

FOR EVERYONE IN THE BUSINESS OF MUSIC 2 SEPTEMBER 2000 £3.60



mw

music week

**style is nothing
without substance**

The background of the cover is a vibrant, abstract composition. It features a large, bright red area on the left and top, transitioning into a yellow and orange area on the right. A dark purple and black area is visible on the right side. At the bottom, there is a horizontal band of light green, followed by a dark red area. The overall effect is dynamic and energetic, with sharp, angular shapes and a high-contrast color palette.

morcheeba

fragments of freedom

style

the acclaimed new album

'It's an infection... a delirious journey through every uplifting high-point in your record collection.' ***** *Uncut*

'Beautifully crafted pop music. 4/5' *Mixmag*

'It's Morcheeba on the edge, with attitude... a towering monument.' *NME*

'The deep-blue, melted chocolate vocals of Skye set against a loping framework of soul & hip-hop. A winner.' *Time Out*

'An album sporting a basketball-sized spiritual afro, convinced that the best way to alleviate matters is to help everybody party on down.' *The Independent*

'As a thoroughly modern pop album for our times, *Fragments Of Freedom* is damn near faultless.' *The Times*

'Morcheeba have produced another unique album with a whole host of music styles to mix up the trademark blues and beats - there's a touch of Stevie Wonder, a good dose of funk, and a social celebration.' ***** *The List*

'Fragments of Freedom never misses a beat.' *GO*

'The current Morcheeba recipe: generous amounts of old-school R&B, hip-hop textures and raps, clever turns of phrase, and a cool delivery from vocalist Skye Edwards.' *Entertainment Weekly*

'Overflowing with disco violins and sunny pop songs.' *Time Out New York*

'Morcheeba emerge with a set of resolutely bubbly songs that link vintage funk to disco to hip-hop to slurry blues... With *Fragments of Freedom*, Morcheeba have stopped emulating the trippy underworld of Stevie Wonder's *Journey Through The Secret Life Of Plants* and stepped into the blazing daylight of *Hotter Than July*.' *Rolling Stone*

'Sunny rhythms, buoyant melodies, and hip-twitchin' beats, complemented by Morcheeba's seamless merging of live funk, blues and folk elements.' *Billboard*

substance

the phenomenally successful new album

approaching 1 million sales worldwide

UK

Certified Gold
three weeks in the top 10
five weeks in the top 20

International

New entry at #1 on
Billboard Heatseeker chart
Top 10 Music and Media
European Top 100 Albums

Top 5 album in
Italy
Greece

Top 10 album in
France
Norway
Switzerland

Top 20 album in
Australia
Austria
Canada
Germany
Ireland
Portugal
New Zealand

morcheeba

be yourself

the substantially stylish new single
released : October 2000





NEWS: Parlophone is aiming to put **KYLE** back on the top – with a little help from Robbie Williams

Marketing 5



NEWS: EMI has opted for local focus in the global roll-out of the new **RADIOHEAD** album, *Kid A*

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THE ROCK WILL NEVER STOP! THE RISE OF NU METAL - P31

FOR EVERYONE IN THE BUSINESS OF MUSIC 2 SEPTEMBER 2000 £3.60

MUSICWEEK

Kennedy issues imports ultimatum

by Mary-Louise Harding
Universal Music chairman John Kennedy has issued a stark ultimatum to UK music retailers: stop buying parallel imports or wave goodbye to co-operative trading.

The executive stunned his captive retail audience at the major's autumn sales conference last Thursday when he delivered a hard-hitting War and Peace-themed speech beneath the conference slogan sign 'Let's Not Forget The Value of Music'.

Kennedy said he was prepared to match the far lower dealer prices currently on offer in continental Europe – but only with the total removal of deals, co-operative marketing and other support that the

major is currently giving UK dealers. Otherwise he warned the assembled retailers they were set to feel the consequences of importing UK releases within the first few weeks of the new year as reduced marketing spends began to take effect.

"Universal UK spends £15m a year developing artists, and £100m a year on marketing Coke and Pepsi spend 10% of their turnover on marketing – we spend 20%. We simply can't continue spending marketing money to drive increases in European sales. If marketing stops, football will stop and retailers' sales will reduce. The effects will be crippling after Christmas," he told the conference



Kennedy: 'effects will be crippling' at London's Mayfair Theatre.

He added the imports situation had caused the UK record business to deteriorate to an all-time low. "UK labels are facing the biggest crisis ever, not in a year or five – ever. Our costs aren't down just

because the exchange rates are down," he said.

Particularly addressing key specialist chains who have recently "withdrawn their support" by beginning to import, Kennedy argued that he simply could not compete if he just matched prices.

"In order to compete, I need to establish a level playing field. The war has been lost by the labels fighting the rising tide of imports this year. If I drop trade prices there will be no co-operative marketing, no returns and no discounts," he said.

Kennedy closed his speech and the conference by calling on retailers to work with him. "I believe you, my customers, are my allies. I am

not issuing a threat. I'm calling for a debate. I'm prepared to listen to retailers over the next few days, after which I will need to regroup and make my position clear," he said.

A mixture of shock, indignation and confusion characterised senior retailers' immediate reactions to Kennedy's battle cry. Most said they will work out their responses during the next few days.

Kennedy's comments came as it emerged that the Office of Fair Trading has written to leading UK retailers asking them whether they participate in US-style Minimum Advertised Pricing (MAP) policies. In the US, 28 states sued the majors last month over MAP.

Metcalf quits A&R to return to publishing

EMI-Chrysalis A&R director Sas Metcalfe is returning to her roots as a champion of songs and songwriters by quitting the record label to join a new European publishing venture.

Metcalf is not yet revealing the name of the new outfit or the backers behind it, but says her job will be London-based with a continental remit. She also admits that a few other high-profile music executives are likely to join her at the new group.

"I wanted a new challenge. I've always worked within a corporate environment and wanted the opportunity to work outside of that," she says.

After eight years as head of A&R at Warner/Chappell and three years at EMI-Chrysalis – where she was responsible for acts including Lucie Silvas, Vanessa-Mae, Damage and Dark Star – Metcalfe adds that the move will also get her closer to the business of songwriting. "I really like publishing and this is a great opportunity," she says.

Metcalf expects to see out the remaining few months on her EMI-Chrysalis contract – it expires at the end of December – to complete work on projects for Silvas, Damage and Dark Star before starting with the new group in January. EMI-Chrysalis is currently riding high in the charts with hits from the likes of Spiller and Robbie Williams.



This week sees the culmination of the month-long teaser campaign EMI: Chrysalis has mounted to herald the release of Robbie Williams' *Sing When You're Winning*. From today (Monday) an extensive 12, 48- and 96-sheet poster campaign will be launched across London and 10 key cities showing the album cover, which was only revealed for the first time last Saturday in *The Sun's* Bizarre column. Myriad teaser shots of Williams in a variety of football-related poses – shot by photographer Paul Smith during three days at Chelsea FC's Stamford Bridge – have appeared in the national press since the release date of Rock DJ on July 31 to build word-of-mouth. Senior product manager Paul Fletcher (pictured above) says, "The end game was to show the front cover shot, but we wanted to keep that back so we devised the series of pictures including Robbie dressed as fans taking a leak outside the ground (see back cover of *Music Week*) and him as the manager."

Amazon adds singles to online offer

Amazon's UK division will begin selling singles, MiniDiscs and vinyl on its site for the first time since it launched its UK-based music e-tail operation a year ago. The web retailer plans to sell the Top Five singles for £1.99 and the rest of the Top 40 for between £2.99 and £4.99, with a £1.74 charge for post and packaging.

The move will resurrect concerns regarding Amazon's refusal to reveal its sales figures for inclusion in CIN's charts. Al-

though CIN is still finalising plans on how to include online purchases alongside existing over-the-counter sales in the official charts, non-co-operation from the best-known web music retailer could hamper the process.

Amazon UK head of music Paul Zimmerman says, "When CIN come to us with a concrete plan of how to break out online sales, then we will be open to talk about how we can accommodate their wishes," he says.

New UK talent enlivens summer sales season

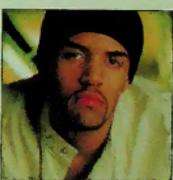
New UK talent has helped artist albums sales to rocket year-on-year by more than 30% in August to give the industry one of its busiest summers in years.

Debut albums by UK-signed acts Coldplay and Craig David and the first solo outing by Ronan Keating significantly contributed to an additional 1.1m albums being sold during the first three weeks of the month compared with the same period last year. That sales lift will be given a further boost today (Monday) with the release of Robbie Williams' third album *Sing When You're Winning*, which retailers predict will have the biggest first-week sales of the year to date.

"It's really good we are being fed some new, exciting product in the traditionally quiet months," says Virgin Megastores head of music Jim Batchelor, who is particularly pleased that a number of the biggest sellers, including The Corrs and Eminem, are now-issued studio albums rather than retrospectives.

Strong sales are expected to continue into the autumn with the release of new albums by a huge number of superstar acts, including Radiohead, the Spice Girls and the new album from the

The summer's strong artist album sales are particularly notable for the revival of UK-sourced music at the top of the



David: helping drive sales

charts with Richard Ashcroft, Coldplay, David and Keating all debuting at number one following the year's earlier dominance by overseas acts.

Dick Rydbould, a partner in Northampton- and London-based indie Spinadiscs, is hoping this summer's strong sales might help to end the "silly scenario" of all the big album releases usually being crammed into the final quarter. "Last summer the record companies hardly produced anything of value or significance and that was reflected in the sales. This year product has been scheduled throughout the year," he says.

However, while artist album sales have risen steeply and compilations remained constant compared with last summer, singles sales have continued to plummet.

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Work the Groove

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Specialists boost albums share as indie retailers continue slide

by Robert Ashton

Rumours of the death of the specialist retailer have been greatly exaggerated, according to new statistics which show that for the first time they have grabbed more than half of all album sales.

The new BPI statistical handbook shows that HMV, Virgin, Our Price, MVO and the other specialist chains were the only sector to enjoy an increase in their share of sales, accounting for 50.1% of the UK albums market – two percentage points up on 1998.

Predictably, the gain was at the expense of the independent sector, which only accounted for some 13.3% of albums sold in 1999, compared with nearly 1.7% in 1995. More surprisingly, the specialists appear to have gained at the expense of supermarkets and general multiples

such as Woolworths despite the competitive pricing initiatives employed by them. Both supermarkets and general multiples failed to halt a decline in their share of album sales, with Tesco, Sainsbury's and other supermarkets slipping from 11.3% in 1998 to 11.2% last year and the general multiple sector declining from 26.7% in 1998 to 25.4% last year.

The trend will give heart to champions such as HMV and Virgin. HMV recently opened its 2,500 sq m Oxford Street flagship store and also vowed to plough a further £22m into its bricks-and-mortar business during the coming year. Meanwhile Virgin, which opened in Piccadilly and Glasgow last year, also has plans for a new store in Milton Keynes and refers to its Top 20 outlets this year.

Virgin head of music Jim Batchelor says, "This is good news and shows



Batchelor, price not always main issue people are comfortable with specialists. It proves that price is not always the main driver and that we shouldn't treat music as just another commodity. Specialists have the best choice, best environment and best and most knowledgeable staff."

However, the picture was not quite as rosy for specialists in the singles market where the general multiples' share of the market increased for the fourth year running and now stands

at 36.3%, compared with 34.6% in 1998. The specialists just about held on to their market share with 49.5% (49.6%), but the Independents slipped to account for 14.2% (15.6%) of all singles sales. Batchelor attributes this to the decline in single releases. "Non-specialists are going to get a bigger share because there are fewer singles," he adds.

Meanwhile, other BPI figures show that an average of 76,800 sales was all that it took to achieve a number one album in 1999 compared with 107,150 in 1996. However, breaking into the Top 20 in 1999 remained just as difficult – if not more so – than in previous years with an average 20,000 sales required to achieve the number 10 spot, compared with 21,025 in 1996 and 12,100 needed to go to number 20, compared with 11,600 in 1996.

news file

BPI and MPCS SCORE PIRACY COUPS

The entrapment units of the BPI and MPCS both had successes last week when more than 25,000 counterfeit CDs, worth around £250,000, were seized by BPI investigators and police from a north London address. In a separate operation, the MPCS and Caephray Trading Standards arrested a man who is alleged to have supplied illegally recorded CDs to pub jukeboxes in south Wales.

MPC.COM SECURES SONY LICENCE

Sony became the penultimate major to settle its lawsuit and grant a licence to MPC.com last week, allowing the website to store its artists' music in its MyMPC.com database. The move will put pressure on Universal, which has hitherto been the least willing label to settle with the site, to follow suit. MPC.com's lawyers are due in court today (Monday) and are understood to be aiming to try new ways to reduce the level of damages payable to Universal.

CIN ISSUES MULTIMEDIA RULES

After two years in development, CIN guidelines for the chart eligibility of multimedia singles and albums will come into effect today (Monday). There are 11 rules relating to multimedia elements on singles, which include the outlawing of active web links and a maximum of 10 images. CIN is encouraging artists to contact it before finalising content to ensure they comply and to avoid a repeat of Polydor's experience with the Ronan Keating Live Is A Rollercoaster release.

EAGLE VISION INKS DR DRE DEAL

Eagle Vision Entertainment, a division of Eagle Rock Entertainment, has inked a deal with Dr Dre's A&M label for the TV, video and DVD rights for the current UK in Smoke US tour. Acts on the tour include Dre, Snop Dog, Eminem, Ice Cube and Warren G. The video and DVD will be released in November followed by a TV special.

WAL-MART EYES BOOTS BID

New UK distributor upstart Handmaker could be in line for another major supplier contract if Wal-Mart's widely-hyped bid for Boots becomes reality. Earlier this month A&A, bought for around £7bn last year by the US retailing giant, signalled that it would switch its distributor from Entertainment UK to Handmaker, which supplies Wal-Mart's 1,000 stores with music in the US.

MUSIC CHOICE BAGS A FLOOT.COM

Music Choice has inked a deal for investment deal with UK online digital download site Floot.com, which could see it raise its stake in the site to 20% during the next few weeks. Music Choice will link its online broadcasts to the site for music sales.

MAJOR INKAR

Former V2 A&R director Kevin Nixon's company, Major Minor Management and Major Minor Music and not as stated in last week's Music Week. Meanwhile, the address given for Demon Music Group in last week's mid & low price statement has also been Demon Music Group Ltd, 4th Floor, Holden House, 57 Rathbone Place, London W1T 3JL.

Davis unveils details of new joint venture label

Arista founder Clive Davis has finally announced details of a new, long-awaited new joint venture label with BMG.

Davis, who was replaced as Arista chief by former LaFace boss LA Reid earlier this year after his age had apparently become a problem within the German-owned group, will own a 50% stake in the new label which uses the initials of his middle name.

Records will begin to pump out releases immediately, with a high-profile team joining Davis including former Arista executive vice-president and general manager Charles Goldstick as president/COO.

The first artists to be released by the label will include boy band O-Town, who starred in an ABC TV documentary, Olivia, Jimmy Cozier and Alicia Keys.

U2 and Radiohead offer tracks online

U2 are fully embracing the internet as a promotional tool with plans to post every track from their forthcoming album on their website.

The new album All That You Can't Leave Behind's first single Beautiful Day, which will be available commercially on October 5, was made available on the site last week with an additional track set to follow every week until the release of the album on October 30. The making of the album has also been exclusively webcast online.

Radiohead, in keeping with their maverick approach to promotion for their forthcoming album Kid A, have gone much further. According to the international consultant for the Kid A project, Carol Baxter, full streams of the album will be available from the Radiohead.co.uk site as soon as the album has aired for the first time on Steve Lamacz's Radio One show on September 18.

U2 and Radiohead are use of the web as central promotional platform to support their forthcoming albums comes as the Napster, Scour and France 24 battles continue to rage in US courts.



The flagship Virgin Megastore in central London's Tottenham Court Road rocked out last Tuesday with four live bands playing to mark the nominations announcement for this year's Kerrangi Awards. Coak, Kill II This, Soulwax and Sons Farig all performed in the store, which had been given its own makeshift stage pit for the day, while Amen played at an invitation-only barbecue in the evening when the nominations were unveiled. Slipnot, shortlisted six times, lead the way with Rom on five nominations and Blink 182 with four. Pictured, left to right, are twice-nominated Sons Farig's lead singer Michael Frankel, Kerrangi Online editor Dan Silver, Amen vocalist Casey Chaos, Kerrangi editor Paul Rees and ex-Columbus Red member Chris MacCormack, whose former group won last year's best live British band award. This year's awards take place tomorrow (Tuesday) at London's Hammermith Palais.

Startle recruits Cain to head distribution arm

Independent CD and digital music distributor Startle has lined one of the most experienced US music and video wholesaling executives to the UK.

Rob Cain, formerly president and CEO of California-based Valley Music, which in less than a decade expanded from a \$35m turnover operation into a group with annual sales of \$11n, is taking on the new role of managing director of physical distribution at Startle.

Cain's responsibilities will be to manage all the products and services relating to the handling, transport and distribution of CDs and entertainment software.

Marketing manager James Butler says the move is a huge coup for Startle because Cain has practically written the rule-book on entertainment distribution. Cain adds that he is excited by the challenge of helping to grow Startle, which comprises four main businesses, including Lightning Export and the e-fulfillment outfit Startle 24-7. "I really like the vision, which combines both physical distribution as well as digital," he says.

EC to weigh evidence in EMI/Warner merger case

EC commissioners are expected to meet on October 4 to discuss EMI and Time Warner's responses to the "statement of objections" the Brussels-based policy body issued both companies last week.

Since the proposed \$20bn Warner EMI Music group merger was referred to a fuller second-phase investigation in June, both groups have had to face a series of queries from the EC's task force chief Gotz Drauz and it is these that underpin the statement of objections.

An EC competition spokesman would not be specific about what is contained in the confidential document. But it is thought that the central concerns centre on the impact of the new group in creating an oligopoly of just four groups, alongside Bertelsmann, Sony and Universal, which is itself being merged with Jean-Marie Messier's Vivendi to create a \$55bn revenue media and entertainment giant.

The EC has also raised questions over Warner EMI's future



Master, steering Universal merger dominance of the digital delivery of music because of the proposed AOL/Time Warner merger. Time Warner and EMI's merger terms will also have to convince the EC that, despite holding the largest number of publishing copyrights in the world, the new group will not have a monopoly of the European publishing market.

The competition spokesman says a final decision on the merger will be delivered on October 18 with commissioners also scheduled to meet on October 11 to discuss the Time Warner/AOL deal before giving a final verdict on that on October 24.

MUSIC COMMENT

ROCK: THE NEW POP?

Forget Ricky Martin or Posh Spice: one of the odddest in-store appearances I have witnessed in a long time took place in the mosh pit that was Virgin Megastore on London's Oxford Street last Tuesday. The occasion was an afternoon of Kerrang!-branded gigs in the run-up to the announcement of the magazine's awards shortlist. In place of teenyboppers were their pierced and dyed elder brothers and sisters. As UK rock outfit Kill II This cranked out a selection of their best-known material, the floor started bouncing under the weight of the assembled company's pogging.

It was only 3pm in the afternoon and the independently-released band are scarcely the best known of up-and-coming metal acts. But the intensity of the young crowd underlined how this is not just a passing fad. Slipknot may be the current scene-leaders but there are a host of UK contenders following in their wake (see our supplement starting on p.33). And with US metal A&R guru Ross Robinson revealing in this week's issue that he is turning his sights on the UK scene, expect this one to grow and grow.



Ajar Scott

C4 Lennon evening coincides with EMI reissues

Channel 4 is marking the 50th anniversary of John Lennon's birth with an evening of programming that will coincide with a series of EMI reissues.

The station's John Lennon Night, which will be broadcast on his birthday on October 9, will include a 75-minute documentary made with his close family and friends and tracing his entire life. A second film, Shine On, will be a one-hour musical tribute hosted by Jo Whileley at George Martin's Air Studios in London and featuring a line-up of international acts each performing a Lennon song.

On the same day Parlophone will release new versions of the Lennon albums John Lennon/Plastic Ono Band and Double Fantasy, recorded with Yoko Ono, which have been



Lennon: anniversary special

remixed and digitally remastered and will include bonus tracks. Double Fantasy will feature the previously-unreleased Lennon song Help Me To Help Yourselves. Official details are also expected soon of the long-anticipated Beatles best of album,

which is due to appear this autumn.

Alongside the Lennon programming, Channel 4 has also lined up a run-down of The 100 Greatest Number Ones as part of its autumn music schedule announced last week. The show, which follows similar countdowns of the best TV and advertising moments, will feature the Top 100 number ones voted for by viewers.

Meanwhile, BBC2's newly-unveiled autumn schedule will include a Later special on Moby going out on October 7, a second series of Young Guns For For it pro-filing lightweights such as Dexys Midnight Runners, Madness and Spandau Ballet, and a profile of songwriter Diane Warren entitled Diane Warren - How Do I Live?

'Musical suspects' lined up for new catalogue licence

by Robert Ashton

The "musical suspects" of radio groups are expected to throw their hats into the ring when the next analogue local licence - for West and South Yorkshire - is officially advertised next month.

Although the application procedure has yet to be officially opened by the Radio Authority, Chrysalis and Capital have already announced their intention to bid and GWR "may" do so. Guardian Media Group, Wireless Group, the new vehicle from former Capital Radio group head of programmes, Clive Dickens and a number of local Asian applicants are also expected to make pitches.

A spokesman for the Radio Authority says no official bids have yet been lodged for the new licences with applications expected to close in December or January 2001.

Phil Riley, chief executive of Chrysalis Group's radio division, says the group will be unveiling a newly-developed adult rock format. The Arrow, which will be aimed at a 40-plus audience, with a slight male bias, "Men over 40 are under represented in commercial radio and the



Riley: unveiling adult rock format

Radio Authority is looking for new formats," he says. "We flagged up this for our digital bids for London, but have nearly cooked it up for this bid." Capital will not elaborate on the style of radio station it will pitch for its application.

However, Chrysalis, which is also busy with digital bids for North West England, North East England, the West Midlands and South Wales/Severn Estuary as part of the MXR consortium, was not part of the dozen groups pitching for the West Midlands FM licence, which closed its applications last week. Among those bidding for the new licence, which will reach a potential audience of around 2.3m, are Jazz FM West Midlands, the Wireless

Group's Big FM Radio and GWR's The Storm.

GWR, which with the Wireless Group and Scottish Radio Holdings - collectively the Digital Radio Group - is going for five digital licences in the North East, South Wales/Severn Estuary, West Midlands, North West and Yorkshire, will be joining The Storm at 20- to 40-year-olds. The modern and mainstream rock music and news mix will also incorporate extreme sports to cater to a male bias.

The next digital multiplex licences to be advertised will be Aberdeen in October and the third Greater London licence in November, which is expected to be heavily subscribed. New local licences in Omagh and Enniskillen, and Rugby will be advertised in October and November respectively.

● Scottish Media Group, which owns Virgin Radio and the Ginger Media Group, announced a 39% increase in earnings before interest, taxes, depreciation and amortisation (EBITDA) at £40.4m on turnover 37% up at £152.7m for the six months to June 30, 2000.

TILLY

POSH: WAS SHE OUT OF HER MIND?

Thank God the True Steppers versus Spiller saga has come to the right conclusion. I was fed up, surely along with many of you, with seeing and hearing Victoria "Posh" Beckham in every newspaper, on every TV show and every radio programme. I have never seen so much promotion done on one single, That's beside the "cheap" run out to Ibiza to influence the E-clubbers. I don't think poor old Dan Bowers knew what had hit him. He probably thought he worked hard with Another Level until the Posh "number one at any cost" Splice promotion machine swung into action. But despite all the media attention, Spiller's Groovetee - one of the best singles to be released this year alongside Madison Avenue - emerged victorious over True Steppers. Let's thank the great British public for their good taste.

It's not that I don't like the True Steppers single - I do, and it deserved a top five placing. But would it have reached number two without the Posh/Beck bandwagon rolling? And at the end of the day, will Posh think it was worth it? While that saga briefly captured the media's attention, the Big Brother story grows and grows. Now that is clever marketing, with its involvement of the music business in the shape of Paul Oakenfold's Big Brother album. While in Cologne at Popkomm more record business personnel were asking about who was getting kicked off the show rather than whether the poor Russian sailors had been rescued. Overall it cannot be denied that Big Brother has gripped the attention of a huge number of people here. I can't wait to see how Caroline, queen of the lip liner, fares with her Prince Charming single. Maybe a record featuring the Big Brother participants with Victoria Beckham would ensure her the coveted number one spot that she so desperately desires.

Whatever happened in the singles chart, there was even better news over the albums listing with Craig David crashing in straight at number one. An example of good taste taking precedence over media hype - now there's a welcome change.

Tilly Rutherford's column is a personal view

Volume of work sees Sonopress expansion

Bertelsmann-owned CD and DVD manufacturer Sonopress is preparing to expand its UK operations significantly with a move next year to a new purpose-built factory.

The new site, which is located near its current, Wednesbury, Birmingham, base will extend the company's premises handling services including pre-mastering, design, packaging, storage, and distribution from a current 4,500 sq m to 10,000 sq m in size.

There is also scope for a further 1,000 sq m to be added at a later stage to the site, giving it the potential to start actual manufacturing for the first time in the UK. Work is expected to be finished by next March.

Sonopress UK managing director Tim Bevan says the company - which offers services for all stages of CD and DVD production - is moving in order to be able to handle an anticipated increase in the volume of business at the existing site.

EMI hires Cools to boost Europe

EMI is bidding to improve its success with continental European acts after recruiting Virgin Records international executive Bart Cools to fill a newly-created role.

Cools, who had been international marketing manager at Virgin for four years, has now taken on the position of European repertoire director at EMI International and will be based at the major's Brook Green offices in West London.

The new position will see Cools working with acts such as EMI Spain's Hèlva, EMI France's St Germain and EMI Germany's Canadian act Die Mofcans in bid to raise the level of support of continental European artists outside their domestic markets. He will work closely with continental European International management on the drawing up and execution of projects.

Although EMI has had some cross-territory success with mainland European acts, Cools says

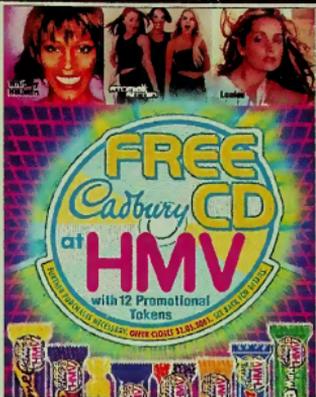


Heva: being promoted by Cools

what has been missing until now is focus with EMI companies and the world "totally swamped" at present by UK and US repertoire. "My job will be to identify the projects which have potential and make sure everyone's singing from the same hymn sheet," he says.

Cools joined Virgin in 1996 having worked at EMI in Belgium in various marketing and promotional roles, including a stint as head of marketing and A&R. Among the artists he worked with at Virgin were Massive Attack and the Spice Girls.

BMG, EMI and Virgin Records have joined forces with HMV and confectionery company Cadbury to distribute a promotional 11-track enhanced CD compilation featuring tracks from artists including Whitney Houston, Louise Lockett, Atomic Kitten, Girl Thing, Lyte Funky Ones, Made In London and Jamelia. The promotion is backed by a media spend of £200,000 and begins on September 4 running for at least one month. Consumers can exchange 12 special Cadbury wrappers for the CD, which has a £2 discount voucher insert. This can be used to buy any product by the featured artists. The campaign has been put together by sales promotions agency Triangulo Communications and is featured on 60m wrappers with point-of-sale material distributed to 70,000 independent retailers. HMV will highlight the promotion with window displays in selected stores, 100,000 A5 leaflets and 2,500 A2 posters. A radio advertising campaign runs this week. BMG UK (inland account manager) Adam Bradley says, "Securing Whitney Houston for this promotion was a coup and the pivotal negotiating factor. With no live UK dates around the release of her Greatest Hits album we had to look for non-traditional ways to promote it."



Content Direct moves into Wap technology

Cambridge-based PR company Quite Great Publicity has expanded the services of its sister business and online content provider Content Direct.co.uk and is looking to double the size of its traditional business within six months. Content Direct supplies entertainment and travel information to more than 400 websites including peoplesearch.com and hobomusic.com and has launched a Wap-compatible gig listings service. The first sites to subscribe are vitaminko.co.uk, rock-city.co.uk, clickmusic.co.uk and playlovers.co.uk.

The listings include more than 100,000 artists and the gig guide is updated daily with around 3,500 events currently covered. Content Direct also offers a maintenance-free solution for websites requiring client-specific touring information," says Content Direct managing director Nigel Woodbine.

news file

VIRGIN BACKS ROCK FOR REVIVAL
Virgin Radio's new head of music James Curran says the station's commitment to guitar-based bands will reverse its slide in audience. Curran, who has joined from Scott FM and replaces Carl Watts, says Virgin is filling a gap in the radio market by offering an alternative airplay to guitar rock acts. Virgin lost 384,000 listeners in the year to the end of June and now attracts an audience of 2.9m a week.

HEART CELEBRATES WITH CAMPAIGN
London-based Heart 106.2 will celebrate five years on air with a marketing campaign worth £250,000 starting on September 25 and running throughout October. The Cash, The Cars, The Stars, the Car sticker promotion will include giving away five MGs, £25,000 in cash and tickets to see top music acts.

SKINNER IN AT RAB
The Radio Advertising Bureau has appointed one-time Virgin Or Price senior press officer Piers Skinner as its director of marketing. Skinner joins from Blockbuster, where he was senior marketing manager having left Virgin Or Price in 1997. Record company advertising on the radio in the year to June fell 13.1% from £4.0m to £3.9m, according to the RAB.

REF JOLTS EXPANDING RPPR
Promotional agency RPPR and Promotions, which was set up in 1997 by national TV and radio planner Richard Perry, is expanding with the arrival on September 1 of former RCA head of TV Sacha Reel.

STAFF SHURTL AT GWR
Some 20 staff have moved over from GWR FM in Swindon where she was senior sponsorship and promotions co-ordinator to take up the role of FM networks promotion co-ordinator for GWR's MIX Network. In addition, Sarah Gorman has been appointed head of research after leaving MSS Marketing Research, where she was research executive. Meanwhile, GWR has agreed to buy 62% of the issued share capital of Broadcasting, which operates Lite FM in Peterborough.

Parlophone to target all bases for Kylie's pure pop comeback

by Steve Hemsley
The release of Kylie Minogue's new album *Light Years* will be backed by a launch spend of more than £250,000 as Parlophone aims to re-establish her as a superstar artist in the UK. Marketing director Terry Felgate says the three-pronged marketing strategy for the album, out on September 25, will target an older demographic who were fans in the late Eighties and early Nineties as well as her large gay following and younger music buyers who are being introduced to her for the first time. "Light Years is a return to her pure pop roots and the campaign will centre on TV advertising because she is such a visual artist and build on the success of the number one single *Spinning Around*. Marketing will carry on through to Christmas," he says. The first follow-up single, *On a Night Like This*, is released on September

11, while Parlophone's marketing campaign will be boosted two weeks after the album comes out when Chrissie Riddis releases *Kids*, her duet with Robbie Williams which features on his new album released today (Monday) as well as *Light Years*. "It means that with radio likely to continue its airplay support for *Spinning Around* for a few more weeks, plus the new single and the duet, there will be three singles featuring Kylie at the radio around the time the album is released," says Felgate. He adds, "This is notable because when we first started servicing radio with *Spinning Around* questions were asked about whether Kylie was still relevant. I.R. came on board relatively quickly, although Radio One did need more convincing."



Kylie: return to pop roots
Parlophone in June 1999 from Deconstruction and during her career has had 21 top 10 hits including five number one singles. Only Madonna has had more number ones among female artists and she shares the honour of being the only two artists to achieve UK number ones in the Eighties, Nineties and the present decade.

issued to support *Spinning Around*. Retail support is still being finalised but add-value campaigns including poster giveaways are likely to be in place with HMV and Woodwards. During the past month the artist has previewed material from the album at live performances in London and Ibiza, while performances on CD-UK and Top Of The Pops have been secured once *On a Night Like This* enters the singles chart, says Parlophone director of promotions Malcolm Hill. Minogue was signed to Parlophone in June 1999 from Deconstruction and during her career has had 21 top 10 hits including five number one singles. Only Madonna has had more number ones among female artists and she shares the honour of being the only two artists to achieve UK number ones in the Eighties, Nineties and the present decade.

MTV net survey gives clearer picture

MTV Networks UK has completed the first three weeks of its internet-only audience research, claiming it provides a more accurate picture of viewers' tastes than the former telephone-based survey. Online research company www.songpeople.com beat NOP to the contract to conduct the survey, which involves sending 15 videos to 100 people selected from an overall sample of 2,000 each week. MTV's head of research, Simon Brown, says the switch was decided to switch from purely testing audio tracks after studying the results of similar video research in the US. "We discovered that people reacted differently when asked to judge a video rather than just hearing audio clips played down the telephone. You also get a clearer idea of when people are getting bored with a video," he says. The 15 songs selected for testing are chosen by MTV's music programmers and rated in order of preference. Respondents are asked to



Lucy Pearl: MTV favourite
score tracks on a basis of one to five, with a score of one meaning they really like a track. Last week's results revealed that the most popular videos were Lucy Pearl's Don't Mess With My Man with an average score of 1.85, followed by Madonna's Music (1.86), Moggi's Lady (2.10) and Sugarbabes' Overload (2.41). The average score for all 15 songs was 2.51.

In The City steps up publicity drive to attract industry and consumers

In The City has split its marketing campaign in two in an attempt to woo the industry and the public to this year's convention in Manchester. The event, being held in association with *Musical Week* from September 22-27, has had a presence at several trade shows such as Midem and Popkomm to try to increase the number of UK and international delegates, while beginning an extensive consumer promotion in the UK to raise the profile of its live programme. "At Popkomm this year people knew about ITC and were talking about it, which was not the case a couple of years ago at Midem," says ITC managing director Warren Bramley. "We have received a lot of help from overseas trade organisations with Export Sweden, for example, distributing 15,000 copies of our

mailout to its industry." To reach UK music fans, ITC has agreed media partnerships with magazines including *Metal Hammer*, *Blues & Soul*, *Flux* and *Fatbox* as well as the *Manchester Evening News* and local radio stations *Key 103* and *Galaxy 94.9*. ITC has spent £200,000 printing 30,000 copies of its live guide, which includes a CD-ROM featuring samples from the new bands appearing. Some 15,000 are being distributed with *Manchester's what's on* magazine *City Life* with others given away in Diesel shops and in clubs in London, Sheffield, Leeds and Liverpool. There will also be banner, lamp-post and bus shelter advertising in Manchester city centre and an email campaign put together by M3M Media.

WHITNEY BACKS UP PLATINUMS
Whitney Houston's *1.8.1.8* Whitney - Greatest Hits album was certified double platinum by the BPI last week, as was Santana's supernatural album. A platinum album went to Craig David's *Born To Do It*.

HOW TV SHOWS' RATINGS COMPARE

Programme	last week	% change on (000s)	1999
Top Of The Pops*	2,680	-34.0	
Top Of The Pops II*	1,968	n/a	
CD-UK*	1,938	20.1	
The Pepsi Chart*	1,876	8.6	
SMTV	1,662	15.8	
The Ozone (Sun)	836	6.0	
FBI	787	n/a	
Big Brother	609	170.2	
Videotext	317	2.2	

*combined totals
Source: Mediacom TMB for August 7 2000

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chartfile

● **EMI's Robbie Williams** is on the brink of becoming only the second UK-signed act after **Rock DJ** this week moved up a further four places to stand at two behind **ATC's Around The World**. Its success in Germany heads what continues to be a huge support across Europe for the track, which not only holds at one on the **fono** chart of UK-signed acts but also on the European radio but remains at the top of the **furo** Hit 100 chart.

● **Melanie C's Turn To You** is wasting little time in trying to live up to the success of its predecessor, **Never Be The Same Again**, moving up to four on the UK's **furo** chart as it lands the highest new entry at 21 on the German airplay list after entering at seven on the sales chart. In Sweden she tops the singles and albums chart and moves up to two on airplay, while supplying both of **Virgin's** tracks on the **furo** UK-sourced Top 20. **Virgin's** total best-selling album *As I Am* with one apiece but trails the indie sector (five tracks), and **Universal** and **Warner** with four each.

● **Five's Queen** collaboration **Will Rock You** further improves on its status as the **RCA** act's highest-placed sales hit in Australia so far, moving 4-3 as it debuts at 17 on the German sales chart. Its other current European chart successes include **Belgium** (20) and on the **Flanders** chart) and the **Netherlands** (15-20).

● **Wildcat's Christa's Craig** begins his Australian chart teaser this week with **Fill Me In** arriving in the singles chart at 22. However, it's the follow-up 7 days which is winning the attention of Danish record producers, landing the highest new entry on the territory's airplay chart at number seven.

● **Sonique's pan-European hit** **Feels So Good** is now starting to build into notable album sales with its parent release **Here My Dry** last week becoming the highest new entry at nine in Austria, entering at 19 in Germany and holding at nine in Switzerland. Meanwhile, the **Serious/Universal** Island single's popularity is illustrated by the fact that it holds at two in Austria and Switzerland, while dipping 3-2 in Germany.

● **Polydor's Ronan Keating** simultaneously secures Top 10 status on both the Australian singles and albums charts with **Life Is A Rollercoaster** rising 13-8 on singles and **Ronaa** improving 11-10 on the albums chart. The mainstay European chart act remains firmly with the single at present, becoming **Portugal's** highest sales entry at three, holding at three in Italy and 18-13 in Switzerland, entering at 16 in Finland, and dipping 1-2 in Denmark and 12-15 in Germany.

● **Judas Priest's former** frontman **Rob Halford** was last week outselling most of his former Brits in Germany, scoring the highest new entry on the album chart with the **SPV**-issued **Resurrection**. In fact, the only album to itself be a UK top five was **Eric Clapton's** **BB King** collaboration **Riding With The King**, which dropped 6-7.

Exempts for record focus in October Radiohead roll-out

by Paul Williams
Radiohead's long-awaited new album will represent true democracy in action with EMI companies around the world being given a totally free rein about which tracks to pitch to radio.

The unprecedented promotional freedom has been spanned by the decision not to create any singles or videos for the forthcoming **Kid A**, instead allowing each territory to highlight tracks most suitable for their particular radio market. Internationally territories tend to be dictated by the American or UK releases because they're the tracks videos have been made for, but that selection may not suit every market in the world, says the project's international consultant **Caro Baxter**, **Bader**, who previously handled the band when she was at EMI before going freelance, adds that the album act **Optimistic** is currently emerging as



Radiohead: unconventional approach particular favourite to be earmarked for programming overseas. The unconventional approach is a typical aspect of a global strategy that will see the project moving into previously uncharted promotional waters. There will be a particular bias towards online promotion, with internet partnerships already being secured around the world—including 10 partners in Germany—under which sites will be given access to clips of live footage and other material both

ahead of the album's release around October 2 and beyond.

Even the Parlophone act's forthcoming European tour has been given a distinctive twist with them playing a series of cities in September and October in their own touring "tent", taking in the likes of Brussels, Copenhagen, Nijmegen in the Netherlands and Paris. The dates come on the back of a handful of concerts on the European mainland in June and July, when their choice of venues included an amphitheatre.

International promotion for **Kid A** is being carefully co-ordinated between their management and a team that includes **Bader**, EMI International VP marketing general manager **Mike Allen** in London and **Perry Watts-Russell** in the US. The band are expected to visit North America, where the album appears on October 3, during two weeks in October with

the schedule likely to include several live shows and a limited number of TV appearances. Capitol in the US has earmarked the album as one of its key projects for the fourth quarter, while it is anticipating the band returning to the States for live radio dates next year.

Meanwhile, discussions are already underway with TV broadcasters, including MTV in both the US and Europe, about overcoming the problem of having no videos to promote the project. One solution is a series of 10- to 40-second "clips" containing album soundbites and visuals, which are also being e-mailed as promotional tools to fans and the media. More typically, interviews have been secured with key music titles including **Spin** in the US and **Der Spiegel** in Germany, though the emphasis on any media requests for the band has been on coming up with original ideas.

Universal Island is confidently expecting to score one of the first big hit singles of the fourth quarter after lining up a mid-October launch for **Nelly's** **Hot S+M** Country **Grammar**, which is currently climbing the US Top 20. The single, which is lifted from last week's US number one album **Country Grammar**, has already won a place on **Capital FM's** playlist and was featured a week ago as the play-truck on **Vidéotek**. However, **Universal** Island marketing director **Karl Badger** says a UK release is deliberately being held back until October 23 in a bid to secure a promotional visit by the **Stu**-based rapper (pictured). The record company is hoping **Nelly**, whose schedule is presently tied up with a radio tour of the US, will be available in early October for TV appearances and other publicity. Edited versions of the single and video have been put together for promotion, while the album—which has sold 2m+ units in the States and is already available in the UK in a bid to beat imports—figured last Thursday in **Universal's** autumn presentation at **London's Mayfair Theatre**.



UK TOP 20 AIRPLAY HITS IN EUROPE	
TW	UK/AFRO 02 AIRPLAY
1	Rock DJ Robbie Williams (EMI /Capitol)
2	Life Is A Rollercoaster Ronan Keating (Polydor)
3	It's Gonna Be Good Sonique (Universal)
4	I Turn To You Melanie C (Virgin)
5	7 Days Craig David (Wildcat)
6	When A Woman Rebekah (Go Beat /Polydor)
7	Scared Armin Kelly (Mercury)
8	Never Be The Same Agnete Nilsen (Virgin)
9	12 Out Of My Mind Tina Turner (BMG)
10	Ronaa Ronan Keating (Go Beat /Polydor)
11	Dancing In The Moonlight Toploader (Syco)
12	She Bomb Tam Jones & Mousse T (Go!)
13	Baby Don't Leave Grey (East West)
14	Wanted Travis (Mercury)
15	Yellow Goldplay (Mercury)
16	Natural Blues Mya (Mercury)
17	Fill Me In Craig David (Wildcat)
18	Parade Meat Loaf (Mercury)
19	Bills 2 Pay Commee (Mercury)
20	Gotta Tell You Samantha Mumba (Polydor)

Chart shows the 20 most played single tracks on here's European Top 20 of 100 stations in 10 European countries. To be eligible to top 20, all Airplay Spins on CD/EP/Download

GAVIN US URBAN TOP 20	
TW	US/AFRO 02 AIRPLAY
1	Just Be A Man About A Toni Braxton (A&M /Capitol)
2	Incomplete Stage (Def Soul /BMG)
3	No More Half Breed (Syco)
4	Way Nelly (Mercury)
5	Jumpin' Jurnee (Destiny's Child (Columbia)/CGR)
6	Let's Get Married Jagged Edge (So So Def /Columbia/CGR)
7	Separate Real McCoy (Mercury)
8	Whatever Idol (Virgin)
9	Bad Ray (Erykah Badu (Universal))
10	Trag Like A Man (A&M Live)
11	Separate Real McCoy (Mercury)
12	Shake Ya Ashe (Mystikal (Virgin))
13	Bounce With Me Lo Blue (So So Def /Columbia/CGR)
14	What These Hot 95 (DMX (Atlantic)/DMG)
15	Clay Of The Bay (Universal)
16	Hot 95 MG (Country Granny (Universal))
17	As Way (Kelly Price (Atlantic)/DMG)
18	Mo Walter (They Lay (So So Def))
19	What Our Love (So So Def (Columbia)/CGR)
20	Open My Heart (Wendie (Atlantic)/ECC)

Chart shows the 20 most popular single tracks in the US Top 20 of 100 stations in 10 US cities. To be eligible to top 20, all Airplay Spins on CD/EP/Download

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD			
Country	Top 100 Weeks	Albums	Singles
AUSTRALIA	single	10th	10th
ALBUM	1st	1st	1st
CANADA	album	1st	1st
FRANCE	album	1st	1st
GERMANY	album	1st	1st
ITALY	album	1st	1st
NETHERLANDS	album	1st	1st
SPAIN	album	1st	1st
US	album	1st	1st

Source: **Billboard**, **SoundScan**, **Capitol**, **EMI**, **Mercury**, **Parlophone**, **Polygram**, **Sony**, **Universal**, **Virgin**, **World Circuit**, **Wrasche**

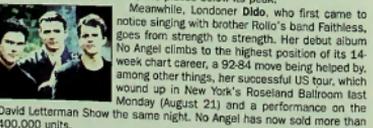
AMERICAN CHARTWALK

by ALAN JONES

His pop continues to hold sway on the US albums chart, with **Stu** **Louis** rap **Nelly** still at number one while the compilation **The Source Hip-Hop Music Awards 2000**, released to tie-in with the magazine's annual prize-giving event, is the week's highest new entry at number 19. The **Nelly** album sold 235,000 copies for the second week in a row, and doubles its lead over **Britney Spears' Oops!... I Did It Again**, which incredibly, dips below the 200,000 mark for the first time in its 14th appearance in the chart. The **234,000** copies last week. Even more striking is the fact that **Oops!** has been number two on 11 occasions to date, the remainder of its chart life comprising one week at number one and two weeks at number three. Its over-the-counter sales tally topped the 5m mark last week, keeping it third for the year behind **Eminem's** **The Marshall Mathers LP** and **Destiny Fave** and **N Sync's** **No Strings Attached** (7.5m).

Sting's **Brand New Day** is just five weeks away from spending a whole year on the albums chart, and it has never farred better. The album, which originally peaked at number 15, topped that position recently thanks to the hit single **Desert Rose**. It finally reached the Top 10 a fortnight ago, but dipped to number 11 last week. It reaches a new peak this week, climbing

to number nine, with more than 80,000 copies sold in the survey period. The single looks like it has run out of steam, however, and slips 17-19 on the Hot 100, this being the result of a 17-20 decline on the airplay chart and a 24-20 climb on the sales chart. With last week's single, **BBMak** (pictured) remain the top (and only other) UK act on the singles chart with **Back** Here continuing its slow decline, drifting 15-17. Their album **Sooner Or Later** slips 40-43, five places below its peak.



Meanwhile, **Londoner Dido**, who first came to notice singing with brother **Rollo** in a band **Failure**, goes from strength to strength. Her debut album **No Angel** climbs to the top of the Hot 100 on the singles chart, a week chart career, a 92-84 move being helped by, among other things, her successful US tour, which wound up in New York's **Rosemary Ballroom** last Monday (August 21) and a performance on the **David Letterman Show** the same night. No Angel has now sold more than 400,000 units.

Another UK act scheduled to visit the **Roseball Ballroom** is **David Gray**, who starts a 19-date tour in Washington DC tomorrow (Tuesday). **Gray's** **Matthews** and **Rob Thomas** has won him testimonials from the likes of **Dave** more than 6,000 units last week, enough to debut at number 190. It is the only new entry by a UK artist among this week's intake of four.

T **ABC 389,245*** P

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news file

MOBO WINNERS CLINCH WEA DEAL
R&B four-piece Amey, who won the 1999 Mobo unsigned contest, last week signed a record deal with WEA live on the London Today television programme. The female group are the second signing to the major through the imprint set up by D-Influence's Kwame Kwatan. They have recently been co-writing and recording with D-Influence artist rapper Marsha Ambrosia. The first signing to the imprint, now named Power Records, was New York-based solo artist Natasha Ming, who signed at the start of the year. She is currently half way through recording her debut album and has been working with producers including D-Influence, Bacon & Comby and James Posner, who wrote D'Angelo's Chicken Grease.

NUDE A&R MAN GOES IT ALONE

Dave Laurie has left his role as A&R manager at Nude Records to set up new label Open Season Records. Since joining Nude six years ago, Laurie has been involved in acts such as Ultrasound, Geneva and Black Box Recorder. Laurie says the label plans to offer a free single of the month via MP3 download from the website it is currently constructing. It also plans to offer prospective artists a 50/50 profit split and plans to sell albums for a maximum retail price of £9.99 in a move that mirrors the strategy of Alan McGee's Poptones label. "The ethos behind Open Season has been inspired by labels such as Heavenly and Feroc Panda and by the progressive acclaim of characters such as Alan McGee," Laurie told MW sister magazine the Green Sheet.

US PRODUCER LAUNCHES LABEL

US producer John Ryan, who has worked with artists including Santana, has launched his own UK-based imprint Chameleon Kid. The label's first releases will be *You Do What You Have To*, the debut single by Los Angeles-based Will Seabrook. Due out on September 25, the record will include a remix by Stoker and will be distributed through Universal.

BECK TEAMS UP WITH TIMBALAND

Beck is to collaborate with top R&B producer Timbaland on a remix of David Bowie's Diamond Dogs for the forthcoming Baz Luhrmann film. The US solo star, who was due to perform at Reading/Leeds last weekend, has already recorded his next album, which is set to be released next year, although no dates are currently scheduled.

MV PRIZELIST

Crashland - Modern Animal (Independent)

More guitars to watch (single, October 2) - Country Grammar (Universal Island) a pop smash from the streets (single, October 23);

Architects - Show Me The Money (Go Beat) (single, tbc); Tim Hutton

(single, tbc) (PIAS Recordings) not just a single (single, October, 2002);

Everlast - Eat At Whitey's (Tommy Boy) Angry are away (album, October 16); Finley

Quaye - Vanguard (Epico) All over the place - and it works (album, October 2);

Planet Mu - Sometimes I sleep inside (Innocent) Spinning Round (single, September 11); Face - Cocktails

(Independent) London rappers finally step up with solo material (single, September 25); Jaga - Geometry

(Planet Mu) Schizophrenic electronics with a heart (album, October 17); The

Kingsbury Manx - The Kingsbury Manx (City Slang) Magical solo-core (album, September 4).

January have signed a two-album deal with Alan McGee's Poptones, joining an eclectic roster which includes El Vez, Lee "Scratch" Perry, the Montgolfier Brothers (aka Mark Trammer and Roger Quilley), Outrageous Cherry, and Selafone 74 (who consist of Creation Songs writers Joe Foster Berg and Tony Barber). The unpublished London-based quartet - Australian-born Simon McLean, Sarah Peacock, bassist Jonny Wood and drummer Jimmy Mathers - are currently in London's Beethoven Street Studios recording their first album with co-producer Mads Bjerk, who worked closely with Jason Pierce on Spiritualized's forthcoming album. January's debut single All Time/My Heart Myself in You was released on Kate Hutchings' One Day Rover Records. "The vibes are great with Poptones - we're thoroughly chuffed with the deal we've signed for January," says Tom Bridgewater, who co-manages the band with Mark Rogers at Loose Management. "We love them and we hope they love us," adds McGee. "They're part of the great traditional of rock'n'roll bands. They've got soul and, in Sarah Peacock, who reminds me of David Roback, one of the best guitarists in the world."



NU-metal's champion turns his eye to UK scene

By Ross Woods

Ross Robinson, the key producer behind the US nu-metal phenomenon, has denounced the genre as a collection of "bottom-feeders" and says he is setting his sights on the UK in his search for exciting new bands.

Robinson, whose production credits include such multi-million-selling acts as Korn, Limp Bizkit, Deftones and Slipknot, was due to fly into Britain at the weekend with a shortlist of UK acts and a mission to recruit talent for his Virgin-backed I AM Recordings imprint. "I am looking at a couple of things in the UK," says Robinson from Los Angeles. "I feel like there is a surge coming from over there. In the US, the whole Addidas-rock thing is so old and beat-up, it's like everyone is in this mindfuck, this creative nothingness. Rap-metal is dead - there's so many bottom-feeder bands sucking the life out of it."

Robinson declines to reveal which UK bands have caught his eye, but he discloses that his current favourite album is Deftones' *Lost Souls*. And the producer laments the fact that his stellar CV continues to be so male-dominated, as he says he remains little affected. "I have put my hand out to a couple of different people who I really admire, but they see my resume has Limp Bizkit on it and they're, like, 'Whatever...'", says Robinson. "I'm trying to shake it off so bad. It sucks when I say 'I'd like to record someone like [Norwegian black-metal band] Emperor and the band gets hate mail because of it. I'm really trying to put it out there that I am on the same team."

Robinson says he is far keener to be associated with more modern production credits such as *The Drive*'s critically-acclaimed



Ross Robinson (centre) with Amen

Relationship Of Command album and Glassjaw's *Everything You Have Always Wanted To Know About Silence*.

Already signed to I AM Recordings are Amen, whose *We Have Come For Your Parents* album Robinson has used as his calling-card when presenting his vision for the label to Virgin officers across the world. The US metal act have been designated an international priority by Virgin, and Robinson describes them as "the most extreme band I have ever worked with".

The producer himself has been described by Virgin Music Group Worldwide vice chairman Nancy Berry as "a true individual and a visionary in the record business". He is credited with discovering almost all of the defining nu-metal acts, and he has left his A&R and production stamp on albums which have racked up more than 40m sales between them.

See Rock & Metal supplement, p31



In the 10 years since it was launched by Coldcut members Matt Black and Jonathon More, Ninja Tune has firmly established itself as one of the most credible independent labels in the UK. Specialising in all forms of breakbeat music, from hip-hop to dance and jazz-influenced beats, the diversity of its releases during the past 10 years is to be showcased in a triple-album compilation set for release on September 18.

Featuring artists which include DJ Food, Hortelias, Arnon Tobin, Mark Scuff and Roots Mania, the album showcases the variety of styles and sounds to be found on the label, though as label manager Peter Quicke explains, the Ninja roster has a common thread running through it. "Ninja is about experimenting with all genres on occasion and releasing groundbreaking and unusual music," he says.

Coldcut's Matt Black says Ninja's commitment to the underground has always been central to the label's identity. "The idea when we set up Ninja was to create an oasis pod from the corporate music business. We were sick of the attitude that you must be prepared to do anything to get a Top 20 hit - that pressure has destroyed many good artists. The most important thing for us at Ninja is to provide an alter-



Ninja Tune crew: tenth anniversary

native and to release great music that would not otherwise be heard," he says.

Following that blueprint has enabled Ninja to expand steadily during the past 10 years: the staff at its London office now numbers 16 people and it has also opened an office in Montreal, Canada. And despite this growth, Black believes that staying true to the label's original ideals has been key.

"I've always thought that a combination of good music and honest payment for artists will lead to success and it has proved right so far. When Jon and I started the label, we agreed to split everything 50/50, and I think that's why we can still get on 10 years later," he says.

Today Ninja, along with its affiliate labels None and hip-hop label Big Dada, has become

Renewed focus on UK Eurovision push

The organisers of A Song For Europe are urging the industry to throw its full weight behind the competition this year in order to improve on the UK's 16th placing at Eurovision 2000.

The Music Publishers' Association and British Academy of Songwriters & Composers are seeking a higher quality of entries in order to give the UK a stronger chance of winning at next year's Eurovision, which takes place in Copenhagen.

Meanwhile, the two organisations have already scored a small coup by persuading the BBC to modify the selection procedure. As in previous years a high-profile panel of producers and songwriters will whittle down the entries to an initial shortlist, but this will then be reduced to eight songs for public consumption by a panel made up of an equal number of BBC and MPJA/British Academy representatives. In the past, that final selection has been conducted by an all-BBC group.

The organisers are also hopeful that the contest will be given higher-profile coverage by the BBC. "We're talking to the BBC about getting Song For Europe more mainstream and better exposure. We want to get as big an audience as possible for Song For Europe so we get the best choice of songs. We believe the more people who listen, the better the song we will get," says MPJA spokesman Alex Webb.

Entries must be submitted by Friday October 20 via the MPJA or the British Academy. The panel of industry judges, which has previously included names such as Brian Rawling, Ray Hedges, Steve Allen, Chris Briggs and Simon Cowell, will be assembled by the end of September, with the final selection completed by December. Entry forms are available from the British Academy for songwriters and from the MPJA for publishers.

a model for independence, developing an individual business approach to match its musical output. "We don't need a high level of commercial success to succeed at what we do. We approach recording and release budgets with caution rather than taking risks. And we haven't licensed away our distribution rights outside the UK as so many independents do," says Quicke.

The label is celebrating its 10th anniversary not only with the release of *Ten Xuts*, but with a series of London clubnights and a European tour which will take many of the label's core artists to France, Switzerland, Holland and Belgium. The plan is to build on its successful formula. "We're selling more records than ever before. We now regularly sell 50,000 copies of some artist albums where three years ago it would be closer to 30,000. We've also entered into a licensing deal with the US label Quannum which will expand our activities further," says Quicke.

With a solid base of support and a busy release schedule, Ninja looks set to consolidate its position further. "To succeed you need to have some way of distinguishing yourself from the masses of music and artists out there. There's no substitute for artist character manifested in music, and that's something Ninja and its artists are very good at," says Black.

THE WORLD IS JUMPING TO THE TUNE OF THE CARNIVAL!
THE MOST TALKED ABOUT SINGLE IN THE US!
WOOF! WOOF!

BAHA MEN

WHO LET THE DOGS OUT

#1 Billboard-Heatsseekers
#3 Billboard Top Independent albums
#15 Billboard Hot 100 singles

1st UK - last weeks highest album sales act (top 50 after only 7 days)
MTV Hurricane playlist
MTV Dance playlist
MTV Jams playlist
Pirate Radio - huge support

London teaser poster campaign week prior and week of hitting UK Chart
Upfront London route campaign including Capital, Rise, Choice FM
Nationwide 60x48 street poster campaign week of release
Heavy national regional radio advertising campaign week of release
- huge instore presence
full length video streamed to various music and related web-sites



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Universal Music Group chairman John Kennedy gave little indication of the stark warning he had to deliver to the assembled retail community as he opened the Universal sales conference in central London last week.

Standing beneath this year's apt slogan of "Let's not forget the value of Music", Kennedy said the past 12 months had felt like an age, so notable had they been in terms of Universal's "incredible" chart success creating a "harmonious, fun and pleasant time", in stark contrast to some of the battles the UK group had found itself engaged in.

War aside, Kennedy listed Shania Twain, Abba Gold, Boyzone, Gabrielle, Texas and Bocelli among the runaway successes that the group has enjoyed during the past 12 months.

Referring to Lucian Grainge's taking over of the reins at Universal Island after Marc Marot's departure from the helm in January, Kennedy took special care to praise Grainge's management of retail relationships – a pointed area of comment considering the tirade against the breakdown of retail relationships which was to come at the end of the conference.

"Lucian is a true music man," said Kennedy. "He has a real interest in working with retailers – and should be commended for understanding the role and value of the retailer and his attitude as a willing partner."

With the summer drawing to a close and record companies across the board

preparing their crucial autumn releases, Universal's line-up was – as ever – as large as it was strong. But as Kennedy praised his UK label teams for helping to produce the highest impact on group profits since the now distant PolyGram merger, he warned that this Christmas would be fiercely competitive. "I've seen the other labels' rosters and, unlike previous years when I would have said we will dominate and control the charts, this year the competition is fierce, but that's not to say it won't be a very useful season for us," he said.

With yet another merger now on the horizon for the group, this time with Wendi, Kennedy sought to reassure the assembled company that it would be business as usual as the parent groups entered into the merger. Speaking to Music Week before last week's conference, he stressed his belief that as the music business had been moving in such a successful direction during the past 12 months, he was convinced the

current status quo in terms of management structure, balance of power, and mid-term strategy would be maintained.

Polydor has once again been Universal's key driver during the year, achieving an impressive level of singles and albums success.

This is illustrated by its tally of five titles – Eminem's *The Marshall Mathers LP*, Gabrielle's *Rise*, Robin Keating's self-titled recent release, Dr Dre's *2001* and S Club

Universal puts box aside to celebrate

Mergers and takeovers took a back seat as the Universal Music Group...



Universal entertainment (from left): Russell Watson, Bond and one of MI Cole's singers
7's 7 – out of the seven scored by the group in the list of Top 20 albums for the year to date.
Group deputy chairman and Polydor

ALBUMS CHART SCORES

	No 1s	Top 10s	Top 20s	Top 40s	Total hits
Mercury	1	2	3	(1) 3	(9) 2
Polydor	4	4	(1) 4	7	(19) 11
Uni. Classics	0	0	(1) 0	(1) 0	(1) 0
Uni. Island	0	1	0	(1) 0	(1) 1
Universal TV	0	(4) 3	(18) 3	(7) 3	(29) 9

(brackets denote compilation chart hits)
Figures cover 2000 releases' highest chart positions in the 33 weeks up to w/e 26/9/00.
Universal had the largest corporate market share for the half year with 25.4%. Polydor contributed the largest share to this total out of its companies with 8.6%, with Universal TV, the fourth largest company overall, contributing 6.8% and Mercury, the sixth largest, making up 5.1% of the total. Source: MW

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(September 18). This emotive, radio-friendly single has more in common with Don't Speak than the guitar-laden Ex-Gilfriend, the first single from their Return Of Saturn album.

RUSSELL WATSON: The Voice – Decco (September 25). Watson is a key player for both Universal's pop and classical operations, and is booked to perform on the Lottery on September 16 as well as featuring in a forthcoming two-and-a-half-hour documentary.

MARK KNOPFLER: Selling In Philadelphia – Mercury (September 25). The ex-Dire Straits frontman's second solo album will follow the single *What It Is*, out on September 18. The label is hoping to repeat the success of Knopfler's first solo effort – which notched up 3m sales internationally – with the album which includes collaborations with Van Morrison and James Taylor. There will be TV advertising and an appearance on *Perkins* in early September.

ARCHITECTS: Body Groove – Go-Bal/Polydor (September 25). The video has been added to every MTV playlist and Radio One is already supporting this two-step Ayia Napa hit, the "official" follow-up to their remix of Brandy and Monica's *The Boy Is Mine*.

EMINEM: The Way I Am – Interscope/Polydor (September 25). The ubiquitous Detroit rapper releases the follow-up to the number one *The Real Slim Shady*, accompanied by the Paul Hunter-directed video. Eminem's Marshall Mathers LP has sold 5m copies worldwide in just three months.

STEPHEN GATELY: Believe – J&M/Polydor (September 25). Gately's second solo single is also the title track of forthcoming workshopping

managing director Lucian Grainge says the label has had an incredible year, almost singlehandedly propelling the parent group into the top three singles shares

Working Title film Billy Elliott. A Lottery performance of the track is lined up for September 9.

NUTY PROFESSOR II GET – Del Jem/Mercury (October 2). This soundtrack precedes the release of the sequel to the Nutty Professor film being launched on October 6. The line-up includes Roni Size, MJ Cole, Gabrielle and Janet Jackson. Honeyz are also contributing a new single, and are expected to appear on *TOPP* at the end of September. The film premiered on July 3, peaking at four on the *Billboard* 200.

VANESSA AMOROSI: The Power – Mercury (October 2). The Australian pop act's first UK album will follow the release on September 11 of debut single *Absolutely Everybody* which went gold back home and spent six months in the Australian Top 20. She will be singing at the opening of the Sydney Olympic Games.

THIRTEEN 13 – Perfect Imperfection – Polydor (October 2). The debut single from the new Halli Or Nothing-managed London four-piece is expected to be followed by at least two singles before their first album is released next year.

HICKS: Everything To Me – Island (October 9). Universal Island is looking to break Hicks with this album, which will be preceded on September 25 by the single *My Remedy*.

BEAUTIFUL SOUTH: Polin' In It – Go! Discs/Mercury (October 9). The Hull act's first album since 1998's multi-platinum *Quench* continues in the style of the likes of Perfect 10 and is produced by former Housemartins colleague Norman Cook. Backed by a strong TV advertising campaign, it will be preceded by the single *Closer Than Most* coming out on September 18.

RONI SIZE/REPRIZENT: Reprazent – Talkin' Loud/Mercury (October 9). This album's first single, *Who*



BOB DYLAN: Lady (Near He Tonight) – Sound Of Mercury/Polydor (September 4). This first single from French Dan Punk collaborators Romain Planchard and Yann Destagnol has been hailed as this year's Music Sounds Better With You and was yesterday (Sunday) expected to stay in the Top 10 of the airplay chart for a second successive week.

BON Jovi: Crush – Mercury (September 4). The veteran rock act's recent return to the top of the albums chart with *Crush* will be followed by the appearance of a new version of the release featuring four additional tracks. A second single from the album, *Say It Isn't So*, is released next Monday with a third, *Thank You For Loving Me*, following before Christmas. An 87% increase in sales was recorded last week following their historic appearance as the last act to play Wembley Stadium.

S CLUB 7: Natural – Polydor (September 11). The second single from their platinum 7 album is released next month with hopes of keeping the album riding high into the

seasonal gift market.

LILLY PINK 'N' Mix – Polydor (September 11). Following today's (Monday) release of *Girls Just Wanna Have Fun*, Lilly's second album is sticking to the pre-teen press promotion (*Animals & You* and *Brownies* magazine) that helped propel her first album to gold status. A second single, a cover of the Donny Osmond hit number one *Puppy Love*, is due before Christmas.

ANDREA BOCCELLI: Verdà – Philips (September 11). There are high hopes for this album after *Sogno* and *Romanza* gained continued UK sales of more than 600,000 units. The album contains three pop cross-over tracks. Promotional activity includes TV and a Channel 5 *Bocelli* special in December.

ICEBERG SIMON: Murray's Rhymes – Polydor (September 18). The debut single from this east-London rapper is on the Radio One playlist after being Sara Cox's Radio One breakfast show record of the week. His debut album will be out early next year.

NO DOUBT: Simple Kind Of Life – Trauma/Polydor

Samantha Mumba

MUSIC WEEK SEPTEMBER 2 2000

Hardroom struggles to chart success

gathered to mark a strong year, with more to come. By Mary-Louise Harding



during the period, Polydor also achieved the feat of topping both the singles and albums company market share tables in the second quarter for the first time.

The renewed chart success of Go Beat's Gabrielle led the Polydor charge, with Rise maintaining its top five position in the top 20 singles so far since its

Told you, released on September 25, is currently Clipped at Radio One and has appeared as three of the station's presenters' record of the week. A live UK tour is expected in November, and the album will be backed by TV advertising and a Hyde Williams-produced video. **GABRIELLE: Should I Stay - Go Beat/Polydor (October 9).** The fourth single from Gabrielle's double-platinum Rise album will be backed by an extensive TV pilot. Music Control data shows she has already been played to more listeners on UK radio than any other artist so far this year. **ORIGINAL SOUNDTRACK: Billy Elliott - Polydor (October 9).** The forthcoming Working Title film's soundtrack includes Eagle-Eye Cherry's Burning Up as well as Stephen Gately's I Believe, and classics from The Jam, T.Rex, Orange Juice, Style Council and The Clash.

PIETE WATERMAN: Nilman's Greatest Hits - UMTV (October 16). Universal TV is hoping to tap into the current Eighties revival scene with a double CD of some of Waterman's many hits, including selections by Kylie Minogue, Rick Astley, Steps and Jason Donovan. **DIMESTARS: Solo 9a - Polydor (October 16).** This is the debut single from this new Polydor four-piece singing, fronted by 20-year-old Roxanne Wilde. **LIONEL RICHIE: Renaissance - Mercury (October 16).** The first uptempo single from the album, Angel (released October 2), comes from the stable of Brian Rawling, who has previously scored success as a co-producer on Cher's Believe album. Concert dates are confirmed for December and UK TV appearances are planned around the beginning of October.

EAGLE-EYE CHERRY: Long Way Around (featuring Neneh Cherry) - Polydor (October 16). Eagle-Eye and half-sister Neneh get together on record for the first time for this uptempo single which comes with a package of remixes from the likes of Rae & Christian and Tee Bone.

LIMP BIKINI: Chocolate Starfish And The Hot Dog Flavour Water - Interscope/Polydor (October



16). This new album and a new single, My Generation (out October 30), from one of the hottest US rock bands of the moment follow their UK breakthrough single Take A Look Around (Theme From M1-2). **TELUS: Greatest Hits - Mercury (October 23).** Onono has lived in Nigeria, England, France and the US, and his diverse influences are showcased on his work which has drawn comparisons with Sade, Seal, Terence Trent D'Arby and Bill Withers. This first single preaches a debut album release, Badagary Beach, which has yet to be scheduled. **SAMANTHA MUMBA: Gotta Tell You - Polydor (October 23).** While Mumba is preoccupied

January release. Other successes for the label this year have included Interscope's Eminem, with his single The Real Slim Shady and album The Marshall Mathers LP both reaching the Top 10 last month, making the Detroit rapper the first hip-hop artist to score simultaneous top 10 hits in the UK charts.

Mercury has managed to extend its phenomenal success with Shania Twain well into the new year, with Come On Over once again recently taking out the top five albums of the year to number seven last week.

Aside from Twain, Mercury has managed to pull well-ahead of its showing last year, increasing its Top 40 album chart scores of 2000 to nine, with Bon Jovi's recent return to the top spot with their Crush album and Unleash the Dragon by Def Soul artist Siquo entering the Top 20.

Mercury general manager Johnathan Green says that the label's new release schedule will be characterised by UK-only versions of its key album releases offering extra tracks, limited editions or specially commissioned artwork. While seeking to "create more value for the UK consumer", the move is also undoubtedly aimed at tackling the parallel import issue that Kennedy also addressed in his conference speech. "If consumers go into a store and realise the CDs with German stickers may be cheaper, but offer less content - it's an education process," says Green.

In line with this strategy, Mercury will re-release Bon Jovi's Crush on September 4

as a UK-only edition that contains four extra tracks, while Texas's October Greatest Hits release will feature two extra tracks plus a UK-only limited edition video and DVD with "distinctive" packaging.

Green adds that the UK editions are planned for all key Mercury releases, which include Lionel Richie's Renaissance, the Beautiful South's Paintin' It Red, Elton John's For One Night Only, Roni Size's Represent, and the Nutty Professor film soundtrack, which will feature artists including Gabrielle, Honeyz (complete with original singer Heaven) and Roni Size when it is issued in the UK on October 2.

Universal Island trailed its sister companies again last year, scoring only one Top 40 album - compared with four in the same period last year - and seven Top 40 hit singles, compared with 15 last year.

Looking forward, the label will be boosted by the long-awaited U2 album, All That You Can Leave Behind, now set for an October 30 release, preceded by the first single Beautiful Day on October 9, and releases from PJ Harvey and Erykah Badu.

Grange, who has taken over the day-to-day running of the label since Maro's departure, says the last year has been about "focusing" the domestic roster and streamlining the operation fundamentally. With even greater attention expected to be focused on the label's UK A&R activities in the months ahead, he is clearly intent on ensuring that the year from now Universal Island has far more to shout about.

SINGLES CHART SCORES

	No 1s	Top 10s	Top 20s	Top 40s	Total
Mercury	0	8	10	4	22
Polydor	1	10	4	9	24
Uni. Classics	0	0	0	0	0
Uni. Island	0	2	1	4	7
Universal TV	2	4	3	10	19

Figures cover 2000 releases' highest chart positions in the 33 weeks to week 26/5/00. Universal's market share for the half year was 20.5%, making it the top corporate group. The second largest company Polydor contributed to this by 9.1%, with Mercury, the seventh largest company overall, contributing by 5.6%, and Universal Island, the eighth largest company, adding 5.5%.

with breaking the US, her second UK single Body To Body will be issued on October 9 ahead of the appearance two weeks later of this debut album. The new single samples David Bowie's Ashes to Ashes to turn the 1980 hit into an R&B groove.

U2: All That You Can't Leave Behind - Island (October 30). Their first new studio album since 1997's Pop will be preceded by the first single release Beautiful Day on October 9 with a track per week from the album being made available on the band's official website ahead of release.

NELLY (Not \$): Country Grammar - Fo' Real/Universal Island (October).** The St Louis rapper this week spends a second week at the top of the Billboard 200 with Country Grammar, while his first single is currently climbing the Top 20 of the Hot 100. **BRYN TERFEL: We'll Keep Her Welcome - Deutsche Grammophon (October).** This is a follow up to the platinum Land of My Fathers album which featured Terfel. The release will coincide with a BBC Wales special on Terfel, and he will perform songs from the album tracks on December 17 at the Royal Variety Show following a UK tour in November.

ELTON JOHN: One Night Only - Rocket/Mercury (November 13). Following on from Polydor's successful Be Gees One Night Only project, Mercury will record Elton live at Madison Square Gardens on October 21 and 22, and then launch promotion of the album with a TV special. It will be followed by TV advertising and a Parkinson appearance in the first week of November.

RONAN KEATING: The Way You Make Me Feel - Polydor (November). This second single from Keating's double-platinum first solo album will follow the chart-topping Life As A Rollercoaster.

HARILYN HANSON: Holy Wood Nothing - Interscope/Polydor (November). Several potential singles are being predicted by Polydor for this, with the first likely to appear at the end of October.

MJ COLE: Single 12: Talkin' Loud/Mercury (November). A third single is expected this autumn from Cole's Technics Mercury Triple shortlisted album. Eight TV appearances are planned per track per week from the album, while there will also be TV advertising for the album. **SHEENA EASTON: Like Tera - Universal Island (early November).** A return for one of the UK's most successful artists Stateside, this disco-favoured album is pencilled in for release in early November and will follow a possible TV special on the singer.

VARIOUS: Nustic Of The Millennium Volume II - UMTV/Virgin/EMI (November 13). This follows last year's Top Five compilation hit whose tracklisting ranged from John Lennon to Robbie Williams. Other key compilation series releases this autumn include STEVE WRIGHT'S SUNDAY LOVE SONGS (October 23) and the second volume of the indie/alternative compilation RELEASED (September 25).

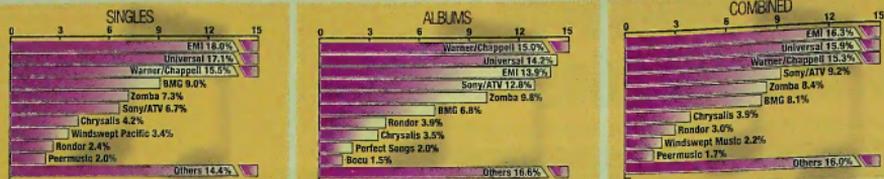
VARIOUS: Motown Hits - Universal Island/UMTV (late TBA). A similar project to Abbanania, this will see contemporary pop acts covering songs from the Motown catalogue, including S Club 7 - performing a Jackson 5 medley.

ANDREW HELL: Last Waltz - Philips (November). This features a duet with Engelbert Humperdinck, while promotion for the album will include an appearance in October on The Generation Game and a special in November.



Roni Size

PUBLISHING: SIX-MONTH PERFORMANCE

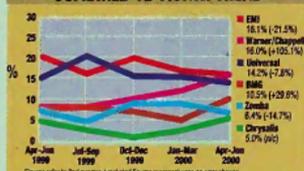


Source: Compiled by Eira from Midward Brown data. Based on chart panel sales from the A sides of the top 100 singles and top 50 albums from April to June 2000

TOP 10 SINGLES FOR Q2 2000

Artist	Title	Label	Share
1	IT FEELS SO GOOD	BMG	50%/Peermusic 40%
2	TODAY'S MIRACLE	Frigma	IMG 25%/Universal 50%/BMG 25%
3	FILL ME IN	Craig David	Windwest Pacific 50%/Warner-Chappell 50%
4	OPPS I DID IT AGAIN	Briny Spears	Zomba 100%
5	THE BAD TOUCH	Bloodgood	Universal 100%
6	RHS S Club 7		EMI 50%/BMG 50%
7	THING SING SING	Chrysalis	37.5%/Universal 12.5%/Warner-Chappell 50%
8	DONT CALL ME BABY	Jadon Asense	70%/Warner-Chappell 30%
9	FLOWERS Sweet Female Atitude		Reverb 100%
10	ROUND FOR DA RELOAD (CASUALTY)		BMG & Neutro

COMBINED 12-MONTH TREND



TOP 10 SONGWRITERS FOR Q2 2000

Writer/Artist	Label	Share
1 SONIQUE/CLARKE/BURDICK/BLOFSKY	Sonique	BMG/Peerr/C
2 ZEMER/DEUSTADT/IMBREZ/DEUSTADT/DAVIS	Frigma	Universal/BMG/IMG
3 DAVID/HILL	Craig David	Warner-Chappell/Windwest Pacific
4 SANDBERG/YACUBS	Briny Spears	Zomba
5 HALL	Moby	Warner-Chappell
6 ALL	Bloodgood	Universal
7 DENNIS/STOKES	S Club 7	EMI/BMG
8 KELLEY/ROBINSON/ANDREW/CHILD/ROSA	Sisqo	Chrysalis/Universal/Warner-Chappell
9 ENGENE/COATES/ADAMS/MORRISON/VAN DONSSSELAE/HUMPHRIS	Madsen Asense	Warner-Chappell/Universal
10 POWELL/GRAND	Sweet Female Atitude	Reverb

Warner/Chappell did not just muscle in on usual front runners EMI and Universal in quarter two but came within a whisker of topping the publishing market shares for the first time in more than five years.

Richard Manners' company recorded its sixth successive quarterly rise in period two to capture a 16.0% share that placed it just 0.1 percentage points short of leader EMI and broke up the more familiar two-horse race between EMI and Universal. It was also Warner/Chappell's highest quarterly score since the second quarter of 1998, and put it within a whisker of lifting the market share crown for the first time since the closing period of 1994.

Warner/Chappell's gain was Universal's loss as the company slipped to its lowest score since it was formed after the merger of PolyGram/Island and MCA. Nonetheless, its performance in the previous quarter was strong enough to give it runner-up spot behind EMI and Universal. It was also Warner/Chappell's highest quarterly score since the second quarter of 1998, and put it within a whisker of lifting the market share crown for the first time since the closing period of 1994.

EMI also dipped in the second quarter to register its lowest market share since the closing period of 1998 but was still able to secure both the second quarter and six monthly crowns, taking the latter prize with a 16.3% share to Universal's 15.9%. Matching the previous quarter, EMI again reserved its strongest performance for singles with an unbeatable 16.3% share in quarter two that included 50% claims on the S Club 7 hit Reach (sixth for the quarter) and 100% of the Mary Mary hit Shackles (Praise You) (16th). Watergate's Heart Of Asia (22nd) and Richard Schickel's A Song For The Lovers (23rd). Together this all helped to cement EMI as the biggest publisher across singles for 2000's opening six months with 16.0%, though its second quarter 16.3% performance was way down on the previous period where it had comfortably led the market with 18.8%.

EMI's dip on singles in quarter two was partially made up on albums, where between the fourth quarter of 1999 and quarter one of 2000 it had lost a worrying six percentage points in its share. It began to claw that back in the following period, when its singles share rose from 14.4% to 15.8% to place it above Universal and last time's champion Sony/ATV, though it still fell short of taking top position. Instead, Warner/Chappell

Warner/Chappell closes distance on the top two

While Warner/Chappell was ranked third in the six-monthly rankings, it came within a whisker of dislodging EMI in Q2

CHRYSA LIS & WINDWEST NARROW ZOMBA'S LEAD



Zomba's first quarter lead shrank drastically in the second quarter even as strong performances by Chrysalis and Windwest Pacific were not enough to unseat it as top independent publisher.

Having headed the Independent league table by a comfortable 17.1 percentage points in 2000's opening period, Zomba saw its lead cut to just 3.6 percentage points in the following quarter as Chrysalis challenged its superiority on albums and Windwest - publisher of Craig David - did the same on singles.

However, across the six months Zomba's continuing superiority was stated as clearly as ever, as it captured 23.7% of the market - more than double closest challenger Chrysalis's 11.1% share and close to triple that of third-placed Rondor on 6.5%. The top company's success was spread

FIRST HALF COMBINED INDEPENDENT SHARES



Source: Compiled by Music Week from GfK data

fairly evenly between singles and albums, heading the singles table in quarter two with 16.3% thanks again to the likes of a Britney Spears hit (Opps I Did It Again), while leading albums with 16.7% due to claims on tracks by acts including Spears, Whitney Houston and Bon Jovi.

Chrysalis's quarter two lift from 7.1% to 12.7% of the indie market was almost equally split between singles and albums with its singles interests including 37.5% of the S Club 7 hit Reach and its albums taking 100% of the Moloko (pictured) release Things To Make And Do. It was a different story, though, for Windwest Pacific, which was only beaten by Zomba on singles in quarter two with a 3.2% share, but finished down in eighth place on albums where it captured just 1.6% of the indie market. PW

replaced Sony/ATV at the top with a 16.7% share - a 215% year-on-year increase. It was also top albums publisher for the six months on 15.0% with Universal second (14.2%) and EMI third (13.9%). Warner/Chappell's place at the head of the albums table was perhaps as surprising as the release that led the way for artist albums in quarter two, Moby's *Play*, on which the publisher claimed a 99.4% share. It additionally claimed the largest slice of the cake on the quarter's biggest album overall, Now 45, with 18.8% of the compilation's material published by the Time Warner company.

The same company also moved up to second place in quarter two behind EMI on singles with 15.6%, thanks to a run which included 50% claims on Craig David's *Fill Me In* (third biggest single in the quarter) and Sisqo's *Thong Song* (seventh). However, it had to settle for third place for singles across six months with 15.5% as Universal's 17.1% was good enough to finish second behind ever-dominant EMI.

Sony/ATV's brilliant performance in quarter one was always going to be a tough one to match, a situation fully realised in the following period when its previously unbeatable 16.3% album share was dramatically sliced back to just 5.1%. It resulted in the publisher slipping from fourth to seventh position overall for the second quarter, but achieving a more impressive fourth place on the six-monthly table with 9.2%.

As Charlie Priner's operation suffered a severe dip in fortunes, BMG was most definitely on the up in quarter two as it more than doubled its market share to at least partially make up for the news of the impending loss of star songwriter Guy Chambers to EMI. The company's 10.5% share in quarter two was a best showing since 1998's closing period, allowing it to leap into fourth place with a performance which included a 50% claim on the period's biggest-selling single, It Feels So Good by Sonique. Its other singles hits included 25% of Fragma's *Today's Miracle* and a 50% claim on the S Club 7 hit *Reach*.

BMG's lift came in a quarter that represented a swift and notable turnaround in some company's fortunes with Warner/Chappell on the up and Sony/ATV slipping down the league table as quickly as it had risen. It also played out one of the most competitive battles in many quarters as the usual two-horse race turned into a three-horse one, though Universal's dominant claims last week on the True Steppers and Splitter hit as a reminder that Paul Connelly and his team will not be prepared to settle for third spot next time. Paul Williams

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by Andrew Stewart

PHILIPS PINS HOPES ON BOCELLI'S BROAD APPEAL
 Andrea Bocelli's popularity in the UK looks set to grow still further this autumn with the September 11 release of his latest classical album. Andrea Bocelli — Verdi places the tenor at the heart of the Italian grand opera repertoire, performing 15 arias that will invite comparison with the work of great tenors past and present.

"We expect great things of this," says Mark Wilkinson, head of Philips Classics UK. "There are several very popular crossover arias on the disc, including Di Quella Pira and La Donna È Mobile, along with other arias from less familiar Verdi operas, such as La Mia Letizia Infondere Vorrei from L'ombra di una Rose."



Bocelli's previous classical ventures include Arià — The Opera Album, a long-term bestseller for Philips since its release in 1998, and Sacred Arias, released last November to exploit the Christmas market and still selling 2,000 units a week. Although there is no shortage of fine albums devoted to Verdi arias, Wilkinson is sure that Andrea Bocelli — Verdi will prove a commercial success.

"It is neither pop nor classical. We're aiming fairly and squarely at Bocelli's fan-base," says Wilkinson. "He was the third biggest-selling male artist in the UK last year, so there are many people who already own Bocelli records. They have to be our fundamental target audience."

Wilkinson points to market research suggesting that the overall Bocelli audience extends from consumers in their early thirties to those in their late eighties. He suggests there is also a narrow dividing line between Bocelli the pop performer and Bocelli the classical artist. "With his last

two classical albums, the core classical press has gradually been converted to the fact that Bocelli has a voice that can compete with the best. We think that critical acclaim, necessary to convince the cognoscenti, is going to be there for this record."

The album is backed by the biggest Philips campaign of the year, including national TV advertising on GMTV, Channel 4 and ITV, ads on Classic FM's radio station, magazine and website, and press ads in the Daily Mail and DM magazine. Sampler discs and posters will be mailed to Italian restaurants in London and the south east, with core classical consumers reached by advertising in Gramophone magazine.

CLASSICFM.COM STIRS MARKETING INTEREST
 Classic FM's website, www.classicfm.com, is attracting interest from the marketing departments of the classical majors.

Statistics show that 232,000 unique users visited the site in July, an increase of 28% on the figures for June. Unique users are determined as people who have visited the site at least once a month, spending an average time of 18 minutes, 10 seconds browsing the Classic FM pages. According to Classic FM, the average surfing time was considerably higher than that spent by unique visitors to the websites of Freeserve, Amazon and the BBC.

"The time people are spending with classicfm.com is a reflection of its richness of content and its relevance," says Roger Lewis, managing director and programme controller of Classic FM.

Universal Classics is preparing streaming banner ads for inclusion in the site, opening up the possibility for marketing initiatives on air, online and in the radio station's monthly magazine. Other classical majors are looking at the effectiveness of classicfm.com as an advertising vehicle.

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

ALBUM
of the week

R STRAUSS: Capriccio. Lott, Allen, Kundu, Genz, Von Kannon, Varnellings; SWR Radio Symphony Orchestra/Pretra (Forlane 268052). **Dea Falcitella** Lott's interpretation of the Countess Madeleine in Strauss's richly



and romantic final opera, finished in 1941, has been praised for its vocal beauty and emotional depth. This live account, her first complete Strauss role on disc, dates from May 1999. Offered at mid-price and in excellent modern

sound, the recording boasts a magnificent cast and lithe conducting from the veteran George Pretra. Lott appears on the front cover of October's *Classic CD* and November's *Gramophone*, and she also discusses her Strauss performances in *Opera Now* and *Time Out*. The Forlane set is advertised in *Gramophone*, *Opera Now* and *International Record Review*.

REVIEWS

For records released up to September 11 2000

BERNSTEIN: A White House Cantata. Hampton, Anderson, Hendricks, Tarver, London Voices; LSO/Nagano (Deutsche Grammophon 463 448-2).

The London Symphony Orchestra presents the London version recording of the cantata drawn from the late Leonard Bernstein's unsuccessful Broadway show, 1600 Pennsylvania Avenue. The 1976 musical, written in collaboration with Alan Jay Lerner, deals with the first 100 years of the White House, otherwise known as 1600 Pennsylvania Avenue. The Broadway version received hostile reviews and lasted only seven performances. A White House Cantata transforms the flawed musical into a powerful concert work, preserving the best of Bernstein's passionate melodies and wonderful choral writing. It is advertised in the specialist classical press. **SING, YE HEAVENS — HYMNS FOR ALL**
TIME: The Cambridge Singers; City of

London Sinfonia/Rutter (Collegium COLDD 126). Composer John Rutter's Collegium label has an enviable track record, with every title in its select catalogue so far selling more than 100,000 units worldwide. This latest choral anthology, supported by a major marketing and PR campaign, surveys 1,000 years of hymn tunes, from plainchant settings to Rutter's own elegant, highly effective arrangements. High-class performances and production values make this an impressive release.

SOUTH AMERICAN GETAWAY: Music by Villa-Lobos, Piazzolla, Kallseer, Bacharach, etc. The 12 Cellists of the Berlin Philharmonic (EMI Classics 556981 2). Berlin's finest cello section make a stunning debut on EMI Classics with a variety of repertoire that shows their collective virtuosity and the tonal range possible from a dozen of the world's best orchestral cellists. The disc is backed by a Classic FM radio campaign and an ad in September's *Classic FM Magazine*.

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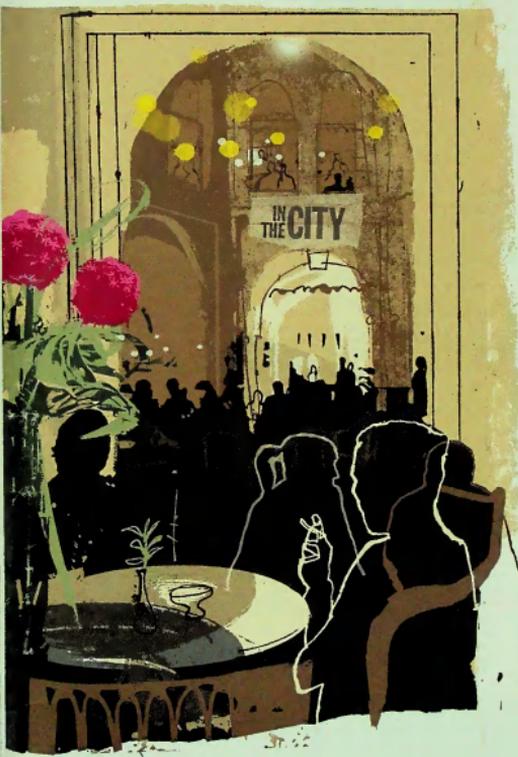
Guerrilla's And Their Lists-Digital Marketing
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IN THE CITY

2 SEPTEMBER 2000

CHART COMMENTARY

by ALAN JONES

While Madonna's Music debuts at number one, every record in last week's Top 10 moves down **one place** to accommodate her arrival. For the entire Top 10 to move in convoy like this is unprecedented in **chart history**, as is the fact that **Music** is the 12th number one in as many weeks. This sequence began on 17 June, when *Sonique's* It Feels So Good was number one for the third and last time. Since then, singles by Black Legend, Kylie Minogue, Eminem, The Corrs, Ronan Keating, Five & Queen, Craig David, Robbie Williams, Melanie C and Spiller have all taken turns at the top. Madonna's success crowns an incredible August for her. In successive weeks she has given birth to Rococo, celebrated her 42nd birthday and topped the chart. Established as the number one female of all-time, it is interesting to note that Madonna's 19th birthday was on the day that the number one male of all-time, Elvis Presley, died. Madonna aside, the highest new entry this

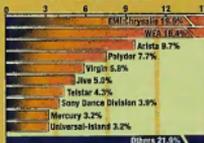


Madonna becomes the first female solo artist to score 10 number ones, with Music winning a close chart battle with Spiller's Groovejet to become her second chart topper of the year. American Pie sold just less than 140,000 when it debuted at number one in March. Music sold a more modest 115,000 last week to win a close battle with Groovejet by a margin of just 1,006. Madonna has only scored back-to-back number ones twice

before her 51-hit career, most recently in 1987. Her tally of number one hits is twice as many as any other female soloist (runner-up Kylie Minogue having had just five solo number ones) although Geri Halliwell and Melanie C have both had 10 number one hits, including their solo and Spice Girls hits. The only artists with more number ones than Madonna are the Beatles and Elvis Presley (17 apiece) and Cliff Richard (10).

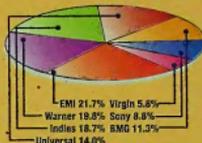
MARKET REPORT

TOP 10 COMPANIES

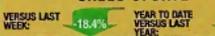


Figures show top 10 companies by % of total sales of the Top 10, and corporate share shows by % of total sales of the Top 10

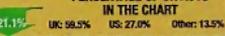
TOP CORPORATE GROUPS



SALES UPDATE



PERCENTAGE OF UK ACTS IN THE CHART



week is School's Out by Daphne & Celeste. The teenage duo's cover of Alice Cooper's introductory hit debuts at number 12 exactly

28 years after Cooper's single was number one. School's Out is Daphne & Celeste's third Top 20 hit of the year, following their number

eight debut Ooh Stick You in February and U.G.L.Y., a number 18 hit in June. Daphne & Celeste are the first of 2000's new intakes to register three Top 20 hits. Madusun could have emulated them, but their third single, Feel Good, debuts at a disappointing number 29 this week despite being TV-advertised. Madusun's first two singles - Don't You Worry and Nothing On Water - both reached number 14 earlier this year. U.G.L.Y. is still on the chart after 12 weeks, and has climbed in each of the last two, moving 75-51 last week to become the biggest chartlet of 2000, and improving further to number 48 this week. Longhat's Amazed slides seven place to number 64 on the 21st charted week. The single, which has sold more than 183,000 copies without climbing higher than number 21, is just two weeks away from equalling the all-time record for a non-Top 20 hit: Evelyn Champagne King's Shame spanned 23 weeks in the Top 20 in 1978 without ever advancing beyond number 39.

INDEPENDENT SINGLES

This Week	Label	Artist	Label (re-release)
1	1	Yoko	Yoko (S20282) (PV)
2	1	COWBELL	Underworld
3	4	SANDSTORM	Dance
4	3	BATTLE	Wookie feat. Lahn
5	1	FEEL GOOD	Madusun
6	2	OXYGEN	JJ72
7	1	WHO KEEPS CHANGING YOUR MIND	South Street Player
8	1	KERNKAFT	Zombie Nation
9	1	WHAT YOU DO	Trenak TRANSX02 (PV)
10	1	HEWLETT'S DAUGHTER	East 911065 (EVE) (V)
11	6	SING A LONG	Big Boss vs Michale Narine
12	7	LYE GIGS ON	Grandaddy
13	9	PURE PLEASURE SEEKER	Sharks & Bigfoot
14	11	I DISAPPEAR	Georgie Porgie
15	8	WHEN I SAID GOODBYE/SUMMER OF LOVE	Motoko
16	14	AMAZED	Hollywood 0112875 HWR (V)
17	16	SUNDAY MORNING CALL	Steps
18	12	CALL IT FATE	EmilJW 5201162 (PV)
19	5	GOOD FRUIT	Gravetree/NEO 74321742362 (RMG/BMG)
20	10	WHAT?/PIPERDAY	Paris Silk CDPS1 (LMD) (D)
			Neo NEOCCO 328 (V)
			Echo ECHO 38 (PI)
			Hollywood 0112875 HWR (V)
			EmilJW 5201162 (PV)
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			Gravetree/NEO 74321742362 (RMG/BMG)
			Big Brother RECORD 06A (SM/PI)
			Pure Silk CDPS1 (LMD) (D)
			Neo NEOCCO 328 (V)
			Echo ECHO 38 (PI)
			EmilJW 5201162 (PV)
			Grav

2 SEPTEMBER 2000

CHART COMMENTARY

by ALAN JONES



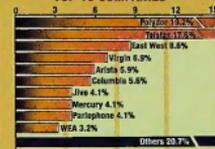
Craig David lost his singles title to Robbie Williams four weeks ago, and must be resigned to suffering a similar fate on the album chart next week, when Williams's *Sing When You're Winning* will undoubtedly debut in pole position. David enjoys his second week on top with *Born To Do It*, which did brisk trade again last week, selling nearly 123,000 copies to add to its first week tally of 225,000. Despite a 46% decline in sales week-on-week, David easily retains the number one position ahead of **Ronan Keating's** *Ronan*, which *Born To Do It* outsold by a margin of almost three to one.

Melanie C's surge from 17.4 with Northern Star relegates Emiliem's *The Marshall Mathers LP* to number five – incredibly the lowest position of its 14-week chart career. The album has sold quicker than any album in rap's UK chart history, with more than 677,000 buyers to date.

Although their albums appear at lengthy intervals compared to singles acts like the

MARKET REPORT

TOP 10 COMPANIES



Figures show top 10 companies by % of total sales, and corporate group shares by % of total sales, of the top 10 record labels

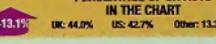
TOP CORPORATE GROUPS



SALES UPDATE



PERCENTAGE OF UK ACTS IN THE CHART



Beatles and Gene Pitney to name just a couple who averaged at least two albums a year, Reef work at speed compared to most

contemporary artists and delivered their fourth album in five years last week. Entitled *Getaway*, it is their least well-received album

so far, however, selling fewer than 12,000 copies to debut at number 15, four weeks after the introductory single *Set The Record Straight* reached number 19. Reef topped the chart with their second album *Glow* in 1995 (first week sales: 56,000), and reached number three with their more recent LP, *Ride*, which sold more than 23,000 in its first frame in May of last year.

The Reef album is this week's highest new entry, with only two other newcomers in the top 20 – the Style Council's Greatest Hits at number 28 and Wyolyn Jean's *The Electric - Two Sides To A Book* at number 34. The Style Council album, which includes all of their hits, marks their first chart appearance since 1996, while Jean's album is the second solo effort from the Fugee, and has already reached the number 40 peak scaled by his 1997 effort *The Carnival*.

Finally, Moby's *Play* sold its millionth copy last Monday and remains at number nine this week, its 27th in a row in the top 10.

COMPILATIONS

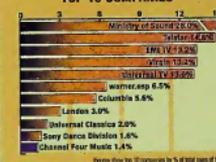
Artist album sales declined 8% last week but the compilation sector was buoyant again, with six new entries to the Top 10 boosting sales by nearly 20%. The newcomers are **Fantastic 80s – Go For It** (number 40), **Space** (number eight), **Pure R&B** (number seven), **Breakdown – The Very Best Of Euphoric Dance** (number four), **The Best Dance Album In The World Ever!** (number three) and **The Ibiza Annual – Summer 2000**, which brings to an end the supremacy of **Now That's What I Call Music!** 46 by debuting at number one.

The Ibiza Annual – Summer 2000 sold just over 50,000 copies last week, nearly 2,000 more than *Now! 46*. It is the latest in a long line of chart toppers for the Ministry Of Sound label, and has numerous parallels with last year's *Ibiza Annual 99*.

Both albums were released by Tall Paul and Judge Jules, were mixed exactly a year apart, sold a shade more than 50,000 copies on their first week in the shops and ended a four-week reign by a *Now!* album (*Now! 43* in the case of *Ibiza Annual 99*). The current *Ibiza Annual* includes hits like *Groovejet (If This Ain't Love)* by Spiller, *Bang* by Robbie Rivera presents *Rhythm Bangers*. When *The World Is Running Down* by Different Gear V5, *The Police, Time To Burn* by Storm and *You See The Trouble With Me* by Black Legend. It also includes future hits like *You Take My Breath Away* by SuReel and *Atlantis V5. Avatar's* *Now!* 46 has sold 566,000 copies in five weeks, putting it 10.6% ahead of the pace set by *Now! 43* in the same period last year.

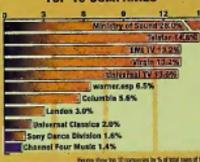
MARKET REPORT

TOP 10 COMPANIES

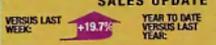


Figures show top 10 companies by % of total sales, and corporate group shares by % of total sales, of the top 10 record labels

TOP CORPORATE GROUPS



Figures show top 10 companies by % of total sales, and corporate group shares by % of total sales, of the top 10 record labels



COMPILATIONS' SHARE OF TOTAL SALES

Actual average: 71.4%

Compilations: 28.6%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (catalogue#)
1	1	PLAY	Moby	Mute CDSTUMM 122 (V)
2	2	OOPI! I DID IT AGAIN	Britney Spears	Jive SZ25362 (P)
3	3	THINGS TO MAKE AND DO	Melanie C	Echo CDK21 31 (P)
4	4	RELOAD	Tom Jones	Cap CDUTCO 009 (V)
5	8	PERFORMANCE AND COCKTAILS	Stevie Nicks	V2 VVR 1004362 (MVP/PI)
6	5	ART OFFICIAL INTELLIGENCE: MOSCOW TRIUMPH	Da Soul	Tommy Boy TBCC 1348 (P)
7	6	NO STRINGS ATTACHED	Dr. Synce	Jive SZ20272 (P)
8	9	THE HOUR OF BEWILDERBEAST	Bady D'Arnell Bay	XL Recordings TXKLDX 133 (V)
9	NEW	DUMBING UP	World Party	Papillon BTLVYCO 0006 (P)
10	NEW	BROKE	Had F	Musica For Nations C3MFI 362 (P)
11	11	WORD GETS AROUND	Stereophonics	V2 VVR 1004362 (MVP/PI)
12	16	STANDING ON THE SHOULDERS OF GIANTS	Gavin	Big Brother BK00 C0002 (MVP/PI)
13	NEW	THE MINOR CONSPIRACY	Thevery Corporation	ADD CAD2X 062 (V)
14	NEW	MONACO	Manoac	Papillon BTLVYCO 0005 (P)
15	NEW	TAKE THESE FLOWERS AWAY EP	Lauren Lavette	Deceptive BLUPTR02 (V)
16	16	YOU'VE COME A LONG WAY, BABY	Fatboy Slim	Skinn BRASSIC 110 (MVP/PI)
17	7	AGATHES BYJUNJAN	Sigur Ros	Fat Cat FATCD 11 (V)
18	14	BUENA VISTA SOCIAL CLUB	Ry Cooder	World Circuit WCD 150 (P)
19	15	SHOWBIZ	Muse	Mushroom MUSH 5620 (MVP/PI)
20	12	STEFAPICULAR	Steps	Ebu/Live 051942 (P)

THE YEAR SO FAR... TOP 20 COMPILATIONS

UK	US	HOW THAT'S WHAT I CALL MUSIC 45	VARIOUS ARTISTS	EMV/IRVING/UNIVERSAL
1	1	HOW THAT'S WHAT I CALL MUSIC 46	VARIOUS ARTISTS	EMV/IRVING/UNIVERSAL
2	2	PURE GARAGE	VARIOUS ARTISTS	WARNER/ESP
3	4	CLUB MIX #102	VARIOUS ARTISTS	UNIVERSAL/MUSIC TV
4	5	HOW THAT'S WHAT I CALL MUSIC 44	VARIOUS ARTISTS	EMV/IRVING/UNIVERSAL
5	7	THE BEACH	ORIGINAL SOUNDTRACK	UNIVERSAL/MUSIC TV
6	7	CLUBBING'S GUIDE TO... 2000	VARIOUS ARTISTS	MINISTRY OF SOUND
7	8	CREAM LINE	VARIOUS ARTISTS	VIRO/EMTE
8	9	TOP OF THE POPS 2000 - VOL 2	VARIOUS ARTISTS	UNIVERSAL/MUSIC TV
9	9	REWIND - THE SOUND OF UK GARAGE	VARIOUS ARTISTS	MINISTRY OF SOUND
10	11	PURE GARAGE II	VARIOUS ARTISTS	WARNER/ESP
11	17	KISS HOUSE NATION 2000	VARIOUS ARTISTS	UNIVERSAL/MUSIC TV
12	12	NEW HITS 2000	VARIOUS ARTISTS	WARNER/ROBALSON/INTV
13	14	THE LOVE SONGS ALBUM	VARIOUS ARTISTS	WARNER/PIUNTYGLOBAL
14	15	FRESH HITS - VOL 1	VARIOUS ARTISTS	WARNER/ROBALSON/INTV
15	14	CLUBBING'S GUIDE TO IBIZA - SUMMER 2000	VARIOUS ARTISTS	MINISTRY OF SOUND
16	18	KISS CLUBLIFE SUMMER 2000	VARIOUS ARTISTS	UNIVERSAL/MUSIC TV
17	18	STREET WIVES 5	VARIOUS ARTISTS	SONY TVGLOBAL/TV
18	19	NEW WOMAN 2000	VARIOUS ARTISTS	UNIVERSAL/MUSIC TV
19	15	BREAKDOWN	VARIOUS ARTISTS	TELSTAR/EMTE

© DN Last week's position represents chart from three weeks ago

2
sept
2000

singles



1 MUSIC

	Artist	Label
1	GROOVEJET (IF THIS AINT LOVE) Spiller	Positive
2	OUT OF YOUR MIND True Steppers & D Bowers feat. V Beckham	Nu/Be/Alta
3	ROCK DJ Robbie Williams	Chrysalis
4	I TURN TO YOU Melanie C	Virgin
5	LUCKY Britney Spears	Jive
6	FREESTYLER Bomfunk MC's	Dancepool
7	7 DAYS Craig David	Wildstar
8	TIME TO BURN Storm	Data/Ministry of Sound
9	DOESN'T REALLY MATTER Janet Jackson	Def Soul



10	THE REAL SLIM SHADY Eminem	Interscope/Polydor
11	SCHOOL'S OUT Daphne & Celeste	Universal
12	BANG Robbie Rivera Presents Rhythm Bangers	Multiply
13	LIFE IS A ROLLERCOASTER Ronan Keating	Polydor
14	THE BALLAD OF CHASEY LAIN Bloodhound Gang	Geffen/Polydor
15	LET ME BE YOUR FANTASY Baby D	Systematic
16	BILLS 2 Pav Giannina Kid	WEA
17	WE WILL ROCK YOU Five & Queen	RCA
18	THE REAL SLIM SHADY Eminem	Interscope/Polydor
19	THE REAL SLIM SHADY Eminem	Interscope/Polydor
20	THE REAL SLIM SHADY Eminem	Interscope/Polydor

TOP 10
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THE OFFICIAL CHARTS

music week

2
sept
2000

albums



1 BORN TO DO IT

1	BORN TO DO IT Craig David	Wildstar
2	ROMAN Roman Keating	Polydor
3	IN BLUE The Corrs	Atlantic
17	NORTHERN STAR Melanie C	Virgin
4	THE MARSHALL MATHERS LP Eminem	Interscope/Polydor
6	WHITE LADDER David Gray	IHT/East West
8	AFFIRMATION Savage Garden	Columbia
5	THE GREATEST HITS Whitney Houston	Arista
9	PLAY Moby	Mute
7	PARACHUTES Coldplay	Parlophone



10	OOPSI I'DID IT AGAIN Britney Spears	Jive
11	SUPERNATURAL Santana	Arista
13	CALIFORNICATION Red Hot Chili Peppers	Warner Bros
14	7 S Club 7	Polydor
15	GETAWAY Reef	S2
22	ALONE WITH EVERYBODY Richard Ashcroft	Hut/Virgin
16	THE WRITING'S ON THE WALL Destiny's Child	Columbia
24	CRUSH Bon Jovi	Mercury
18	THINGS TO MAKE YOU DO	Parlophone
20	OWNS PIC NOVA T	S2

15 19 I CAN HEAR VOICES AND UNABLE TO GATE. I've been

21 20 ONKAKS BIG MOJKA Toploader



14 21 MARIA MARIA Santana feat. The Product G&B

17 22 TAKE A LOOK AROUND (THEME FROM MI 2) Limp Bizkit

16 23 JUMPIN' JUMPIN' Destiny's Child

24 COWGIRL Underworld

19 25 SANDSTORM Darude

15 26 NO MORE RUFF ENDF

21 27 BREATHLESS The Corrs

28 ON THE LEVEL Yomanda

29 FEEL GOOD Maddausn

18 30 BATTLE Wookie feat. Lain



28 31 AFFIRMATION Savage Garden

25 32 GOTTA TELL YOU Samantha Mumba

20 33 I FEEL FOR YOU Bob Sinejar

24 34 2 FACED Louise

35 NO MATTER WHAT THEY SAY Lil' Kim

32 36 IT FEELS SO GOOD Sontique

29 37 REACH S Club 7

28 38 TRY AGAIN Aaliyah

34 39 YELLOW Coldplay

22 40 MAKE IT RIGHT Christian Falk feat. Demetrious



compilations

1 THE IBIZA ANNUAL - SUMMER 2000 Ministry Of Sound

2 NOW THAT'S WHAT I CALL MUSIC! 46 Ibiza EPORHINA - ALEX GONDA/RELLA & NELSON

3 BEST DANCE ALBUM IN THE WORLD EVER VOL. 10 PURE GARAGE II

4 BEBOP/OWN - VERY BEST OF PHINIX DANCE CALM

5 BEST IBIZA ANTHEMS EVER 2K GATECRASHER - GLOBAL SOUND SYSTEM

6 LATIN FEVER Kiss ClubLife Summer 2000

7 PURE R&B Club Mix Ibiza 2000

8 SPACE Big Brother (OST)

9 NEW WOMAN Summer 2000 Smash Hits Summer 2000

10 FANTASTIC 80'S - GO FOR IT! ARIA WAKA THE ALBUM - SHINAKI & BIGFOOT

11 THE IBIZA ANNUAL - SUMMER 2000 Ministry Of Sound

12 NOW THAT'S WHAT I CALL MUSIC! 46 Ibiza EPORHINA - ALEX GONDA/RELLA & NELSON

13 BEST DANCE ALBUM IN THE WORLD EVER VOL. 10 PURE GARAGE II

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16 LATIN FEVER Kiss ClubLife Summer 2000

17 PURE R&B Club Mix Ibiza 2000

18 SPACE Big Brother (OST)

19 NEW WOMAN Summer 2000 Smash Hits Summer 2000

20 FANTASTIC 80'S - GO FOR IT! ARIA WAKA THE ALBUM - SHINAKI & BIGFOOT

21 20 ONKAKS BIG MOJKA Toploader



18 21 RELOAD Tom Jones

22 THE MAN WHO TRAVIS

19 23 THE SLIM SHADY LP Eminem

26 24 SLAVE TO LOVE Bryan Ferry

30 25 LEGEND Bob Marley And The Wailers

12 26 LITTLE MIX Mansun

25 27 RISE Gabrielle

28 GREATEST HITS The Style Council

31 29 COME ON OVER Shania Twain

23 30 FRAGMENTS OF FREEDOM Morcheeba



28 31 2001 Dr. Dre

44 32 NO STRINGS ATTACHED 'N Sync

29 33 RIDING WITH THE KING BB King & Eric Clapton

32 34 THE ECLECTIC - TWO SIDES TO A BOOK Wyclaf Jean

37 35 INVINCIBLE Five

37 36 GOLD - GREATEST HITS Abba

34 37 WHO NEEDS GUITARS ANYWAY Alice Deejay

36 38 STEPTACULAR Steps

27 39 SINCERE M.J. Cole

40 40 THE VERY BEST OF VOL. 2 Dean Martin



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peoplesound.com top10chart

The peoplesound.com new music top ten chart

LW	TW	1	Attica Blues (What Do You Want? (Radio Edit))
		4	LSK (Roots (The Fruit Of Many) (Radio Edit))
		1	Marc En Follow me
		10	Morph Streetlife
NEW	5	Audioguy Touched	
NEW	6	Embers Revolt Into Style	
NEW	7	Kathryn Williams Tell The Truth As It Were Lies	
NEW	8	Pacifico Just Say Yes	
RE	9	Wide Receiver Breakfast Sushy (Turning Japanese Mix)	
	20	Sarafin Cream Disaster 'n' Ice	

Hear the full chart at
www.peoplesound.com/top20

peoplesound.com

THE OFFICIAL UK CHARTS SPECIALIST

2 SEPTEMBER 2000

MID-PRICE

This	Last	Title	Artist	Label (Weeks)
1	1	FORGIVEN NOT FORGOTTEN	The Corrs	Atlantic 756750122 (TEN)
2	3	TRACY CHAPMAN	Melby	Blaze CSTM0117 (V)
3	5	PLAY	Trey Chapman	Elektra 83607242 (TEN)
4	5	LIFELINE	Higher Ground/Hard Hands	HANDCO (TEN)
5	20	THE BEST OF	M People	NRCA 7421013172 (BMG)
6	2	JAGGED LITTLE PILL	Alanis Morissette	Mercury 836059312 (TEN)
7	9	IN ULTERA	Nirvana	Geffen/Polydor 83620638 (TEN)
8	11	DOCKEY	Green Day	Reprise 83605922 (TEN)
9	8	THE MASTERPLAN	Big Brother	BMG 8360009 (3MV/P)
10	14	BACK TO FRONT	Lizera! Richie	Melown 5300182 (U)
11	7	GARBAGE	Mushroom	D31450 (3MV/P)
12	10	SHANIA TWAIN	Shania Twain	Mercury 914622 (U)
13	15	APPETITE FOR DESTRUCTION	Guns N Roses	Geffen/Polydor 83610208 (U)
14	6	SCREAMLICKER	Primal Scream	Creative CRE02016 (3MV/P)
15	12	BROTHERS IN ARMS	Dixie Straits	Vertigo 824682 (U)
16	18	THE SCORE	Fugees	Columbia 853482 (TEN)
17	16	THE DOCK OF THE BAY	Diana Redding	Atlantic 954671282 (TEN)
18	13	SELL, SELL, SELL	David Gray	EMI Catalogue CD063736 (E)
19	17	UNPLUGGED	Bryan Adams	AA&MP/World 5408212 (U)
20	19	TALK ON CORNERS	The Corrs	143.Love/Atlantic 756780172 (TEN)

© C/N

BUDGET

This	Last	Title	Artist	Label (Weeks)
1	1	2000 TECHNICS MERCURY MUSIC PRIZE	Various	Musica Prizes MMP028 (E)
2	1	IN THE SUMMERTIME	Various	Crescent CRM00246 (EUK)
3	NEW	TAKE THESE FLOWERS AWAY EP	Laurian Lavigne	Discipline BUL09780 (V)
4	2	WHATEVER	Zoe	Big Brother BK0352014 (3MV/P)
5	NEW	KENKAKAFT	Dominic Monaghan	Undercover US23020 (Import)
6	7	BLACK MAGIC WOMAN - BEST OF	Santana	Columbia 8546192 (TEN)
7	4	TRUE LOVE - A COLLECTION	Al Green	Music Collection M0C03 378 (DISC)
8	NEW	I TURN TO YOU	Melanie C	Virgin V31772 (E)
9	9	PRETTY WOMAN - THE BEST OF	Rory Dobson	Columbia 863240 (E)
10	5	THE FINEST 'ARVEST OF	Warlocks	EMI Gold 527042 (E)

© C/N

R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Weeks)
1	1	7 DAYS	Craig David	Wildstar CDW010 30 (TEN)
2	2	DOESN'T REALLY MATTER	Jamie Jackson	Def Soul 562915 (E)
3	3	BILLS TO PAY	Kiana Kidd	WEA VIVA 285201 (TEN)
4	3	THE REALISM SHADY	Enimem	Interscope/Polydor 8577210 (TEN)
5	4	NO MORE	Ruff Endz	Def Soul 562915 (E)
6	5	MARIA MARIA	Santana feat. The Product G&B	Arista (BMG)
7	NEW	NO MATTER WHAT THEY SAY	Lil' Kim	Atlantic 756784972 (TEN)
8	6	JUMPIN' JUMPIN'	Destiny's Child	Mercury 860292 (TEN)
9	7	TRY AGAIN	Ashley Rich	Virgin V300A 167 (E)
10	8	WOMAN TROUBLE	Artful Dodger & R.Craig feat. C.David	Public Domain/Def JCDP 300 (TEN)
11	11	GOT YOUR MONEY	Off D'arcy Band feat. Kelis	Elektra E 76730 (TEN)
12	12	WHOGA	Black Rob	Puff Daddy/Arista 7432178231 (BMG)
13	13	FORGET ABOUT DRE	Dre feat. Enimem	Interscope/Polydor 857422 (U)
14	10	CALL IT FAME	Ramage	Pure Silk CDPSR 1 (AM/D)
15	10	GRETTO ROMANCE	Diana Danes	Athletico/Cooper/COO00LS 347 (E)
16	9	SHACKLES (PRAISE YOU)	Mary Mary	Mercury 860422 (TEN)
17	19	DOOR	Da La Soul feat. Redman	Tommy Boy B0721 21028 (P)
18	18	THING SONG	Sisco	Def Soul 568992 (U)
19	NEW	WHY	Nest	Arista (Import)
20	14	INCOMPLETE	Stoop	Def Soul (Import)
21	22	BIG PIMPIN'	Jay-Z	Def Jam 582823 (U)
22	17	WHY DIDN'T YOU CALL ME	Macy Gray	Epic 860682 (TEN)
23	15	LIGHT	Pharocha Monch	Roxbury/RK 25520 (P)
24	21	DANCE TONIGHT	Lacy Pearl	Virgin V300T 1715 (E)
25	25	UNTIL YOU COME BACK TO ME	Hill St Soul	Dome 12D056183 (3MV/TEN)
26	23	WHEN A WOMAN	Gabriele	Go Beat/Polydor G0LDC27 (U)
27	21	MAMA - WHO DA MAN?	Richard Blackwood	East West MICKY 01001 (TEN)
28	25	FILL ME IN	Craig David	Virgin 8361028 (TEN)
29	23	GOOD STUFF	Kelis	Virgin V300X 164 (E)
30	28	GET OUT	Busta Rhymes	Elektra E 70500 (TEN)

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

COUNTRY

This	Last	Title	Artist	Label (Weeks)
1	1	COME ON OVER	Shania Twain	Mercury 170002 (U)
2	2	WOMAN IN ME	Shania Twain	Mercury 523662 (U)
3	3	WILD & WICKED	Shania Twain	Rwp RWPCC1122 (BMG)
4	5	WIDE OPEN SPACE	Dixie Chicks	Epic 488422 (TEN)
5	6	BREATH	Flo Hi	Warner Brothers 247372 (Import)
6	4	BURN	Jay Dee Messina	Carb/London 857844202 (U)
7	7	ONELY GRILL	Lonestar	Grapevine G860782 (BMG)
8	10	GRETCHEN PETERS	Gretchen Peters	Grapevine GRAC028 (3MV/U)
9	9	FLY	Dixie Chicks	Epic 488515 (TEN)
10	8	THE HARDEST PART	Alison Morner	MCA Nashville 101142 (U)
11	11	REAL LIFE WOMAN	Tisha Yearwood	MCA Nashville 101102 (U)
12	12	I AM SHELBY LYNE	Shelby Lynne	Mercury 561712 (U)
13	13	SONGS OF INSPIRATION	Daniel O'Donnell	Ritz RITZCD 709 (3MV/U)
14	15	LOVE WILL ALWAYS WIN	Faith Hill	Warner Bros 386247312 (TEN)
15	16	TRANSCENDENTAL BLUES	Stacy Earle	Epic 488748 (TEN)
16	16	DWIGHT/DYKAMCAUSTIC.NET	Dwight Yoakam	Reprise 83627142 (TEN)
17	19	LEANN RIMES	LeAnn Rimes	Carb/London 857365122 (TEN)
18	17	I HOPE YOU DANCE	Lee Ann Womack	MCA Nashville 174092 (U)
19	20	SITTING ON TOP OF THE WORLD	LaRon Rivers	Carb/London 566022 (U)
20	NEW	STILL CAN'T SAY GOODBYE	Charlie Landsborough	Ritz RITZCD 082 (3MV/U)

© C/N

ROCK

This	Last	Title	Artist	Label (Weeks)
1	1	PARACHUTES	Coltaylor	Parlophone 527822 (E)
2	NEW	GETAWAY	Reef	52 488517 (E)
3	NEW	BROKE	Head P.E	Music For Nations COM05 282 (P)
4	2	SCREAMS ON THE SHOULDER OF GIANTS	David	Big Brother BK03 0002 (3MV/P)
5	3	PHENOMA OF THE STATE	Blink 182	MCA/Interscope MK 1195 (U)
6	6	SPLITNOG	SplitnoG	Roundhead RR 8655 (U)
7	8	CROSS ROAD - THE BEST OF	Bon Jovi	Mercury 525292 (U)
8	4	MISSION IMPOSSIBLE 2 (OST)	Various	Hollywood 013030748 (P)
9	7	DOOKIE	Green Day	Reprise 83624792 (TEN)
10	NEW	NEVERMIND	Nirvana	Geffen/Polydor DGCD 2445 (U)

© C/N

DANCE SINGLES

This	Last	Title	Artist	Label/Cat. No. (Weeks)
1	1	GROOVE/JET (THIS AIN'T LOVE)	Spiller	Positive 12T1V 137 (E)
2	NEW	COWGIRL	Underworld	JBO/V2/JBO5012516 (3MV/P)
3	NEW	LET ME BE YOUR FANTASY	Baby D	Systematic SYS333 (U)
4	NEW	LU2V 2EE YA	Love Rush	Azuli AZN17128 (3MV/TEN)
5	7	I CAN HEAR VOICES/CANED AND UNABLE	Hi-Cat	Incentive GEN137 (3MV/TEN)
6	NEW	ON THE LEVEL	Yonada	Mercury 856732 (U)
7	NEW	WHO KEEPS CHANGING YOUR MIND	South Street Project	Cream CREAM 1122 (U)
8	NEW	BANG	Robbie Rivera/Rhythm Bangers	Multiply TMULTY154 (BMG)
9	NEW	ROCK	Tom Nony feat. Virginia	Rulin RULINCD035 (3MV/TEN)
10	NEW	ON POINT/BREAKS	Artist Unknown	Full Circle FCY027 (U)
11	6	TIME TO BURN	Storm	Data DATA 167 (3MV/TEN)
12	NEW	LIGHT	Pharocha Monch	Roxbury/RK 2672 (P)
13	NEW	DEFINITION OF TEXTO	Arcia	M-hungy M00X4 (U)
14	NEW	BITS & PIECES	Artemisia	Nebula TDY141 (ADD)
15	11	HOW'S YOUR EVENING SO FAR	Josh Wink & Lil Louis	ftn FX 384 (304)
16	NEW	WHAT YOU DO	Big Bass vs Michelle Narine	Edel 0110960RE (V)
17	8	BATTLE	Wookie feat. Lain	Soul 2 SOUL/PIAS 525P01 (V)
18	NEW	NO MATTER WHAT THEY SAY	Lil' Kim	Atlantic 75674670 (U)
19	1	I FEEL FOR YOU	Boyz n the Bay	Defected DFEAT 18 (3MV/TEN)
20	5	REVELATION	Electric Bluehouse	Data DATA14TR (3MV/TEN)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Weeks)
1	1	BORN TO DO IT	Craig David	Wildstar -C/WILD1 32 (BMG)
2	NEW	THE BRIZA ANNUAL - SUMMER 2000	Various Artists	Ministry Of Sound -MOSMNC1 (3MV/TEN)
3	2	WHY? (HUSTON) - MISCIA THOMP	Da La Soul	Tommy Boy TBY 1249 (P)
4	10	PURE GARAGE II	Various	warmer.asp -WMMNC07 (TEN)
5	4	THE MARSHALL MATTERS LP	Enimem	Interscope/Polydor 8506291/4506294 (U)
6	7	WHO IS JILL SCOTT?	Jill Scott	Epic -JSC01 (TEN)
7	NEW	LOVE CRIMES	Ruff Endz	Epic -A897134 (3MV)
8	NEW	PURE R&B	Various	Telstar TV -TTVMC3138 (BMG)
9	15	GOOD THE WAY - WITH JOEY & NORMAN LAY	Nu-Psychic	Nu-Psychic NUS154 (V)
10	NEW	THE ELECTRIC - TWO SIDES TO A COIN	Wyclef Jean	Columbia 8579391/8579394 (TEN)

© C/N

MUSIC VIDEO

TW	LV	Title	Label Cat. No.	This	Last	Title	Artist	Label Cat. No. (Weeks)
1	NEW	MADONNA: Music	Warner Music Video	11	8	ORIGINAL CAST RECORDING: Burn The Floor		VG 025953
2	1	VARIOUS: View La's Dance - Vol 3	A&J A0306	12	9	BRITNEY SPEARS: Time Out With		VG 020075
3	24	CHRIS: Live In Concert	Warner Music Int. 65730177 (E)	13	5	FRANK SINATRA: My Way		Video Collection V01121
4	1	STEPS: The Next Step - Live 5	A&J B01035	14	18	METALLICA: SALM		Warner Music Video 82364271 (E)
5	2	ORIGINAL CAST RECORDING: Jeepers & The Amazing Technicolor	Universal Video 015903	15	16	CLIFF RICHARDS: An Audience Hits		Anta 742110333
6	3	ORIGINAL CAST RECORDING: Cas	PolyGram Video 079642	17	10	ORIGINAL CAST RECORDING: Okalame		Video Collection 016734
7	4	LEZ ZEPPELIN: Song Remains The Same	Warner Brothers 536136	18	7	DOMINIC MONACH: Live In Dagenham		Universal Video 023873
8	5	S. GLENN: It's An O'Clock Thing	Warner Music Video 85726053	19	20	KISS: 2nd Coming		Ritz R229
9	11	CLIFF RICHARDS: Live In The Park	Video Collection 021646	20	15	BRITNEY SPEARS: Baby One More Time		Direct Video 020704H/V
10	NEW	VARIOUS: View La's Dance - Vol 4	A&J A03227					IMC Video

CHART COMMENTARY

by ALAN JONES

Having already established the highest tally of plays in the 50-year history of the *Music Control/Music Week* airplay chart, Spiller's *Groovejet* (If This Ain't Love) smashed its own record last week, increasing its total from 2,891 to a huge 3,078. That is more than 500 more than its other record, and enough to send its airplay scoring past 107m, 34m more than runner-up Craig David's 7 Days' tally. While that is a huge advance it is not the biggest ever, trailing the 109.23m tally turned in by Gabrielle's Rise in February and the 111.92m snared by All Saints' Pure Shores in March. The biggest single contribution to Spiller's massive total is 93 plays from Atlantic 252 – equivalent to one every 1hr 48 minutes for the whole of last week – although, incredibly it is not the highest total for a record on Atlantic 252, with Craig David's 7 Days aired 95 times, and the

AIRPLAY FACTSHEET

● **Rock DJ** seems to have peaked shy of the number one spot on the airplay chart. Robbie's single climbed to number two last week but now slides to number five, losing 20m of its audience. This is partly due to the early plays being given to his next single, *Better Man*, which enters the airplay list at 67, with an audience of nearly 11m.

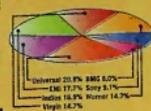
● Every single to make the **CIN Top 75** on impact in the last year has gone on to be a **Top 5** hit when released domestically, so keep an eye of *Kerri-Kat 400* by *Zombie Nation*. Due for release here on the *Ministry of Sound's* *Data Label*, it enters the chart this week at 61 on Dutch import, primarily due to early exposure from *Kiss-PM* and *Radio One*.

AT A GLANCE WEEKLY MARKET SHARES

TOP 10 COMPANIES

Company	Share (%)
Capital FM	10.1%
Radio 1	9.4%
Radio 2	7.7%
Radio 4	6.4%
Radio 5	5.4%
Radio 6	4.6%
Radio 7	4.1%
Radio 8	3.8%
Radio 9	3.7%
Radio 10	3.6%

TOP CORPORATE GROUPS



Figures show the percentage of the total airplay of the Top 100 and corporate group shares by % of total airplay of the Top 100.

Trusteppers' *Out Of Your Mind* and the *Bonnik MCs'* *Freestyle 94* each. In audience terms, Spiller's biggest percentage contribution came from *Radio One*, where 38 plays put the disc equal at the top of the most-played list with the *Trusteppers'* hit. *Radio One* spins produced an estimated audience of 31,451m for Spiller, representing 29% of its total exposure. The Spiller single continues to attract plays from places you wouldn't expect – one of the most surprising moments of that last week was to hear *Radio 2's* veteran DJ Jimmy Young end his show with *Tin Tin Out* and hand over to Steve Wright, who opened with Spiller. Close your eyes and it could have been *Kiss-100* (with more professional DJs). The most eagerly awaited new song to debut on the airwaves last week was *Black Coffee*. All Saints' follow up to *Pure Shores*,

the massive hit that spent six weeks at the top of the airplay chart – not to mention selling 684,000 copies, more than any other single this year. *Radio* only got its hands on the record – which is out on October 2 – last Tuesday but gave it 319 plays by Saturday to facilitate its debut on the airplay chart at number 45. The highest debut on the Top 50 this week, however, comes from *Planet Perfecto's* *Bullet In The Gun* 2000, which scoots 63-21 on the chart, with many admirers including *Radio One*, where it is *A-listed* and was played 26 times last week. In all, *Bullet* was aired more than 400 times last week, and this level of radio support, along with its number one placing in the club chart, should guarantee it a second successful sojourn in the *CIN* sales chart, where it peaked at number 15 last November. Despite retail success, radio's

reaction was very different to it back then – although it was aired on dance stations and in chart shows, it failed to make the airplay Top 50 at all. Oddly enough, *Madison Avenue's* *Don't Call Me Baby* was meeting resistance at the time, and also survived. While *Sitting Down Here* continues to attract more than 400 plays a week six months after becoming a hit (it was aired 421 times last week, and is number 98 on the airplay chart), Scandinavian singer-songwriter *Lene Marlin's* follow-up *Unforgive* *Sinner* quickens its pace, exploring 29-16 this week. The single was aired more than 700 times last week, and is one of a record four songs to feature in the 20 most-played lists of both *Radio One* and *Radio Two*, the other being *Destiny's* *Really Matter* by Janet Jackson, 7 Days by Craig David and *Lucy* by *Britney Spears*.

MTV

- | # | Title Artist | Label |
|----|---|-----------------------|
| 1 | LADY (HEAR ME TONIGHT) Modjo | Sound Of Barclay/Lady |
| 2 | ROCK DJ Robbie Williams | Chrysalis |
| 3 | 1 OFF... True Strappers & D Bowers feat. V Beckham/Nella/Arista | Arista |
| 4 | GROOVEJET (IF THIS AIN'T LOVE) Spiller | Positive |
| 5 | Tell Me Melanie B | Virgin |
| 6 | THE REAL SUMM SHADY Estinam | Interscope/Polygram |
| 7 | 7 DAYS Craig David | Wildstar |
| 8 | LUCKY Britney Spears | Jive |
| 9 | ON A NIGHT LIKE THIS Kylie Minogue | Parlophone |
| 10 | 1234 GET WITH THE WICKED Richard Blackwood | East West |

Most played videos on MTV UK/Media Research Ltd. by 26/8/2000 Source: MTV UK

THE BOX

- | # | Title Artist | Label |
|----|---|-----------|
| 1 | ROCK DJ Robbie Williams | Chrysalis |
| 2 | LUCKY Britney Spears | Jive |
| 3 | TAKE ON ME AT | Columbia |
| 4 | MUSIC Madonna | Maverick |
| 5 | IT DOESN'T MATTER Wyclef Jean | Columbia |
| 6 | I TURN TO YOU Melanie C | Virgin |
| 7 | FREESTYLE Bonnik MCs | Dancepool |
| 8 | 10 OUT OF... True Strappers & D Bowers feat. V Beckham/Nella/Arista | Arista |
| 9 | IT'S GONNA BE ME 'N SYNC | Jive |
| 10 | REACH S Club 7 | Polydor |

Most played videos on The Box, by 26/8/2000 Source: The Box

BOX BREAKERS

- | # | Title Artist | Label |
|----|--|----------------------|
| 1 | GET IT ON Bus Stop feat. T-Rev | All Around The World |
| 2 | THE BALLAD OF CHASEY LAIN Bloodhound Gang/Geffen/Polydor | Logic |
| 3 | FOLLOW ME FOLLOW YOU Sonny Jones | Logic |
| 4 | AGAINST ALL ODDS Mariah Carey feat. Westlife | Columbia |
| 5 | ON A NIGHT LIKE THIS Kylie Minogue | Parlophone |
| 6 | MOST GIRLS Kellys | LaFace/Arista |
| 7 | ABSOLUTELY EVERYBODY Vanessa Amorosi | Universal Island |
| 8 | WITH MY OWN EYES Hush | Multiply |
| 9 | COULD I HAVE... Whitney Houston & Enrique Iglesias | Arista |
| 10 | WHO LET THE DOGS OUT Baha Men | Edel |

Highest closing sales on the Box in advance of single release by 26/8/2000 Source: The Box

TOP OF THE POPS

Let Me Be Your Fantasy Etixy Di; School's Out Daphne & Celeste; Bang Robbie Rivera presents Rhythm Bangers; Jay Hold On Toonder; Brits 2; Paul Gamma; Hot: Music

Madonna
Draft line-up 1/9/2000

CD:UK
1234 Get With The Wicked Richard Blackwood; Sky Sonique; Groovejet (If This Ain't Love) Spiller

RADIO ONE PLAYLISTS

A-LIST Try Again Aaliyah; 7 Days Craig David; Rock DJ Robbie Williams; Groovejet (If This Ain't Love) Spiller; Doesn't Really Matter Janet Jackson; Time To Run Storm; I Turn To You Melanie C; Music Madonna; Out Of Your Mind Trusteppers & D Bowers feat. Victoria Beckham; Bill 2 Pay Pamina Kelly; Lady Hear Me Tonight Modjo; Orna Peggie (Who's Making It Now) Howard Johnson; Sky Sonique; Bad Habit ATC presents Onephotodays; Bullet In A Gun 2000 Planet Perfecto; 1234 Get With The Wicked Richard Blackwood; Unforgiveable Sinner Lene Marlin; Spiritualized Frilly Curve; Unleash The Dragon Spix; Freak Like We Do The Faith & Dan Coppack

B-LIST Black Coffee All Saints; Battle Wockles; Freestyle Bonnik MCs; Coolest One Co-Core; It Doesn't Matter Wyclef Jean; Overload Supabubbles; No More Ruff Edz; Ordinary World Aurora; Breakfast For Fighters; Tell Me It's Real K-Ci & Jodeci; West Side Pick; Something Deep Inside Ellie Gould; Free VAST;

Bang Robbie Rivera presents Rhythm Bangers; Lucky Britney Spears; Disillusion Bady Craven Boy; Why Next; It's Gonna Be Me 'N Sync; You Take My Breath Away SuRai

C-LIST Jewelwabe Betalitic; Unemployed In Summertime Emeline Torric; Time To Party Craig David; Just Hold On Toonder; What's Going On? Mekon feat. Roxanne Shante; Scroache Sasha & Emory; Too Many Dis Soulzaw; Body Groove Architects; Let's Do It Again London David Hall; Nursery Rhymes Iotberg Storm; On A Night Like This Kylie Minogue; Nature's Club 7; Tell Me Melanie B; The Light Coming; Missally Green Day; *Sany Manista Boy; *In Demand Texas; *Supreme/Better Man Robbie Williams

81 playlists for week beginning 28/8/2000 * Genotes addition

MTV UK PLAYLISTS

ADDITIONS Body Groove Architects; Clever Than Most The Redd Foxx; Big Brother: Theme Element 4; Sunday Shoutin' Johnny Corcoran; Try Try Try Smashing Pumpkins; Summer People The Web Brothers; The Way I Am Eminem

BUZZWORTHY Body Groove Architects; Don't Mess With My Man Lucy Pearl; Bad Man R Kelly

POWERPLAY Music Madonna; Groovejet (If This Ain't Love) Spiller; Lucy Britney Spears

THE PEPSI CHART

Performances: Just Hold On Toonder; Take On Me At; Made In Shed Your Mouth Made In London Videos: Lady Modjo; Say It Ain't So Bon Jo

First line-up 26/8/2000
First line-up 24/8/2000

RADIO TWO PLAYLISTS

A-LIST What It Is Mark Knopfler; *Against All Odds Mariah Carey feat. Westlife; Life Is A Rollercoaster Ronnie Krampton; I'm Gonna Make You Love Me The Jackson 5; When We Were Young Marry Moore; Doesn't Really Matter Janet Jackson; Sweet Pea My Sweet Pea Paul Weller; Unforgiveable Sinner Lene Marlin

B-LIST Someday Out Of The Blue/Never Say Goodbye Etion John/Eton John & Backstreet Boys; See Eye Thaba Yearwood; Here In My Heart Scorpions; Feel Good Madonna; That's The Way To Die Mexicano; Breathless The Corrs; Summering 'n' Jang; *If I Fall Rebe McEntire; *Let's Do It Again London David Hall

C-LIST Maria Maria Santana feat. The Project Gals; Lucky Britney Spears; Oh What A Wonderful World Little Backbones (album) Kathryn Williams; Willie (album) Jon Renwick; How Many Revelations Lessons: Affirmation Savage Garden; My Kind of Peace Carac; Something Deep Inside Ellie Gould; Second Hand News Juliette Jerrin; I Turn To You Christina Aguilera; *Now On Radio2; *Let's Talk About Us Van Morrison; *The Age of Possibility (album) Cantic Newcomer

82 playlists for week beginning 28/8/2000 * Genotes addition

BBC RADIO 2

82 playlists for week beginning 28/8/2000 * Genotes addition

SINGLES of the week

FINLEY QUAYE: *Spiritualized* (Epic 6698032). Quaye's first outing in two years echoes the reggae rhythms of his platinum debut *Maverick A Strike* in favour of an adrenaline-fueled rock sound. Currently on Radio One's A-list and receiving exposure on MTV, *Spiritualized's* positive vibes will make sure the singer hits the ground running in time for his much-anticipated album *Vanguard*, released on October 2. An excellent return. **RECOMMEND**



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ALBUM of the week

THE WEBB BROTHERS: *Maroon* (New Line 55738321-2). This second album from Jimmy's boys — produced by Stephen Street and



Canzo Townsend reveals choir off the quality songwriting block. I can't believe how the Gene and single *Summer People* show a developing grasp of dynamics that should in time place them up with the US and Yanguard of Wilco, *When and Flaming Lips*. Recent Eels and Bluetones supports plus a smattering of daytime play will ensure retail action. **RECOMMEND**

Here the rhythms are slowed down and he collaborates with Chicago musicians David "Piraneta" Vives and Octavio Rodriguez.

ALBUM reviews

LOLLY: Pick'n'Mix (Polydor 5492092). Lolly's second album (coming just 10 months after her debut) is a non-stop ride into bubblegum pop. Along the way, there is her reading of Cyndi Lauper's *Girls Just Wanna Have Fun*, the pretty number 11 hit single *Per Sempre Amore* and an unwise attempt at *The Beatles' She Loves You*. The album includes last year's hits *Viva La Radio*, *Mickey and Big Boy*, *Don't Cry*. **RECOMMEND**

ATTICA BLUES: Test Don't Test (Higher Ground 4996095). Their first album through Sony following their departure from Mo Wax offers an accessible take on left-field sounds. Blending crunchy beats with lush production and powerful vocals from Roba. It displays a new confidence. **RECOMMEND**

VARIOUS: Ramping & Morales — UK/USA (React REACT0183). This double CD brings together the deck talents of two of the world's most respected DJs, the UK's Danny Rampling and the US's David Morales, who team up together for the first time. It includes a mix of house classics and current hits. **RECOMMEND**

ROGER HODGSON: Open The Door (Epic 497392000). This third album from former Supertramp singer Hodgson is his first for 13 years. On the strength of this set, he has lost none of his talent for penning original melodic numbers. High points are the epic *Death And A Zoo*, the *More I Look and the title track*. **RECOMMEND**

BOY 12 MEN: Ntina Michael Shawn Wanyan (Universal Island 1852812). This is the fifth album from Boy 12 Men and their first for more than three years. It is produced by the group themselves, aided by She'kspere, Shep Crawford and Mervyn Warren. It is a tad over-produced, but not enough to let some quality soul slip through. **RECOMMEND**

VARIOUS: Straight Out The Cat Litter (Sony 2 Catkitts R1DC004). An impressive collection of high-quality breakbeat which takes in Sonorous Star (who are about to remix the next Eminem single) and Pepe Deluxe, whose brassy big beat is to appear on the next Ice Cube set. **RECOMMEND**

PEACHES: The Teaches Of Peaches (Kitty-Yu KY00033). Peaches is best known for her collaborations with Gonzales on his Gonzales *Love Alles* album, and

This week's reviewers: Simon Abbott, Daz Baird, Jimmy Brown, Hisham Champ, Chris Finan, Tom FitzGerald, Owen Lawrence, Ajax Scott, Simon Ward and Adam Woods.

solo work has a similar individuality. It is a rough, funky and sleazy affair, mashing up *Krater* raps with electro and low-slung bass. **RECOMMEND**

ALPINESTARS: B.A.S.I.C. (Faith + Hope FHC018). Following a handful of their creative juices flowing on their album debut, *Eighties* synths, driving rhythms and an acoustic edge prevail throughout. **RECOMMEND**

GOLDFRAPP: Feet Mountain (Mute CDUMINO 188). A beguiling debut from Will Gregory and Alison Goldfrapp, best known for her collaborations with Tricky and Orbital. *Feet Mountain* blends shuffling beats with cinematic ambience. **RECOMMEND**

VARIOUS: Excursion (Harmless HURTCD008). This is a simple but effective idea — a compilation of "soul, funk and jazz covers of quality and distinction".

The result is a collection of little gems such as Ray Barreto's *Pastime Paradise*, Dick Hyman's *Give It Up To Tom*, *Turn Loose* and Isaac Hayes' *Walk On By*. **RECOMMEND**

VARIOUS: Pure R&B (Telstar TVDCD3138). Highlighting R&B's crossover success, this double CD rounds up recent urban smashes. Alongside Craig David's chart-topping *7 Days*, it includes hits from Steep, TLC and Kelis. *Telstar* is planning a big campaign including TV spots and ads in both the teen and specialist press. **RECOMMEND**

GRAND DRIVE: True Love And High Adventure (Loose VJCD118). Imbued with the spirits of old Nashville and Memphis, the second album from South London's cowboy dreamers overflows with prairie melodies and haunting harmonica. With nods to *The Jayhawks* and *Teenage Fanclub*, it will appeal to Radio Two listeners as much as alt-country aficionados. **RECOMMEND**

Delayed releases
Releases previously reviewed in *MUSIC WEEK* now set for release on September 11 include: **RICHARD ASHCROFT:** *O'mon People* (Mercury) reviewed in August 19 issue; **SASH:** *With My Own Eyes* (Mutiplay) (August 19)

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

LL COOL J: THE G.O.A.T. (Greatest Of All Time) (Mercury/Def Jam 5429972). Rap veteran LL Cool J shows that he has lost few of his skills with his ninth studio. Featuring guests such as Redman, Method Man, Snoop Dogg and Xzibit, it covers all points between party anthems such as *Fugettaaboutit* and more reflective songs such as *Homicide*. This is an album that will put James T Smith back on top — the title is no boast. **RECOMMEND**

SINGLE reviews

3 CLUB 7: Natural (Polydor 5875922). Pop maestros 3 Club 7 go for a slightly more adult, soulful approach on this Cathy Dennis, Phil Bodger and Absolute-produced single. Which is a big hit on the Box and C-listed at Radio One. Mid-tempo with a Backstreet Boys-style chorus, the track features a Britney-esque telephone voice effect in the break though it perhaps misses the massive pop appeal of *Rescue*. **RECOMMEND**

PRIMAL SCREAM: Accelerator (Creation CRESCD333). Creation's last ever release with the independent goes out with a bang, not a whimper. *Accelerator's* high-octane thrash is uncompromising, but it has proved a favourite on current album *Are You and It Should* ensure Creation makes its mark in the Top 40 for the final time. **RECOMMEND**

KYLIE MINOUGE: On A Night Like This (Parlophone CDMINO02). Although not as immediate as her number one single *Spinning Around*, this Metro-produced pop breather has enough panache and kick to take Kylie into the Top Five. Coupled with another controversial video that has already caused a stir in the tabloids, it is a listed at Radio One. **RECOMMEND**

K-CI & JOJO: Tell Me It's Real (AM-PM CDAMP135). Out on white label for more than a year, this two-step version of the title track from the Hailie Brothers' last album finally gets an official release. While not as original as some of the two-step material that has already crashed into the charts, it has been listed at Radio One. **RECOMMEND**

LYNDEE DAVID HALL: Let's Do It Again (Columbia C00LJ351). Hall returns with a faithful take on one of the Staple Singers' finest moments — which is not surprising since he actually samples a portion of their title track to the hispationist flick of the same name. While his is in as fine shape as ever, though the contemporary production does not quite match up to Curtis Mayfield's original. **RECOMMEND**

DUM DUMS: You Do Something To Me (Goth Behaviour CDG0003). The third single from Dum Dums' forthcoming album purports to be a tale of "divorce, adultery, anti-depressants and suicide", but they are not letting that bring them down — it sounds like *The Buzzcocks'* jaunty title brother. Both its predecessors have peaked either just in or just outside the Top 20. **RECOMMEND**

MUTINY UK FEAT. D'EMPRESS: New Horizons (Azuli AZNY129). Sunflower boss Dave Harrow, whose recent work has been predominantly jazz drum & bass,

from D'Empress sit atop an irresistible bassline to create a summer anthem. **RECOMMEND**

KRISTINE BLOND: Love Sky (Relentless RELENT4). This garage classic receives another outing courtesy of new mixes from Club Asylum and B-15 Project. Having reached the Top 20 in 1998, it looks likely to benefit from George's high chart profile this time around. **RECOMMEND**

TII WE MEAT AGAIN (Inferno CDFFRN229). Licensed from Dutch label Bonzal, this follows in the same strong vein as Push's Top 40 hit *Universal Nation*. It is receiving club backing from DJs including *Jude Jules*, Graham Gold and Tall Paul. **RECOMMEND**

DELGADOS: No Dangar (Chemikal Underground Chem044CD). The second storming single from the excellent *The Great Eastern* album, No Dangar rises well above a slightly quavering lead vocal with the aid of a children's choir and some of the loudest drums this side of the *Flaming Lips'* last album. **RECOMMEND**

FOO FIGHTERS: In Your Arms (Roswell/BCA 743217382). In broad terms, *Learn To Fly* is now the Foo Fighters' most successful album to date, and this punchy, melodic single is unlikely to slow sales down, particularly with an excellent video in the bag. The best of the recent Leeds and Glasgow festivals at the weekend. **RECOMMEND**

SASH & EMERSON: Scorchio (Excessor/Arista 74321 7882228). Former Underworld member Emerson and top DJ Sasha join forces for this *Balesio*-inspired house scorcher. Already a listed at Radio One, it looks set for crossover success. **RECOMMEND**

THE APPLES IN STEERING: The Bird That You Can't See (Cooking Vinyl FRYCD010). More harmonious pop yep, this time bouncing along on a fat funky synth line, from this duo. It is taken from their excellent album *The Discovery...* **RECOMMEND**

HOME: Too Much Love (Cooking Vinyl FRYCD094). CUT US band Home take this track — not unlike a sunny Mercury record jamming with David Holmes — from their album *IV*, released earlier this year. An absolute joy that will reward in-store plays. **RECOMMEND**

LAROCHE: The Way You Liv Me (Vision VNSNCD). Already a hit on *MTV's Cool* Outs chart, this funky house is the latest incarnation of veteran producer/remixer Otav Basokli. This is sure to follow his current hit, *Opium Scumbag*, into the chart. **RECOMMEND**

JAMES HARDWAY: Choco Blanco (Hydrogen Dukexob DUKE 86). A compelling progression for James Hardway aka Dave Harrow, whose recent work has been predominantly jazz drum & bass.

MEKON FEAT. ROXANNE SHANTE: What's Going On? (Wall Of Sound WALLD084). This is a welcome return for one of the first — and best — female rappers after nearly a decade. Her inimitable drawl carries this funky big-beat number and gives it its individuality. The track also features 23 Skidoo member Johnny Turnbull and Dewkreeks. Lifted from Mekon's second album, *Relax With Mekon*, it is listed at Radio One. **RECOMMEND**



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The big new 21st century rock bands: Slipknot, Korn and Limp Bizkit, and (clockwise from left)

THE ROCK REVIVAL

Today rock seeps into every other genre and the market is more diverse than ever before. Adam Woods reports

The fact that *Mt-2*, one of the biggest movie releases of the summer, should have opted for an all-metal soundtrack speaks volumes about rock music's status as a huge commercial force in the US. But when the soundtrack's lead single, *Take A Look Around* by Interscope/Polydor's Limp Bizkit, debuted in the UK chart at number three on July 9, ahead of new entries from Oasis, Steps and Arful Dodger, it began to look as if the metal bug was catching.

In fact, the symptoms have been apparent for some time for those who cared to see them. In March, Universal-Island's Blink 182 hit number three with *All The Small Things*, while frat-house pop-rockers Geffen/Polydor's The Bloodhound Gang scored the fifth-biggest hit of the second quarter with the synth-heavy *The Bad Touch*. And in this age of high-charting, fast-fading singles, the Limp Bizkit track remains inside the Top 20 eight weeks after its debut, having gone silver in early August.

Six years since the death of Kurt Cobain tore the heart out of grunge, and nearly a decade since that movement pulled the plug on the superstar rock scene of the early Nineties, rock is back — and things aren't as simple as they were before.

Once a slavishly generic form of music, rock is now characterised by a musical sprawl, utterly defying definition. Particularly in the US, which has undeniably seized the global initiative, the scene's pivotal acts wear their hip-hop, punk, ska and street culture influences alongside their classic rock and grunge colours. So-called "nu-metal" continues to rule the roost there, even though visionary producer Ross Robinson has denounced the genre (see *A&R story*, p8).

The UK has yet to feel such a backlash. One of the best barometers of these decidedly heavy times is the fortunes of the specialist rock press. Rock bible *Kerrang!* registered an 8% circulation growth in the first half of this year, according to this month's ABC figures. Editorially, *Kerrang!* and its monthly counterpart *Metal Hammer* find room for everything from the indie-guitar strains of Mansun and Feeder to the cacophonous death metal of Cradle Of Filth, taking in the nu-metal of the Deftones and Korn; the pantomime glam-rock of Marilyn Manson; the rap/rock crossover of (hed)

planet earth and Kid Rock; the vintage rock of Iron Maiden and AC/DC; the stadium-rock of Bon Jovi; the definitive punk of the Sex Pistols and the cast-off punk of Rancid and the Offspring. In addition, there is room for ample coverage of grindcore, hardcore, goth and a host of other genres that the average parent just wouldn't understand. The common denominator, it is fair to say, is noise.

But while the rock scene is indisputably more diverse than ever before, its roots in the music of the past nonetheless run deep. Roadrunner's infamous Slipknot may peddle extreme metal of a defiantly modern variety, but they take the stage to AC/DC's *For Those About To Rock*, and their masked theatrics paint them as the 21st century's answer to Kiss. Marilyn Manson is the Alice Cooper of today, while any number of acts would give their tattooed arm to be cast as this generation's Black Sabbath.

But amid the many influences that go to make up the rock world, no band illustrates the metal phenomenon better than Slipknot. The band sold out the 4,300-capacity Britannia Academy at the beginning of March — an outstanding achievement by any standards, but a rare one indeed for a band with no chart pedigree and only one previous UK show to their name.

Last weekend, with 100,000 UK album

sales now under their belts, Slipknot took third place on one of the three alternating Reading Festival bills, behind only Placebo and Stereophonics and ahead of seasoned rap-metal icons Rage Against The Machine. If that was not enough to convince doubters that rock has regained its rightful place as the music of the disenfranchised teen, then consider the fact that Blue Grass, the company responsible for Slipknot merchandise, has sold 2,000 of the band's trademark orange boiler suits worldwide. All this, despite the fact that radio and television have declined to lend their support to the act's first two singles, *Wait And Bleed* and *Spit It Out*.

The mainstream press has been more sympathetic. *NME* and *Melody Maker*, for instance, have been quick to pick up on colourful bands such as Limp Bizkit, Slipknot and the Bloodhound Gang. In Interscope/Polydor's *Queens Of The Stone Age* and Virgin's *A Perfect Circle*, inkies and monthly magazines alike have found sophisticated, credible acts that they can appreciate without a hint of condescension.

In practice, the majority of bands to have enjoyed UK albums and singles chart success have been signed to major labels. A raft of veterans and new bands, from Apolyn Sun to Gary Moore, come under the wings of the increasingly mighty

Sanctuary Group, while Muse, the UK's most successful rock newcomers, are signed to Mushroom, as are Ash (on Infectious) and My Vitriol. But the effects of this success have trickled down into the stalwarts of the independent rock scene. Italian nu-metal band Linea 77, signed to Nottingham's Earache Records, last month found their Meat promo picked up by MTV. Music For Nations has taken *Live/Volcano's* (hed) planet earth to the brink of a significant breakthrough, as well as making stars of Cradle Of Filth, who have sold 500,000 records worldwide. UK-signed acts across a wide range of rock genres export well, routinely generating sales running well into the hundreds of thousands.

Rock fans are well-known for being incredibly faithful to their music and it is worth noting that while former underground favourites are beginning to prick the mainstream, demand for this music has never really waned in certain quarters. Few in the rock community resent the attention, but many believe the current surge in popularity is little more than a fad.

What makes this fad different, however, is the way in which rock has latterly seeped into virtually every genre you care to name, making the 1986 union of Aerosmith and Run-DMC look like more of a cultural watershed every year.

In 1998, Puff Daddy took a Led Zeppelin-sampling track to number two in the UK chart and no-one blinked an eye; and Ozzy Osbourne and the Wu-Tang Clan collaborated as obvious kindred spirits. Meanwhile, dance acts from Death In Vegas and The Chemical Brothers to Apollo 440 owe as much of a debt to hard rock as they do to the dancer, and everyone from the Dandy Warhols to the Cardigans has covered the songs of Black Sabbath.

But the appeal of rock was never just about the music, and clever exploiters of the phenomenon appreciate that. Top Shop, for instance, has been selling stylised Iron Maiden *T-Shirts* as a fashion item throughout the year. But that is not all. Last month, Andrea Corr appeared in publicity shots sporting a New York Dolls *T-shirt*. For rock music, anything is now possible.

FIVE OF THE HOTTEST UK ROCK BANDS



Cradle Of Filth (Music For Nations). Album: *Misanthropy*. Death-metal veterans, seasoned controversialists, branching out into film.

Hundred Reasons (Fierce Panda). Single: *One*. Self-styled "Empoarkers", the subject of a major label feeding frenzy.

Now...Saved Late. Hotly-tipped survivors of the infamous Tattler Tour the earth of the States. **Pitchshifter** (Universal-Island). Album: *Deviant*. Metal with a left-wing consciousness, currently dedicated to breaking the US. **Sona Fariq** (WEA). Album: *Sona Fariq*. Rap-rockers, attracting much attention.

FIVE OF THE HOTTEST US ROCK BANDS

Amen (I AM/Virgin). Album: *We Have Come For Your Parents*. Fearsomely heavy extreme metal five-piece led by Casey Choyn, produced by Ross Robinson. **At The Drive-In** (Grand Royal/Virgin). Album: *Relationship Of Command*. Ross Robinson production. **MCS** (hed) planet earth (Music For Nations). Album: *Broke*. Striking a blow for the beleaguered nuclear genre.

Queens Of The Stone Age (Interscope/Polydor). Album: *Rated R*. "Nicotine, valium, vodka, marijuana, ecstasy and alcohol".

Snake River Conspiracy (Morpheus). Album: *Sonic Jihad*. San Francisco industrial-goth duo described as "a heavy metal Garbage".

To judge by the charts, it would be easy to assume that rock music is the undisputed preserve of US bands. At the metal world's very own Kerrang! awards, due to take place at the Grosvenor House Hotel tomorrow (Tuesday) night, the best video, best single and best album categories include just one British nomination between them.

But from a historical point of view, the influence of UK artists on the international rock scene has been considerable. Since the mid-Sixties, many of the most successful and innovative guitar stars have hailed from this side of the Atlantic, with bands such as Cream, Free, Led Zeppelin, Deep Purple, Black Sabbath, Bad Company, Queen, Def Leppard and Iron Maiden standing as essential inclusions on any "rock'n'roll royalty" list of the past 35 years.

As a testament to the perennial popularity of a form of music that is loved by the fans and largely ignored — the excellent Radio One Rock Show excepted — by the mainstream media, a fair percentage of the aforementioned acts are continuing to carve out high-profile careers, with a rejuvenated Maiden — a band whose album sales are now nudging the 50m mark — having sold out their recent show at New York's 34,000-capacity Madison Square Garden in a mere two hours. Add to this the fever-pitch excitement

generated by the temporary reformation of the original Black Sabbath line-up, plus the overseas inroads already made by both London-based One Minute Silence (signed to V2 America) and Suffolk-based Cradle Of Filth (Music For Nations), and it is clear that the market for heavy metal music has never been larger, or indeed louder, than it is today.

So does this mean that the UK is now poised to unleash a new breed of rock band with the potential to dominate the global market in the way that Zeppelin or Purple did

THE NEW BREED OF BANDS KEEPING ROCK HOPES ALIVE

New signings and a vibrant underground scene are keeping the rock market buoyant, says Dante Bonutto

in the Seventies? Well, at grassroots level, there is no denying that both the talent and the spirit would seem to be there, but with major label investment in the genre curbing at a premium and US artists generally holding sway when it comes to defining the latest styles and sounds, the road ahead for burgeoning UK acts may well be packed with more many pitfalls than gold paving stones.

Not since the early Eighties has the UK experienced a buoyant underground rock scene of this quality

available to homegrown hard rockers have long been getting fewer, especially in terms of corporate personnel with the gut-fee for a medium where hit singles are the icing on the cake rather than the key ingredient. The front cover status granted to both AC/DC and Slipknot by the NME earlier this year will

surely have reminded many about the durability and drama of rock'n'roll, but the fact remains that the number of bands from this world with the backing of a UK major appears to be ever on the decline.

In view of this, the progress made by the most recent signings will be of considerable significance, with groups such as Sona Fariq (WEA) and Co_dot (Bright Star/Mercury) likely to act as living, breathing litmus tests for a stream of music where recording and touring costs can often push investment levels into the red zone.

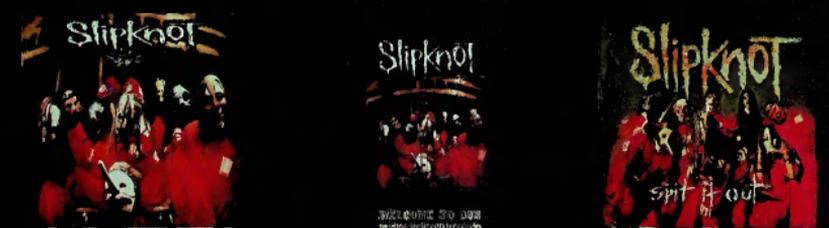
For hybrid rockers Sona Fariq, an East London four-piece published by BMG Music, things would seem to be off to an encouraging start. Their first WEA single, Drop The Bomb, has been well received in critical circles, as has their self-titled Chris Sheldon-produced album. In support of these records, Sona Fariq have already appeared on bills with Pitchshifter, Groop Doggnrl and more, and plans are currently under way for an autumn tour that will see them heading dates in both the UK and France.

Belfast pop/rock trio Co_dot, meanwhile,



Carving out a name for themselves: Miocene (top right)

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... Muse and Hundred Reasons (Inset)

have spent the past few months subtly changing their name - from Co.uk - and recording their first full album with producer Hugh Jones (Bluetones/Dodgy). The record is due to be released in early 2001, preceded by lead single Black & Red on October 2. Along with Sona Fariq and London quartet My Vibration - who are currently recording their debut LP for Mushroom, again with Sheldon - Co_dot will be looking to follow in the crossover footsteps of Devun three-piece Muse, also signed to Mushroom UK (and Maverick in the US) - a group whose debut outing, Showbiz, produced by John Leckie, has allowed them to take significant steps into the international arena, with album sales now in excess of 500,000 worldwide.

In terms of major industry attention, it is these new acts who have so far risen to the surface, yet bubbling away not too far below is an ever-growing number of young bands with thriving reputations and sizeable live followings to buy their demo tapes or independent releases. Indeed, not since the early Eighties and the faded New Wave Of British Heavy Metal has the UK experienced a buoyant underground rock scene of this quality. Labels such as Copro, Dream Catcher, Household Name, Green Island, Twenty Stone Blatt, Org and Infernal are underpinning an area of the market within which up-and-comers such as Corby's Raging Speed Horn (now affiliated to ZTT Records and Perfect Songs), Nottingham's Earthtone9, Maidenhead's Vacant Stare, Newport's Skindred and London's Hybrid UK and Miocene are seriously starting to carve out names for themselves.

Of all the fresh faces, however, the ones currently causing the biggest stir are self-titled "Emo-rockers" Hundred Reasons, a five-piece located (mainly) around the Surrey/Hampshire border. With a Pierce Panda single, called simply One, currently available on CD and clear vinyl seven-inch, and key tastemakers in press and radio circles tipping them for greatness, the band

THE VIEW FROM KERRANG!

The suggestion that metal is undergoing a renaissance is something I have always found bewildering.

When has there been a period when there were no good rock bands? Rock never went away in Kerrang's world. There is a huge potential audience waiting to discover

this kind of music, but they have been starved of access for too long. Worthless pop is the first point of contact - most people have with music, and it is interesting that people are looking at the rock area and saying, this is genuinely exciting.

Rock is not manufactured by some marketing manager at some record label; it comes from people who support the scene, people who go to the gigs and buy the records.

It has taken so long for major labels to suddenly realise the potential there is within the rock sphere, and it is America which has undoubtedly kick-started the whole thing. When record companies in the UK see Kid Rock selling 12m records in just over a year, they realise that maybe they can do something with these bands too.

But it takes a lot for people to understand this kind of music over here, because our culture is not rock & roll based in the same way as in the States.

There is certainly an awful lot of talent in the UK, but there are a lot of difficulties to face as well. Two years

ago, a lot of bands got signed and were dropped when nothing happened in the first six months. Now we have a real, genuine underground scene, spawning its own quality acts. But for them to compete in the international arena, it is going to take a lot of work.

Bands like Pitchshifter (pictured) and One Minute Silence have spent

long time away in the US, and when they come back, I think they will be much better for it.

But, ultimately, the success of this music doesn't have anything to do with what the outside world thinks - and it is an outside world, there is a feeling of "them and us". It is simply about people who love the music, live the music and actually play the music. It can take care of itself.

Phil Alexander, editor-in-chief, Kerrang!



are already being contacted by both publishing and record companies across the board.

To label them as "metal" would be miles wide of the mark. But it is fair to say that, along with Raging Speedhorn (who released their self-titled debut album on August 14)

and Miocene (whose Refining The Theory mini-LP is set to appear on Infernal in October), they represent the foremost tip of an exciting, independently-minded movement that has successfully turned the lack of major label encouragement into a strength rather than a weakness.

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The current resurgence of interest in classic rock bands is no surprise to the scene's magazine and radio supporters. It has just taken the UK record industry a while to catch up, says Mick Wall

That the UK music business is only now waking up to the presence of an audience out there for classic rock says less about the opening-up of a new market, and more about how slow British record companies have been to grasp the fact that rock fans don't suddenly "grow up" and shed the music of their youth.

The perception that rock is for an exclusively teenage audience — a view which held labels in good stead throughout metal's boom years during the Eighties — is no longer an accurate one. The success of relatively new satellite channels such as VH1, along with well established consumer magazines like *Mojo* and *Q*, has clearly demonstrated that the audience for popular music as a whole now stretches almost up to retirement age. The rock market is no different.

Anybody who saw Black Sabbath on stage in their Seventies heyday is now almost certainly in their forties or fifties. Equally, an 18-year-old Iron Maiden fan who was reading *Kerrang!* in 1984 is now well into their thirties. So why is it only now that the business in the UK is starting to grasp that demographic?

The key, perhaps, is a long-standing prejudice in Britain against the genre as a whole. This is in sharp contrast to America, where what singer David Lee Roth (who recently returned to reform the classic lineup of Van Halen) calls "the stategoat" mentality still persists. But over here hard rock has never fully recovered from the lampooning it received in the late Seventies from punk icons such as Johnny Rotten, who coined the epithet "being old farts" to describe what was then seen as the over-indulgent, self-regarding

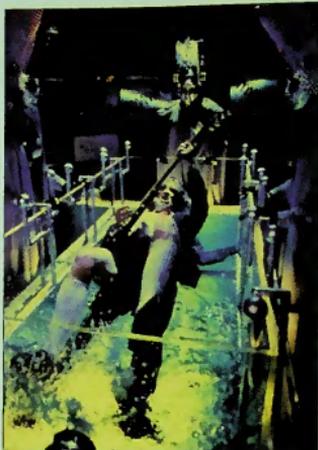
arrogance of the Seventies rock aristocracy.

Rock and metal have always enjoyed a cyclical relationship with the mainstream. Led Zeppelin were one of the most efficient unit-shifting operations in the world in the Seventies, but that did not stop the music press declaring at the end of that decade that rock was dead; and this was followed in the Eighties by the biggest rock explosion yet — huge international successes such as Def Leppard, Bon Jovi and Guns N' Roses. The pendulum, having swung so far, was now merely retracing its arc.

By the start of the Nineties, however, it began to look like rock and metal really had bitten the dust. The grunge of Nirvana and Pearl Jam that replaced it prompted labels both here and in the US to begin shedding bands like autumn leaves. Million-selling Eighties "hair bands" such as Motley Crue, Poison, Ratt, Warrant and Faster Pussycat all fell by the commercial wayside in the mid-Nineties, though tellingly, a number have now come back, either through their own internet labels or backed by smaller but well-distributed indie such as A&R guru John Kaloder's new Portrait label.

But if the over-the-top theatrics of Eighties metal bands like Judas Priest and Iron Maiden seemed positively quaint when set against the down-tuned, thrifreesee-what-of-grunge, veterans of the crusade-like atmosphere of a full-on heavy metal show were never likely to believe that grunge could ever really replace metal. Impervious to the demands of fashion, living unashamedly in a world totally of its own making, rock and metal has swung in and out of the media spotlight over the decades. As Tony Wilson — who produced Radio One's rock shows for

ROCK IS BACK — IT



AC/DC: exemplify a particularly primal brand of hard rock

more than 25 years is one of the founders of TotalRock, a new 24-hour-a-day internet and satellite radio station — says, "It may have been feared underground from time to time, but rock has never really gone away. Ever."

The fact that commercial megahits such as Bon Jovi, Def Leppard and, most notably, Metallica survived the mid-Nineties call was proof at least that, given quality product and astute marketing, rock would continue to find a home, whatever the current MTV obsession might be. Since then, of course, the pendulum has begun to swing again and, here in the year 2000, mainstream re-acceptance of the more traditional, crowd-pleasing rock culture is now well under way. With next generation rock/hybrids like Limp Bizkit, Marilyn Manson and Slipknot now asserting a significant influence on the

world's charts, rock is back on the agenda in a big way. And while populist triumphs like the hijacking of this year's *Mi2* soundtrack have proved that metal — or, na metal, to give it its latest sobriquet — is once again at the cutting edge of youth culture, it has also helped create a window of opportunity for some of the older, more established rock giants to come back into the limelight.

Indeed, "blue-chip" metal artists such as Black Sabbath, Iron Maiden and Kiss — all of whom are currently enjoying tremendous success after reforming their original lineups — have never been so celebrated by the mainstream media. Whether one likes their music or not, they are that most sought after commodity of post-modern era, "the real thing". As a result, where once it was dismissed out of hand, metal both "real" and old has now achieved a certain ironic cult status — witness *Mojo*'s "darling" *Queen* cover last year or the NME's more recent AC/DC cover.

"What we are seeing is a major reappraisal of rock with a capital 'R'," says *Metal Hammer* editor Chris Ingham. "By the end of the Eighties, you could say the genre had started to run out of steam. But now we've got a whole generation of fans forming rock and metal bands of their own that recall all the great stuff from the past — a 20-year-old Gene Simmons shooting rockets from his guitar. Bruce Dickinson swinging from the chandeliers."

"A lot of kids forming bands now are really into the era, wanting to emulate that whole OTT approach. And what used to be viewed as naïf is now seen as symbolic of a perfectly valid, gloriously un-PC form of rock culture."

Malcolm Dome, a former *Kerrang!* and *Metal Hammer* editor who now DJs at Total

Metal gurus 1: Iron Maiden

Iron Maiden sprung to fame with their first album (which reached number four in the UK in April 1980) as leading lights of the New Wave of British Heavy Metal scene. The introduction of former Samson singer Bruce Dickinson into the band for their third album, 1982's *Number of the Beast*, helped break them internationally, particularly in America where by the mid-Eighties they were a multi-platinum, arena-headlining attraction.

But Dickinson left the band in the early Nineties just as grunge swept the metal scene underground again and the band's fortunes began to decline. Still a major draw in Europe and South America, it was not until Dickinson's return to the band 18 months ago that Maiden's career began to gather pace again.

Their influence remains massive with everybody from Metallica (whose drummer Lars Ulrich was an early Maiden devotee) to Marilyn Manson (who cites their 1985 *Powerslave* album as one of his all-time favourites) freely acknowledging a debt.

With Dickinson's return inevitably arousing huge nostalgic interest, the band insist they are determined to remain contemporary at all costs.

"It is not like the Sabbath or Kiss thing," says bassist and founding member Steve Harris. "If you have to compare it, for me it is probably more like the Aerosmith thing. Yes, I suppose we are one of the old 'uns now. But we're still delivering the goods."

Manager Rod Smallwood says, "For Maiden, it is still about the new stuff, no question. The new album, *Brave New World*, has already passed 1.5m sales worldwide. With Sabbath, they haven't actually done anything new. That is a reunion for the five end of things and, you know, it's a money-making machine. With us, we've never really stopped being relevant. Always we were gone away and we'll continue as we are, always having been relevant, always having been a real band. In America (where Maiden are currently touring), half the set is new material."

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NEVER WENT AWAY

Rock goes even further, claiming that the climate has altered sufficiently for rock to boom again "like it never has before". A combination of the renewed presence of established rock giants such as Maiden and a new wave of rock/brida like Vast, A Perfect Circle and Amen are helping to fuel the interest again in rock, he believes.

"The segments may be smaller and more 'specialist' than ever before," says Dome. "But the potential market for rock is much bigger now. And the classic rock market can only continue to grow — how long before Marilyn Manson is viewed as a 'classic' artist? I'd argue, not long. And you only have to look at Reef to see how retro-rock can also be sold to a younger audience."

There are other signs that rock is back, too, like the fact that Radio One has recently seen fit to reinstate its weekly rock show with Mary-Anne Hobbs in the chair, albeit in a late-night slot.

"There is no doubt the old guard owes the new generation a debt for the renewed interest in rock," says Wilson. "Metallica clearly kept the torch alight but interest in the older bands was definitely



Page & Plant: reunion gave massive boost to Led Zep albums

waning after the boom of the Eighties. That said, you only have to consider the success of [Ozzy Osbourne's] Ozfest in recent years to see how easily a sort of convergence

between new and old has benefited everybody."

Despite having been a star for almost three decades, Ozzy Osbourne has always managed to stay utterly contemporary, particularly in America, where he remains enormously popular. When he invited the original classic line-up of Sabbath on to the Ozfest bill in 1997, he kick-started the idea that older bands could still be valid.

"As far as I can see, all the new bands owe something to the older, more established acts," says Iron Maiden manager Rod Smallwood. "So many are inspired by Maiden. Marilyn Manson and Rob Zombie both admitted they were very, very into Maiden as kids. Metallica also nod their heads towards Maiden."

Indeed, interaction between the two generations is becoming more common, as shown by this summer's Black Sabbath tribute album, *Nativity In Black II*, which featured artists such as System Of A Down, Pantera and Monster Magnet tackling classic Ozzy-era Sabbath tunes.

"They certainly tour together," says Smallwood. "I mean, on the tour last time we [Maiden] had Monster Magnet, Clutch and Soulfly opening for us. And there is a lot of respect from the younger bands to the older bands. We are obviously veterans, even if we don't like using the term."

So who constitutes the audience for Iron Maiden, Black Sabbath, Rob Halford, AC/DC et al? Is theirs a purely nostalgic role?

"It varies from country to country," says Smallwood. "It is a very young audience in Europe, no question, but the Maiden audience tends to regenerate itself every tour. At Earl's Court in June, it was more mixed than ever, from very young kids to people in their forties who were original

fans. But in America, the band is more likely to draw an older audience."

Inevitably, some veteran bands are regarded as more credible than others, with Black Sabbath and AC/DC in particular coming to exemplify a particularly primal brand of hard rock which has dated little over the years.

"The truth is, there has always been a fairly wide demographic for these things," says Andy King, another TotalRock founder, who is also managing director of the *Tip Sheet*. "I saw Sabbath play in Portsmouth Guildhall in about 1974. I was 15 or 16 and I remember being amazed that behind me was a guy who must have been at least 35 — positively ancient to me then. But when I went to see the reformed line-up at the NEC a couple of years ago, I was gobsmacked to find myself behind an entire row of kids aged about 13.

Where it matters, the demographic is surprisingly well-spread."

But although the popularity of rock as a live attraction is beyond doubt,

something of a question-mark hangs over the ability of reformed acts to sell new albums in the kind of quantity they would once have been used to.

Iron Maiden's comeback album *Brave New World* has yet to reach 50,000 sales in the UK (check), whereas in their Eighties heyday they regularly picked up gold records.

The fact that the reformed classic line-up of Kiss released their first album for nearly 20 years last year will have been virtually lost on many of the fans who were prepared to pay record-breaking amounts at the turnstiles and merchandising outlets of the UK's arenas and the stadiums of the US. Meanwhile, the band's current tour, which reaches the UK in November, is being ▶

'There is no doubt that the old guard owes the new generation a debt for the renewed interest in rock' — Tony Wilson, TotalRock



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► billed as a farewell. So will this be the last of them? Don't bet on it. Not with a new generation of metal fans coming along every five years.

But as Rod Smallwood points out, "different reunions mean different things." When Jimmy Page and Robert Plant teamed up again in the mid-Nineties, it was not their admiration of somewhat dull albums that excited most interest, but the prospect of seeing Led Zeppelin's leading lights working together on a stage again. Having reputedly turned down \$5m each as guarantees against a full-blown Led Zeppelin reunion,

"With a band that has been around for 20-plus years, there is going to be a nostalgia factor. But if they weren't coming up with the goods, there would not be this scene"
— Tony Wilson, *TotalRock*

they correctly surmised that any sort of rekindling of the partnership would give a massive boost to Zeppelin catalogue sales and cautiously opted for the less critically scrutinised Page/Plant vehicle.

Since then, of course, Page has taken the whole concept one step further by temporarily enlisting the Black Crowes for *Live At The Greek*, an album almost completely dedicated to gloriously revamped Zeppelin songs.

"The Zeppelin connection has created a very big live situation for them and any record they did would do well," says Smallwood. "But catalogue sales have always been very strong for this type of thing, be it Maiden, Metallica or Zeppelin."

Wilson adds, "Again, it must vary from band to band. Inevitably, with a band that

Metal gurus 2: Black Sabbath

Having fired Ozzy Osbourne in 1979, Sabbath's fortunes soon declined.

Former Rainbow vocalist Ronnie James Dio joined them for the *Heaven And Hell* album (which reached number nine in the UK in May 1980) and it outsold both Sabbath's last two Ozzy-era albums put together. Then Dio left to form his own eponymously named band and by the end of the Eighties, after a blurry succession of vocalists, the name Black Sabbath had become a joke even among the rock and metal audience.

Meanwhile, Ozzy (pictured) — whose career has been astutely steered by wife and manager Sharon Osbourne — had gone on to huge success. Able to rely on Ozzy's larger-than-life personality to generate publicity, Sharon's chief tactic had been to ally him firmly to whatever the current trend in rock happened to be.

Thus, when Mötley Crüe began taking the US by storm in 1983, Ozzy's American tour that year featured the band as his opening act. He even took on their



famboyant, make-up and "big hair" image, during what he now refers to, half-jokingly, as "my Joan Collins years". And when Metallica released their breakthrough album,

expected of them. Once seen as one of the more conservative of the bunch, former Deep Purple and Whitesnake singer David Coverdale's new solo album, *Sinto The Light*, is a surprisingly daring attempt to, as Coverdale puts it, "have my cake and eat it."

Eschewing the Whitesnake-era rock screamer for a more considered ballad-driven approach, only time will tell whether he will be able to carry his older audience along with him.

Whether he is successful or not, there is no doubt he will be able to redeem himself, if needs be, by reforming Whitesnake. "In a business where the life-span of the average pop star is about two minutes, it is really rather impressive to know you are being entertained by an artist that has been at the top of their

Master Of Puppets, in 1986, again it was Ozzy's US tour that introduced them to arena audiences for the first time. It was credibility by association and it worked both ways.

It was with the same impeccable timing that Sharon came up with the idea in 1998 for the now yearly *Ozzfest*, a sort of rock and metal Lollapalooza, with Ozzy as regular headliner. When she then engineered a reformation of the original Sabbath lineup to close the show in 1997, it proved to be a masterstroke. Declining, perhaps wisely, to record anything new, they simply released a live CD of their NEC dates in 1997 and kept the show on the road for nearly two-and-a-half years.

Their influence on the metal scene remains profound, and guitarist Tony Iommi's forthcoming album features a number of guest vocalists paying homage, including Phil Anselmo, Billy Corzan, Henry Rollins and, of course, one with Ozzy. Does one sense another Page/Plant on the horizon?

profession for 20 or 30 years," says Andy King. "There have been about 28 generations of Britney Spears in that time."

So will rock continue to thrive in the new technology-driven climate of the early 21st century, or is this merely another wave that will eventually recede again?

King thinks not. "The whole world of music is about to have a massive upheaval. It is hard enough to know whether we will even be talking about CDs in three years' time. What we will be talking about is hard, rabble-rousing music from about new young upstarts. I would wager everything I own on that. With the arrival of the classic market, the whole rock and metal spectrum is going stronger now than ever. This thing started in 1968 and I can see no reason why it will ever stop."

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NICK DRYDEN and his **BARFLY** production team (1) were gamely pretending to enjoy a bucketful of Absinthe at The Moonranch in London's Camden last Wednesday to mark the launch of Channel 4's weekly tie-in series. Meanwhile, **ELBOW** (2) knew where the real party was at and were busy blowing the venue's roof off with their powerful cacophany of indie guitars and impassioned growling. Dooley and Barfly celeb presenter **Dermott O'Leary** - an Elbow uberfan - wanted to know why the group were dropped by Universal Island after a certain member of staff's departure in January. Maybe they would be a contender for a certain Mr McGee's new label, although the man himself was too busy wowing the downstairs crowd behind the wheels of steel. Probably just as well, 'cos he might have accused them of being bed-wetting f**ts in a Coldplay. And that wouldn't have been friendly.

Remember where you heard it: **BMG** is currently checking out a rather cheeky deal that could have some execs dancing all the way to the bank... Last year he exposed **Brian McLaughlin** as a one-time DJ with the stage-name **Johnny Starr**, but this time it was the turn of his very own sales director **Nigel Haywood** to suffer the wit and wisdom of **John Kennedy** at a Universal sales conference. Kennedy generously marked Haywood's 21 years with PolyGram/Universal at the after-conference dinner at London's Oxo Tower last Thursday by kindly revealing

that Haywood in his original job application had suggested he was qualified to work in the music industry



Ron Tom's **METAMORPHOSIS MUSIC**. With their debut single shaping up to be a big hit when it is released next week, no wonder **EMI's** senior VP & A&R creative **SALLY FERRYMAN** looks so happy. She is pictured (l-r) with Sugababes **MUTYA BUENA**, **KEISHA BUCHANAN** and **SIOBHAN DONAGHY**.

Get an overload of this. **EMI MUSIC** has snapped up publishing rights to **LONDON RECORDS'** latest proteges **SUGABABES** along with a broader deal with manager

inside the comfort of his studio, DJ superstar and resident homeboy **TIM WESTWOOD** isn't allowed to advertise on commercial-free **BBC Radio One**. He's more than making up for it, however, on the outside of his van, which is following the long-established practice of US labels by having it, rapped - sorry wrapped - in the logo of the latest hip-hop release. First up to benefit are **Tommy Boy's De La Soul**, who are getting the Westwood treatment for their current album **Art Official Intelligence**: **Mosaic Thump**. **Black Van Man Westwood** is pictured with



Tommy Boy's STUART WINTERTON. For the record, the album recently entered the US chart at nine with a bullet.

"because I've seen **Spinal Tap** five times". What's more, he noted, the film's main character was also called **Nigel**. Times have changed, however. Back then Haywood's starting salary was **£4,250** - and his key perk? **A shiny Ford Cortina** estate... Talking of perks, **Kennedy** offered a big incentive to retailers to resolve the on-going spat over imports: **sort it out** and next year's conference would be held in **Paris**; otherwise it will be **outside a soup kitchen**, he threatened... **Lionel Richie** was the surprise star turn at the end of

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