.

The title will be TV-advertised with 30-, 20- and 10-second commercials on Channel 4 as well as satellite and cable channels. The ads feature video highlights of the band and cuts from tracks including Ace Of Spades, Bomber, and Overkill.



Universal TV's Wonderboy label is releasing the track Give It Up by King Arthur in conjunction with media group Emag, which is using it in the TV-advertising campaign for Emag Eian woman's magazine More!. The UK release is scheduled for early September and the track was originally produced by Italian label Music Records.

The song has already been released in some European territories and is receiving airplay in the UK on Empow-ment KISS 100. Around £3m is being spent on the summer campaign for More! and Give It Up features in the TV ads in which a girl clubber asks a DJ to play it. "The music is vital to the creative of this campaign because it is part of the story line. We hope it will become a summer anthem," says Emag youth marketing manager Liz Martin. A two-minute version of the commercial, including a longer sample of the track, will be seen on the Box from this week and throughout the summer. Additional marketing support for More! is taking place in Ibiza, where male models with the magazine's logo male models with their tans are handing out branded into their bags are handing out copies of the single with the magazine.

WALSH QUITS PARLOPHONE
Parlophone is searching for a new regional promotions manager following Mike Walsh's decision to join the Chrysalis-backed Internet music and lifestyle venture Ride The Tiger. Walsh, who had been with Parlophone for five years, starts his new job as music controller today (Monday) and will be responsible for music policy and record company liaison.

24/7 SCOOPS WORLDDOP AD SALES
Worldpop has outsourced its advertising sales to global internet sales house 24/7 and has announced a plan to begin ecommerce sales of music-related merchandise and tickets in September.

DREAM TEAM EXTEND R1 RUN
The Dream Team are to be given a second weekly slot in the Radio One schedule with the launch on July 31 of Dream Team Presentez. The 1 to 4am early Monday morning programme will feature the latest developments in the underground UK garage scene.

SMEERNICKI MOVES UP AT POLYDOR
Polydor's Paul Smernicki has been promoted from senior press officer to press and artist development manager. His new role is effective immediately.

BREATHE LINKS WITH HAMMOND
Mobile phone internet service Breathe.com has linked up with DJ and producer Lou Hammond to visit his Girl Gets Boy track KISS. Better as the soundtrack for a radio commercial campaign due to run for a year.

MOJO PLANS FIRST COVER CD
Sanctuary Records Group's Castle Music division has teamed up with Mojo for the magazine's first cover-mounted CD. The CD, which will feature on the September issue coming out in mid-August, will comprise 20 tracks from artists including David Bowie, The Kinks and Small Faces. The CD will be backed by two pages of advertorial support within the magazine.

Razorcuts ties up Argos deal for customised CD promotion

by Steve Hemsley

Customised promotional CD company Razorcuts has agreed a deal with catalogue retailer Argos and formed a partnership with marketing agency Creative Minds Consultancy to develop more music-based third-party brand promotions.

From July 31 to the end of September anyone buying a BT Cellnet mobile phone from an Argos store will receive a booklet listing around 70 tracks which Razorcuts has licensed from EMI. Consumers are able to choose 10 songs and their own title and return a coupon to Razorcuts, which burns the personalised CDs and ships them within 28 days. The promotion will appear in 3m Argos catalogues and be supported by in-store point-of-sale.

Linda Cohen, managing director of Argos below-the-line marketing agency MX Promotions, says this is the first time Argos has attempted

to use music in this way.

"The chain is one of the top three retail players in the mobile phone market and most of its customers are low-users of phones, such as first-time buyers or women purchasing a phone for emergencies. Argos needed something that would appeal across different demographics and music fits the bill. The strong tracklisting gives the campaign credibility," she says. Artists featured include Craig David, Terrorvision, Jesus Jones and The Buzzcocks.

Razorcuts has the capacity to burn up to 7,000 bespoke CDs a day and can offer brands a secure digital download service. Before agreeing a formal agreement, Razorcuts and Creative Minds Consultancy worked together in April on a music promotion for drinks brand Smirnoff which was similar to the Argos campaign. Consumers could create their own CD by pur-

music + more
Free custom made CD
Argos

Branded: Argos joins BT
chasing a 70cl bottle of Smirnoff and selecting 10 songs from the 60 EMI tracks listed on the bottle. "Creative Minds is in effect acting as our below-the-line agency as brands come to it wanting to use music in a promotion or incentive

scheme. We can offer them something different with music, such as access to an exclusive track which they could offer downloaded on their own websites," says Razorcuts commercial director Tony Regan.

Creative Minds managing director Peter Driscoll says many brands are unaware how they can use music in their sales promotions and around 2,000 mail-outs will be sent to agency and client members of the Institute of Sales Promotion in the next two weeks to stimulate interest.

"We are specialists in marketing below the line and Razorcuts has the knowledge of the music industry. We are using the strapline 'on-line, off-line and below-the-line' to say to brands that they should open their eyes to the opportunities that exist using music for either custom CDs, premium compilation CDs or digital downloads," says Driscoll.

BBC moves into contract publishing

BBC Worldwide has launched a contract publishing arm with two music-related projects.

The corporation beat off the challenge of three established contract publishers to produce a monthly magazine for London's South Bank, which will be edited by BBC Music Magazine editor Helen Wallace, while the BBC will also publish a bi-monthly magazine for the international classical music society IMZ. There will not be any BBC branding on the publications.

BBC Worldwide publisher Jessica Gibton says the deal allows the BBC to use up spare editorial capacity and bring in new staff. "The BBC has lots of talent in editing and marketing magazines and we wanted to ensure these were fully exploited. The South Bank magazine (pictured) in particular presents the classical music industry with extra editorial opportunities as

THE CORRS IN PLATINUM

It replaces a listings diary which had no room for features," she says. The first 36-page issue of South Bank will be published in October and will be A4 with a 200,000 print run. Copies will be distributed free to members. The first issue of the magazine for IMZ is set to appear in February.

South Bank head of marketing Kevin Wilson says he hopes the magazine will enable the organisation to reach a new audience. "There will be more editorial and advertising opportunities and we chose the BBC because of its strong editorial skills and wide distribution network, which includes the internet. We have a database of more than 800,000 that we are always marketing with CD of the month offers, for example, and the magazine will be an extra marketing tool," he says.

"The Corrs" In Blue album was certified platinum by the BPI last week, while gold awards went to Muse's Showbiz and two compilations, Cigarettes & Alcohol and Kiss Clublife Summer 2000. A silver award went to Riding With The King by BB King and Eric Clapton. The Corrs also took a platinum award for their 876th single.

HOW TV SHOWS' RATINGS COMPARE

| Programme | '99 week | '00 week | % change on (000s) |
|-------------------|----------|----------|--------------------|
| Top Of The Pops* | 3,670 | -3.8 | |
| SMTV | 2,147 | +40.5% | |
| CD UK* | 2,010 | +38.6% | |
| The Peppol Chart* | 1,605 | -1.5% | |
| FBI | 873 | n/a | |
| Videochat | 354 | -20.8% | |

* includes repeats
Source: MediaWeekend TMB (BARB data) for week commencing 3/7/00

IPC's Sandell resigns to rejoin James Brown at new venture

NME and Melody Maker publisher Bruce Sandell has resigned from IPC Media to become commercial director for I Feel Good Pic, the company formed by ex-Loaded and GQ editor James Brown.

Sandell is serving his notice at IPC and will join IFG in September where his new role will include managing circulation and marketing for the company's Hot Dog magazine. He will also be responsible for the online service hotdog-magazine.com and the two other publication launches expected to be announced by IFG in the next 12 months.

"I had kept in touch with James since he left IPC and we discussed working together on a number of occasions. I will be looking for promotional opportunities and brand extensions on-line and off-line that will bring money into the company," says Sandell.

Sandell joined IPC 12 years ago as a classified sales representative and worked his way up to publisher. For the past three years he has been publisher of IPC's Music & Sport Division where he oversaw consecutive ABC increases for *Muzik* and *Uncut*. Since November 1999 he has worked across the NME and Melody Maker brands.

IPC Media publishing director Robert Tame hopes to announce a replacement for Sandell within the next few weeks.

"There are some resignations you do not see coming, but we will replace him with someone who understands music and the broader picture of finding new ways to deliver information. Publishing is a unique industry and at IPC we are not just about bulking strong magazine brands, but also online ventures such as nme.com," he says.

chartfile

● Sonique must be feeling so good this week after finally ending Melanie C's five-week stranglehold at the top of the UK Airplay Hits in Europe Top 20. The Verbalose's *Unintended* release makes it the top after increasing both its sales and radio popularity across Europe, including moving 40,000 copies and airplay and 20-17 in stores in Germany. Its sales progress also includes holding at one in Norway, moving 7.3 in Sweden, 16-6 in Italy, 11-10 in Switzerland and 17-12 in Finland.

● Rock DJ is establishing itself as the most successful leadoff single from a Robbie Williams album yet overseas, building on its highest new entry status on the German airplay last week to become the highest climber seven days later with a 26-19 move. It is the highest airplay entry at four in Spain and at five in Denmark, while rising 7-4 in Italy and 4-3 on the UK's Airplay Hits in Europe Top 20. The indie sector loses its dominance with its current five-week tally over the UK's Airplay Hits in Europe's six, while Warner is present four times, EMI three times and Sony and Virgin once.

● Sting's *Brand New Day* project is performing resiliently on the other side of the Atlantic with the album's current single becoming his highest US hit in years and in Canada last week. It leaped 29-2, while the album moved 31-16. Further below, another Universal project, the very Best of Cat Stevens, progressed 80-57.

● Ronan Keating's UK radio success on *Life Is a Rollercoaster* has now matched the success of his mainline Europe with Denmark, Norway and Sweden making the track their most popular airplay single. Germany is fast catching up with the Physical's track, winning the biggest increase in audience with a 43-31 rise and in Switzerland it is the highest new entry at 12, which is the second highest new entry at seven on Italy's sales chart.

● Wladimir Tostler's Craig David has his number eight position on the Dutch sales chart as the track moves into the same territory's airplay Top 10 with a 11-10 move. Last week, it retook the German sales chart at 37 and this week holds its Top 20 status in Norway.

● Mute's *Moby* returns to the top of the French album chart as Natural Blue lands the highest new entry slot at 13 on the sales chart. His French success heads continuing international support for the project, including hitting the Australian top five and holding at five in Italy.

● Long forgotten in their native UK, the now-mature EMI boy band *West 11* appear again key players on the continent as they continue this week on the German and Spanish airplay charts. *Language Of Love* is the highest radio entry at 38 in Germany and it begins chart life at 41 on the equivalent Spanish equivalent.

● Cleopatra's bid to build on the 750,000 worldwide sales of their *Comin' Atcha* WEA debut album registers its first noticeable chart appearance overseas with the *Comin' Atcha* & Get Me Entering at 14 on airplay in Spain.

East West's *Morecheba* (pictured) are heading to Latin America for a promotional tour meant to build on the chart success for their third album, *Fragments Of Freedom*, which has debuted at six in Italy, seven in Norway, 11 in France and 18 in Portugal. The group, whose last album *Big Calm* sold 460,000 units worldwide including around 125,000 in Italy and 100,000 in France, will cover territories including Argentina, Brazil and Mexico from August 21 to September 7. This will follow promotion in Europe, including festival appearances in the UK, France, Austria, Italy and Venezuela, while the band plan to visit Australia, Japan and the US — where the album is released on August 1 — early next year. Warner director of international Hassan Choudhury says *Morecheba* have been deemed as global priorities by the major with Latin America especially important. "We start from an interesting base here," he says. "There's a cool vibe in Latin America for *Morecheba* and we want to build that to a crossover audience."



Overseas tests lead OSTs to worldwide sales

by Matt Pennell

Universal Music Group is attempting to coordinate its international marketing strategy for big US soundtrack releases by developing a plan that focuses on domestic talent in key overseas territories.

The "gulfing pie," for the initiative, which was the brainchild of Island Def Jam Music Group president Lyor Cohen, is the soundtrack album to *The Nutty Professor II*, which will be released in the UK, Germany and Japan with versions that feature several tracks not included on the original US release. When the album is released in the UK at the end of September, 1st Avenue/Mercury UK act Honeyz will appear alongside Janet Jackson, Sisqo, Jay-Z, LL Cool J and DMX.

Kevin Livels, president of Def Jam and Def Soul which has originated the album in the US, says the aim of the plan is to make soundtrack albums more attractive to non-US consumers. "We've done a couple of



Honeyz: featuring on UK OST

soundtracks in the last eight years — *Nutty Professor I*, *Rush Hour* and *Belly* — which have never really captured the international market as much as they should," he says. "We decided we would have to do some non-traditional things, and when we started Def Jam Germany earlier this year we started to ask ourselves, 'How can we localise this?'"

As local Universal offices in different territories have taken on more responsibility for *The Nutty Professor II*, they have been able to set their own release dates for the

first time, which are linked to the local release of the film rather than the US release of the soundtrack (see Chartwatch below).

In order not to lose sales to imports, Mercury UK managing director Howard Berman says his company has undertaken a soft release of the US version of the soundtrack so far. However, he adds, "Our plan is to preempt the movie's release on October 6 with the OST coming out on September 25. If this works there will be a series of collaborations with the US arm of the company."

Berman adds that the marketing support being put behind the release in the UK will be significantly more than usual for a US soundtrack given the unusual approach being taken to this project and because of the strength of the lead single, Janet Jackson's "Doesn't Really Matter," released on August 7. Berman says the project could lead to increased collaborations on

future soundtracks. "What I would like to see is increasingly there will be UK artists on US versions. In a perfect world there would be a 50/50 US/UK split. For instance, with *Bridget Jones's Diary* OST, we've been in discussion about including US artists on it," he says.

Def Jam Germany head of marketing Oliver Dallman says the overall approach should open up opportunities at local media outlets. "The fact this is happening for the first time will attract extra media coverage, which will help both the US artists and our domestic artists [the Spezialität and Birtini] in the same way," he says.

Livels says he is confident of the *Nutty Professor II*'s commercial potential in overseas markets where soundtracks have not historically performed as well as in the US. "We have such a superstar in Janet Jackson and with all the work we have put in, hopefully we can get sales of 2m-3m exUS," he says.

UK TOP 20 AIRPLAY HITS IN EUROPE

| TRW | TRACK/ARTIST (UK company) |
|-----|---|
| 1 | 1 It's Gonna Be 'N Sync (Just) |
| 2 | 1 Never Be the Same Again Melanie C (Virgin) |
| 3 | 1 Rock DJ Robbie Williams (EMI) |
| 4 | 1 Life Is a Rollercoaster Ronan Keating (Polygram) |
| 5 | 3 Spring Around Like Mike (Paton) |
| 6 | 4 When a Woman Kalleah (Jive) |
| 7 | 1 Herman's House Arif Dondar & Craig David (Columbia) |
| 8 | 7 Sex Bomb Tom Jones And Mousse T. (Gut) |
| 9 | 10 Baby Don't Drive Gay (HT/East) |
| 10 | 9 Porcelain Moby (A&M) |
| 11 | 11 How Gracie (20) |
| 12 | 11 Fit Me in Craig David (Wizsta) |
| 13 | 12 Yellow (Paton) |
| 14 | 12 Home Wizz's Built In A Day Morecheba (East West) |
| 15 | 7 Days Craig David (Polygram) |
| 16 | 16 Gotta Tell You Samamba Mumba (Polygram) |
| 17 | 19 Sunny Morning Call Oasia (Big Brother) |
| 18 | 19 The Best of Los Legendos G. Gomez Cal (Polygram) |
| 19 | 20 On the Beach New Edition (MCA/WEA) |
| 20 | 20 — Flowers Sweet Female Attitude (MCA/WEA) |

Chart shows the 20 most played (excepted tracks on their 1st week) in Europe. Includes UK sales. For more information, visit www.chartwell.com or call 0202 340000.

GAVIN US RADIO TOP 20

| TRW | TRACK/ARTIST (US company) |
|-----|--|
| 1 | 1 It's Gonna Be 'N Sync (Just) |
| 2 | 3 Bert! Matchbox Twenty (Lava/Atlantic) |
| 3 | 3 Ifan Aylshay (Stargate/World Circuit) |
| 4 | 4 There You Go (Ft. Jay-Z) |
| 5 | 6 Absolutely Live Nine (Jive) |
| 6 | 4 Higher Ground (World Circuit) |
| 7 | 11 Where's the Love (Ft. Jay-Z) |
| 8 | 7 Everything You Want Jermaine Dupri (RCA) |
| 9 | 9 I Think I'm In Love... Jessica Simpson (Columbia/CRG) |
| 10 | 11 Back Home BB Mak (World Circuit) |
| 11 | 11 Jumpin' Jimmy Dealby's Club (Columbia/CRG) |
| 12 | 12 I Wanna Be With My Mainly Moore (Epic/50 Music) |
| 13 | 16 He Wasn't My Ex-Girlfriend... Tom Branton (Lava/Atlantic) |
| 14 | 20 Cop... I Don't Even Know (Just) |
| 15 | 13 The Back Street Boys (Jive) |
| 16 | — Kryptonite 3 Doors Down (Republic/Universal) |
| 17 | 19 One Don't Really Matter Janet Jackson (Def Soul/DMG) |
| 18 | 20 Faded Soul Decadence (Jive) |
| 19 | — Come On Over Baby... Cherise Aguilera (RCA) |
| 20 | — Wonderful Excitement (MCA) |

Chart shows the 20 most played hits in the US Top 40 radio. For more information, visit www.gavinradio.com or call 800-855-3400.

TOP UK AND US-SIGNED SALES CHART PERFORMERS ABROAD

| Country | Track/Artist | Chart | Week |
|-------------|--|-------|------|
| AUSTRALIA | single Eric Nasty (Biscuits) | 6 | 9 |
| | album Chris Myle (A&M) | 5 | 8 |
| CANADA | album Don't Rise Rising (A&M) | 2 | 29 |
| | album Brand New Day (Stargate) | 10 | 31 |
| FRANCE | single Natural Blue (Mute) | 13 | — |
| | single My Way (Mute) | 1 | 2 |
| GERMANY | single I Wanna Be With My Mainly (Epic) | 17 | 20 |
| | album Ring... Ring (Capitol) | 10 | — |
| ITALY | single I Wanna Be With My Mainly (Epic/50 Music) | 6 | 16 |
| | album Ring... Ring (Capitol) | 10 | — |
| NETHERLANDS | single Fit Me in Craig David (Wizsta) | 8 | 6 |
| | album Ring... Ring (Capitol) | 10 | — |
| SPAIN | single I Wanna Be With My Mainly (Epic) | 6 | 11 |
| | album Ring... Ring (Capitol) | 10 | — |
| US | single Back Home BB Mak (World Circuit) | 13 | 18 |
| | album Ring... Ring (Capitol) | 10 | — |

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AMERICAN CHARTWATCH

by ALAN JONES

minim's The Real Slim Shady album sold another 257,000 copies in the US last week and registers its eighth straight week at number one, equalling the run earlier this year by *N Sync*'s *No Strings Attached*. Meanwhile, Britney Spears returns to number two with *Oops... I Did It Again*. The gap between the two is closing week-by-week, with Eminem's majority down from 56,000 to 40,000 in the last week. With demand for Spears' album more stable and airplay increasing on her upcoming single *Lucky*, she may be back on top next week. By then, however, The Real Slim Shady looks set to pass the 5m sales milestone, overtaking Santana to become that year's second biggest seller. At the moment, The Real Slim Shady has sold 4,974,000 and Santana's *Supernatural* has sold 5,151,000. Overshadowing them both, *N Sync*'s *No Strings Attached* has sales of 6,820,000 and spent its 17th straight week in the Top 10 last week.

There are two new entries to the Top 10, with the Nutty Professor II: The Klumps soundtrack (starting a strong line-up of urban talent, including Janet Jackson) in at number four with sales of 150,000 and Everclear debuting at number nine after selling 107,000 copies of *Songs From An American Movie*. Volume One: Learning How To Smile. Another 90,000 sales for the *BB King*

and Eric Clapton collaboration *Riding With The King* has not prevented it from slipping out of the Top 10 (10-11) but it has now been certified as a *platinum* single. Meanwhile, Sting has a good week with *Brand New Day*, which improves 23-20 although the single *Don't Move Back Here* after it slipped 15-18 on the Hot 100 but it rallies to number 13 to reach its new peak. Sales of the single slide 12-17 this week — three weeks after peaking at number four — but its rebound on the Hot 100 is due to the fact that radio is finally warming to it. It improves 33-22 on the airplay chart, while the

album *Sonnet* or *Later* also rallies, jumping 70-57 — also a new peak — after increasing its weekly tally by 6,000. Two other albums by Brits are doing well with *Club 7*'s *So Called* debuting at 10 and *Dido*'s *No Argue* improves 160-150. The singles chart has its fourth number one in as many weeks — a rare event there — with *N Sync*'s *It's Gonna Be Me* at the top. Like the *Vertical Horizon* and release, although 75% of chart points are from the record's commercial release. Although 75% of chart points are from the record's commercial release, although 75% of chart points are from the record's commercial release.

Matchbox Twenty singles, its jump outposts by airplay on the Hot 100, sales can tip the balance even though they are low 165-125, and *Vertical Horizon*'s *Everything You Want* topped the sales and Hot 100 lists the week before with just 29,000 sales.

421 200-7



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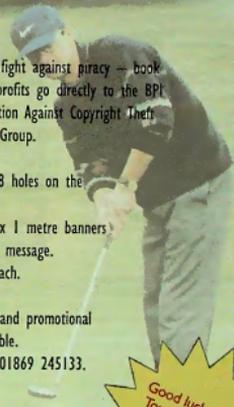
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It is easy to pick the task of this year's Technics Mercury Music panel. Compiling a shortlist of the best records released in a year is a hard task at the best of times - it is inevitably a subjective process and one made harder by the prize's need to ensure a broad representation of genres. And the past 12 months in music have not, by common consent, been the best of times.

Ask anyone to look back over the past year and they will probably say that it has been dominated by pop, yet there have been few pop albums of note - and even fewer that make it into the lists compiled by executives from across the industry and printed below. But in the absence of pop there have been no other genres that have particularly dominated. Instead it has been individual records - think Travis, think Macy Gray, think Moby - and many of those were either released before the qualifying period for this year's prize or recorded by foreign artists who are therefore ineligible.

The broad cross-section of music nominated in the lists below underlines just how open the contest is this year - which is surely the point of the prize in the first place. Although we have compiled tables highlighting the albums most popular among those polled, there was a broader range of individuals' favourites than ever before.

If there are any clear contenders to emerge, then they include guitar-based acts Heavenly/EMI's Doves, XL's Badly Drawn Boy and Parlophone's Coldplay. But then it is always hard to second-guess the Mercury judges, who last year omitted Travis's *The Man Who* (which was incidentally the top nomination by MW writers). Beyond that it is a truly open field. Inevitably the judges will end up pleasing everyone - it would, after all, be predictable if they did - but the fact that there are no more than a handful of 'obvious' contenders should make the contest all the more interesting.



THE FANTASY MERCURY SHORTLIST

Ahead of the unveiling of the Technics Mercury Music Prize, MW asked key industry figures what would be in their list. Compiled by Matt Parnell

ANDY RANDALL
managing director, *Virgin Megastores*
Ian Bostridge - The English Songbook; Bent - Programmed To Love; *Death In Vegas* - The Contino Sessions; *Dusted* - When We Were Young; *MJ Cole* - Sincere; *Kathryn Williams* - Little Black Numbers; *Iain Ballamy* - Pepper Street Interludes; *Badly Drawn Boy* - The Hour Of The Bewilderbeast; *Birth* - Golden Hold; *Coldplay* - Parachutes; *Doves* - Lost Souls; *Muse* - Showbiz

ERNESTO SCHMITT
chairman, *Populous*
Ian Bostridge - The English Songbook; *Asian Dub Foundation* - Community Music; *Helicopter Girl* - How To Steal The World; *Moloko* - Things To Make And Do; *Rebecca Hellweg* - The Demos; *Badly Drawn Boy* - The Hour Of The Bewilderbeast; *The The* - Naked Self; *Broadcast* - The Noise Made By People; *Gomez* - Liquid Skin; *Clinic* - Internal Wrangler; *Doves* - Lost Souls; *Porcupine Tree* - Lightbulb Sun

STEVEN HOWARD
managing director, *Zomba Music Publishers*
Day One - Ordinary Man; *Nitin Sawhney* - Beyond Skin; *Da La* - Songs From The Tin; *Ben & Jason* - Emotions; *Gomez* - Liquid Skin; *Iron Maiden* - Brave New World; *Joe Strummer & The Mescaleros* - Rock Art And The X-Ray Style; *Kirsty MacColl* - Tropical Brainstorm; *Porcupine Tree* - Lightbulb Sun; *The Charlatans* - Us And Us Only; *The Cors* - In Blue; *The Drum* - Diskin

RICHARD HAINES
managing director, *Warner/Chappell Music*
Chicane - Behind The Sun; *Death In Vegas* - The Contino Sessions; *Gorky's Zygotic Myncz* Spanish Dance Troupe; *James* - Millionaires; *Charlatans* - Us And Us Only; *Gomez* - Liquid Skin; *Michael Nyman* - End Of The Affair; *23 Skidoo* - 23 Skidoo

RICHARD WILKINSON
head of music, *Beat 106*
Dot Allison - Afterglow; *The Charlatans* - Us And Us Only; *Coldplay* - Parachutes; *Death In Vegas* - The Contino Sessions; *The Delgados* - The Great Eastern; *Doves* - Lost Souls; *Gomez* - Liquid Skin; *The High Fidelity* - Demonstration; *David Holmes* - Bow Down To The Exit Sign; *Leftfield* - Rhythm & Steath; *Midfield General* - Generalisation; *Primal Scream* - Xtrmntr

JEFF SMITH
programme controller, *95.8 Capital FM*
Merz - Merz; *MJ Cole* - Sincere; *Moloko* - Things To Make And Do; *The Beach OST*; *Coldplay* - Parachutes; *Doves* - Lost Souls; *Idelwild* - 100 Broken Windows; *Melanie C* - Northern Star; *Muse* - Showbiz; *Primal Scream* - Xtrmntr; *Tom Jones* - Reload; *Death In Vegas* - The Contino Sessions

CHARLIE PINDER
managing director, *Sony/ATV Music*



MC Cole



Badly Drawn Boy



Moloko

MW TOP 10

- 1 **DOVES** Lost Souls
- 2 **DAVID HOLMES** Bow Down To The Exit Sign
- 3 **BADLY DRAWN BOY** The Hour Of The Bewilderbeast
- 4 **COLDPLAY** Parachutes
- 5 **PRIMAL SCREAM** Xtrmntr
- 6 **MOLOKO** Things To Make And Do
- 7 **MJ COLE** Sincere
- 8 **LEFTFIELD** Rhythm & Steath
- 9 **TINDERSTICKS** Simple Pleasures
- 9 **BREAKBEAT ERA** Ultra Obscene
- 9 **SAINT ETIENNE** Sound Of Water
- 9 **CINEMATIC ORCHESTRA** Motion
- 9 **GABRIELLE** Rise
- 9 **MUSE** Showbiz

Based on lists from MW, M1 and fono

FRONTRUNNERS

- 1 **COLDPLAY** Parachutes
- 2 **MOLOKO** Things To Make And Do
- 2 **DEATH IN VEGAS** The Contino Sessions
- 2 **BADLY DRAWN BOY** The Hour Of The Bewilderbeast
- 5 **DOVES** Lost Souls
- 6 **00MEX** Liquid Skin
- 6 **AIM** Cold Water Music
- 7 **GABRIELLE** Rise
- 7 **IAN BOSTRIDGE** The English Songbook
- 10 **MUSE** Showbiz
- 10 **THE CORRS** In Blue
- 10 **MERZ** Merz
- 10 **MJ COLE** Sincere
- 10 **NITIN SAWHNEY** Beyond Skin
- 10 **CHARLATANS** Us And Us Only

Based on the industry polls below

AIM - Cold Water Music; *Death In Vegas* - The Contino Sessions; *Badly Drawn Boy* - The Hour Of The Bewilderbeast; *Bert Jansch* - Crimson Moon; *Clinic* - Internal Wrangler; *Dot Allison* - Afterglow; *Faithless* - Closer Colder; *Asian Dub Foundation* - Community Music; *MJ Cole* - Sincere; *S Club 7* - Seven; *Broadcast* - The Noise By People; *Coldplay* - Parachutes

ANDREW YEATES
director general, *BPI*
Ian Bostridge The English Songbook ; *Chicane* - Behind The Sun; *Helicopter Girl* - How To Steal The World; *Moloko* - Things To Make And Do; *Charlie Watts/Jim Keltner* - Let Stacey Kent - Project Yourself Go; *Badly Drawn Boy* - The Hour Of The Bewilderbeast; *Eurythmics* - Peace; *Gabriele* - Rise; *Madness* - Wonderful; *The Cors* - In Blue; *The Delgados* - Reload

BAJ BAJ
DJ, Kiss FM
Chicane - Behind The Sun; *Morcheeba* - Fragments Of Freedom; *MJ Cole* - Sincere; *Sonique* - Hear My Cry; *Moloko* - Things To Make And Do; *Paul Weller* - Helicentric; *George Michael* - Songs From The Last Century; *Asian Dub Foundation* - Community

Muse; *Mint Royale* - On The Ropes; *Bentley Rhythm Ace* - For Your Ears Only; *Gabriele* - Rise; *Jamella* - Drama

JEREMY LASCELLES
managing director, *Echo/Chrisluma Music Publishing*
Leftfield - Rhythm & Steath; *Moloko* - Things To Make And Do; *Morcheeba* - Fragments Of Freedom; *Nitin Sawhney* - Beyond Skin; *The Chieftains* - Water From The Well; *23 Skidoo* - 23 Skidoo; *Babybird* - Bugged; *Coldplay* - Parachutes; *Doves* - Lost Souls; *Feeder* - Yesterday Went Too Soon; *The Delgados* - The Great Eastern; *XTC* - Wasp Star

BRIAN MCLAUGHLIN
managing director, *HMV Europe*
John Tavener - Fall And Resurrection; *The Charlatans* - Us And Us Only; *AIM* - Cold Water Music; *Death In Vegas* - The Contino Sessions; *Merz* - Merz; *Morcheeba* - Fragments Of Freedom; *Bert Jansch* - Crimson Moon; *Hobobak* - Beauty In Madness; *Richard Ashcroft* - Alone With Everybody; *Badly Drawn Boy* - Hour Of Bewilderbeast; *Coldplay* - Parachutes; *Muse* - Showbiz

CHERYL ROBSON
senior A&R director, *East West Records*
William Orbit - Pieces In A Modern Time; *Death In Vegas* - The Contino Sessions; *Moloko* - Things To Make And Do; *Ben & Jason* - Emotions;

Coldplay - Parachutes; *Gabriele* - Rise; *George Michael* - Songs From The Last Century; *Martine McCutcheon* - You, Me And Us; *Morgan* - Organised; *The Cors* - In Blue; *Tom Jones* - Reload; *Toploader* - Onika's Big Moka

MARTIN HEATH
CEO, *Worldpop*
John Tavener - Fall And Resurrection; *Michael Maw* - Joshua Bert Vinton; *Death In Vegas* - The Contino Sessions; *Moloko* - Things To Make And Do; *Nitin Sawhney* - Beyond Skin; *Bert Jansch* - Crimson Moon; *Coldplay* - Parachutes; *Dot Allison* - Afterglow; *Muse* - Showbiz; *The High Fidelity* - Songs Of Strength And Heartbreak

AJAJ SCOTT
editor, *Music Week*
Ian Bostridge - The English Songbook; *AIM* - Coldwater Music; *Merz* - Merz; *MJ Cole* - Sincere; *Nitin Sawhney* - Beyond Skin; *Cinematic Orchestra* - Motion; *Gabriele* - Rise; *Coldplay* - Parachutes; *Me One* - As Far As I'm Concerned; *Doves* - Lost Souls

ALISON WEHMAN
chief executive, *AIM*
Roxanna Panofsky - Westminster Mass; *AIM* - Cold Water Music; *Amon Tobin* - Supermodified; *Hill St Soul* - Soul Organic; *Mint Royale* - On The Ropes; *The Chieftains* - Water From The Well; *Cinematic Orchestra* - Motion; *Badly Drawn Boy* - The Hour Of Bewilderbeast; *Clinic* - Internal Wrangler; *Gorky's Zygotic Myncz* - Spanish Dance Troupe.

MATT JAGGER
managing director, *Ministry Of Sound Recordings*
Bent - Programmed To Love; *David Holmes* - Bow Down To The Exit Sign; *LTI Bakers* - Journey Inwards; *Nitin Sawhney* - Beyond Skin; *Virgil* - Moving The Air; *Lee Griffiths* - Northern Songs; *Coldplay* - Parachutes; *Toploader* - Onika's Big Moka; *Badly Drawn Boy* - The Hour Of Bewilderbeast; *William Orbit* - Pieces In A Modern Time

CLIVE DICKENS
independent radio operator
Leftfield - Rhythm & Steath; *Badly Drawn Boy* - The Hour Of The Bewilderbeast; *Bert Jansch* - Crimson Moon; *Coldplay* - Parachutes; *Gomez* - Liquid Skin; *Richard Ashcroft* - Alone With Everybody; *Tom Jones* - Reload



Gabriele



Tom Jones

SINGLE of the week

JANET JACKSON: Doesn't Really Matter (Island/Def Jam 5629152). The youngest — and most credible — Jackson returns with her first material since 1987's *The Velvet Rope*. This is the theme song from *Nutty Professor II*, in which she also stars. It is A-listed by Radio One and Capital, and C-listed by Radio Two. Jam & Lewis deliver the goods on this clever mid-tempo R&B grower, and with the film set to be one of the summer's big successes, Janet is set to return with another big hit.



SINGLE reviews

RECOMMEND MELANIE C: **Turn To You** (Virgin LK03098). After the huge European success of *Never Be The Same Again*, Sporty Spice unleashes a slew of Euro-pop mixes of her latest offering. It is B-listed at Radio One, and is shaping up to be her fourth consecutive Top Five hit.

RED HOT CHILI PEPPERS: Californication (Warner Bros 9362 44878-2). The Peppers' album *Californication* has spent a year in the Top 75 and the title track is now released as the fourth single. Produced by Rick Rubin, it is a moody look at West Coast culture. With bonus live tracks on CD and cassette, it is sure to sell another sales tickle over.

RECOMMEND J772: **Oxygen** (Lakota LAK0016CD). This single from the young indie Irish threesome is a strong, moody track with an arresting vocal by Mark Greaney. At times reminiscent of the Dandy Warhols, they are much harder here. C-listed by Radio One, their summer festival shows will further build their growing reputation.

SLUM VILLAGE: Climax (Worplay WDD005009). Fresh from live dates at Brighton's Essential Festival and supporting D'Angelo, Slum Village's third single highlights their style of sparse, funky hip hop, this time with band member Bapista's strict contributing backing vocals.

EMBRACE: I Wouldn't Wanna Happen To You (Hut HJUT137). Taken from the *Drawn From Memory* album, this is a pleasant enough mid-tempo track with a neat hook. Decidedly summery in feel and recently C-listed at Radio Two, it should go down well at their festival appearances at Reading/Leeds and T in the Park.

RECOMMEND MANDY MOORE: **I Wanna Be With You** (Epic 668922). Moore is unfairly compared to Britney, being young, American and blonde. This power ballad should establish some clear water between the two teen divas. It manages to step out of the pop/dance paradigm long enough to get its hooks into you. Could be very big.

WORLD PARTY: Here Comes The Future (Seaview/Papillon BTL5 50066). Kurt Wallinger returns with his first single in three years through his new deal with the Chrysalis offshoot Papillon. The track may not be as strong as some of his older material, but this is a welcome return nonetheless.

CHRISTIAN FALK FELD: DEMETREUS: Make It Right (LONDON LONCD452).



Sweden's latest hit-making export, Falck's production credits already include artists such as Puff Daddy, Notorious B.I.G. and Neneh Cherry. This debut single is A-listed at Capital and B-listed at Radio One.

RECOMMEND ELWOOD: **Sandown** (Palm Pictures PPD 7034-2). South Carolina rapper/producer Elwood releases his first single from his album *The Parlorce of Our Time*. A cover of the Gordon Lightfoot song, it has already been picked up by Radio One. Not as inventive as other material on his album, but still a good listen.

AMANDA GHOST: Glory Girl (Warner Bros W525CD1). Currently making inroads in the US with the dance mixes of *Fitty Mink* at number four in the Billboard dance chart, Ghost delivers this promising R&B-tinged track. It is B-listed at Radio Two.

HEATHER SMALL: Holding On (Arista 74321781332). This second single from Small's debut album is a rather lacklustre soft-tempo grower. The package includes mixes by Metro, Sharp and Mark Picchiotti.

PAUL WELLER: Sweet Pea (Island SWEEP2CD). Weller's first chart-eligible single since the release of his gold awarded album *Helicopter* shows subdued songwriting that has heralded something of a critical renaissance of late.

A B-listing at Radio Two will be backed by appearances at Glasgow Green and V1000.

RECOMMEND AGNELI & NELSON: **Hudson Street** (Xtravaganza 13CD5). The Irish duo's third single boasts strong production and a crucial infectious major riff. Currently receiving heavy plays in Ibiza, it is listed from their album of the same name.

MIDFIELD GENERAL FEEL: LINDA LEVIE: Reach Out (Skint SKINTS4CD). Skint boss Damian Harris samples Linda Levie on this Motown-style track, a highlight of his album *Generalisation*. Although lacking the pop appeal of *tabernacle*, *Falsety*, *Sm*, it has every chance of cracking the Top 40.

THE MIGHTY WAH!: Sing All The Saddest Songs (Whet WENZ210). Pete Wylie's act release another epic, somewhat overblown pop song. However, it has an infectious quality that could win radio support.

RECOMMEND LIT: **Over My Head** (Capitol 888 9534). Taken from the soundtrack to *Titan AE*, this is a classy slice of US frat rock. All the tracks for the film were specially commissioned and *Lit* are first out of the blocks. B-listed by Radio One, and getting strong support from Steve Lamacz and Jo Wiley, this should put them back on the

TALIBUM of the week

MJ COLE: Sincere (Tallin Loud 5425792). Blending garage, soul, jazz and drum & bass influences, this long-awaited debut album from the

classically-trained producer showcases his varied sound. Smooth, soulful tracks such as *Tired Games*, *Hold On To Me* and *Top 10 hit Crazy Love* mix shoulders with more underground cuts such as *Attitude*, *Bandelero* and *Slum King*. As ever, what unites the album is the quality of Cole's songwriting, producing and arranging. A release that takes UK garage forward as well as deservingly to be the genre's first big-selling artist album.

map a year after My Own Worst Enemy (which reached number 16). **DAVID HOLMES: 69 Police** (Go Beat G0BDC30). This funky soundtrack-style groove is taken from Holmes' Top 30 album *Bow Down To The Six Sign*. It weaves its infectious magic in a radio-friendly way.

DELAKOTA: Got It Like That (LONDON LONCD450). This updated slice of pop, which brings in Top Collapsed Lung's *Eat My Goal*, is so Euro-friendly you almost forget its R&B roots. The track's instant accessibility may go down well on the Med's more commercial dancefloors.

THE SHRINK: Are You Ready To Party (Nu Life 74321783772). A typically epic trance tune which is receiving plenty of support from Radio One's Judge Jules and Dave Pearce. The track has already become a bit of an anthem among the growing army of Gatecrasher kids.

CHARNA: Home (Warner WE266CD). This 1997 Top 50 hit resurfaces with new mixes from Titi, Mara, Rob Sezzie and Above & Beyond. With trance enjoying a high chart profile, it could do well this time around.

RECOMMEND DE LA SOUL: **Art Official Intelligence: Mosaic Thump** (Tommy Boy TD1348). The first part of an expected trilogy is a fine return to form for the hip-hopsters. Featuring guests including Xzibit, Busta Rhymes and Chaka Khan, it spans typically accessible material such as *All Good and Harder*, more contemporary-sounding material. Certainly an album to put De La Soul back on the map.

JO EDE MESSINA: Burn (Curb/LONDON 8573844202). Co-produced by label-mate Tim McGraw and Byron Gallimore, Messina's third album comprises the usual mixture of power ballads and uptempo country-pop crossover numbers. That's the *Way It Is* is fumped to be the next UK single.

RECOMMEND BOMFUNK MCs: **In Stereo** (Sony 494309 2). A highly appealing pop package blending house, rap, hip hop and breakbeats. The single, *Freestyle*, has been successful in Europe and the album repeats the winning formula. In Stereo is produced by Jaako Saloavaara, who had a hit under his

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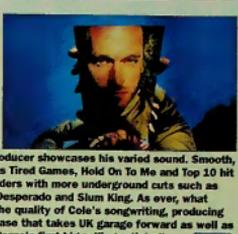
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Darude guise with *Sandstorm*. **RECOMMEND** SCOOCH: **Four Sure** (Acadola 5276190). With two Top 20 hits under their belt and their third likely to follow suit, Scooch deliver a 12-track album of non-nonsense, pure, produced by Stock and Aitken, the set includes a decent cover of Fat Larry's *Zoom* but at times it weers a bit too much towards the Steps camp.

BERTRAND BURGALAT: The Genius (Bertrand Burgalat/Bungalow BUNG 079). An overview of recent work by French producer Burgalat, this features reworkings of tracks by Air and Renegade Soundwave.

A solo album will be released by Source later this year, but this is an essential introduction to Bertrand's style.

VARIOUS: 7 Live #2 - Little (DML SEVENCDD02). Much Awards best new DJ and Gallery resident Lottie unleashes her first mix CD. Tracks range from the funky house of DJ Sneak to the more tech-flavoured sound of Peace Division.

RECOMMEND CAROLINE HOWE (HARINA M50). On this collection of cover versions of the songs of Brian Wilson and the Beach Boys, the quality

years widely depending on the act. The High Llamas and Saint Etienne emerge well, but other acts such as Alex Chilton stick too closely to the original songs.

RECOMMEND POINT BREAK: **Apocalypse** (Eternal 8573828882). Produced by Metro team producer Graham Stack (Oher, A), this Turner, this debut album is filled with potential hits, to rank along the three the act has already chucked up. From the shouty *Say Yeah!* and the romantic *What About Us*, to their update of Transvision Vamp's *Baby I Don't Care*, the sound is huge, lush and expertly recorded.

PRAM: Mused Of Imaginary Animals (Domino W1680). The Birmingham-based experimentalists return with their trademark wonky vocals and quirky, Fisher Price-like instrumentation. They remain consistently peripheral to current trends while remaining essential to the independent scene.

RECOMMEND EVERCLEAR: **Songs From An American Movie, Vol. 2 / Learning How To Smile** (Capitol/Parlophone 724349706125). Avoiding the formulaic sound of many US platinum rock acts, Everclear are living proof that a US band can cross the Atlantic and sound innovative enough for UK listeners. Learning How To Smile is the first of Everclear's two "American Movie" albums being released this year and shows all the signs of building on their success Stateside, when the band first entered the Top 10 and shifted more than 100,000 units in its first week.

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29 JULY 2000

CHART COMMENTARY

by ALAN JONES



SINGLE FACTFILE
Five achieve their fifth straight Top 10 hit, their seventh Top 15 success and their second number one this week as their *We Will Rock You* collaboration with Queen debuts at number one. It is in fact the first chart appearance for the track, which was the B-side of Queen's 1977 number two hit *We Are The Champions*. Its success brings to six Queen's tally of number ones, although only two of the group's four members appear on the single, with Brian May

contributing guitar and bass and Roger Taylor on drums. *We Will Rock You* sold fewer than 78,000 copies last week, the third lowest tally attained by a number one hit in the past six months. In reality, it was not the week's biggest seller anyway - Ronan Keating's *Life Is A Rollercoaster*, which finished up about 3,000 sales adrift achieved that feat, although many of its sales had to be discounted, as explained elsewhere on this page.

Five and Queen are officially number one this week with *We Will Rock You*. Although Ronan Keating's *Life Is A Rollercoaster* is undoubtedly still the best-seller, and loses pole position simply because a significant number of its sales - because of the CD containing the multimedia CD-Rom interview with Keating - have been discounted.

Although the CD - deemed illegal because the interview is a unique track and not an enhancement of one of the audio tracks - was deleted very early, it still accounted for a massive 51.4% (£100,069 units) of sales of *Life Is A Rollercoaster* last week. The record's overall tally of 194,527 sales is the third highest of the year, trailing only All Saints' *Pure Shores* - which sold 199,084 copies in the week of its release in February - and Sonique's *It Feels So Good* - which moved 195,306 copies at the end of May.

Stocks of the discounted CD are becoming

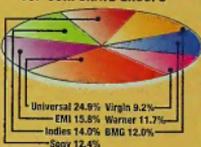
MARKET REPORT

TOP 10 COMPANIES



Figures show top 10 companies by % of total sales of the Top 75, and exclude gross shares by % of their sales of the Top 75

TOP CORPORATE GROUPS

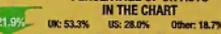


SALES UPDATE



progressively more depleted but they still available for 14,000 sales - slightly more than a third of the total - in the first four days

PERCENTAGE OF UK ACTS IN THE CHART



of last week. Although no figure is yet available for the full week, those extra 14,000 sales alone would have more than

guaranteed Keating a second week at number one.

While former Eternal colleagues Easther and Vernel Bennett are currently without a recording contract, Louise, who left the group in 1995, is going from strength to strength. The star, who is married to soccer player Jamie Redknapp, registers her ninth solo hit with *2 Faced* this week. Its number three debut instantly makes the record her biggest success, beating the number four peak of 1997's *Arms Around The World* and the number four peaks of *Stay On Oh Baby*, two early Eternal hits on which she featured.

Aussie duo Savage Garden's *Affirmation* album yields its fourth and biggest hit this week, with the title track debuting at number eight. Earlier hits from the album, which has sold more than 250,000 copies, are the Animal Song (number 16), *I Know I Loved You* (10) and *Crash And Burn* (14).

INDEPENDENT SINGLES

| This | Last | Title | Artist |
|------|------|------------------------------------|---------------------------|
| 1 | NEW | SING A LONG | Shanks & Bigfoot |
| 2 | 1 | SANDSTORM | Darude |
| 3 | 3 | WHEN I SAID GOODBYE/SUMMER OF LOVE | Steps |
| 4 | 2 | SUNDAY MORNING CALL | Oasis |
| 5 | 4 | I'LL NEVER STOP | Ty-Nyc |
| 6 | 6 | AMAZED | Lonestar |
| 7 | 5 | DOOH | De La Soul feat. Redman |
| 8 | NEW | ATMOSPHERE | Keystone |
| 9 | 7 | THE POWER OF LOVE | Frankie Goes To Hollywood |
| 10 | 8 | NEIGHBOURHOOD | Zed Bias |
| 11 | 9 | GOOD THING GOING | Sid Owen |
| 12 | 11 | ODP'S... I DID IT AGAIN | Brivley Spears |
| 13 | 10 | PORCELAIN | Moby |
| 14 | NEW | TOM'S RINGER | Kenny Blase |
| 15 | 13 | THE ONE | Backstreet Boys |
| 16 | 16 | SEX BOMB | Tom Jones & Mousse T |
| 17 | 18 | DOOMS NIGHT | Azzido Da Bass |
| 18 | 12 | CEMENTED SHOES | My Viroc |
| 19 | 17 | SANDWICHES | Detroit Grand Pa Bats |
| 20 | 14 | ANOTHER DAY | Skip Raiders feat. Jada |

| This | Last | Title | Label |
|------|------|-------------------------|---------------------|
| 1 | NEW | WE WILL ROCK YOU | Parlophone |
| 2 | 1 | LIFE IS A ROLLERCOASTER | East West |
| 3 | 2 | 2 FACED | Parlophone |
| 4 | 1 | THE REAL SIM SHAMMY | Decca |
| 5 | NEW | JUMPIN' JUMPIN' | Decca |
| 6 | 1 | BREATHLESS | Atlantic |
| 7 | 1 | TAKE A LONG LOOK | Interscope/Polygram |
| 8 | NEW | AFFIRMATION | Savage Garden |
| 9 | 1 | WELL EVER | Parlophone |
| 10 | 1 | THE ARKIN | Virgin |
| 11 | 1 | IT FEELS SO GOOD | Sire/Warner |
| 12 | NEW | SPINNING AROUND | Kids Music |
| 13 | 1 | WOMAN TROUBLE | Arts & Crafts |
| 14 | 1 | SHACKLES (PRAISE YOU) | W&A |
| 15 | 1 | GOTTA TELL YOU | Capitol |
| 16 | 1 | WHEN A WOMAN SINGS | Capitol |
| 17 | 1 | ROCK DJ | Capitol |
| 18 | 1 | BABYLON | Capitol |
| 19 | 1 | 7 DAYS | Capitol |
| 20 | 1 | DOIT CALL ME BABY | Capitol |

PEPSI Chart

| This | Last | Title | Label |
|------|------|-------------------------|---------------------|
| 1 | NEW | WE WILL ROCK YOU | Parlophone |
| 2 | 1 | LIFE IS A ROLLERCOASTER | East West |
| 3 | 2 | 2 FACED | Parlophone |
| 4 | 1 | THE REAL SIM SHAMMY | Decca |
| 5 | NEW | JUMPIN' JUMPIN' | Decca |
| 6 | 1 | BREATHLESS | Atlantic |
| 7 | 1 | TAKE A LONG LOOK | Interscope/Polygram |
| 8 | NEW | AFFIRMATION | Savage Garden |
| 9 | 1 | WELL EVER | Parlophone |
| 10 | 1 | THE ARKIN | Virgin |
| 11 | 1 | IT FEELS SO GOOD | Sire/Warner |
| 12 | NEW | SPINNING AROUND | Kids Music |
| 13 | 1 | WOMAN TROUBLE | Arts & Crafts |
| 14 | 1 | SHACKLES (PRAISE YOU) | W&A |
| 15 | 1 | GOTTA TELL YOU | Capitol |
| 16 | 1 | WHEN A WOMAN SINGS | Capitol |
| 17 | 1 | ROCK DJ | Capitol |
| 18 | 1 | BABYLON | Capitol |
| 19 | 1 | 7 DAYS | Capitol |
| 20 | 1 | DOIT CALL ME BABY | Capitol |

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29 JULY 2000

CHART COMMENTARY

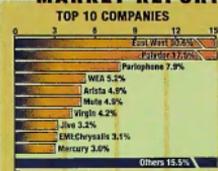
by ALAN JONES

Big but not huge must be the verdict on *The Corrs*' In Blue album, which sold nearly 154,000 copies last week to command a 10.1% share of the artist album market. Earlier this year, Oasis' *Standing On The Shoulder Of Giants* sold 143,000 copies in just one day, and 311,000 copies in a week. The Corrs' tally is the second highest ever weekly sale for an album by an Irish act, however, trailing only the 329,000 achieved by Boyzone's *By Request* a little over a year ago.

Eminem's *The Marshall Mathers LP* continues to outpace all previous rap albums in the now considerable history of the genre. The album sold more than 51,000 copies last week and was expected to surge past the 500,000 sales mark today (Monday), just 52 days after it was released. It fits thus overtaken Oasis's *Standing On The Shoulder Of Giants* (489,000 sales) as the biggest-selling artist album so far released in 2000. It



MARKET REPORT



stands at number seven in the year-to-date album rankings but the albums ahead of it - Moby's *Play*, Travis's *The Man*

ALBUMS FACTFILE

A fortnight after debuting at number one on the singles chart with *Breathless*, The Corrs repeat the feat on the album chart with *In Blue*. The Irish group's third studio album (their most recent release was *Unplugged*, an MTV recording) is the follow-up to *Talk On Corners*, which took seven months to reach number one but which eventually spent five weeks at the apex, topped the 1999 sales rankings and has sold a total of more than 2.75m copies to date. Even *Unplugged*, which

largely comprises stripped down versions of previously released tracks, has sold more than 500,000 copies. Expectations of a big opening week for *In Blue* were fulfilled, with the album selling nearly 154,000 copies, three times as many as Eminem's *The Marshall Mathers LP* sold in returning runner-up spot. *In Blue* contains a new studio recording of The Corrs' last single *Radio*, which featured on *Unplugged*, as well as *Breathless* and 13 other new tracks.

releases, except the last named, which dates from 1998.

It is worth noting that sales of the aforementioned *Standing On The Shoulder of Giants* by Oasis have increased now for five weeks in a row, and that it moves 22:20 on the current chart, with a 7% improvement on last week. What is astonishing, however, is that its sales over the past 20 weeks together are equal to just 56% of its first week tally.

Aside from *The Corrs*' *In Blue*, the only new entries this week are rising R&B star Jill Scott's *Who Is Jill Scott?* at 73, and Who Needs Guitars Anyway by Alice Deejay at eight. Although the Dutch act has three consecutive Top 10 hits, the success of Alice Deejay is a little surprising and brings the Positiva label its fourth Top 10 album, following Real 2 Real's *Move It!* (number eight, 1994) and the Vergaboyz' *The Party Album* (number six, 1999) and the Platinum Album (number nine, 2000).

COMPILATIONS

Sales of compilations have varied no more than 2% in the past four weeks and, with no new release capable of breaking into the top 10, the slumber continues this week (Monday), just 52 days after it was released. It fits thus overtaken Oasis's *Standing On The Shoulder Of Giants* (489,000 sales) as the biggest-selling artist album so far released in 2000. It

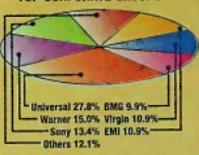
— Now! 43 — sold nearly 175,000 copies on its first week in the shops. Incidentally, to soothe the slightly aggrieved but good folk at Virgin/EMI, I should point out that last week's reference to Now! 45's "significant" slipage compared to 1999's equivalent Now! 42 refers only to the fact that it sold 34,000 fewer in the same time frame. That's certainly a significant number of sales for most albums but perhaps not for albums in the Now series. To put it in context, for every 20 people who bought Now! 42, 19 purchased Now! 45.

The latter album, sold more than 7,000 copies last week to remain at number 10 on its 14th straight week in the Top 10. The chart's highest new entry is Sony's seasonally appropriate Summer Breeze, at number 14 with 5,500 sales.

MARKET REPORT



TOP CORPORATE GROUPS



INDEPENDENT ALBUMS

| This | Last | Title | Artist | Label (distributor) |
|------|------|------------------------------------|--------------------------------|--------------------------------|
| 1 | 1 | PLAY | Moby | Mute CDSTUMM 172 (V) |
| 2 | 2 | RELOAD | Tom Jones | Cap GUTCD 009 (V) |
| 3 | 4 | OOPS! I DID IT AGAIN | Britney Spears | Jive 3203382 (P) |
| 4 | 3 | STANDING ON THE SHOULDER OF GIANTS | Oasis | Big Brother BNR CD042 (DMV) |
| 5 | 5 | THINGS TO MAKE AND DO | Moby | XL Recordings TNLCD 133 (V) |
| 6 | 6 | THE HOUR OF BEWILDERBEAST | Swish Ocean Boy | XL Recordings SPV 0917022 (K0) |
| 7 | 7 | LIVE AT THE CREEK | Jimmie Faye & The Black Crowes | Cap Club Tools 9067563 (V) |
| 8 | 8 | DON'T LAUGH | Wizac | Creation CRECD 076 (DMV/P) |
| 9 | 9 | SCREAMADELICA | Primal Scream | Epic/Jive 0519142 (P) |
| 10 | 12 | STAPTACULAR | Steps | Jive 0520172 (P) |
| 11 | 11 | BABY ONE MORE TIME | Britney Spears | World Circuit WCD 150 (P) |
| 12 | 17 | BUENA VISTA SOCIAL CLUB | Ry Cooder | Mushroom MUSH SCD (DMV/P) |
| 13 | 16 | SHOWBIZ | Muse | XL Recordings SPV 0917022 (K0) |
| 14 | 15 | REMEDY | Esplacement Jinx | Musik Collection MCC03318 (V) |
| 15 | 10 | TRUE LOVE - A COLLECTION | All Given | Skin/Skins 31CD (DMV/P) |
| 16 | 13 | YOU'VE COME A LONG WAY, BABY | Garbage | Mushroom D 31450 (DMV/P) |
| 17 | 10 | GARBAGE | NSYNC | Creation CRECD 076 (DMV/P) |
| 18 | 10 | NO STRINGS ATTACHED | NSYNC | Skin/Skins 31CD (DMV/P) |
| 19 | 10 | GENERALISATION | Midfield General | Skin/Skins 31CD (DMV/P) |
| 20 | 10 | THEY THINK IT'S ALL OVER IT IS NOW | Thunder | Papillon PILLCD0004 (P) |

MUSIC WEEK 29 JULY 2000

THE YEAR SO FAR...

TOP 20 SINGLES

| This | Last | Title | Artist | Label (distributor) |
|------|------|-------------------------|---------------------------------|---------------------|
| 1 | 1 | PURE SHORES | ALL SAINTS | LONDON |
| 2 | 3 | IF FEELS SO GOOD | SONICDRIVE | UNIVERSAL |
| 3 | 2 | TOKAY MIRACLES | FRAGORA | POSTFINA |
| 4 | 4 | FILL ME UP | CHAI'D DAVAN | WALDSTAR |
| 5 | 5 | RISE | GABRIELLE | GO BEAT |
| 6 | 7 | OOPS! I DID IT AGAIN | BRITNEY SPEARS | JIVE |
| 7 | 10 | REACH | S CLUB 7 | POLYCOR |
| 8 | 6 | NEVER BE THE SAME AGAIN | MELANIE CHASE LEFT EYE EYEPES | VEGITA |
| 9 | 9 | THE BAD TOUCH | BLOODHOUND GANG | GEFFEN |
| 10 | 8 | AMERICAN PIE | MADONNA | MAVERICK |
| 11 | 12 | THING SONG | SS100 | DEF SQUAD |
| 12 | 11 | MOVIN' TOO FAST | AIRTEL, DODGER & ROMINA JOHNSON | LOCKED ON |
| 13 | 13 | BORN TO MAKE YOU HAPPY | BRITNEY SPEARS | JIVE |
| 14 | 15 | DON'T CALL ME BABY | MADONNA AVEVA | VC RECORDINGS |
| 15 | 15 | GO LET IT OUT | BLOODHOUND GANG | BIG BROTHER |
| 16 | 16 | FLOWERS | SWEET FEMALE ATTITUDE | WEA |
| 17 | 17 | DON'T GIVE UP | CHICANE FRET BRIAN ADAMS | XTRAWANGAZA |
| 18 | 18 | BAO IT UP | GERI HILLWELL | EMI |
| 19 | 19 | SANDSTORM | DARLUDE | RED |
| 20 | 20 | THE REAL SHIN SHADY | EMINEM | INTERSCOPE |

© 2000 Last week's position (top right) chart from three weeks ago

29
july
2000

THE OFFICIAL CHARTS

music week

29
july
2000

albums



1 WE WILL ROCK YOU

Five & Queen

- | | RCA |
|---|---|
| 1 | LIFE IS A ROLLERCOASTER Roman Keating Polydor |
| 2 | 2 FACED Louise 1st Avenue/EMI |
| 3 | THE REAL SLIM SHADY Eminem Interscope/Polydor |
| 4 | JUMPIN' JUMPIN' Destiny's Child Columbia |
| 5 | BREATHLESS The Corrs Atlantic |
| 6 | TAKE A LOOK AROUND (THEME FROM MI 2) Limp Bizkit Interscope/Polydor |
| 7 | AFFIRMATION Savage Garden Columbia |
| 8 | WILL I EVER Alice Deejay Positiva |
| 9 | TRY AGAIN Aaliyah Virgin |



9 11 SANDSTORM

Darude

- | | Neo |
|----|--|
| 10 | SING A LONG Shanks & Bigfoot Pepper |
| 11 | WHEN I SAID GOODBYE/SUMMER OF LOVE Steps Ebu/Jive |
| 12 | WOMAN TROUBLE Amla Dodgier & R Craig feat. C David Public Demara/Jfr |
| 13 | GOTTA TELL YOU Samantha Mumba Wild Card/Polydor |
| 14 | TASTE IN MEN Placebo Hut/Virgin |
| 15 | SPINNING AROUND Kylie Minogue Parlophone |
| 16 | SUNDAY MORNING CALL Oasis Big Brother |
| 17 | THE REAL SLIM SHADY Eminem Interscope/Polydor |
| 18 | CRUSH Bon Jovi Mercury |

TOP
POPS

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THE OFFICIAL UK CHARTS

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TAKEN FROM THE ALBUM IN STEREO

1 IN BLUE

The Corrs

- | | Atlantic |
|----|---|
| 2 | THE MARSHALL MATHERS LP Eminem Interscope/Polydor |
| 3 | PARACHUTES Coldplay Parlophone |
| 4 | WHITE LADDER David Gray IHT/East West |
| 5 | PLAY Mobly Mute |
| 6 | THE GREATEST HITS Whitney Houston Arista |
| 7 | FRAGMENTS OF FREEDOM Morcheeba East West |
| 8 | WHO NEEDS GUITARS ANYWAY Alice Deejay Positiva |
| 9 | RISE Gabrielle Go Beat/Polydor |
| 10 | 7 S Club 7 Polydor |



9 11 RELOAD

Tom Jones

- | | Gut |
|----|--|
| 11 | SLAVE TO LOVE Bryan Ferry Virgin |
| 12 | OOPS! I DID IT AGAIN Britney Spears Jive |
| 13 | SUPERNATURAL Santana Arista |
| 14 | ALONE WITH EVERYBODY Richard Ashcroft Hut/Virgin |
| 15 | THE MAN WHO Travis Independent |
| 16 | SLIM SHADY Eminem Interscope/Polydor |
| 17 | CRUSH Bon Jovi Mercury |
| 18 | THE REAL SLIM SHADY Eminem Interscope/Polydor |
| 19 | CRUSH Bon Jovi Mercury |

20 GETTING ON WITH THE CHANGING OF THE GUARDS Oasis Capitol

21 THE REAL SLIM SHADY Eminem Interscope/Polydor

22 THE REAL SLIM SHADY Eminem Interscope/Polydor

CLASSICAL ARTIST

| This | Last | Title | Artist | Label (Date/price) |
|------|------|-----------------------------|------------------------------|--------------------------------|
| 1 | 1 | SACRED ARIAS | Andrea Bocelli | Philips 462032 (U) |
| 2 | 2 | I WILL WAIT FOR YOU | Lesley Garrett | BBC/MG Counter 756551542 (BMG) |
| 3 | 3 | CLASSIC KENNEDY | Kennedy/D'English Chamber Or | EMI Classics CDC568962 (E) |
| 4 | 7 | PIECES IN A MODERN STYLE | Willem Onk | WEA 296428572 (TEN) |
| 5 | 5 | WILSON GARNETT | Willem Garnett | Silva Tessara SSS043362 (KOC) |
| 6 | 3 | VIGGIO ITALIANO | Andrea Bocelli | Philips 4621982 (U) |
| 7 | 4 | CHARLOTTE HEURCH | Charlotte Church | Sony Classical SK 6900 (TEN) |
| 8 | 6 | DREAMCATCHER | Secret Garden | Philips 542482 (U) |
| 9 | 10 | FILIPPA GIORDANO | Filippo Giordano | Enite 296428542 (TEN) |
| 10 | 13 | ARIA - THE OPERA ALBUM | Andrea Bocelli | Philips 462032 (U) |
| 11 | 8 | BRUCENOR: SYMPHONY NO 1 | FSNC/Tomas | Navis 855430 (U) |
| 12 | 11 | VOICE OF AN ANGEL | Charlotte Church | Sony Classical SK 0367 (TEN) |
| 13 | 12 | A SOPRANO IN LOVE | Lizley Garrett | Silva Screen SLLTUKVA (KOC) |
| 14 | 10* | BACH'S GOLDBERG VARIATIONS | Joachim Lussauer Trio | Telarc Jazz CD03479 (BMG) |
| 15 | 18 | VERLVA TRAVATA (HIGHLIGHTS) | Quavara/Cara/Panera/Mehta | Telarc 857283822 (TEN) |
| 16 | 17 | VIVALDI: GLORIA MAGNIFICAT | Concerto Italiano/Alessandro | Opus 111 OP1391 (S) |
| 17 | 14 | JAZZ SEBASTIAN BACH | Swingin' Singers | Philips 624332 (BM) |
| 18 | 15 | BACH/SYMPHONY NO 5 | Lloyd James | Navis 855430 (U) |
| 19 | 16 | CLASSIC BRASS | Grimsholpe Colliery Band | RCA Victor 756551552 (BMG) |
| 20 | 19 | WITH A SONG IN MY HEART | Mario Lanza | Comden 742140092 (BMG) |

CLASSICAL SOUNDTRACKS & COMPILATIONS

| This | Last | Title | Artist | Label (Date/price) |
|------|------|--|---------------|-----------------------------------|
| 1 | 2 | HAPPY & GLORIOUS | Various | Decca 467102 (U) |
| 2 | 1 | GLADIATOR (OST) | Various | Decca 467042 (U) |
| 3 | 3 | HALL OF FAME 2000 | Various | Classical FM CFMCD 31 (BMG) |
| 4 | 4 | THE CLASSICAL ALBUM | Various | Universal/Virgin/EMI 4671402 (U) |
| 5 | 5 | RELAX | Various | Classical FM CFMCD 33 (BMG) |
| 6 | 19 | BEST CLASSICAL ALBUM OF THE HULLENWUDDEN | Various | Virgin/EMI VTDCCD 316 (E) |
| 7 | 6 | HARMONY - THE MUSIC OF DREAMS | Various | Virgin/EMI VTDCCD 329 (E) |
| 8 | 9 | 10 GLORIOUS YEARS | Various | Castle Music MBS0310 (U) |
| 9 | 12 | 100 POPULAR CLASSICS | Various | Deutsche Grammophon 457442 (U) |
| 10 | 10 | THE YELLOW GURF 10 CLASSICAL MUSIC | Various | Sony Classical SONYTVCSD (U) |
| 11 | 14 | ALAN TICHBURNES - IN A COUNTRY GARDEN | Various | Decca 46702 (U) |
| 12 | 18 | BRAVEHEART (OST) | LSO/Hornor | Decca 467132 (U) |
| 13 | 7 | THE ENGLAND ANTHEMS ALBUM | Various | Decca 467132 (U) |
| 14 | 11 | TITANIC (OST) | James Horner | Sony Classical SK 6203 (TEN) |
| 15 | 8 | MIDSUMMER CLASSICS | Various | Global Television BACCD 121 (BMG) |
| 16 | 13 | STAR WARS - THE PHANTOM MENACE (OST) | Various | Sony Classical SK 6181 (TEN) |
| 17 | 15 | THE ONLY OPERA ALBUM YOU'LL EVER NEED | John Williams | RCA Victor 756551562 (BMG) |
| 18 | 16 | RELAXING CLASSICS | Various | Crimson MIDDC0368 (EBC) |
| 19 | 17 | CLASSICAL CELEBRATION | Various | Empire EMPRC038 (DISC) |
| 20 | 17 | THE ESSENTIAL CLASSICS COLLECTION | Various | Deutsche Grammophon 456482 (U) |

JAZZ & BLUES

| This | Last | Title | Artist | Label (Date/price) |
|------|------|-------------------------------------|---------------------------|------------------------------|
| 1 | 1 | RIDING WITH THE KING | BB King & Eric Clapton | Reprise 5N624322 (TEN) |
| 2 | 3 | THE VERY BEST OF URBAN JAZZ GROOVES | Louis Armstrong | Verve 543032 (U) |
| 4 | 5 | TOURIST | Various | warners esp - WNMCD006 (TEN) |
| 5 | 6 | ABSOLUTE BENSON | John Scofield | Blue Note 52012 (E) |
| 6 | 7 | CHARLIE WATTS/JIM KELTNER PROJECT | Charlie Watts/Jim Keltner | Higher Octave WOH003 (E) |
| 7 | 4 | GET ME SOME | John Hayley Band | Eagle EA6CD142 (SMP/VMG) |
| 8 | 10 | BIG BAND CLASSICS | Various | Crescendo CRMCD335 (EBC) |
| 9 | 9 | KIND OF BLUE | Miles Davis | Columbia CK 9635 (TEN) |
| 10 | 10 | PACIFIC COAST HIGHWAY | Various | Fine FM JAZZFMCD28 (SMP/EP) |

R&B SINGLES

| This | Last | Title | Artist | Label Cat. No. (Distributor) |
|------|------|-------------------------|-----------------------------------|------------------------------------|
| 1 | 1 | JUMPIN' JUMPIN' | Destiny's Child | Columbia 696292 (TEN) |
| 2 | 1 | THE REAL SLIM SHADY | Enimem | Interscope/Polydor 4073202 (U) |
| 3 | 2 | TRY AGAIN | Aaliyah | Virgin VUSCD 107 (E) |
| 4 | 3 | WOMAN TROUBLE | Ariell Dodge & R Craig Lee, David | Public Enemy/Def Jam VCD 301 (TEN) |
| 5 | 4 | DANCE TONIGHT | Lucy Pearl | Virgin VUSCD 1775 (E) |
| 6 | 6 | SHACKLES (PRAISE YOU) | Mary Mary | Columbia 668402 (TEN) |
| 7 | 5 | GOT YOUR MONEY | Of Dirty Bastard feat. Kelly | Elektra E 70702 (TEN) |
| 8 | 8 | COME AND GET ME | Cleopatra | WEA WEA 26101 (TEN) |
| 9 | 7 | GRETTO ROMANCE | Damage | Atlantic/Contempo CDD005 347 (E) |
| 10 | 4 | OOOH | De La Soul feat. Redman | Tommy Boy TBO 2102B (P) |
| 11 | 9 | FORGET ABOUT DRE | Enimem | De La Soul feat. Enimem |
| 12 | 8 | GET OUT | Busta Rhymes | Elektra E 70702 (TEN) |
| 13 | 10 | THERE YOU GO | Pink | LaFace/Arista 742375362 (BMG) |
| 14 | 12 | WHEN A WOMAN | Gabriele | Go Beat/Polydor G.O.B.E. 27 (U) |
| 15 | 11 | MAMA - WHO DA MAN? | Richard Blackwood | East West Music WCD1 (TEN) |
| 16 | 13 | THONG SONG | Siobhán | Def Jam 568802 (U) |
| 17 | 14 | FILL ME IN | Craig David | Wildstar CAW11D 28 (TEN) |
| 18 | 17 | MARIA MARIA | Santana | Arista 728112 (Import) |
| 19 | 18 | BIG PIMPIN' | Jay Z | Def Jam 568201 (U) |
| 20 | 15 | CALL ME | Jamella | Parlophone Rhythm Series (E) |
| 21 | 19 | GOOD STUFF | Kee | Virgin VUSCD 194 (E) |
| 22 | 16 | TREAT HER LIKE A LADY | JoJo | Jive J256770 (P) |
| 23 | 20 | INCOMPLETE | Siobhán | Def Jam (Import) |
| 24 | 21 | HE WAKENT' MAN ENOUGH | Tom Braxton | LaFace/Arista 742375362 (BMG) |
| 25 | 25 | RIDDLE | En Vogue | Elektra 978362 (TEN) |
| 26 | 24 | NEVER BE THE SAME AGAIN | Melinda Clark Lopes | Virgin VUSCD 176 (E) |
| 27 | 26 | HIP HOP | DeLa Soul | Epic 696862 (TEN) |
| 28 | 28 | BUGGIN' | Toucouleur feat. Dano Bowers | NuLife/Melody 742375342 (BMG) |
| 29 | 23 | SAY MY NAME | Destiny's Child | Arista 728112 (Import) |
| 30 | 27 | YOU GOTTA BE | De'Evoo | Dusted Sound/Sony S2 666633 (TEN) |

ROCK

| This | Last | Title | Artist | Label (Date/price) |
|------|------|------------------------------------|-------------------------------|--|
| 1 | 1 | PARACHUTES | Collectif | Parlophone 527402 (E) |
| 2 | 2 | STANDING ON THE SHOULDER OF GIANTS | Opus | Big Brother Record Co/UMG Polygram 011032378 (U) |
| 3 | 3 | MISSION IMPOSSIBLE 2 (OST) | Various | SPW Recordings SPV 01722 (KOC) |
| 4 | 5 | LEVE IN THE GREEK | Jimmy Page & The Black Crowes | MCA/UMI-Island MCD 1156 (U) |
| 5 | 4 | ENEMA OF THE STATE | Blind 182 | Mushroom D 31450 (MMV) |
| 6 | 6 | GARBAGE | Garbage | Capitol Music BTELYCD004 (P) |
| 7 | 7 | THEY THINK IT'S ALL OVER IT IS NOW | Thunder | Geffin/Polydor DCCD 24675 (U) |
| 8 | 8 | NEVERMIND | Nirvana | Warner Bros 75593812 (TEN) |
| 9 | 9 | BLOOD SUGAR SEX MAGIK | Red Hot Chili Peppers | Waltz 756551552 (BMG) |
| 10 | 10 | REMASTERS | Led Zeppelin | Atlantic 756781912 (TEN) |

DANCE SINGLES

| This | Last | Title | Artist | Label Cat. No. (Distributor) |
|------|------|--|--------------------------------|--------------------------------------|
| 1 | 1 | SING A LONG | Shanks & Bigfoot | Pepper 522020 (P) |
| 2 | 2 | SSSST | Jonah | VC Recordings VCR 07 15 (E) |
| 3 | 3 | DANCE TONIGHT | Lucy Pearl | Virgin VST 175 (E) |
| 4 | 10 | TRY AGAIN | Aaliyah | Virgin VUST 167 (E) |
| 5 | 7 | BACK 2 BACK VOL 1 | DJ Sizzle/FY | Formation FORM-2004 (S) |
| 6 | 3 | OOOH | De La Soul feat. Redman | Tommy Boy TBV 2102 (P) |
| 7 | 14 | ZEROTENONE | Jurkie La | Manifesto FESX 71 (U) |
| 8 | 5 | BEAUTIFUL | Mani Dar's Mash Up/M Woods | Incentive CENTT 07M (TEN) |
| 9 | 19 | NEIGHBOORHOOD | Zed Bias | Locked On/LL Recordings LON 1227 (V) |
| 10 | 18 | SANCTUSM | Derude | Neo NEO13 03 (U) |
| 11 | 2 | TECHNO HARMONY | Mario Fiore | Nukleus NUKP0226 (ADD) |
| 12 | 1 | I NEED YOUR LOVIN' (LIKE THE SUNSHINE) | Marc E Claude | Positive 127V 138 (E) |
| 13 | 7 | THE REAL SLIM SHADY | Enimem | Interscope/Polydor 4073202 (U) |
| 14 | 8 | MASTERMASTER 2000 | DJ Muro & MC Neat | Red Rose RR02 012 (BR/UK) |
| 15 | 20 | IGUANA | Jaume Picotto | VC Recordings VCR178 (U) |
| 16 | 12 | RUMORITY | A Jay Call Gerald | 'KJ K0202P (U) |
| 17 | 4 | DOOMS NIGHT | Azido Da Bass | Club Tools 00671002 (U) |
| 18 | 4 | SKYVIE | Resistance Res. 75593812 (TEN) | |
| 19 | 9 | GOT YOUR MONEY | Of Dirty Bastard feat. Kelly | Elektra E 70771 (TEN) |
| 20 | 17 | FUTURE AICHA HOUSE | Lise Vin | Nukleus NUKPA0174 (ADD) |

DANCE ALBUMS

| This | Last | Title | Artist | Label Cat. No. (Distributor) |
|------|------|--|--|--|
| 1 | 3 | PURE GARAGE II | Various | warners esp - WNMCD007 (TEN) |
| 2 | 1 | THE MARSHALL MATTERS LP | Interscope/Polydor 406292 (466624) (E) | |
| 3 | 2 | WOMAN TROUBLE | Ariell Dodge & R Craig Lee, David | Public Enemy 52012 (E) |
| 4 | 4 | GILLES PETERSON WORLDWIDE | Various | Talkin Loud 560100 (U) |
| 5 | 5 | 2000 BC | Various | Universal 1590140-1 (U) |
| 6 | 5 | ATA ANA - THE ALBUM - SHANKS & BIGFOOT | Various | Ministry Of Sound - MOSMCD10 (JMV/TEN) |
| 7 | 6 | WHO IS JILL SCOTT? | Jill Scott | Epic 696252 (U) |
| 8 | 8 | DON'T LAUGH | Wine | Club Tools 00671002 (U) |
| 9 | 9 | OUT OF NOWHERE | Jim Tenor | Warg WARLP79E (V) |
| 10 | 10 | WELCOME II NEXSTAY | Nast | Arista 072224643/1082214634 (BMG) |

MUSIC VIDEO

| This | Last | Title | Label Cat. No. |
|------|------|---|---------------------------------|
| 1 | 2 | ORIGINAL CAST RECORDING: Oklahoma! | Universal Video 523012 (U) |
| 2 | 1 | ORIGINAL CAST RECORDING: Bare The Floor | VA 028920 (U) |
| 3 | 7 | ABBA: The Winner Takes It All | VA 033013 (U) |
| 4 | 8 | BOYZONE: Dublin - Live By Request | VA 012483 (U) |
| 5 | 5 | CUFF RICHARD: Live In The Park | Video Collection VCI 48 (U) |
| 6 | 4 | ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor | Universal Video 5217603 (U) |
| 7 | 3 | 3 STEPS: The Next Step - Live | Sony 520105 (U) |
| 8 | 6 | CLUB 7: It's A So Club Thing | Warner Music Video 52053076 (U) |
| 9 | 8 | WHITNEY HOUSTON: The Greatest Hits | Arista 742133003 (U) |
| 10 | 10 | JANE JACKSON: In Concert | Video Collection VCI 50 (U) |

| This | Last | Title | Label Cat. No. (Distributor) |
|------|------|--|-----------------------------------|
| 11 | 10 | EURHYTHMICS: Peccatore | RCA 7421301-4 (U) |
| 12 | 11 | THE CORRS: Unplugged | Warner Music Video 655551 163 (U) |
| 13 | 14 | TINA TURNER: Collaborate - Best Of Live | FLAC Video 1921023 (U) |
| 14 | 9 | MUSIC STREET PREACHERS: Leaving The 20th Century | SMV Columbia 2011273 (U) |
| 15 | 13 | SANTALUCIA: Supernatural Live | Warner Music Video 655620213 (U) |
| 16 | 12 | BETH LEVINSKY: Time Out With | Direct Video 1921023 (U) |
| 17 | 15 | CHER: Live In Concert | Warner Music Video 655620213 (U) |
| 18 | 16 | MICHAEL FLATTER: For My Friends | Warner Music Video 655620213 (U) |
| 19 | 17 | VARIOUS ARTISTS: Hit My Producer | VA 084272 (U) |
| 20 | 17 | VARIOUS ARTISTS: Hit My Producer | Video Collection VCI 48 (U) |

29 JULY 2000

How many weeks in the top 50
 Last week's position in the top 50
 This week's position in the top 50

music control

| Pos | Artist | Title | Label | Wk | Wk | Wk | Wk | Wk | Wk |
|----------------------------------|--|---|--------------------------|------|-------|-------|------|----|----|
| 1 | LIFE IS A ROLLERCOASTER | Ronan Keating | Polydor | 2541 | +12 | 99.09 | +9 | | |
| 2 | ROCK DJ | Robbie Williams | | | | | | | |
| 3 | WOMAN TROUBLE | Artful Dodger & R Craig feat. C David | Public Demand/ffrr | 2127 | +20 | 84.32 | +11 | | |
| 4 | BREATHLESS | The Corrs | 1853 | +16 | 72.63 | +12 | | | |
| 5 | WHEN A WOMAN | Gabriele | 143/Lava/Atlantic | 2151 | +3 | 70.42 | -19 | | |
| 6 | IT FEELS SO GOOD | Sonique | Go Beat/Polydor | 2053 | -11 | 68.10 | +3 | | |
| 7 | 7 DAYS | Craig David | Serious/Universal Island | 2317 | -10 | 66.81 | -17 | | |
| 8 | BABYLON | David Gray | Wildstar | 1676 | +38 | 66.01 | +35 | | |
| 9 | SPINNING AROUND | Kylie Minogue | IHT/East West | 1701 | -4 | 63.58 | -10 | | |
| 10 | THE REAL SLIM SHADY | Eminem | Parlophone | 2214 | +2 | 62.45 | +2 | | |
| 11 | SHACKLES (PRAISE YOU) | Mary Mary | Columbia | 1984 | -8 | 58.35 | +2 | | |
| 12 | DON'T CALL ME BABY | Marion Avenue | VC Recordings | 1564 | -8 | 53.20 | +11 | | |
| 13 | GROOVEJET (IF THIS AINT LOVE) | Spiller | Positiva | 1083 | +63 | 52.41 | +49 | | |
| 14 | GOTTA TELL YOU | Samantha Mumba | Polydor | 1470 | +10 | 49.65 | +5 | | |
| HIGHEST TOP 50 CLIMBER | | | | | | | | | |
| 15 | JUMPIN' JUMPIN' | Destiny's Child | Columbia | 630 | +81 | 42.43 | +88 | | |
| 16 | TRY AGAIN | Aaliyah | Virgin | 863 | +36 | 42.03 | +28 | | |
| 17 | YELLOW | Colby | Parlophone | 644 | +15 | 41.73 | +21 | | |
| 18 | I TURN TO YOU | Melanie C | Virgin | 1295 | +30 | 39.22 | +42 | | |
| 19 | WHY DIDN'T YOU CALL ME | Macy Gray | Epic | 916 | +16 | 35.47 | +42 | | |
| 20 | SUMMER OF LOVE | Lovyc: Comme Ci Comme Ca | Riverhouse | 879 | +2 | 35.23 | -10 | | |
| 21 | SANDSTORM | Darude | Neo | 645 | +7 | 34.39 | +9 | | |
| 22 | 2 FACED | Louise | 1st Avenue/EMI | 1074 | +65 | 32.39 | +40 | | |
| 23 | WE WILL ROCK YOU | Five feat. Queen | RCA | 628 | +52 | 32.10 | +28 | | |
| 24 | SING-A-LONG | Shanks & Bigfoot | Pepper | 540 | +47 | 28.90 | +50 | | |
| 25 | TAKE A LOOK AROUND | Limp Bizkit | Interscope/Polydor | 457 | +7 | 28.77 | -40 | | |
| 26 | THEY'RE GOING TO GO | Pink | LaFace/Arista | 512 | -29 | 28.46 | -14 | | |
| MOST ADDED | | | | | | | | | |
| 27 | OUT OF YOUR MIND | True Stoppers & Dane Bowers feat. V Beckham | NuLife/Arista | 691 | +54 | 22.77 | +25 | | |
| 28 | MARIA MARIA | Santana | Arista | 734 | +13 | 26.49 | -14 | | |
| 29 | ON THE BEACH | York | Manifesto | 639 | +40 | 25.00 | +16 | | |
| 30 | AFFIRMATION | Savage Garden | Columbia | 611 | +21 | 24.67 | +47 | | |
| 31 | I TURN TO YOU | Christina Aguilera | RCA | 429 | +5 | 24.28 | +3 | | |
| 32 | COMING AROUND | Travis | Independent | 891 | -20 | 24.24 | -25 | | |
| 33 | YOU SEE THE TROUBLE WITH ME | Black Legend | Eternal | 758 | +40 | 23.76 | -33 | | |
| BIGGEST INCREASE IN PLAYS | | | | | | | | | |
| 34 | I AM SINCERE | MJ Cole | Talkin Loud | 305 | +148 | 23.55 | +107 | | |
| 35 | GOT YOUR MONEY | O'Ji Dirty Bastard | Elektra | 279 | +15 | 23.40 | -15 | | |
| 36 | SEX BOMB | Tom Jones And Mousse T | Qut | 1193 | -7 | 22.58 | -37 | | |
| 37 | SUNDAY MORNING CALL | Oasis | Big Brother | 608 | -8 | 22.54 | -37 | | |
| 38 | DOESN'T REALLY MATTER | Janet Jackson | Def Jam | 389 | +45 | 22.56 | +64 | | |
| 39 | I NEED YOUR LOVIN' (LIKE THE SUNSHINE) | Marc Et Claude | Positiva | 473 | +83 | 21.74 | +23 | | |
| 40 | PORCELAIN | Moby | Mute | 443 | +50 | 21.69 | -51 | | |
| 41 | 3 AM SUMMERFUNK | K.O. Lang | Warner Bros | 157 | +39 | 20.98 | +9 | | |
| 42 | PURE PLEASURE SEEKER | Melody | Echo | 236 | +16 | 19.25 | +16 | | |
| 43 | SETTING DOWN HERE | Lene Marlin | Virgin | 764 | +1 | 17.43 | -15 | | |
| 44 | NEVER BE THE SAME AGAIN | Melanie C feat. Lisa Lopes | Mercury | 725 | -15 | 17.36 | -28 | | |
| 45 | IT'S MY LIFE | Bon Jovi | Mercury | 644 | -10 | 16.65 | -2 | | |
| 46 | THE TIME IS NOW | Meloy | Echo | 706 | -19 | 16.31 | -35 | | |
| 47 | FILL ME IN | Craig David | Wildstar | 659 | -22 | 16.20 | -51 | | |
| 48 | 13 SEVEN | David Bowie | Virgin | 118 | +16 | 15.41 | +5 | | |
| 49 | SUMMER OF LOVE | Steps | Jive | 548 | +8 | 15.40 | +2 | | |
| 50 | IF I TOLD YOU THAT | Whitney Houston & George Michael | Arista | 503 | -14 | 15.34 | -27 | | |

© Music Control UK. Copyright data has been gathered from 300 UK radio stations as of 24 July 2000. Broadcast until 20:00 on Sat 24 July 2000. Airplay based on listener figures based on last full four hour slots. **Airplay Increase** = % increase on previous week. **Airplay Increase** = % increase on previous week.

| Pos | Artist | Title | Label | Wk | Wk | Wk | Wk | Wk | Wk |
|-----|--|---------------------------------------|--------------------------|------|-------|-------|------|----|----|
| 1 | LIFE IS A ROLLERCOASTER | Ronan Keating | Polydor | 2541 | +12 | 99.09 | +9 | | |
| 2 | IT FEELS SO GOOD | Sonique | Go Beat/Universal Island | 2053 | -11 | 68.10 | +3 | | |
| 3 | BREATHLESS | The Corrs | 143/Lava/Atlantic | 2151 | +3 | 70.42 | -19 | | |
| 4 | WHEN A WOMAN | Gabriele | 143/Lava/Atlantic | 2151 | +3 | 70.42 | -19 | | |
| 5 | ROCK DJ | Robbie Williams | | | | | | | |
| 6 | JUMPIN' JUMPIN' | Destiny's Child | Columbia | 630 | +81 | 42.43 | +88 | | |
| 7 | LIFE IS A ROLLERCOASTER | Ronan Keating | Polydor | 2541 | +12 | 99.09 | +9 | | |
| 8 | WHY DIDN'T YOU CALL ME | Macy Gray | Epic | 916 | +16 | 35.47 | +42 | | |
| 9 | SHACKLES (PRAISE YOU) | Mary Mary | Columbia | 1984 | -8 | 58.35 | +2 | | |
| 10 | WOMAN TROUBLE | Artful Dodger & R Craig feat. C David | Public Demand/ffrr | 2127 | +20 | 84.32 | +11 | | |
| 11 | DOESN'T REALLY MATTER | Janet Jackson | Def Jam | 389 | +45 | 22.56 | +64 | | |
| 12 | 2 FACED | Louise | 1st Avenue/EMI | 1074 | +65 | 32.39 | +40 | | |
| 13 | GROOVEJET | Spiller | Positiva | 1083 | +63 | 52.41 | +49 | | |
| 14 | THE REAL SLIM SHADY | Eminem | Parlophone | 2214 | +2 | 62.45 | +2 | | |
| 15 | WE WILL ROCK YOU | Five feat. Queen | RCA | 628 | +52 | 32.10 | +28 | | |
| 16 | DOESN'T REALLY MATTER | Janet Jackson | Def Jam | 389 | +45 | 22.56 | +64 | | |
| 17 | WHY DIDN'T YOU CALL ME | Macy Gray | Epic | 916 | +16 | 35.47 | +42 | | |
| 18 | I NEED YOUR LOVIN' (LIKE THE SUNSHINE) | Marc Et Claude | Positiva | 473 | +83 | 21.74 | +23 | | |
| 19 | WE WILL ROCK YOU | Five feat. Queen | RCA | 628 | +52 | 32.10 | +28 | | |
| 20 | DOESN'T REALLY MATTER | Janet Jackson | Def Jam | 389 | +45 | 22.56 | +64 | | |
| 21 | REACH | Chaz | Phonetic | 888 | -70 | 16.31 | -35 | | |
| 22 | SITTING DOWN HERE | Lene Marlin | Virgin | 764 | +1 | 17.43 | -15 | | |
| 23 | OOPS! I DID IT AGAIN | Bibby Spears | 1015 | -91 | 16.31 | -35 | | | |
| 24 | THE TIME IS NOW | Meloy | Echo | 706 | -19 | 16.31 | -35 | | |
| 25 | NEVER BE THE SAME AGAIN | Melanie C feat. Lisa Lopes | Mercury | 725 | -15 | 17.36 | -28 | | |
| 26 | IT'S MY LIFE | Bon Jovi | Mercury | 644 | -10 | 16.65 | -2 | | |
| 27 | YOU SEE THE TROUBLE WITH ME | Black Legend | Eternal | 758 | +40 | 23.76 | -33 | | |
| 28 | MARIA MARIA | Santana | Arista | 734 | +13 | 26.49 | -14 | | |
| 29 | FILL ME IN | Craig David | Wildstar | 659 | -22 | 16.20 | -51 | | |
| 30 | AFFIRMATION | Savage Garden | Columbia | 611 | +21 | 24.67 | +47 | | |
| 31 | ON THE BEACH | York | Manifesto | 639 | +40 | 25.00 | +16 | | |
| 32 | COMING AROUND | Travis | Independent | 891 | -20 | 24.24 | -25 | | |
| 33 | YOU SEE THE TROUBLE WITH ME | Black Legend | Eternal | 758 | +40 | 23.76 | -33 | | |
| 34 | I AM SINCERE | MJ Cole | Talkin Loud | 305 | +148 | 23.55 | +107 | | |
| 35 | GOT YOUR MONEY | O'Ji Dirty Bastard | Elektra | 279 | +15 | 23.40 | -15 | | |
| 36 | SEX BOMB | Tom Jones And Mousse T | Qut | 1193 | -7 | 22.58 | -37 | | |
| 37 | SUNDAY MORNING CALL | Oasis | Big Brother | 608 | -8 | 22.54 | -37 | | |
| 38 | DOESN'T REALLY MATTER | Janet Jackson | Def Jam | 389 | +45 | 22.56 | +64 | | |
| 39 | I NEED YOUR LOVIN' (LIKE THE SUNSHINE) | Marc Et Claude | Positiva | 473 | +83 | 21.74 | +23 | | |
| 40 | PORCELAIN | Moby | Mute | 443 | +50 | 21.69 | -51 | | |
| 41 | 3 AM SUMMERFUNK | K.O. Lang | Warner Bros | 157 | +39 | 20.98 | +9 | | |
| 42 | PURE PLEASURE SEEKER | Melody | Echo | 236 | +16 | 19.25 | +16 | | |
| 43 | SETTING DOWN HERE | Lene Marlin | Virgin | 764 | +1 | 17.43 | -15 | | |
| 44 | NEVER BE THE SAME AGAIN | Melanie C feat. Lisa Lopes | Mercury | 725 | -15 | 17.36 | -28 | | |
| 45 | IT'S MY LIFE | Bon Jovi | Mercury | 644 | -10 | 16.65 | -2 | | |
| 46 | THE TIME IS NOW | Meloy | Echo | 706 | -19 | 16.31 | -35 | | |
| 47 | FILL ME IN | Craig David | Wildstar | 659 | -22 | 16.20 | -51 | | |
| 48 | 13 SEVEN | David Bowie | Virgin | 118 | +16 | 15.41 | +5 | | |
| 49 | SUMMER OF LOVE | Steps | Jive | 548 | +8 | 15.40 | +2 | | |
| 50 | IF I TOLD YOU THAT | Whitney Houston & George Michael | Arista | 503 | -14 | 15.34 | -27 | | |

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Music Control UK monitors these stations 24 hours a day, seven days a week: 2 FM, 208 FM, 4.4 FM, Alpha 103.3 FM, Alpha 103.3 FM, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Three Counties, BBC Three Counties, 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, BBC Radio 101, BBC Radio 102, BBC Radio 103, BBC Radio 104, BBC Radio 105, BBC Radio 106, BBC Radio 107, BBC Radio 108, BBC Radio 109, BBC Radio 110, BBC Radio 111, BBC Radio 112, BBC Radio 113, BBC Radio 114, BBC Radio 115, BBC Radio 116, BBC Radio 117, BBC Radio 118, BBC Radio 119, BBC Radio 120, BBC Radio 121, BBC Radio 122, BBC Radio 123, BBC Radio 124, BBC Radio 125, BBC Radio 126, BBC Radio 127, BBC Radio 128, BBC Radio 129, BBC Radio 130, BBC Radio 131, BBC Radio 132, BBC Radio 133, BBC Radio 134, BBC Radio 135, BBC Radio 136, BBC Radio 137, BBC Radio 138, BBC Radio 139, BBC Radio 140, BBC Radio 141, BBC Radio 142, BBC Radio 143, BBC Radio 144, BBC Radio 145, BBC Radio 146, BBC Radio 147, BBC Radio 148, BBC Radio 149, BBC Radio 150, BBC Radio 151, BBC Radio 152, BBC Radio 153, BBC Radio 154, BBC Radio 155, BBC Radio 156, BBC Radio 157, BBC Radio 158, BBC Radio 159, BBC Radio 160, BBC Radio 161, BBC Radio 162, BBC Radio 163, BBC Radio 164, BBC Radio 165, BBC Radio 166, BBC Radio 167, BBC Radio 168, BBC Radio 169, BBC Radio 170, BBC Radio 171, BBC Radio 172, BBC Radio 173, BBC Radio 174, BBC Radio 175, BBC Radio 176, BBC Radio 177, BBC Radio 178, BBC Radio 179, BBC Radio 180, BBC Radio 181, BBC Radio 182, BBC Radio 183, BBC Radio 184, BBC Radio 185, BBC Radio 186, BBC Radio 187, BBC Radio 188, BBC Radio 189, BBC Radio 190, BBC Radio 191, BBC Radio 192, BBC Radio 193, BBC Radio 194, BBC Radio 195, BBC Radio 196, BBC Radio 197, BBC Radio 198, BBC Radio 199, BBC Radio 200, BBC Radio 201, BBC Radio 202, BBC Radio 203, BBC Radio 204, BBC Radio 205, BBC Radio 206, BBC Radio 207, BBC Radio 208, BBC Radio 209, BBC Radio 210, BBC Radio 211, BBC Radio 212, BBC Radio 213, BBC Radio 214, BBC Radio 215, BBC Radio 216, BBC Radio 217, BBC Radio 218, BBC Radio 219, BBC Radio 220, BBC Radio 221, BBC Radio 222, BBC Radio 223, BBC Radio 224, BBC Radio 225, BBC Radio 226, BBC Radio 227, BBC Radio 228, BBC Radio 229, BBC Radio 230, BBC Radio 231, BBC Radio 232, BBC Radio 233, BBC Radio 234, BBC Radio 235, BBC Radio 236, BBC Radio 237, BBC Radio 238, BBC Radio 239, BBC Radio 240, BBC Radio 241, BBC Radio 242, BBC Radio 243, BBC Radio 244, BBC Radio 245, BBC Radio 246, BBC Radio 247, BBC Radio 248, BBC Radio 249, BBC Radio 250, BBC Radio 251, BBC Radio 252, BBC Radio 253, BBC Radio 254, BBC Radio 255, BBC Radio 256, BBC Radio 257, BBC Radio 258, BBC Radio 259, BBC Radio 260, BBC Radio 261, BBC Radio 262, BBC Radio 263, BBC Radio 264, BBC Radio 265, BBC Radio 266, BBC Radio 267, BBC Radio 268, BBC Radio 269, BBC Radio 270, BBC Radio 271, BBC Radio 272, BBC Radio 273, BBC Radio 274, BBC Radio 275, BBC Radio 276, BBC Radio 277, BBC Radio 278, BBC Radio 279, BBC Radio 280, BBC Radio 281, BBC Radio 282, BBC Radio 283, BBC Radio 284, BBC Radio 285, BBC Radio 286, BBC Radio 287, BBC Radio 288, BBC Radio 289, BBC Radio 290, BBC Radio 291, BBC Radio 292, BBC Radio 293, BBC Radio 294, BBC Radio 295, BBC Radio 296, BBC Radio 297, BBC Radio 298, BBC Radio 299, BBC Radio 300, BBC Radio 301, BBC Radio 302, BBC Radio 303, BBC Radio 304, BBC Radio 305, BBC Radio 306, BBC Radio 307, BBC Radio 308, BBC Radio 309, BBC Radio 310, BBC Radio 311, BBC Radio 312, BBC Radio 313, BBC Radio 314, BBC Radio 315, BBC Radio 316, BBC Radio 317, BBC Radio 318, BBC Radio 319, BBC Radio 320, BBC Radio 321, BBC Radio 322, BBC Radio 323, BBC Radio 324, BBC Radio 325, BBC Radio 326, BBC Radio 327, BBC Radio 328, BBC Radio 329, BBC Radio 330, BBC Radio 331, BBC Radio 332, BBC Radio 333, BBC Radio 334, BBC Radio 335, BBC Radio 336, BBC Radio 337, BBC Radio 338, BBC Radio 339, BBC Radio 340, BBC Radio 341, BBC Radio 342, BBC Radio 343, BBC Radio 344, BBC Radio 345, BBC Radio 346, BBC Radio 347, BBC Radio 348, BBC Radio 349, BBC Radio 350, BBC Radio 351, BBC Radio 352, BBC Radio 353, BBC Radio 354, BBC Radio 355, BBC Radio 356, BBC Radio 357, BBC Radio 358, BBC Radio 359, BBC Radio 360, BBC Radio 361, BBC Radio 362, BBC Radio 363, BBC Radio 364, BBC Radio 365, BBC Radio 366, BBC Radio 367, BBC Radio 368, BBC Radio 369, BBC Radio 370, BBC Radio 371, BBC Radio 372, BBC Radio 373, BBC Radio 374, BBC Radio 375, BBC Radio 376, BBC Radio 37

CLASSICAL news

GRAMMOPHONE CONFIRMS AWARDS PLANS

Fears that Haymarket Publishing, new owners of Gramophone, might back away from the specialist classical magazine's high-profile annual awards have been eased with confirmation that the 24th Gramophone Awards ceremony will take place on October 9 at London's Royal Festival Hall.

The emphasis on core classical releases, together with recordings of early and contemporary music, is expected to be retained as a distinguishing feature of the awards. Twelve categories of music will be judged, with six recordings selected for each by the magazine's 46 regular reviewers. "We are going to maintain the same basic formula, which has worked so well for many years," says Nicole LeVesconte, publisher of Gramophone magazine.

Naxos features prominently for the first time in this year's nominations, with seven discs in the running for a coveted award, Anthony Payne's completion of Elgar's Third Symphony and an anthology of Britten's choral works sung by the Choir of St John's College, Cambridge, among them.

Independent classical label Hyperion, celebrating its 20th anniversary this autumn, can expect to add to its trophy cabinet with 10 nominations, while the recent strong release schedule from EMI Classics and Virgin Classics is reflected in 12 nominations.

Universal's labels are also well represented, with Deutsche Grammophon, Decca and Philips nominated for 12 releases. The constituent labels of Warner Classics could also do well with six nominations.

Sir Simon Rattle (pictured above) has two nominations, one with his old Birmingham

orchestra for Szymanowski's opera King Roger and one with his new orchestra, the Berlin Philharmonic, for Mahler's Symphony.

WRIGHT UNVEILS RADIO THREE SCHEDULE

Radio Three controller Roger Wright (pictured) has unveiled a package of summer broadcasting strands intended to highlight the network's acclaimed distinctiveness and reputation for ground-breaking programming.

The marketing concept behind the new look summer schedule is supported by the slogan "As the sun sets the sounds grow more colourful" and a brochure highlighting the breadth of music available to Radio Three listeners. World music from the



Womad festival, live broadcasts of the Proms, poetry, and festival coverage are key to the network's summer campaign.

Wright has also introduced two new autumn strands, restoring former Radio One DJ Andy Kershaw to a regular radio slot as a guest on World Routes, a world music series hosted by Lucy Duran, and Lebrecht Live, a fortnightly live programme hosted by the Daily Telegraph's classical music columnist, Norman Lebrecht. "I want to get away from the polite way that classical music is usually discussed," says Lebrecht, "and encourage people to speak openly about issues."

Lebrecht Live will tackle controversial subjects, with the Royal Opera House likely to come under the spotlight. The classical record industry is also in Lebrecht's sights, especially since he wants to draw views from other professional commentators in the studio and members of the public over the telephone or online. "If it's not fun for listeners then it will have failed," he says.

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



ALBUM of the week

MARTINI: The Greek Passion. Soloists; Vienna Symphonic Orchestra/Schirmer (Koch Schwann 365902). Recorded live at last year's Bregenz Festival, this set offers the world premiere of the first version of Martini's The Greek Passion. The opera was commissioned for the Royal Opera House, Covent Garden, shelved by its management and altered by Martini (pictured) to ensure its premiere at Zurich's Opera House in 1961. Several members of the Royal Opera's staff had dismissed the



work, one suggesting that it would "hardly arouse the interest of the exclusive intellectual audience of Covent Garden". Although Sir Charles Mackerras' account of the second version on Supraphon remains in the category of great opera recordings, Ulf Schirmer's performance of the original Greek Passion highlights the intense drama and emotional depths of the earlier score.



Gregorian chant-inspired Quartetto dorico. CLARA SCHUMANN: Piano and Chamber Music, including Variations on a Theme by Robert Schumann, Trio for violin, cello and piano. Gellius Trio (Arte Nova 74321 72106 2). Micaela Gellius shapes the delicate lines of Clara Schumann's piano writing with elegance on this disc of works by a woefully neglected composer. Sreten Krstic's lyrical violin playing adds to the artistic success of this budget-priced album.

REVIEWS

for records released up to August 7 2000



RACHMANINOV: Symphony No. 1; The Isle of the Dead. Russian National Orchestra/Pletnev (Deutsche Grammophon 463 075-2).

Mikhail Pletnev and his Russian National Orchestra prove outstanding interpreters of Rachmaninov's The Isle of the Dead, retaining the intensity throughout and presenting a terrifying vision of the journey from life to death. That intensity carries over into their reading of the composer's First Symphony. RESPIGHI: String Quartet in D major; II tramonto; Quartetto dorico. Von Otter; Brodsky Quartet (Vanguard Classics 99216). The Brodskys tackle the work of Ottorino Respighi, collaborating with Swedish mezzo-soprano Anne Sofie von Otter on the chamber version of the Italian composer's setting of Shelley's The Sunset (II tramonto). They also shape a compelling reading of the



CHERUBINI: Requiem; Marche funèbre. Chorus and Orchestra of Radio Svizzera Italiana/Fasolis (Naxos 8.554749). This is the debut Naxos recording of music by Luigi Cherubini, an Italian who had great success

as an opera composer in post-Revolutionary France. His first Requiem setting was commissioned by the French government to mark the 1816 anniversary of Louis XVI's execution. It is coupled here with the imposing Funeral March of 1820.

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DIY FORCE BOOSTS VINYL REVIVAL

Despite making considerable progress in the mainstream reissue and new release markets, it is the continuing growth of white label sales that is keeping the music industry's vinyl manufacturers busy. Matt Parnell reports

It is often said that as long as dance music thrives, vinyl will survive — and so it seems to be at the moment. The dance 12-inch — by far the most popular vinyl format in the UK — has enjoyed an astonishing renaissance during the past year. Sales are up by 40%, according to the latter BPI figures, and the format is set to overtake the cassette single in value terms. A key factor in this upswing has been the buoyant demand for white label vinyl. An underground, non-chart eligible precursor to a possible major release, the white label continues to be a serious promotional tool more than a decade after the dance revolution first stirred. Some of this year's largest UK crossover garage hits have sold in excess of 25,000 units on white label prior to being picked up for mainstream release.

Given the sort of profile that records can achieve on the underground before going on to be licensed by a larger label, the A&R community is keeping tabs on what is selling on specialist vinyl more closely than ever.

"We have masses of A&R people watching what's happening in our store," says David Silby, co-owner of Citysounds in London. "A lot of hits have done the business here first — DJ Luck & MC Neat, Sweet Female Attitude, Craig David and Artful Dodger — the promos are coming through stores like ours first, they're not going to bigger stores."

For Charlie Lockyer of Rhythm Syndicate

In Cambridge, an underground scene is the first part in a genre's lifecycle. "I don't believe the underground is what drives mainstream success, but it is still a necessary process that a scene must go through until it establishes itself at commercial level," he says. "This can be reflected in the current UK garage

ground for hits, the underground and



scene, where B15, Artful Dodger and Oxide & NeutrinO have all had massive underground success before going on to be Top 40 hits."

While the white label scene is a breeding

mainstream are still poles apart in a number of key respects.

Most chart sales are on formats other than vinyl and are prompted by extensive daytime radio play, as a result pirate radio support and white label success is unlikely to cannibalise future chart sales. Gary

Demdan, director of Essential Distribution

says, "You might as well flood the underground, it doesn't do any harm — the majors put things out on CD anyway." Jon Barrow of 3 Beat Records in Liverpool adds, "Although vinyl sales are likely to exceed those of cassette in many instances and will be used as a third format by many labels, from our shop's point of view when the record receives its full UK release it is time for us to stop ordering it and move on to the next one."

Although the white label has traditionally been the exclusive property of DJs and specialist stores, its appeal is becoming broader than ever, not least when mass market retail chains such as HMV reckon they can shift 1,000 units of a hot promo item on their own. "Everybody wants to be a DJ. They may not admit it, but they do," says Citysounds' Silby.

According to Rhythm Syndicate's Lockyer, DJ enthusiasm benefits retailers. "On the whole dance records have a relatively limited shelf life. As a result there is a great demand for promos and white labels as DJs slog it out on dancefloors. What this has done is to inflate the promo market superficially, meaning that people are willing to pay ridiculous prices for records which will probably only stay in their boxes for a month or so."

Changing distribution patterns are affecting the potential audience for vinyl. "More major retailers are taking an interest. They are employing clued up people who know about the underground — they create a

Simply Vinyl: simply successful

How do you nurture a venerable format that refuses to die? Why, turn it into a high-quality, high-value niche market, of course. It is this idea — producing LPs with a minimum spec of 180 gsm — that sustains Simply Vinyl, the self-proclaimed biggest vinyl release company in the world.

It is a measure of dance music's history that Simply Vinyl's next project is a new dance label, provisionally called Simply 12-inch, which will specialise in re-releasing 12-inch singles from the Seventies up to the present day. "We're starting with 30 titles," says Simply Vinyl founder Mike Loveday. "If all goes well, we're planning to launch in Ibiza at the end of August. We're looking at a complete range of classic, unavailable and much-sought-after 12-inches, anything from Seventies funk, to Eighties house, to Nineties rap."

The company's short history provides ample evidence that a sizable audience weaned on LPs continues to return to the format it first fell in love with. Simply Vinyl put out its first releases three years ago, and now it issues between 10 and 15 LPs a month. Its back catalogue of 250 albums encompasses most of the major names of rock and pop from the past 30 years, drawn from the rosters of all five majors.

Loveday says that one of the keys to the company's success has been the way in which the format has re-established itself in recent years. "Since 1996 there has been a greater awareness and acceptance of vinyl," he says. "It is a residual market which has bottomed out to retain a market share of 2½-3%. I've estimated the vinyl market to be worth \$500m worldwide. The major labels acknowledge there is a market for vinyl, but they're quite happy not to get involved too much."

Emboldened by finding a loyal fanbase,

Simply Vinyl has already extended its remit beyond the realms of rock and pop, incorporating R&B, reggae, soul and rap — Public Enemy can be found nestling alongside the likes of Blind Faith and The Clash in its catalogue. The emphasis of the back catalogue is becoming less retro and, perhaps inevitably, Simply Vinyl's next ambition is to produce current releases for the new album market.

"We want to be responsible for frontline releases," says Loveday. The rationale behind this is that we have the manufacturing knowledge, we have the distribution outlets, sales outlets and a customer base around the world.

"A major might think: 'OK we'll do vinyl, there's a fanbase out there of around 5,000.' But if we were to do it for them — and we've proved on a number of occasions that we can do a lot more than 5,000 — we'll service the fanbase and add incremental sales with the territories and outlets we have."

As is appropriate for a niche market, Simply Vinyl's releases seep into stores, building up from small initial shipments. Indeed, with its proposed Simply 12-inch series, retailers will be required to order stock in advance of the manufacturing run, so that Simply Vinyl is not left with a warehouse full of niche product.

"Our general principle is that we don't want to give a dealer 100 LPs and have 50 left on the shelves in a month's time. We'll give them five or 10, and when they sell them, we'll give them another five or 10. And after that we'll give them 50 — we'll build things up slowly," says Loveday. "The retailers who are into vinyl in order every fortnight... The rules of sale or return don't apply to us. It's important to bear in mind that you're making the same amount of money out of an LP as other labels are out of four CDs."

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Veteran format proves essential indie sales tool

While vinyl has always been seen as an essential, highly functional format in dance circles, the format carries different connotations in the indie world.

During the past few months guitar bands on both indie and major labels have used vinyl in a personalised way — offering coloured, numbered, etched or heavy vinyl discs — to accompany the standard two CDs for a single release. The flexibility of vinyl, both in terms of the disc itself and the packaging surrounding it, means it can still perform a useful function as a marketing tool, rewarding longtime fans with something special.

One notable release which used the format was Belle & Sebastian's *Legal Man*, which was issued on CD, seven-inch and 12-inch vinyl last month and reached number 15 in the chart. "The band particularly enjoy designing the sleeves and labels themselves and consider the process as important as the actual recordings. The majority of the band still buy old vinyl so that's the main reason why we do vinyl," says Jeeperster managing director Mark Jones. So far, the two vinyl formats have contributed 6,000 sales to Legal Man's total of 36,000 units to date, confirming vinyl's selective appeal.

For Saul Galpen, managing director of Nude, vinyl is definitely for hardcore fans. "We sign acts that create a very loyal fanbase and vinyl is still a cool collector's item, so we really do it for the core fans. When a band crosses over, labels tend to put a cassette out so [distributor] EJK can stock it, but I can't imagine cassette singles selling as a collector's item in years to come," he says.

Satisfying such a core audience is the reason behind *Dance In Vegas'* latest release, *One More Time*, which is only available as a coloured and etched vinyl single.

Richard Fearless is a self-confessed vinyl junkie and DIV have never had a release which hasn't been on vinyl. This vinyl-only release is a special item for fans

store within a store — even I am buying records in HMV now. A lot of the DJs support indie but major retailers are catching up," says Dedman.

After years in which house and trance have dominated the mainstream dance scene, the emergence of two-step has helped return more of the focus to London and the south east when it comes to spotting records that could explode from the underground straight onto Radio One. But does London lead the way in underground dance terms?

"Perhaps, unsurprisingly, Sliby at central London-based Citysounds says, "London runs the show." But, he adds, everywhere that has a large black urban population is important too — areas such as Birmingham play a very big part."

In contrast 3 Beat's Barlow suggests that being independent of London's trends can be a positive asset: "Record shops outside London can follow their own noses. I think as a consequence they have more freedom, have created their own niches and end up leading, not following — you should see the number of London customers we have," he says.

John Berry of Manchester's Eastern Bloc adds, "The localised popularity of the UK garage scene is largely due to London sales. However, tracks such as Starburst's *Music Sounds Better With You* or Toca's *Miracle by Fragma* are more of a northern thing. Within dance music there is definitely a North/South divide."

As with all underground scenes, the promotional push that a record receives is a far cry from the backing pumped into a printy act on a major label. Indeed for Rick Hume at Crash in Leeds, marketing to the underground is almost a contradiction in terms. "Marketing and promotion do not really come into play with underground



Cutting action: vinyl preparation at Citysounds

who have supported the project," says band spokesperson Chris Dwyer.

One act who has managed to reach out beyond the collector's audience with vinyl is Darkstar. They have released several singles on five-inch vinyl, which have in turn accounted for 20%-30% of total sales. John Leahy, marketing and creative director at EMI/Chrysalis, says, "Five-inch vinyl was used quite widely in the punk days. With Darkstar we've worked long and hard to build a fanbase. Fans bring the five-inch releases to gigs to be signed. Some of them say they can't even play them, but they love it all the same. The market is there for vinyl by certain bands."

releases. It's the tune that matters, and the reaction that it receives from the people that counts. The 12-inch market for underground releases revolves around word of mouth and recommendation."

According to Rob Deacon, managing director of Deviant, a little bit of promotion can go a long way. "We do enough to make sure that everyone who might help promote

'When a record receives a full UK release it is time to stop ordering it and move on to the next one' — Jon Barlow, 3 Beat Records

the record is aware of it. But we don't hype our records. We don't give away our records to shops. We don't send in teams of buyers to increase our chart position," he says. "We sell them, at full-price, and we make money on singles."

The absence of "traditional" mainstream marketing at underground level means that "superstar" DJs who have their own radio shows or high-profile club residencies (and whose playlists are religiously printed in the specialist dance press) can be very influential. Berry says: "There has been a large swing towards dance music in the playlists, which means power and responsibility relies on a small number of national DJs."

Nonetheless, there are other ways of building a record's profile without resorting to expensive marketing campaigns. When it comes to working a record through specialist shops, the relationship between many retailers and distributors remains a particularly key. "When we do a track that we think is strong, we'll send an even spread throughout the country. I'll speak to

In addition to serving as a mark of distinction for a well-established band, vinyl can also be used to build the profile of new acts via a slow-burn approach. This is a tactic that Mushroom imprint Infectious has used.

"For up-and-coming bands especially it is vital to have vinyl releases. Turn released three seven-inch singles in a row before they released anything on CD. That way they built interest gradually with each release and those who sought out those releases now prize them rather than treating them as a disposable item," says Infectious product manager Nigel Adams.

Multiple retailers have embraced the dance 12-inch explosion, but when it comes to indie-related vinyl, their willingness to stock releases depends simply on the band's popularity. Jeeperster's Jones says, "Indies and multiple stores will both stock vinyl. Indies tend to do better with new bands on vinyl as a lot of multiples will not stock it until

the band cross over and become mainstream."

Ultimately a vinyl release can not only help to push a single a few places up the chart, but can also make a statement in the way a CD never can. "The UltraSound the most inventive one we ever did. The sleeve came in a sealed black rubber sleeve so you had two [discs] — one to open and play and one for show. The single was deliberately non-chart eligible," says Nude's Saul Galpen.

This might not be the approach of every label, but the tactic underlines the continuing role of the format more than a decade after the last prizes were first read.

every single shop personally, or through our sales force," says Dedman of Essential Distribution.

Hume of Crash adds, "We speak to distributors on a weekly and sometimes daily basis, both on the phone and via rep visits. The supplier/retailer relationship is hugely important. We are kept aware of what's happening and suppliers can gauge demand by keeping dialogue ongoing with shops like ours."

As a flood of dance records continues to inundate the upper echelons of the charts, major label imprints, not to mention established independent imprints, have had to take white label competition into the mainstream. As a result success is fierce — and the labels have to be quicker than ever.

As recently as six months ago some sources suggest it was still possible to pick up white labels that had shifted 10,000 or more units on the underground without encountering much competition.

However, now the success of records like Artful Dodger's *Re-Rewind* (originally released on Public Domain) and then picked up by Relentless as DJ Luck & DJ Acet's *A Little Bit Of Luck* (issued on white label before being officially released on Red Rose through Universal) has changed the landscape.

For Champion Records managing director Mel Maglio, who has sold millions of records via licensing deals to major labels, the potential can be apparent almost immediately. "It can be fairly obvious from the first play in a club — not even when you've sold 1,000, but when you've sold just a hundred," he says.

The issue now for many labels is ensuring they have tied up rights to the track in question before it even receives that first play.

MUSIC WEEK JULY 29 2000

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A SANCTUARY FOR VINYL

Sanctuary Records Group (previously known as Castle Music) continues to grow from strength to strength by concentrating on niche areas of the market. One such avenue of opportunity is the growing vinyl market that saw twelve-inch units soaring by a third in the first quarter of 2000 (source: BPI). SRG has contributed to this growth by expanding its vinyl catalogue.

Sanctuary Records Group, with its Castle Music label, is at the forefront of vinyl niche marketing. SRG's Chief Operating Officer Roger Semon says: "The demise of vinyl was, to some extent, accelerated by the industry to the detriment of audiophiles. They will always argue that the natural sound curve is compromised by digital processing. The benefits of the compact disc cannot be denied but neither can the unique aesthetics of 7" and 12" vinyl".

SRG's commitment to the format was cemented in 1999 when Castle Music secured world-wide rights to issue Elvis Presley products through a joint venture with BMG Special Projects.

Semon says: "This arrangement is the perfect example of how major and independent record companies can work

RECORD SALES ARE HEALTHY AT TOP INDEPENDENT



Vinyl junkies Semon and Reed present an outstanding achievement award to Gene Pitney on his recent UK tour.

together to satisfy core-buyer needs". BMG should be commended for ensuring Elvis' niche vinyl audience are able to continue collecting this timeless format. SRG is proud to be associated with the world's greatest selling recording artist of all-time".

To date, SRG has released simultaneously the prestigious *Artist Of The Century* and *That's The Way It Is* 5-LP box sets and will be issuing new compilations, all under the Castle Music label. Recently, Sun Singles, a unique box set featuring Elvis' original Sun 45's, was released to critical acclaim.

Of course, dance music has been predominant in keeping the black wax alive and fashionable. And SRG has enjoyed quietly spectacular sales with around a dozen 12" single reissues from the legendary Sugarhill Records, featuring early rap classics by the likes of the Sugarhill Gang and Grandmaster Flash.

"The key is knowing the top tunes that DJ's are after," says Castle Music label manager John Reed. "You create a brand people can trust. Then they'll come back - again and again." These titles have been joined by three back-to-back disco smashes from Solar acts like Shalamar and The Whispers, and there are plans for reissues of many more funk, soul and

disco favourites on the Castle Music label in the near future.

It's not only about singles, though: SRG has also been re-releasing in-demand rock, soul, funk and soundtrack LP titles on vinyl with surprising results. Good examples would be the best-selling Get Carter soundtrack, Curtis Mayfield's *Superfly* (with its original 'flap' cover) and the classic *Small Faces* album, *Ogden's Nut Gone Flake*, in its original circular sleeve. And SRG is currently completing vinyl reissue programmes for major rock acts like The Kinks and Motörhead.

Other cult 70s soul and funk albums that have been reworked include LPs by Parliament, Lamont Dozier and The Politicians (Holland-Dozier-Holland's *Invictus/Hot Wax* labels); Curtis Mayfield, Leroy Hutson, Baby Huey (Curton Records); and funk legends Cymandone.

"Vinyl fans tend to be more knowledgeable than most," suggests Reed. "They know what they want. With classic old albums, it's all about original packaging. With Elvis, it's the deluxe element with new photos and music new to vinyl. Each situation is unique but vinyl has been kept alive by collectors, DJs and audiophiles who love the sound and feel of vinyl because they have a passion for music."

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CURTIS MAYFIELD
Superfly
(LP, NEMLP 964)



BLACK SABBATH
Black Sabbath
(LP, CHRLP 004)



DAVID BOWIE
1 Dig Everything
(3 x 7" box set, ESD07765)



THE SUGARHILL GANG
Rapper's Delight
(12", NEET 1002)



ELVIS PRESLEY
Artist of the Century
(5-LP, ELV5100)



THE KINKS
The Kinks
(LP, ESMPL 482)



MOTÖRHEAD
Overkill
(Green vinyl LP, ESMPL 316)



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(4-LP, RAWLP 145)
The Kinks Percy
(LP, ESMPL 891)

7th August
Elvis Presley That's The Way It Is
(5-LP, ELV5102)
Rob Halford Resurrection
(LP, MSLP 001)

14th August
Elvis Presley Sun Singles
(6 x 7", yellow vinyl, ELV5101X)

28th August
Motörhead The Best Of
(3-LP, with bonus EP MSLP 002)

18th September
Donna Die Luvvini!
(Mixes by Genius, EZ Rollers, Deekline + Ills)
(12", MECT 1033)

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Closing date for applications: 07/08/00



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E-mail: lala.mertz@warnerchappell.com
Closing date for applications is Monday 31 July 2000

RETAIL FOCUS: JUMBO RECORDS

by Karen Faux

Indie music has arrived at a crossroads, according to Jumbo Records buyer Adam Gillison. "We are not seeing new bands coming through who are selling vast quantities of records but we are seeing strong followings developing for labels such as Twisted Nerve," he says. "New themes and styles are evolving and I personally feel that the acts will follow on."

The vibe is very much an upbeat one at the spacious and established store in Leeds where Gillison has worked for the past four years. In the past 18 months a lot of thought has been given to the best possible way to display its wide range of specialist product and now such categories as funk, jazz, blues, reggae, garage and house all boast their own extensive A-Zs. "While it makes it more difficult for occasional shoppers to find what they want, it is much better for our many regulars," says Gillison. "We are reflecting the fact that music has become much more fragmented."

Gillison claims that Jumbo has one of the biggest vinyl offers in the city and is also an important destination for ticket sales. "We



Jumbo: remaining upbeat thanks to diverse offer

have a massive counter spanning the width of the shop and this gives us plenty of room for our ticket operation at one end," he says. "We sell tickets for all the major venues in Leeds and for clubs and individual club nights ranging from the Coopt to Sundisential. Last week we had the Love Parade here and we were extremely busy with tickets for after-show parties being held all over town."

FANZINES BACK UP SALES

Magazines and fanzines are displayed on Jumbo's large counter and viewed as an important product line. "They bring a lot of people in to the store and there is much anticipation for the most popular fanzines," says Gillison. "In the store, they put out a mixture of traditional, guitar-based indie music and more experimental electronic stuff," says Gillison. "US band Kid 606, who are quite punky, always sell well and the Remove Vinyl is another strong one."

The local band and label scene in Leeds continues to be a busy one, with the 555 Records imprint selling particularly well in the store. "They put out a mixture of traditional, guitar-based indie music and more experimental electronic stuff," says Gillison. "US band Kid 606, who are quite punky, always sell well and the Remove Vinyl is another strong one."

Coldplay have scored big sales and Gillison is delighted that such a strong album has been released at a time when sales can be pretty flat. Jumbo is also doing good business with albums from Baby Drawn Boy and Jurassic 5. "We've done well this week with the Rite Vs 4 chart but it has been in big demand here."

New bands get plenty of exposure on the store's listening facilities, which include a vinyl deck, an EMI Soundsets post and two CDs posted dedicated to Jumbo's own compilation Lights have just sold out of indie compilation Other On a Darkening Shore, on Shinkansen, and our other post is currently featuring Sidestepper, on Palm Pictures," says Gillison.

Whenever possible, Jumbo likes to give label samplers exposure. "Last year Adrian Sherwood's On! Sound label sampler, priced at £3.50, sold incredibly quickly off the listening post," says Gillison. "Invariably people like what they hear and they represent very good value for money."

Jumbo: 5-6 St John's Centre, Leeds LS2 5LQ, Tel: 0113 245 5570, e-mail: hunter@jumborecords.fnet.co.uk

IN-STORE NEXT WEEK (from 31/7/00)



Windows — Robbie Williams, Louise Gaterasher, "Price Hammer" sale; **In-store** — World 2000, Rancid, Shaz, Earth Vol.4, Hardfloor, Kings Of Tomorrow, Jimmy Page & Black Crowes, Orishas, World Titles; **Press ads** — World 2000, Rancid, Shaz, Earth Vol.4, Hardfloor, Kings Of Tomorrow, Mansun, Jimmy Page & Black Crowes, Louise Orishas, World Titles, Bruckner, Red Line, Santana, Motorhead



Singles — Robbie Williams, Madison Avenue, Sisoq, Moonbaby, Pasta Boys, Reef, **Albums** — Louise, Shadows, Ronan Keating, Gaterasher, Aga Napa The Album, Club 2K Vol.2, Bob Marley, Best Ibiza Anthems Ever 2000; **In-store** — CDs at £2.99 each or four £1.0 and £6.99 each and two for £10



In-store — selected CDs at £5 including Tina Turner, Steps and George Michael, chart CDs from £9.99, videos from £3



In-store — £6.99 CD campaign featuring Divine Comedy and Prodigy; **In-store display boards** — Through The Eyes, Andrew Weatherall's 9 O'Clock Drum, High Fidelity, Modest Mouse, Laurent Garnier, Dirty

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Single — Robbie Williams; **Windows** — MJ Cole, Black Rob, Mansun, Matalica, Storm, Craig David, Reef, Wookiee, Gaterasher; **Louise**: Press ads — Reef, Clint Boon, Matalica, Black Rob, Mansun



In-store — Louise, Bomfunk MCs, The Corrs, Oasis, Cafe Marmot, DVDs for £9.99, three videos for £12, summer sale



Windows — Ronan Keating; **Windows** — Best Ibiza Anthems 2000, Louise; **Listening posts** — Mississippi All Stars, Orishas, Fiona Apple, Border Cafe, Ronan Keating, Moloko, De La Soul, Eton John, Peter Gabriel



Singles — Robbie Williams, MJ Cole, Storm, Reef, Wookiee; **Windows** — Ronan Keating, Gaterasher, "Summer Value" campaign; **Louise**, **Robbie Williams**; **In-store** — Ronan Keating, Gaterasher, Club 2K Vol.2, Real Sound Of Aga Napa, Best Ibiza Anthems 2000



Selecta listening posts — Buju Banton, Rancid, Snake River Conspiracy, James Hardway, Big Yoga 97.9; **MJo recommended stores** — Reiner, John Lee Hooker, Big House, Cambridge Folk Festival 1979, Dwight

Twiley, Emetrex



Singles — Mansun, Wookiee, Reef; **Windows** — Louise, Robbie Williams; **V2000**; **In-store** — two CDs for £20; **Listening posts** — Rancid, Clint Boon, 3, All About Eve, Sonique, Granddaddy, Jamelia; **Press ads** — The Corrs, two CDs for £20, BillyWoodford, Big Yoga Muffin, Jamelia, Louise



In-store — Now! 46, The Corrs, Ronan Keating, Scooch, Craig David, Santana, Macy Gray, Heather Small, Bright Eyes, Day One, Morcheeba, Scooch, Shanks & Bigfoot, Storm



Singles — Robbie Williams, MJ Cole; **Albums** — Ronan Keating, Best Ibiza; **In-store** — The Corrs, Ronan Keating



Singles — MJ Cole, Robbie Williams; **Album** — Louise; **In-store** — Louise, Robbie Williams, MJ Cole, Moloko, Melanie C, Best Ibiza Anthems 2000, Club 2K Vol.2, Reef, Mansun, Oasis, Latin Fever, Summer Perfect Partner, Ronan Keating, buy any album and get in The Summertime for £2.99; **Press ads** — Moloko, Melanie C, Reef, Mansun, Summer Perfect Partner, Ronan Keating



ON THE SHELF

KEITH BARNES, owner, Barney's, St Neott's, Cambridgeshire

"We are the busiest we have ever been and despite intentions to look at setting up a website we just haven't had the time to do it. There doesn't seem to be much point in going into it just for the sake of it and at the moment we can't justify employing someone to look after it. My wife and I are business partners and we both hate sitting at computer screens so the project seems destined to wait for a little while yet. There has been a lot of good product released this summer and we are always competitive on price. The Coldplay album is one of the biggest in the past five years. We ran some local ads in conjunction with EMI around its release, highlighting its £9.99 price. It is still selling extremely well, along with Eminem, David Gray & Morcheeba, the Mission Impossible 2 soundtrack and Whitney Houston. In fact everything in the top 10 of the albums chart is doing the business for us."

Personally I like the forthcoming **De La Soul** album and we are getting a lot of enquiries for the **Craig David** single and follow-up album. Requests are also coming thick and fast for new product from **Artful Dodger** and **Sonique**. **Limp Bizkit** have fared well here on the back of the popularity of all things punk and we are expecting their new album in September to be a strong seller. **Ronan Keating's** album is another one which is hotly anticipated while our biggest single next week will be **Spiller's** *Crociogiet* (This Ain't Love), which is featured on **Now! 46**.

Our DVD department is currently benefiting from a buy-one-and-get-the-second-at-half-price deal and we keep our three-CDs-for-£20 campaign running all year round. This shop is pretty small and its shelves are crammed with as much product as we can possible squeeze in. People never know what they are going to find here and they seem to like that."



ON THE ROAD

ANDY SAUNDERS, SRD rep for the West Midlands

"Nottingham, Birmingham and Leicester all continue to be vibrant centres for music within my area and it has been good to see some new stores recently open which are doing a thriving trade with vinyl. Although we have hit the inevitable summer slowdown we have some very exciting things that we are working on for the rest of 2000. **LTJ Bukem's** label **Good Looking** is a big addition to our roster and the classic oldies from his catalogue just sell like hot. Solid performers on our label include the **Progression Sessions**, **Bukem's** *Journey Inwards* and the **Earth Series**. Talking of which, I am currently selling in the new **Earth Vol.4**, which is selling extremely well.

On the drums & bass side we have **Moving Shadow's** compilation **Kill Bites**, which is being released as a triple-vinyl package as well as a double CD. On a techno tip, **Berlin** label **Tresor** is doing good business with back catalogue and in a month's time it

releases a new compilation, **Tresor 2000**, featuring all the new artists on its label. It just goes to show that techno is still live and kicking.

Indie rock and pop product is also strong at the moment and I am currently talking to my accounts about a **Beach Boys** tribute album, on the **Marina** label, called **Caroline Says**. Artists such as **St Etienne**, **High Llamas**, **Secret Goldfish** and **Pearlfishers** are all featured and it has picked up some good reviews in magazines such as **Uncut** and **Selecta**. There are also two albums on the **Youcand Go** label that I'm pre-selling — **Sheila's** *1000 Hurts* and **Black Heart Procession's *Three*.**

In a weird and wonderful electronica vein we have recently acquired the **Heppiah** label and are doing quite a bit with albums from **Ovaca** and **PP Roy**. The output label is also making headway with **LB's** *Atom Pop Artificielle*."

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