

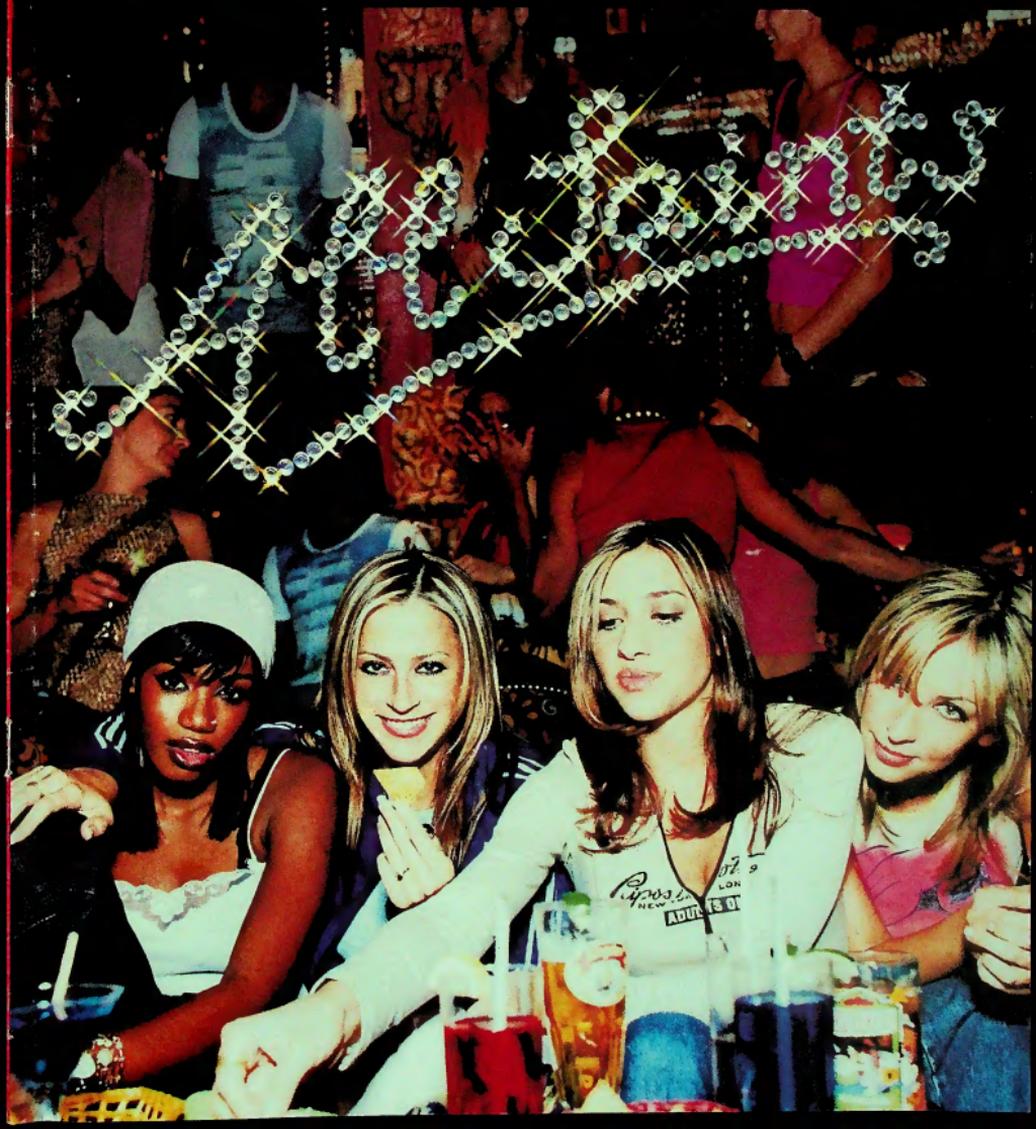
FOR EVERYONE IN THE BUSINESS OF MUSIC

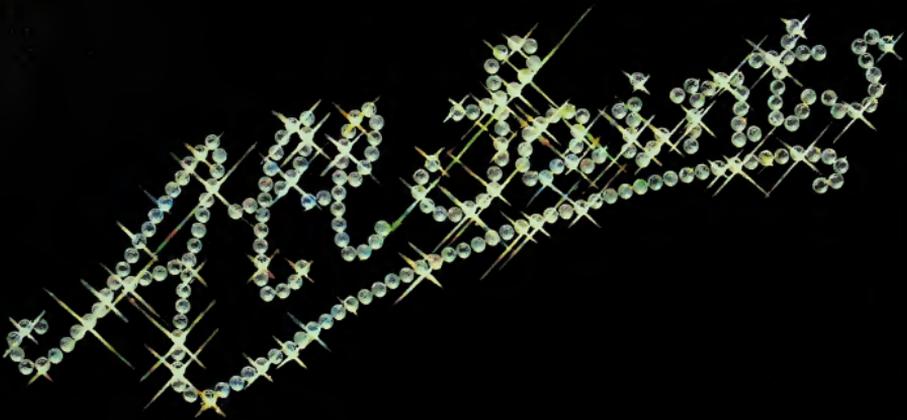
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music week





SAINTS & SINNERS SONY

THREE YEARS AGO, SHAZNAV LEWIS, MELANIE BLATT, NICOLE APPLETON AND NATALIE APPLETON RELEASED THEIR FIRST SINGLE 'I KNOW WHERE IT'S AT' CLOSELY FOLLOWED BY THEIR 'ALL SAINTS' DEBUT ALBUM WHICH WENT ON TO SELL ALMOST 2 MILLION COPIES IN THE UK AND CONTAINED NO FEWER THAN 6 TOP TEN TRACKS INCLUDING THE CLASSIC NO 1 'NEVER EVER'. WORLDWIDE SALES OF THIS FIRST ALBUM ARE NOW APPROACHING 10 MILLION UNITS.

THE NEW ALL SAINTS ALBUM 'SAINTS & SINNERS' GOES INSTORE ON 16TH OCTOBER 2000 AND ALREADY INCLUDES THE UK'S BIGGEST SELLING SINGLE OF THE YEAR SO FAR (THE #1 'PURE SHORES') AND 'BLACK COFFEE' WHICH IS RELEASED TODAY (OCTOBER 2ND) AFTER A MASSIVELY WARM WELCOME FROM RADIO AND TV WHICH WILL ASSURE IT A HIGH ENTRY ON SUNDAY'S CHART. WILLIAM ORBIT, KARL (K-GEE) GORDON, STUART ZENDER AND JONNY DOUGLAS HAVE SHARED THE PRODUCTION CREDITS OF THE 14* EXCELLENT TRACKS ON THIS BRAND NEW ALBUM. THE INDIVIDUAL CONTRIBUTION FROM EACH MEMBER OF THE BAND IS STRONGLY EVIDENT ACROSS THE ENTIRE ALBUM REFLECTING THE EVER-GROWING MUSICAL DEVELOPMENT OF THIS TALENTED AND MUCH ADROD FOURSOME.

SAINTS & SINNERS WILL BE AVAILABLE IN THE UK FROM RELEASE ON CD (8573 852952) AND CASSETTE (8573 852954) AND, WHILE STOCKS LAST, WILL ALSO INITIALLY BE AVAILABLE AS A VERY SPECIAL COLLECTOR'S EDITION STUNNINGLY PACKAGED IN A BEAUTIFULLY LAVISH DIGIPAK* ITSELF PRESENTED IN A SPARKLING OUTER SLIPCASE (8573 85295 5). FINALLY, THE 12-TRACK MINIDISC FORMAT WILL BE RELEASED SHORTLY AFTERWARDS.

(*INCLUDES 2 BONUS TRACKS ONLY INCLUDED ON UK EDITIONS OF THE ALBUM CD AND CASSETTE.)

ALL SAINTS ON THE RADIO

LOADS OF COMPETITIONS ACROSS ALL NETWORKS PLUS ALL SAINTS WILL BE MAKING RADIO APPEARANCES DURING OCTOBER INCLUDING A PERFORMANCE ON JO WHILEY'S RADIO ONE SHOW AND INTERVIEWS SCHEDULED TO AIR ON CAPITAL AND ILR STATIONS DURING THE ALBUM'S RELEASE WEEK.

ALL SAINTS ON TV

ALBUM TV APPEARANCES CURRENTLY INCLUDING PERFORMANCES ON 'TOP OF THE POPS TV SPECIAL', 'LIVE & KICKING' AND 'LATER WITH JOOLS'.

SAINTS & SINNERS MARKETING CAMPAIGN

THIS MASSIVE AND EXTENDED CAMPAIGN WILL CONTINUE INTO THE NEW YEAR AND KICKS OFF WITH:

NATIONAL OUTDOOR POSTER CAMPAIGN

COMMENCING 9TH OCTOBER (INCLUDING 4-SHEET, 48-SHEET AND ILLUMINATED 96-SHEET SITES) WITH FURTHER BURSTS OF POSTERS BOOKED DURING NOVEMBER.

NATIONAL RADIO ADS

ON ILR STATIONS FROM 15TH OCTOBER.

NATIONAL TV ADS

NATIONAL CHANNEL 4, ITV, SATELLITE WEEK COMMENCING 16TH OCTOBER. MIDLANDS CHANNEL 4 & ITV NINE WEEK COMMENCING 23RD OCTOBER. FOLLOWED BY FULL TV REGIONAL ROLLOUT UNTIL CHRISTMAS AND BEYOND. PLUS 'HEAVYWEIGHT' NATIONAL SKY ONE, NATIONAL CHANNEL 5 AND NATIONAL CHANNEL 4 THROUGHOUT NOVEMBER AND DECEMBER (LEADING TO THE RELEASE OF THE THIRD SINGLE 'ALL HOOKED UP' IN JANUARY 2001.) THIS WILL LEAD TO THE NEXT PHASE OF THE ALBUM CAMPAIGN.

NATIONAL PRESS ADS

ADS WILL APPEAR IN THE POP PRESS AND NATIONAL PRESS FROM RELEASE RIGHT UP TO DECEMBER INCLUDING THE DAILY MIRROR, SKY, HEAT, Q, COSMO, DAILY MAIL, SUN AND MUCH MORE.



NEWS: The BBC is accelerating the digital age under **JENNY ABRAMSKY**, with the launch of five channels
News 4



NEWS: A TV deal with Channel 4 is giving the annual **Q AWARDS** its highest profile in the event's 11-year history
Marketing 5



NEWS: Sine is targeting the grassroots club scene in the lead-up to **FATBOY SLIM**'s third album,
International 6



FOCUS ON UK BLACK MUSIC STARTS - P30

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MUSIC WEEK

Bullish Brits to expand brand

by Robert Ashton

The organisers of the Brit Awards are launching an in-house production company to develop new programmes for TV and new media in a radical move to exploit and expand the Brit Awards brand.

Brits TV will initially be staffed by organising Brits organiser Lisa Anderson, who takes on the position of executive producer, and former BBC Music Live executive editor Guy Freeman, who will become producer in the new setup.

Its launch effectively severs the show's links with ITV, which has produced the Brit Awards for the last eight years. Initial, which is producing a new televised show based on the Q Awards (see story p5), is the understanding to have fought hard to come up with alternative proposals to retain the contract.

As part of the move Brits TV has also signed a new deal with ITV, which means that - in partnership

with Channel 4 - it will take control of producing the pop and classical awards until at least 2002.

Anderson says the impetus for creating Brits TV is to manage the expansion of the brand, which has already spawned the first Classical Brits earlier this year. "The classical show did fantastically well by bringing in 4.5m viewers and we are constantly being approached by other broadcasters interested in TV shows in the awards area," she says. "To take advantage of this we need to have a dedicated team working on this all year round."

Anderson adds that Brits TV will also be responsible for examining how the brand can work with new technologies. "The growth of the online area is very exciting and we need to see how we can bring the Brits brand to these new programming areas," she says.

Anderson declines to elaborate on the other games that the Brits



Anderson: launching Brits TV Awards brand could be tied to, although it is thought that dance- and jazz-related shows are two options already under consideration.

Freeman, who produced the 1998 Brits, adds that there is huge potential to develop the brand further. "Brits TV is becoming a premium area. There are only so many big sports events and the next big thing is music," he says, adding that he and Anderson will discuss new opportunities with the networks. "Channel

4 is always hungry to promote music and ITV has been brave with its choices. Also, online is ripe for cross-promotion. Many broadcasters have the technology and platforms, but don't have the right content or decent editorial ideas," he says.

EMI president and ceo Tony Wadsworth, who took over the chairmanship of the Brit Awards committee earlier this year, says the new company is a logical extension. "It has been created in recognition of the opportunities that new technology and new media present for further evolving the brand," he says.

Next year's Brit Awards with Mastercard returns to Earl's Court for the second year running. The show also returns to a Monday night slot - having been staged on Friday this year - on February 26 with transmission set for the following night. The Classical Brits will be held on May 31 with broadcast scheduled on June 10.

dotmusic breaks the 1m barrier for monthly users

Music Week sister Internet site dotmusic has become the first music website outside of the US to officially break through the 1m monthly user mark.

The figure, audited by ABC electronic, was recorded across July. dotmusic registered 1,254,679 unique users and 16,762,198 page impressions for the period. User numbers have increased by 70% since the December 1999 figure of 740,964, and five-fold since May last year.

"We will now be introducing loads of new features to the site to build on our popularity," says dotmusic editor Andy Strickland.

Although other music websites have previously claimed 1m users per month, none has released official audit figures backing up the claim.

New audits are becoming increasingly important to labels in justifying and evaluating their online marketing campaigns.

An estimated 2,000 music industry professionals descended on Manchester's Midland Crown Plaza Hotel (pictured) for the ninth in The City conference last week. The in The City organisation is declaring this year's conference, which returned to Manchester after last year's hiatus in Liverpool, a resounding critical and financial success. Speakers included MP3.com chairman and CEO Michael Robertson, Universal Music UK chairman and CEO John Kennedy, Radio One head of music policy Alex Jones-Donnelly, Top Of The Pops producer Chris Cowey, Chrysalis Group chairman Chris Wright and U2 producer Brian Eno. More than 80 bands competed for attention in the Live Unsigned, Black Unsigned and Acoustically Unsigned sections of the conference. See full report, p8 and p9.



Warner/EMI battle to keep merger alive

Time Warner and EMI last week tabloid another - and their most significant - raft of concessions in Brussels in an attempt to gain last-minute approval for their merger from EC competition commissioner Mario Monti.

According to media reports, the proposed disposal of Virgin Records and part of Warner/Chappell have been added as sweeteners to make the merger more palatable to the EC, which is concerned that in its present state the merged entity would dominate Europe. However, highly-placed

Warner and EMI executives and media analysts suggest that this is unlikely because, as one says, "getting rid of jewels like that wouldn't make the deal worthwhile".

Neither company is prepared to discuss the moves. However, Warner and EMI chiefs Roger Ames and Ken Berry clearly realised the \$20bn deal was in real jeopardy.

An EC competition spokesman confirms "new proposals" were made last week following EMI's recent offer to ditch its distribution facilities, four record

labels, four publishing concerns and joint ventures. She declines to elaborate on what they were, but adds the EC would only have accepted these late concessions if "they are clear cut and remove any or all the concerns beyond any doubt".

Another Brussels source close to the negotiations adds that they are probably "dramatic otherwise the deal will be a lost cause".

The concessions were not welcomed by the market. EMI's shares fell 15p to finish trading at 540p on Friday.

Dann lands new senior role as Emap pop managing director

BBC manager Trevor Dann has landed a senior management role in the commercial sector with his appointment as managing director of pop at the Emap Performance Network (EPN).

Dann, former head of music entertainment at the BBC, will be responsible for developing music and cross promotion strategies across Emap's pop music-related brands, particularly Smash Hits, TV channel The Box, and Emap's 19-station FM radio Big City Network. Two other managing directors for rock and dance will be named shortly.

25-year BBC veteran Dann, who officially starts at Emap on November 1, will report directly to EPN managing director Deo Ford in his new role. In July his BBC department was axed as part of director General Greg Dyke's radical restructuring at the corporation.

Working with Dann on the company's broadcasting music policy will be Dave Shearer, who was recently promoted as head of pop as programme director at Key 103/Manchester to group head of music at Emap's flagship FM station.

Commenting on his new job Dann says, "It is essentially what I was doing at the BBC across



Dann: new commercial role radio, television and online so this is not foreign territory to me. It's exciting to go to a company that recognises multimedia [management] as the way forward, whereas the BBC is moving in the opposite direction.

EPN chief executive Tim Schoonmaker says, "Trevor's role fits in with our new way of multimedia management, which is away from the focus of single brand management. Trevor and his team will look at artists and see how they can work across the brands on a multimedia level."

Mearnsville, EPN music director Francis Currie has departed the company to set up a multimedia venture after only six months in his previous role.

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Top law firms merge to offer industry more legal muscle

by Robert Ashton

In the first merger of its kind in the media and music sectors, leading UK law firms Eatons and Mishcon de Royo are linking to create a group ready to serve the demands of the new entertainment economy.

The merger, which officially takes place on October 10, means Eatons, traditionally ranked in second or third place in the music sector with clients including Eric Clapton, Bush and Sony Music, will move across London to take up residence within the entertainment and media group at Mishcon's Holborn offices. For the immediate future, the group will be termed Eatons at Mishcon de Royo, although a name change for the enlarged group is under review.

Sophie Ellis-Bextor, guest vocalist on Spiller's *Groovejet (Postiva)*, signed to Polydor last week in a worldwide solo deal. The deal sees Ellis-Bextor signing to Universal Music label for a second time as her former band, The Audiences, were signed to Mercury (at the time owned by PolyGram) until they were dropped in 1998. "We have been speaking to Sophie's manager, Martin Hall, for some time about a solo deal. The Spiller track happened in the meantime and its success speaks for itself," says Polydor &R manager Simon Gavin. "Lots of people have hit records but aren't famous - Sophie has become a media favourite, keeping her dignity along the way." Polydor is keen to follow the success of *Groovejet* quickly, ideally with a release later this year, although it may have to shelve these plans due to the impending arrival of success of *Groovejet*. "We may have to let it run its course and kick-off in the new year, after Sophie has been on the Christmas Top Of The Pops," says Gavin. The solo album will have a contemporary feel, building on the success of *Groovejet*. Blur bassist Alex James is expected to be among those contributing tracks to the album.

Albums chart to include internet sales information

The impact of the Internet on music retailing will be recognised this week with the inclusion of sales from internet retailers for the first time.

Data from four e-tailers Boxman, bol.com, Jungle and Streetsonline, is being collected by chart compilers Millward Brown for the October 8 album charts. However, the singles charts will not initially take internet sales for fear that they may be corrupted.

Bob Barnes, director of charts unit at Millward Brown, says the move is a "significant step forward" because it means that "the chart is as complete as it can be." This is very big because for the first time internet retailers will be exposing their sales figures, "he says.

Although the largest online retailer Amazon will not be supply information, Barnes says. "This is a massive step for us because the Internet is currently seen as a sort of renegade area."

Eatons partner David Glick, one of the architects of the merger, says the move will offer the new group greater breadth and depth to handle the demands of the new economy. "Traditionally, Eatons is strong in entertainment, and especially music and Mishcon has exceptional experience in litigation and e-commerce. We therefore feel that by combining our showbiz strengths and Mishcon's expertise this will give us a fully rounded practice," he says.

Glick adds that the link is also necessary in the fast-changing entertainment world because as clients get bigger they are demanding more from their legal advisers. "The new economy is rewriting the rules of business. We are seeing Warner and EMI linking



Glick: combining strengths

and Universal has already swallowed PolyGram. These global players want lawyers with clout. This merger gives us more size and in terms of litigation we can now offer muscle," he says. Mishcon joint managing partner

Kevin Gold says the marriage also lists his 30-partner practice, established in 1937.

"We have a lot of experience in new music and copyright law," he says. "However, there is now real convergence with interaction between a whole host of content providers and Eatons can add the limb of music that we didn't have and give us good music and copyright lawyers." He adds that the cultures of the two firms are also quite similar.

As part of the move Eatons' Glick, Martin Daore, Jeremy Wakefield and Adam Van Straten become partners at the newly-merged enterprise with Michael Eaton, who founded the business in 1980, taking on a consultancy role.

More stars added to 2000 Mobo line-up

EMI's Damage, Epic's Jill Scott and Edel's Baha Men are to join headline act Sade, Wildstar/Teletar's Craig David and Go Beat/Polydor's Gabrielle on the bill for the 2000 Mobos this Wednesday (October 4) at London's Alexandra Palace.

The new acts were announced late last week as it emerged that La Face/Arista's Toni Braxton had cancelled her appearance due to illness.

Craig David may have to return to the stage six times if he succeeds in each of his nominated categories this year, while Parkstone Rhythm Series' Jamella, Talvin' Lou/ Mercury's MJ Cole and firm's Artful Dodger have four nominations each.

Def Soul/Mercury's Sisqo is shortlisted for best R&B act and best video, while Interscope/Polydor's Dre for best hip-hop act and best producer.

BMG rejigs European marketing division

BMG vice president of international marketing Sara Silver has restructured the company's European marketing division with the creation of four new positions at the major.

Under the restructuring, the division has been split along genre lines in an attempt to provide specialist focus on the key European market sectors. Silver has also made a number of internal appointments for the new department. Former BMG UK director of classics Richard Dinmagede joins as director of European marketing with specific responsibility for UK and German-signed pop acts, while former BMG head of R&B Mervyn Lyn becomes head of R&B marketing Europe.

Meanwhile, BMG Benelux e-business manager Marcel Swagers will relocate to London to join the new international team as senior European online marketing manager, and Marcus Ehrensmann joins from Epic International to oversee rock and alternative repertoire.

Silver says, "I'm pleased to have a team with really international heads on them and as we develop more and more team spirit across Europe, we'll be able to maximise results for our international and local artists."

DAVID STILL UP FOR GRABS IN US The race to sign Craig David in the US is set to be resumed after his licensing deal with Virgin US fell through. The news is set to reignite one of the hottest label bidding wars of the year, which saw labels including Epic, Interscope and Sean Combs' Bad Boy Entertainment competing fiercely with Virgin for David's US rights. David is nominated for four MOBO awards (plus two with Artful Dodger) at the ceremony this Wednesday (October 4).

MUSIC CHOICE SET FOR ROTATION Satellite music delivery company, Music Choice Europe, is set for flotation on the London Stock Exchange with its ordinary shares expected to commence trading on October 4. Priced at £520 per share, the company will be capitalised at £19.6m. The flotation has been fully underwritten by UK investment institute Investor Bank. Music Choice Europe chief executive Simon Bazagette says the flotation will enable the company to invest in new markets such as broadband and mobile technology.

RECORD SHIP-OUT FOR MADONNA Warner Music International set a company record last week by shipping 30mn units of Madonna's album *Music* worldwide outside the US. The album entered 15 international charts at number one. A second single from the album, Don't Tell Me, is scheduled for release next month.

BARNETT TAKES TOP EPIC JOB Steve Barnett has been named executive vice president, general manager of the Epic Records Group, based in New York. Barnett will report directly to group president Polly Anarchy and will oversee the day-to-day operations of the group. Barnett started his career in the UK, where he was a partner in artist management group Part Rock from 1980-1988. He joined Epic Records in 1998 as senior vice president, international and has been executive vice president, worldwide marketing for Epic Records and 550 Music since last year.

WEA'S LAZARUS IN CARLTON HOME WEA director of business affairs Steve Lazarus has been appointed to the position of chief executive of the company to join Carlton Television on October 30 as controller of legal and business affairs, strategy and development in its production division. Lazarus, who joined WEA six years ago from law firm Denton Hall, will report directly to the broadcaster's managing director.

ROBBIE RE-SIGNS DAD FOR TV SHOW Production company Dons & Dusted has been recommissioned by Robbie Williams to produce a global TV special in London to join the new international team as senior European online marketing manager, and Marcus Ehrensmann joins from Epic International to oversee rock and alternative repertoire.

DI NIGHTINGALE IN WEB TV LAUNCH RIDE Online DJ Web TV Nightingale is set to launch a chat and music web TV show. Independent music site Netbeat to go out on Mondays and Fridays from Brainyard Studios.

Virgin Radio battles to secure online licences

Virgin Radio is locked in negotiations with record companies to secure licences ahead of the launch of its four narrowcast genre stations, which is expected by the end of the year.

The station recently announced it intends to expand its online activity, replacing its existing simulcast offering with a separately-branded online station called Virgin Digital next Monday (October 9). The initial relaunch will stick to offline programming and run with its existing licence. However, the proposed four genre narrowcast channels will carry separately designed programming - details of which have yet to be announced - and will require individually granted licences from each of the major labels, and a digital licence from Aun on behalf of its independent members.

The move follows the announcement by rival Capital in July of its interactive division's £3.5m strategy to develop three narrowcast genre channels, for which it said it had signed licensing deals with EMI, BMG, Universal and Aim.

John Ousby, director of Ginger Online, the parent company division

which runs Virgin radio's online business, says labels need to work with stations to create a framework for online radio licensing on a far greater scale than is currently happening.

"We are the only country that is experiencing this kind of hold-up" and its not just radio stations that are suffering, other media such as TV companies are also being held up. The result is we are being barred from building legitimate businesses, while foreign competitors are gaining ground," he says.

However, opinions expressed by major label executives at the City 2000 were at variance with broadcaster's. Universal UK chairman John Kennedy described online radio with personalised playlisters as a huge threat to record companies, while Sony eMedia director Tony Martin said it was inappropriate for GPTL a mandate to grant a blanket licence for all forms of online broadcast. Bruno Brookes' recently-launched web radio station Stormlive has linked a deal with Six Digital to broadcast via its satellite service, starting this week.



Ellis-Bextor

THE DANGER OF AWARDS OVERLOAD

When is an awards show no longer an awards show? When it becomes a brand – or so the organisers of some of the most high-profile events in the music calendar must be hoping.

Last week was a hectic week for TV-related announcements. With the organisers of the Mobos preparing the final details of this week's event, the Brit Awards committee finalised plans to create its own production arm in order to maximise the potential of the mother of all UK music ceremonies. Meanwhile, Emap announced that it will take its Q event onto the terrestrial airwaves for the first time via a deal with Channel 4, which is in turn broadcasting the *Muzik* magazine dance show for the first time. And MTV Europe is busy with plans for this year's Emus.

Although each event covers a different genre, there is a danger of overkill. Everyone wants TV exposure. But the more shows that exist, the less special they become for industry guests and the TV viewing public alike. Dance seems to be the area of hottest competition with the likes of *Muzik* and the Mobos already with shows under their belt and the Brits now thought to be exploring options of its own.

Success requires imagination, both in the conception and production of the show, and in the extension of the brand. Certainly Mobo has made a good start with its Mobo Unsigned initiative, which has been touring the country in recent weeks, and the Brits will doubtless now seek to move into exciting new areas.

But just as important is striking a careful balance between promoting and serving the interests of each show and those of the record companies and artists they are working with. It is a fine line, but there is a danger that in the competition to build brands, the interests of the artists around whom success revolves will be neglected. That would be a recipe for disaster.

Ajax Scott

WEBBO

DON'T BELIEVE A WORD

My faith in Britain has been severely dented during the past two weeks. Twice I have read such unmitigated baffle in the press that I have been left breathless. Some might call me naive, but it is too much to hope for accuracy and honesty in our media?

Case one: an article in *The Sunday Times* of September 24, which reproduced all the usual crap about rip-off Britain and CD prices. Didn't *The Sunday Times* used to be a banner-waving investigative paper? Didn't its insight team win awards for exposing scandals? The article was completely wrong in its terminology, its sloppiness and its general tone.

It firstly confused file discounts given by record companies to retailers with "discounts" retailers offer to the public. (How they can call them discounts when there is no RRP is another matter). Secondly, Kevin Hawkins, who is instrumental in previous CD rip-off stories while at WH Smith and now works at Safeway, was quoted (correctly?) as saying he was forced to stick to agreed prices. Well not only would that be illegal (do you have any evidence, Kevin?), but the obvious thing to do would then be to buy from lower-priced Europe.

And if all this price fixing and collusion is going on, then why have there been so many retailers cutting prices, to now wholesale with the resultant howls of pain from Indies this year?

Finally, we were pilloried because retailers sold back catalogue albums at much the same price. Well given the same wholesale price they wouldn't they. If they wanted the same margins? Do booksellers get grief for selling catalogue at full-price? Is there any price competition on *The Sunday Times* every week? Do you see newsgagents offering it at different prices? I think not.

This was compounded by case two. Having worked for Richard Branson for 17 years, I expected to be featured in Tom Brown's salacious third biography. But I didn't expect to have stories completely fabricated about me, which is what has happened. Don't believe what you read – but you already knew that, didn't you?

Jon Webster's column is a personal view



Mars, the system for licensing pre-cleared library music online, has been relaunched as startle online last week, following £1m investment by distribution group Startle to upgrade the system in readiness for trials in Europe.

David Johnson, general manager of startle online, says the new service, which offers more than 70,000 pre-cleared library tracks from key major and independent publishers, is a completely revamped version of Mars and is easier to use and much faster.

£1m backing sees Mars re-emerge as startle online

BBC accelerates digital with five new services

by Mike McGeever

The advance of digital radio is set to take a leap forward following the BBC's announcement of the rollout of four new national services with music playing a key role.

Two of the channels will be music-driven: one will be a black music and news station targeting a younger demographic, while the second will tap into the BBC's vast music archives and in particular Radio One's live sessions, concerts and interviews focusing on pop music from the past three decades. A speech service, *sports.abnline* and an Asian network round up the raft of the proposed services. BBC World Service will also be available on digital.

The development of the new channels marks an effort to target new potential audiences which are currently under-served by BBC Network Radio, says Jenny Abramsky, director of BBC radio and music.

"The digital future is as vital for radio as it is for television. This announcement recognises the importance of radio to the BBC and give us the opportunity to reach as many of our licence fee payers as

"Broadcasters, production houses and others looking for music will find that at the front-end it responds to their search enquiries much more quickly," he says.

Whereas Mars typically charged £20 per month with 10p a minute use, startle online will also introduce a new range of tariff levels to suit its users. It is also aiming to extend the current list of 450 active users to around 500 within the next year. Johnson adds that smaller users will only pay for the time they use and heavier users may only pay

a blanket rate.

Startle online is also adding to its 30-strong clientbase by striking a deal with Channel 4 to enable the TV broadcaster to download tracks. He estimates that each user will download on average 20 tracks per month equating to about three hours online.

From this month startle online will expand abroad for the first time, with test trials in Germany and Holland. Johnson says the network will launch the system commercially in these countries early next year.



Abramsky: promising more music

we can," she says, adding that programming will include live performances, original programming and the "championing of new talent."

Radio One controller Andy Parfitt will develop the programming strategy for the black music service, while Radio Two controller Jim Mair will oversee the archive channel. The services will also recruit new staff of their own.

The proposed new services must be approved by the Government following a public consultation exercise. If given the go-ahead, the services could be on-air next spring. The BBC, recognised globally as a pioneer in the technology, began digital broadcasting of Radios One

to Five five years ago.

Digital One's operator of the 10 national commercial digital radio services and a direct competitor of the BBC, claims to welcome the corporation's announcement. "With Digital One's 10 channels already on air, the BBC's announcement brings the number of national digital stations up to at least 20. The BBC's commitment can only be good for digital radio," says Digital One chief executive, Quentin Howard.

News of the proposed new services came in the same week that Ministry of Sound launched its dance-based digital radio service in London, which can also be heard on its website. Programming on the service includes live club broadcasts, high-profile DJs such as Chris Cox and Paul Oakenfold, and weekly showcases from leading dance labels. Ministry also has plans to launch other digital stations across England.

Meanwhile, it was also announced last week that two brands of digital radio receivers, priced under £300, are to be stocked by UK High Street retailers in time for Christmas.

New HMV store helps boost group revenues

A stronger-than-expected performance by HMV's new flagship store in London's Oxford Street and strong trading at the company's other European stores helped the retailer boost sales at its music retail division by 3.9% for the quarter ending July 29, 2001.

An improved release schedule coupled with promotional activity also contributed to the quarter's sales growth to an undisclosed figure, according to HMV Media Group chief executive Alan Giles. "In what is typically the lowest quarter of the year for sales and profits, we are pleased to report strong sales growth, particularly in HMV Europe," he says.

Despite the strong sales by HMV, the group's overall pre-tax losses mounted during the quarter, partially as a result of continued decline in sales across the company's bookstore chain Waterstones. During the three-month period, losses widened from £17.2m to £23.2m. During the period HMV Media's earnings before interest, tax, depreciation, and amortisation dipped from £6m to £4.9m.

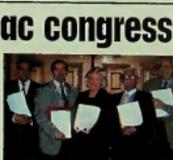
UK to host Ciscac congress

Santiago, Chile: The MCPS-PRS Music Alliance will host the next bi-annual world congress of international umbrella rights body Ciscac in the UK in 2002 at a yet-to-be decided UK location, writes Susan Nunziata.

Music Alliance CEO John Hutchinson says he will appoint a staff member immediately to plan for the event, which will also be supported by Irish rights society Imro.

This year's conference, which was held in Santiago from September 24 to 27, was marked by a spirit of change, reflected in the election of Jean-Pierre Tourneur as president of the organisation. His election required an amendment to the organisation's bylaws, which previously required the society's head to be an author. Tourneur, who is set to retire as head of French society Sacem, will have as his deputy Teddy Bautista, president of Spanish society Spgae.

The congress also reflected the above and promises posed by the digital age and the need for societies to take quick and decisive action. PRS, BMI, Buma, Gema and Sacem announced amendments to their reciprocal agreements to address the



New deal (from left): Cees Vervoud (Buma), Hutchinson, Frances Preston (BMI), Reinhold Kreile (Gema) and Tourneur

issues of online licensing. The deals will give each society a framework for licensing music to online users on a worldwide basis. The agreement, which covers webcasting, streaming, online music on demand and music included in video releases, are effective immediately and extend until the end of 2001.

While some societies question the basis the agreements propose for determining online licensing – based either on where a doctor has its economic base or the country in which the commercial website is operated – sources at PRS and BMI say they are confident that more agreements will be signed with other partners in the coming weeks.

BMG joins forces with Kellogg's for charity

BMG Entertainment International has joined forces with food group Kellogg's to launch a music promotion which aims to raise at least £500,000 for the charity Childline.

As part of Kellogg's year-long Helping Kids Grow campaign, children are being encouraged to collect six tokens from cereal packets and create their own enhanced CD by choosing three tracks from a selection of 10 BMG artists including Christina Aguilera, Girl Thing, Five, Westlife and Another Level.

Kellogg's will donate 30p to Childline for every CD requested and the company has guaranteed to award £500,000. To reduce the manufacturing and fulfilment costs of the promotion, BMG has had stocks of the 120 possible CD combinations pre-mastered rather than burning discs as orders are received.

BMG UK & Ireland account manager Adam Bradley says, "Our aim is to make the offer as compelling as possible. The enhanced CD includes interviews with the artists and advice on dealing with issues such as bullying and making friends."

Q Awards profile soars after planned C4 show

by Mike McGeever

Q magazine's annual awards are to be televised for the first time in their 11-year history following the conclusion of a deal with Channel 4 to broadcast a two-part special based around the event.

TV production company Initial has been commissioned by Channel 4 and Q's publisher Emap to produce two hour-long programmes featuring footage from live Q magazine concerts that will be staged in the run up to the event and the award ceremony itself, which takes place in association with Orange at London's Park Lane Hotel on October 31. Times and dates of the broadcasts are to be confirmed.

As part of the week-long build up to the awards, Q will stage a series of concerts by acts such as James and Joe Strummer at venues across the capital. These will include a one-off performance by Orbital at the



Orbital: Q-sponsored one-off gig

Hammersmith Palais on October 26. Other acts and venues are being finalised.

The new approach to the Q Awards 2000 reflects Emap's musical strategy of focusing its operations in different genres around key brands that transcend their original medium. The awards will coincide with the launches of Q TV and Q Online.

Meanwhile, the Emap Performance Network's (EPN) 19 Big City Network radio stations will promote the awards with competitions and by playing selected tracks recorded at the gigs as part of the group's increased cross-promotion of its brands. "As far as radio is concerned it is the first time we are doing something on a scale such as this," says EPN creative director Dave Henderson.

The TV programmes will be produced by Jo Pilkington, a former BBC Radio One executive producer who was recently appointed as a producer at Initial. The show is a boost for Initial, which recently lost the contract to produce the Brits (see story, on page 1).

Orange's promotional activity will include mobile phone messaging and members of the public will also be able to cast their votes via Orange WAP phones.

ATLANTIC'S NAKED AMBITION
Irish-based radio station Atlantic 252 finally begins its £1m advertising campaign today (Monday) with six-week outdoor and ambient marketing strategy carrying the strapline "Dance Your Tits Off". Atlantic was relaunched in January but has taken nine months to unveil its advertising. The ads featuring naked male model torsos with plasters over their nipples will appear on 325 48-sheet posters, 535 buses and taxis in Liverpool, Glasgow, Newcastle and Birmingham with 80,000 posters displayed in pub and nightclub locations.

METROPOLIS POACH V2 BOSS
V2 marketing manager Mike Gillespie has joined The Metropolis Group — which includes Metropolis Studios, Metropolis Mastering and New York-based Sterling Sound — to launch the company's DVD creative, production and mastering service. Gillespie will be responsible for marketing the facility, which offers a complete DVD service including 24-bit/96kHz 5.1 surround sound mixing, 5.1 mastering, authoring and audio encoding.

WATSON BECOMES RADIO SPONSOR
Decca classical artist Russell Watson, whose album *The Voice* charted last week, has agreed to be a brand ambassador for the upmarket watch brand Rado, part of the Swatch Group which markets itself partly through association and investment in the arts. Watson will wear a Rado watch during his performances. Watson also endorses Lexus Manchester and Admiral Sportswear and other deals are being negotiated. Rado has worked with other popular classical artists including Vanessa Mae.

MNICHOL SETS UP OWN PR FIRM
Virgin Records head of press, Alison Mníchol is leaving the label after 18 months' service to set up her own public relations firm, Completes PR. Her new company will be located in West London and launches today (Monday).

NOW THAT'S WHAT I CALL PLATINUM
This week's highest BPI accolades go to the 46th *Now* compilation which has gone three times platinum. Toploader will also be celebrating as their album, *On's Big Moka*, achieves platinum status.

HOW TV SHOWS' RATINGS COMPARE

Programme	this week (000s)	% change on 1999
Top Of The Pops	3,648	n/a
Top Of The Pops II*	2,869	-11
SMTV	1,984	17.3
CD:UK*	1,847	-5.1
The Popal Chart	1,392	-32.3
Planet Pop (Sun)	912	10.8
FBI	407	n/a
Videotext	531	1.6

*combined totals
Source: Mediacom TMB for w/c September 11 2000

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HotTipped Nude act Lowgold are set to embark on a high profile 17-date tour supporting Coldplay which kicks off tonight (Monday) when they appear at the Junction in Cambridge. The guitar band, whose second single *Beauty Dies Young* was erroneously omitted from last week's charts (it should have appeared at number 67 in the Top 75 and number 10 in the independent chart) due to a computer error, are currently building support for their debut album, *Six Backward Of Square*, which is set for release early next year. They are one of the key acts being developed by Nude, which is close to finalising a new label partnership following its separation from Sine earlier this year.

Polydor fights cheap imports by pulling out stops for Mumba LP

Polydor is backing the launch of Samantha Mumba's debut album *Gotta Tell You* with 10-only, five, two additional tracks, CD-Rom versions of her first two singles and a screen save in the latest bid by a UK major label to limit parallel imports.

Poly's product manager Angela Castell says that although the UK will be the first country to release the 17-year-old Irish R&B singer's debut album on October 30 — followed by the US the day after — the extra features are designed to limit the "serious threat" of imports.

"This is something labels must prepare for whenever they are a marketing a big release internationally. UK record companies must offer something extra and different to persuade consumers to buy British," she says.

Mumba's first single *Gotta Tell You* charted high in the UK sales chart and has also been a Top 25 hit in the US. There has also been European airplay and sales success in Holland, Denmark and Sweden,

where dates have yet to be set for the release of the album.

Polydor's £150,000 UK launch campaign for the album is targeting 14-24-year-olds and Castell says much of the marketing has been carried out pre-release with extensive coverage in the teen press and regional radio support generated partly by a tour of local stations.

The album will be TV-advertised on MTV, Sky One and Channel Four and complemented by regional radio. Megastore-sponsored Album of the Week slot on MTV during its week of release, while Polydor has negotiated in-store tracking and coverage in HMV's branded press advertising schedule, while Asda will show the video for *Body 2 Body* in its music department. Point of sale material is being provided to independents.

IPC's Muzik steals Ministry man

IPC Music and Sport has appointed Ministry magazine deputy editor Chris Ewell-Sutton as the new editor of its dance and club culture magazine *Muzik*.

The appointment comes just three weeks before the fifth annual Ericsson-sponsored *Muzik* Awards on October 19. Ewell-Sutton replaces Dave Fowler, who has moved in the opposite direction to work on Ministry of Sound's new media projects.

The latest ABC circulation figures for January to June revealed that *Muzik's* circulation had fallen 8% year-on-year to 40,051 while *Ministry* enjoyed an 18% increase to 95,088 and *MixMag* rose 43% to 96,483.

Robert Tame, publishing director for IPC Music & Sport, says *Muzik's* most broadened its appeal over heavy dance music buyers to boost its sales. "The magazine has credibility and authority among the industry but most appeal to those people who are interested in dance culture even if they are not buying music every week. We have been too narrow, but we will still be the magazine that introduces readers



Ewell-Sutton: leaving Ministry to new artists and DJs," he says. *Muzik* will now include a CD cover mount on every issue to put it on a "level playing field" with its rivals.

Before joining *Ministry* in 1999 Ewell-Sutton wrote for titles including *MixMag*, *Smash Hits*, *Hip Hop Connection*, *Sky*, *The Sunday Times*, *Dazed & Confused* and *FHM*. "Muzik has a reputation for quality and for being authoritative, but I want to make it more fun, add more humour and introduce investigative lifestyle features that will appeal to readers interested in the wider dance music culture," he says.

chartfile

● Craig David continues his international breakthrough with *Fill Me In* rising three places to seven in the Australian sales chart and gaining two places to break into the *forto* Euro 400 Top 10 at nine. David's single 7 Days is also the highest new airplay entry in Belgium this week at seven, but it is his album sales which speak loudest, with *Born To Do It* in the Top 10 sales lists in Germany, Switzerland, Holland, Belgium, Sweden, Norway, Finland and the UK this week.

● Billie Piper looks set to continue her strong run in Australia and New Zealand, with new single *Something Deep* inside entering the Australian singles chart at 24 this week. Piper exceeded all expectations to sell 75,000 copies of the last single, *Day And Night*, in Australia, as well as reaching number six in the new Zealand sales chart. *Virgin/Innocent* is capitalising on the strong response and has released her second album *Walk Me Home* very early in the region. Billie has also rescheduled European promotion to visit Australia, New Zealand and Thailand this week.

● The Spice Girls' *Holler* is taking a firm grip of the European airwaves and is the highest new entry in both Germany and France this week, where it enters the airplay charts at 30 and 26 respectively. In Italy, the track also secures the biggest increase in plays this week, rising 14 places to seven, while in Denmark it climbs 17 places to two. UK radio also continues its support of the group with programmers giving the track a 97% increase in spins to make it the number one grower of the week.

● Warner Music's *Morcheeba* make strong gains on the German airplay chart this week, rising 12 places to 27 with their steadily building single *Rome Was Built In A Day*. The track continues to gain airplay across Europe and rises 10 places to 30 on *fonofa* Euro 100 in its 16th week on the chart, adding a 12-place rise in Germany and continued support across the GSK region.

● *Sonique* is the top UK artist on European airwaves this week with both *Feel So Good* and *Sky High* already at entry in the UK 100 repertoire accounts for eight of the Top 20 airplay hits on *fonofa* Euro 100 this week. *Universal* lead the way with three of the Top 20, while the Spice Girls make *Virgin* the second strongest company, thanks to the success of new single *Holler*, as well as continued success for *Mel C's* *Turn To You*.

● London Records' international division is to be centralised within Warner Music's UK international department with the loss of three staff positions. Following the changes, effective from November 2, Warner UK international director Hassan Ghorouhy will take overall responsibility for the international marketing of London artists, with London's head of international promotion, Mike assuming the role of senior international manager at Warner UK.

by David Sillim
With Fatboy Slim's third album *Halfway Between The Gutter And The Stars* set for global release on November 6, Sony Music Europe's Sine arm is looking to capitalise on Cook's existing international celebrity profile, while targeting the grassroots club scene that originally established his success.

"The setup for this record is back to basics," says Sine director of international marketing Torsten Luth. "You've Come A Long Way, Baby" has now sold more than 4.5m units worldwide and that allows us two approaches for marketing this release. We either market to those 4.5m people and hope for another pop hit, or you take the music back to its original fans, and that means taking it to the clubs."

Luth feels that while following what he considers as the "top superstar approach" could be an option for the



Cook: back to basics

new Fatboy Slim album, to lose sight of Cook's underground origins would be a mistake, especially given the nature of the record. "We're not going to do global press launches with satellite links," he says. "This record is essentially club music and if you take it away from the clubs it loses its identity. We're not saying that we're trying to take him back to

the underground but we do realise that a dance music record needs to be as successful in the clubs as on radio."

Cook has agreed to more promotion than ever before in the run up to this release, a commitment that should help Sine break as yet-unconquered markets. "The last album has already firmly established him in Japan, Australia and New Zealand, and for this record he's got a very busy promo schedule. We've already visited France and Germany, and he'll continue to travel everywhere and talk to people on a grassroots level," says Luth.

To maximise the potential of his international promotion, Cook has also opted to combine his radio, TV and press commitments with live appearances, eschewing large venues in favour of intimate club sets. "To successfully break albums

Sony Music is preparing to capitalise on the breakthrough of 52 pop/rock act *LSK* in Japan, where the group's self-titled debut album has sold more than 30,000 copies in the three weeks since its release. The first single, *Roots*, has received firm airplay support across the country, gaining more plays than established international heavyweights such as Janet Jackson and Madonna, with stations including Tokyo FM, J-Wave and Northwest Independently getting behind the track. *LSK*, which comprises Lutz Stephan Kenny and his sister Rhianna, have opted to shut their UK support dates with Mushtaq to visit Japan between October 21 and 21, with acoustic showcases already confirmed in Tokyo, Osaka, Nagoya and Fukuoka. "We're extremely excited by the way Japan has embraced the band," says Sony international product manager Jackie Brown. "The radio support is nationwide and album sales so far have been outstanding."



UK TOP 20 AIRPLAY HITS IN EUROPE

UK	Top Airplay (UK only)
1	Ricki Ricki (UK: 20)
2	Life In A Retrograde Room Keating (Pol/27)
3	7 Days Craig David (W/G/24)
4	I Feel So Good Sonique (Belgium/Unk/24)
5	Turn To You Melanie C (W/G/21)
6	Holler Spice Girls (W/G/21)
7	Beautiful Day U2 (Ireland/Unk/21)
8	Sky-Sonique (Serbia/Unk/21)
9	Black Coffee All Saints (London)
9	Dancing In The Moonlight Toploader (S2)
11	In Demand Neve (Muscov)
12	Home Wasn't Built In A Day Morcheeba (Est Was/21)
13	On A Night Like This Kylie Minogue (Pol/20)
14	When A Woman Kisses You Beat Poole (2/20)
14	Overload Superbus (London)
16	Natural Blues Mago (S/20)
17	Never Be The Same Again Melanie C (W/G/20)
18	Springing Around Kylie Minogue (Pol/20)
19	Out Of Your Mind Two Steps Ahead (N/20)
20	Out Of Your Mind Two Steps Ahead (N/20)

Chart shows the 20 most played UK-imported tracks on Europe's Top 100 radio stations between 10.00pm and 10.00pm on 22/10/04. Source: *fonofa*. *UK* = United Kingdom; *W/G* = Worldwide; *Belgium* = Belgium; *Pol* = Poland; *S2* = Serbia; *Unk* = Unknown; *Est Was* = Eastern Warsaw; *Muscov* = Moscow; *N* = Netherlands; *S* = Slovakia.

GAVIN US RADIO TOP 20

US	Top Airplay (US only)
1	Kryptonite 3 Doors Down (Rep/Disc/Unk/20)
2	Jumpin' Jamboree Destiny's Child (Columbia/C/20)
3	Melanie: Madonna (Mercury/Warner)
4	Come On Over Baby... Chaelia Adzima (RCA)
4	Doesn't Really Hurt Janet Jackson (Def Soul/D/20)
6	Send Matchbox Twenty (Lives/Atlantic)
7	With Arms Wide Open Creed (Windup)
8	Most Girls Pink (Jive/Atlantic)
9	Give Me Just One Night 98 Degrees (Jive/Atlantic)
10	He Wasn't My Man Enough... Tom Braxton (Jive/Atlantic)
11	Footed Soldier Madness (Jive)
12	PH 541 Country CeCe Pennington (Universal)
13	Wonderful Emancipator (Capitol)
14	Absolutely My Way Dina Dine (Dinos)
15	Lucky Boyboy Spent (Lives)
16	You're A Good Woman (Have a Heart) Hootie & the Blowfish (Jive)
17	It's My Life Bon Jovi (Jive)
18	Back Home BB King (Polygram)
19	Who Let The Dogs Out? Balam Acuña (Mercury)
20	Try Again Aventura (Shogun/Jive)

Chart shows the 20 most played US-imported tracks on the US Top 100 radio stations between 10.00pm and 10.00pm on 22/10/04. Source: *fonofa*. *US* = United States; *C* = Columbia; *D* = Def Jam; *Jive* = Jive; *Mercury* = Mercury; *Atlantic* = Atlantic; *Capitol* = Capitol; *Universal* = Universal.

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Performer	Album	Weeks on chart
AUSTRALIA	Ricki Ricki	<i>Fill Me In</i> (Polygram)	5
Belgium	Born To Do It	<i>Fill Me In</i> (Polygram)	9
Canada	Desert Rose	<i>Sting (M)</i> (A&M)	6
France	Lulu San Miguel	<i>Home (New)</i> (S2)	12
France	A French So Good	<i>Sonique (Serbia)</i> (S2)	18
Germany	Play Me (M)	<i>Spice Girls (W/G)</i> (S2)	3
Germany	Spice Girls	<i>Virgin</i> (W/G) (S2)	2
Italy	What Is It Like Kryptonite	<i>3 Doors Down (Rep/Disc)</i> (Unk)	3
Italy	Response	<i>Morcheeba (Est Was)</i> (S2)	3
Netherlands	Turn To You	<i>Melanie C (W/G)</i> (S2)	2
Netherlands	Born To Do It	<i>Craig David (W/G)</i> (S2)	2
Spain	Spice Girls	<i>Virgin</i> (W/G) (S2)	6
Spain	Spice Girls	<i>Virgin</i> (W/G) (S2)	27
US	Back Home	<i>BB King (Polygram)</i> (S2)	26
US	Brand New Day	<i>Sting (M)</i> (A&M)	25

Source: *fonofa*. *W/G* = Worldwide; *S2* = Serbia; *Unk* = Unknown; *Est Was* = Eastern Warsaw; *Muscov* = Moscow; *N* = Netherlands; *S* = Slovakia.

AMERICAN CHARTWALK

by ALAN JONES

Reporters, rockers, teen queens and country superstars are all swept aside on this week's US albums chart as a 42-year-old mother of two wins. If you haven't guessed already, Madonna is back at number one on the *Billboard* Top 200 album chart for the first time in 11 years. Her new album *Music* sold nearly 420,000 copies last week to debut a number one, knocking LL Cool J's *G.O.A.T.* off the top and achieving the fourth highest first week tally of 2000, behind blockbuster albums by 'N Sync, Eminem and Britney Spears. It is Madonna's first number one album since *Like A Virgin* in 1989 and her fourth in total, the two others being *Like A Virgin* (1984) and *True Blue* (1986). Music's excellent sales tally is the largest in a week release by any Madonna album, beating the 370,000 introductory week of 1998's *Ray Of Light*, which peaked at number two. According to Warner Bros chart boys, this week's *Music* is the 23rd country in which *Music* has reached number one. The single of the same name has topped the chart in 25 countries and is top of the Hot 100 for the fourth straight week.

Madonna could lose both the singles and album thrones next week to Universal's boy band 98 Degrees (pictured), who are already number two on the singles chart with *Give Me Just One Night (Una Noche)* and are widely

expected to sell huge quantities of their album *Revelation*. Meanwhile, 'N Sync sold 99,595 copies of their album *No Strings Attached* last week. It is the first time the album has sold fewer than 100,000 copies in a week since it was released 27 weeks ago, an amazing achievement. The album has shipped more than 400,000 copies so far and should start increasing sales again imminently, with the band's latest single, *This Promise You*, making a steep 68-31 climb on the Hot 100 this week.

Samanthaumba's debut hit *Gotta Tell You* jumps 43-39 on its fourth week in the Hot 100, with airplay finally beginning to kick in while its sales remain buoyant. Mamma's joined by a second Irish act, U2. Both Beautiful Day and Rattle and Hum are U2's Best Brits acts on the chart courtesy of Declan, with BBMA's Back Here down 16-22 and Sting's Desert Rose falling 30-32. Sting's Brand New Day album is poor work for UK talent. Dido is also celebrating a full year in the Top 50. In a rather peak position of 57 with no new artist not to suffer a decline, holding solo a best-seller tally of nearly 25,000 last week. U2's *Rattle and Hum* falls 25-28, Sarah Brightman slips 31-33, The Corrs slump 23-30, 152 and Phil Collins settles 189-191.



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*BPI 'Music Buyers' Survey 1999.

**Gartner and the Consumers' Association research 2000 stated that over 40% of credit card holders would not buy over the web.

ITC quotes

"I get really irritated when acts choose to mime on TOTP – it's dumb and narrow-minded. I would be a cultural fascist if I banned miming completely but singing and performing live is possible even out of the boyband culture – look at Robbie Williams" – **TOTP series producer and director Chris Cowey**

"My biggest problem is that Sony is a f***** huge company" – **Sony UK e-media director Tony Martin explains the difficulties he faces creating a fast-track strategy**

"If the music is free then why not petrol, Sky TV or the NME or indeed mobile phones?" – **Universal chairman John Kennedy calls to grips with Napster**

"Ask an artist what to do, then ignore them" – **Kelth Harris (MMF) on the manager/artist relationship**

"I think I got the job because I had the money to buy a Bedford van" – **Charlatans manager Steve Harrison reveals how he got the gig**

"I would have loved Ministry to have had the Vengaboyos" – **Ministry of Sound's head of repertoire Ewan Grant**

"While I really appreciate the melodic tunes, I'm not sure if this room has a PRS licence" – **Kelth Harris (MMF) tackles the perennial problem of mobile phone rings during ITC seminars**

"I'm not sure if I fell out with the artist but with her mother, or rather her mother fell out with me" – **Manager Jonathan Shallit on his Charlotte Church relationship**

"I wouldn't like to say if I was wrong or right, but I was right and they were wrong" – **Bruce Findlay (Schoolhouse Management) on his split from Simple Minds**

by Mary-Louise Harding
Universal Music UK chairman John Kennedy moved to reaffirm the major's strong anti-MP3.com line during his keynote speech in The City delegates in Manchester. His comments undermined the dotcom's CEO Michael Robertson's efforts to clear his company's name during his keynote at the same stand the previous day. Robertson – who failed to draw the expected large audience for his Saturday keynote – had sought to use his speech to distance industry perception of his company from copyright violator file-sharing operations such as Napster. He maintained his company had not acted illegally when it launched the digital copy locker service MyMP3.com.

However, in a speech that underlined the positive future for music in

the digital age the next day, Kennedy – whose company is the only major which has refused to settle out of court and licence MP3.com – clearly grouped Robertson's company with Napster as damaging and intentionally unlawful.

He said, "At the very heart of the opportunities presented by the internet is the danger that instead of the music business becoming more global and stronger, it will be irreparably damaged by entities such as the MP3 website, Napster and Gruzeika."

MP3.com was found to have willfully infringed Universal's copyright in the US courts last month and could be ordered to pay damages of up to \$250m to the major. Robertson has said his company will appeal when the final damages are decided in November.

The Association of Independent Music (AIM) hosted its second annual beer & chips party at The City, attracting a wide selection of members alongside guests including Radio One's Alex Jones-Dennally (pictured with AIM chief executive Alison Wenham). Jones-Dennally had earlier appeared on a panel to discuss the BBC's approach to music, while AIM itself hosted workshops and an independents panel immediately after the keynote speech by Chrysalis founder Chris Wright. In his speech Wright talked about Chrysalis's origins as an independent and addressed the conference's globalisation theme, stating that he saw no point in the Time Warner-EMI merger.



New media seminar raises the prospect of future online deals

Artists will soon be looking to sign an online deal as a third contract alongside traditional label and publishing deal, BMG UK head of internet and new media Rob Wells told in The City's new media seminar.

Artist online rights issues dominated last week's conference, with labels' authority to demand rights as well as webcasting under traditional record contracts repeatedly being called into question.

Wells made his comments during an open panel discussion between label new media chiefs organised as part of the specialist interactive forum at the event. He was joined in the spotlight by Sony's e-media director Tony Martin, Beggars Banquet's Simon Wheeler, Warner UK new media head Paul Chatterjee and Klara Gaynor, new media director at V2.

"There's an online rights' have become increasingly contentious in recent months as the competition for rights between powerful new online distributors, such as Music 3w and Universal's forthcoming VocoStar, raises the prospect of a new form of bidding war.

Wells revealed that BMG has recently completed a costly reorganisation of contracts to ensure it holds rights to three of its major pop acts, including Westlife, to online manifestations such as webcasts. The move follows its tussle with Simon Fuller's Popworld start-up over use of the boy band's image, live performances and audio on its site.

Martin denied that online rights had become a deal-breaker at Sony, but argued that it was fair for a label to expect a return on its investment when creating a promotional presence for an artist online.

"Of course Sony would look to make a return on its digital assets, partly to recoup investment – but not a disservice to artists. We're not the deathstar in an evil empire," he said.

Elsewhere, during a debate on webcasting EMI's business affairs director James Radice argued that labels could lay claim to webcasts, even if they were live and non-archived, owing to the transient recording made of the event on a server.

Kennedy takes on Robertson as he celebrates music's role



Kennedy: strong anti-MP3.com line

Despite their differences, both keynote speakers appeared to concur in the belief that the digital distribution of music over networks will double the industry's revenues. Robertson repeated his claim that the music business could be worth \$100bn if it embraces new technologies, while Kennedy, in a light-hearted and amusing series of pre-flections, estimated that the music business could be worth \$75bn at present.

ducer level, up from \$30bn currently, by the year 2010.

Comparing the book industry's unfounded fear of the photocopy to the current panic in the music industry about digital distribution, Kennedy said that music will remain a powerful and valuable commodity in the networked world of 2010.

He predicted that \$40m of those revenues will be sourced through shop sales – half of which will be via kiosks and half manufactured product such as CDs and DVDs. More controversially, he suggested that a further \$25bn will be earned via labels' direct dealings with music fans, half in the form of CDs and half in downloads. The final \$30bn would be sourced from public performance licensing and other sources of revenue that do not yet exist, he said.

TOTP's Cowey calls for singles chart rethink

Top Of The Pops series producer Chris Cowey called for an alternative approach to compiling the UK singles chart during an ITC debate on BBC music policy with Radio One head of music policy Alex Jones-Dennally. Responding to ongoing label criticism of TOTP's attempts to present an eclectic range of chart acts on the programme, Cowey called for an alternative poll to reflect public choice (including MP3 downloads) and to reduce the impact of why legal label marketing strategies. "TOTP can only be as good as the chart," he said. "I would prefer the actual market to decide what is most popular."

Though he did not specifically propose as to how to overhaul the chart, he suggested a poll could be devised comparing tracks' financial grosses rather than sales volume to counter the effects of discounting.

Brian Eno claims computers are no friends of musicians

Producer Brian Eno did his best to pop the technology bubble during the In The City celebrity interview on Monday, with his assertion that working with computers "pisses me off enormously".

The former Roxy Music sound manipulator, whose experiments in ambient electronics during the Seventies paved the way for many of today's dance acts, said samplers made him feel "like a secretary". Computers in general were dismissed for their unempathetic design, which Eno said was conceived without music in mind, and therefore lacks the interactive properties of virtually any musical instrument.

"There is some great music coming out of computers, but it is so hard to get there because they are just so inflexible," said Eno, who also claimed that much dance music is a triumph of technology over concept. "Technology means that virtually anybody can make a piece of music, but that doesn't necessarily make that piece of music good," he said.

Elsewhere, Eno had words of gentle scorn for the current crop of indie



Eno: "computers are so inflexible"

guitar bands and urged a boycott of minor chords. "They are very often thrown in for a bit of variety, like a breaded spot in cooking," he said.

In fact, as the venerable sonic experimentalist got into his stride, he even claimed to be sick of songs in general, citing clichéd lyrics and a lack of musical initiative as his key criticisms of mainstream modern songwriting. "I'm sick of making so lazy," he said. "There have got to be a thousand other ways of making music, and we are using perhaps three of them."

He also targeted a number of his amiable broadsheets at the record industry at large, remarking on the lack of intellect behind energy poured into today's high-budget pop music.

ITC quotes

"It's now 2010, I am 57 years old. It has been 10 years since I got fired as chairman and CEO of Universal Music, following a speech I gave at In The City in Manchester on the 23rd September 2000, where I was mistakenly reported as having said there was no commercial future for music and the company's share price collapsed" – Universal CEO John Kennedy predicts the future

"Working, or trying to work, with US A&R was unbelievable. Some of them are pretty thick – I had to explain the meaning of the word 'duet'" – **MTJ** managing director Guy Holmes attempts to take Tom Jones' Relocated concept to the States

"In the past year we have been winging it a bit, as have the record companies. In fact everyone's ***** winging it because no one knows what they're supposed to be doing" – **Channelly's** Nick Moree tackles wecast rights

"Top Of The Pops can only be as good as the chart – which is occasionally suspect" – **TOTP** series producer and director Chris Cowey

"It looks like the 'one artist in 20 makes a profit' model is disappearing – if you're not going to be huge then you've got no place in the record industry" – **Sollictor** Nigel Parker offers a glimpse of the 21st Century recording contract

"Napster has illustrated enormous consumer demand for a service of this type. The onus on the music business is to give consumers legal options where they currently have one, illegal option" – **MP3.com** CEO Michael Robertson

"The music industry is terrified of the internet while we love it. For those of us in porn it's the best thing to have happened since the invention of the strap-on" – **AI** Needham from sexclub.co.uk



London five-piece Fuzz Light Years signed to Instant Karma last week. The deal was completed before their performance at Manchester's Nowhere Bar as part of the In The City Live Unsigned showcase last Tuesday. The deal allows for the release of the single Masquerade on Blue Dog-affiliated label Animal Noise on December 4. The label released their critically-acclaimed limited edition Interstellar Operator single earlier this year. Sharing management with Catafonia, Fuzz Light Years have a genuine star in frontwoman Turner (pictured) while their retro style draws comparisons with Pulp.

Warp plans to open New York offshoot

Warp is to set up a stand-alone New York office in an attempt to capitalise on strong US interest in the label and its artists.

The pioneering Sheffield label, home to Aphex Twin and Autechre, is hoping to build brand loyalty above and beyond what could be achieved by using a licensee.

"Our artists have a history of sales in the US which we will build on," says Warp managing director Rob Mitchell. "They want to crack the States directly with us rather than with a licensee."

Mitchell revealed the label's plans during the Reclaiming The USA panel at ITC, which also highlighted the issues the UK needs to address in order to increase US revenues. UK repertoire represented just 0.2% of US sales last year, a statistic which Aim chief Alison Wenham branded as an "emphatic statement of failure" on the part of UK labels.

The UK's ongoing "stigma of arrogance" was noted by several US delegates as one of the barriers of entry to the US market. Teletar CEO Jeremy Marsh highlighted the current US success of BBMak, which he claims is partly due to their failure in the UK. "Few [promotional] UK duties allowed them to relocate to the States to fulfil the promotional game which was critical to their breakthrough," he said.

Two bands stand out among 'poor' line-up

by James Roberts

Haven and Brandt have emerged as "unofficial winners" of the series in The City Live Unsigned showcases. Though there was no contest this year, both acts were invited to perform at the closing night party last Tuesday.

Manchester-based Haven boasted widespread media and A&R awareness prior to the event while Irish quartet Brandt won many friends from their involvement and are subsequently enjoying label and publishing interest.

The bands were just two of around 80 acts that played in the Live Unsigned, Black Music Unsigned and Acousticly Unsigned sections in Manchester during the four-day event. However, despite the widespread acclaim of these and a number of other key acts (see below), the general A&R policy of Live Unsigned has been called into question by some players in the A&R community.

"Engine left an impression and I would definitely go to see Red Light Stylus again, though I thought the general quality of the bands this year was poor," says Polydor A&R manager Simon Gavin. "Around 80% of



Murray: attracting R&B interest

the acts I have seen or passed on before."

Windswept A&R manager Debs Wild says the choice of venues for most of the gigs – the Castlefield bars are not usually used as live music venues – meant that some acts were not showcased in their best light. "There was also a general lack of star quality, though Brandt and Fuzz Light Years were obvious exceptions to the rule," she adds.

Likewise Mercury A&R manager Allan Pell says he did not see any truly groundbreaking artists. "There was no Idowid or Tom Swings this year. Haven were by far and away the

best band of the event," he says.

However, ITC co-director Anthony Wilson plays down the criticisms of the event. "We have the best track record of any music event of this kind in the world," he says. "The fact that Coldplay and Muse – showcased at the City two years ago – have broken through this year is satisfactory to me that we are doing something right."

"When A&R people claim a track record like that, then I'll start to take them seriously," he adds.

The UK's urban A&R community turned out in force for the Black Music Unsigned showcases, with London rapper Fredi Kruga widely lauded despite performing with a sore throat. R&B singer Steve Murray also attracted interest with his live, slightly retro set.

ITC A&R director Phil Sav also praises the involvement of Metal Hammer in widening the variety of acts this year. "Their involvement was particularly useful in getting a fans' perspective on the bands. Labels tend to follow trends – at the moment everyone wants a heavy metal band – and it is easy to overlook what the fans really want," he says.

FIVE TO WATCH – BRANDO



The genuine star quality of dreadlocked singer/bassist Elton Mullalley shone effortlessly during the Dublin quartet's performance on Tuesday (Atlas Bar). Little known to the UK industry, their beautiful melodies attracted instant acclaim, with the band reporting strong follow-up interest. Those who left early missed a gem.

FIVE TO WATCH – JONT



The second highlight from the wave of acoustic/electric artists at this year's event. As a fairly high profile unsigned act having recently demoed for Polydon, Jont's comforting songs, fused with his strong physical presence (he's a bare-footed giant) triumphed despite being placed in an awkward venue (Barca). Augmented by an electric band, his new arrangements showed influences from Dylan to Stevie Wonder.

FIVE TO WATCH – GRAND WESTERN



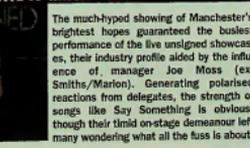
Grand Western returned from their recent hiatus with gutsy attitude and a tight delivery. New tracks, of which Radio Caroline is a highlight, showcased their development while older songs benefited from a less oddball approach. Under the guidance of manager Steve Lowes (Ian Brown), the quirky four-piece are now considering their future (including a possible re-location to the US).

FIVE TO WATCH – BUFFSEEDS



Building on a strong West Country ITC legacy (Muse, Tom Ewing), this young quartet made an impact with infectious melodies and edgy hooks. Showing strong potential, their genre hopping pop-grunge marks them as one-to-watch. Formed less than a year ago it would be easily assumed they have been gigging for much longer, their set aided from a great mix in the airy Quay Bar.

FIVE TO WATCH – HAVEN



The much-touted showing of Manchester's brightest hopes guaranteed the busiest performance of the live unsigned showcases, their industry profile aided by the influence of manager Joe Moss (ex-Smiths/Marlon). Generating polarised reactions from delegates, the strength of songs like Say Something is obvious, though their timid on-stage demeanour left many wondering what all the fuss is about.

Going are the days when Sony, the last of the major labels to host extensive autumn sales conferences, would decamp to the seaside for its annual shindig. This year it opted to host more intimate retail and media sessions at its Great Marlborough Street headquarters in line with broader market conditions. Nonetheless, despite the fact that its schedule perhaps lacks the weight of superstar names that it boosted a year ago, it still managed to offer up an extensive list of releases for the run-down to the first Christmas of the 21st Century.

This has certainly been an eventful year for the company, as UK chairman Paul Burger recognised in his opening remarks. Changes have included the appointment of Epic's Catherine Davies to the key international marketing role, the creation of a new media department headed by new recruit Tony Martin, a reduction in the company's field sales team, the closure of its Higher Ground imprint and the recent departure of INcredible boss Lynn Cosgrave.

The net result of the on-going restructuring was that when Sony Music in New York announced a worldwide programme of redundancies in July the UK company was exempt from the process since it had already taken action in anticipation of changing circumstances, driven in part by an absence of global superstar releases. Meanwhile the UK company has set about the task of continuing to develop local artist talent. Epic managing director Rob Stringer,

speaking to Music Week after last week's presentation, says the past year has been about keeping a steady focus on key artists and building the domestic roster for the future. As it approaches the Christmas period the label's "complete priority" is the first release by Sade for eight years, *Lovers Rock*, with the London-based singer long having secured icon status on both sides of the Atlantic; the task is to reintroduce her to existing fans while adding new ones. Kicking off is the lead single *By Your Side*, whose down-tempo feel is typical of the overall feel of the album, which has been written and produced by the singer and her longtime band members.

Epic's other key domestic release is Finley Quay's innovative and critically acclaimed Vanguard album released this week. Meanwhile other albums building steady interest include the debut album by Philadelphia-based R&B singer/songwriter Jill Scott, who's recently performed to rave notices at London's Jazz Cafe, and blue-eyed rocky soul singer Anastacia, who has so far sold 1m albums worldwide.

Stringer adds that the company has been looking beyond the fourth quarter to a handful of key albums lined up for the first and second quarters of 2001. "I'm trying to balance things out this time," he says. "I don't want to have everything coming out in the fourth quarter like last year. Also, the competition is going to be extremely fierce this Christmas. It's either compete or drown, and I don't want to launch new

Sony looks to 2001 major releases and

With Christmas fast approaching, Sony has emerged competitive

SINGLES CHART SCORES

	No 1s	10s	Top 20s	Top 40s	Total hits
Epic	1	1	5	5	12
Columbia	0	9	9	3	21
S2	0	1	1	1	3
Incredible	0	0	0	0	0
Creation	0	0	0	1	1
Big Brother	0	2	0	0	2

Figures cover 2000 releases' highest chart positions in the 33 weeks to w/e 26/8/00. Sony's market share for the half year was 10.0%, ranking it fourth among its competitors. Columbia, ranked nine in companies, controlled almost half this with 4.8% share. Source: MW



Offspring: potential smash-hit single

Reef: national tour and new single

artists who may well draw against artists who are three or four singles deep." Looking forward, the label has recently signed ex-Creation artists Super Furry Animals and is expecting to add further fire power to its domestic roster

when it concludes current negotiations with Pinnal Screen. Next to releases from these acts, anticipated in spring and summer respectively, Michael Jackson is now expected to release his long-awaited album

FINLEY QUAY: Vanguard - Epic (October 2)
Following in the wake of the excellent Top 20 single *Spiritualised*, Finley's second album is released this week. This fresh, diverse highly individual album is supported by a October 14 Later appearance and extensive campus promotional activity. The second single, *When I Burn Off* tied to *The Distance* is released on October 30.
DAWSONS CREEK TV OST: Dawsons Creek 2 - Sony Music TV (October 9) The follow-up to the 200,000-selling *Dawsons Creek Vol 1* compilation includes tracks from the lives of domestic signings Al, Toploader and Straw plus US talent including Jessica Simpson and Lara Fabian. Advertising in the pop press and on MTV and The Box is expected to drive awareness of the release.
ROACHFORD: The Roachford Files - Columbia (October 9) This album from the UK veteran contains a collection of past hits including *Cuddly Toy* and *This Generation*. In addition to three new songs, one of which, *From Now On*, is released as a single on October 9.



Toploader

TESLA: HANCLIN, I Hear Direction - Columbia (October 16) The long-standing ex-Creation group release their debut single for Columbia a week before the release of new album *Howdy* on October 23. Initial press interest has been favourable, and the release will be supported by a two-week UK tour in early November.
JILL SCOTT: 'Belting' In The Way - Epic (October 23) This single by the sometime Roots clan member is supported by a Later appearance, a Mobo presentation slot and four live dates in mid-November. Since its release in July her critically acclaimed contemporary soul album *Who Is Jill Scott?* has moved 200,000 units with minimal promotion. This track should keep it building

Charlotte Church



through the fourth quarter.
LARA FABIAN: Lara Fabian - Columbia (October 23) Fabian's three studio albums and one live collection have sold in excess of 6m copies worldwide during the past two years. Her debut UK single *I Will Love Again* (October 16) precedes her self-titled album and will be supported by performances on the

National Lottery in this Morning in early October.
BONNIE RICE: Uprocking Beets - Incredible (Late October) The second single from the pop-breakfast duo's August-released album should pick up where Freestlyer's number two success left off, adding new energy to the Darude-produced

album *In Stereo*, and helping its chart performance in the Christmas gift market.
CREATION: History of Creation Records - International Guardians of Rock n' Roll (1983 - 1988) - Creation (October 23) This release features key tracks from across the Creation back catalogue, including sleeve notes by Danny Kelly. It will doubtless appeal to fans of the label's "punk" era, and coincides with books by Paolo Hewitt and Dave Kavanagh.
REEF: Superhero - S2 (October 30) The second single from the rocking four-piece's August 20 album release *Getaway* precedes an extensive UK live tour throughout this month and into November.
CELINE DION: The Collector's Series Vol 1 - Epic (October 30) The first two albums tied to targeted releases by the Canadian superstar includes a number of previously recorded singles in four different languages in addition to a sprinkling of her international hits. The 16-track release is

supported by national GMTV and other TV and C4 advertising, in addition to national press spots.
SAVAGE GARDEN: Hold Me - Columbia (November 6) The Aussie pop-rock duo will be in the UK for TV promo slots in November, and have just recorded a video in London for the fifth single release to drive their album *Affirmation* (currently sitting at 22) through the fourth quarter. The release will also be backed by TV advertising, press ads and two arena UK dates set for early December.
MICHAEL BOLTON: Soul Provider - The ultimate collection (November 13) This best of compilation double CD includes all of the hit singles including *Tell Me How Am I Supposed to Live Without You* and *Can I Touch You There*. The release is aimed at the AOR female gift market with a TV and women's and national press advertising.
ALTY McNEAL OST: Soul of Alty McNeal - Epic (November 13) The first two albums tied to the popular Channel 4 series have sold 900,000 units between them. This installment includes tracks from Macy Gray, Al Green and Barry White.



Jill Scott

1 with new acts, domestic signings

ever with a broad range of Autumn releases. By Mary-Louise Harding



the pipeline



Finlay Quaye: innovative second album

for the label in March, while fellow US act Jennifer Lopez is expected to deliver her second set in January.

Helping Sony to maintain a second place in the corporate albums market share league for the six months to the end

of return for a second promo visit pre-Christmas. There will also be a poster campaign, press advertising PoS, **SADE: Lovers Rock - Epic (November 13)** The first release from the diva for eight years is typical Sade: downtempo, sophisticated and beautifully sung and produced. The most important release in Epic's seasonal release schedule, it is preceded on October 30 by the lead single, *Your Side*. Pre-release marketing includes a televised Moby appearance this week, while a Trevor Nelson Radio 1 exclusive kicked off the radio promo at the end of September.

Appearances on TOTP and Later are confirmed for late October and early November. **THE OFFSPRING: Conspiracy Of One - Columbia (November 13)** The platinum selling US band's new album should cement the band's rise to superstar status. The band have confirmed *Melody Maker*, *Kerrang*, *Metal Hammer* and *MPS* magazine covers, while October TV slots are booked, including T4 and TFI Friday, plus a national arena tour. The album is preceded by the catchy pop single *Original Prankster* on October 30.

TOPOLIVER: Backing in the Heartlight - S2 (November) This single has been remixed by Norway's Stargate crew in a bid to achieve broader radio support and drive the band's debut album through into the Christmas market. The release coincides with a national tour through October.

GATECRASHER: National Anthems - Incredible (November 20) Sales of the Gatecrasher albums have increased with every installment, with the last hitting 160,000 units. Now *Incredible* is launching its biggest in TV campaign so far in a bid to cross the northern club branded compilation into the mainstream.

A1: The Music List - Columbia (November 20)

June and fourth place on singles, sister label Columbia was the strongest label performer for the group. Although its albums share dipped by 5.5% in the second quarter to take fourth place it finished up in a respectable third place

off by their recent number one single, the band's second album has been written with the international market clearly in its sights. The single *Same Old Brand New* (to be released on November 6) has been co-written by A1 and Eric Foster White, and will be supported by a 21-date headline tour starting on October 20 and a full press and TV advertising and promotional campaign.

BESTIN'S CHILD: Independent Woman - Columbia

A1



(November 20) The superstar R&B group, now down to a trio, release this single to coincide with the November 24 launch of the Charlie's Angels film, of which this is the lead track. The band have three arena live dates booked for mid-November and the album is also set for re-promotion with four new tracks, including *Independent Woman*, to drive Christmas sales. The track also appears on the Charlie's Angels OST (released on October 16), which also features an updated theme tune by Apollo Four Forty.

CHARLOTTE CHURCH: Dream A Dream - Sony Classical (November 20) The teenage classical prodigy returns with a Christmas song collection for the 2000 gift market. The album will be backed by a BBC Christmas TV special and includes a new single, the title track *Dream A Dream*, which also

the first half of this year with a 6% market share.

Blair McDonald's label has a strong line-up for the Christmas season that includes potential smash hit singles from The Offspring, Destiny's Child and Wyclef Jean, plus heavily promoted albums including the Charlie's Angels soundtrack, and new sets by the likes of A1 and new ex-Creation signings Teenage Fanclub.

McDonald couldn't have chosen a better week for the presentation, as he settled over two consecutive number one singles from A1: the previous week and Mariah Carey with Westlife

One year on from his appointment to the Columbia managing director's post, he stresses that his overriding brief had been to develop the UK roster. "We have historically had a phenomenally strong international repertoire to rely upon," he says. "Although our schedule for this autumn is still slanted internationally with Savage Garden and Ricky Martin, I'm happy to be making significant inroads with domestic repertoire - and at such contrasting ends of the market in the form of A1 and Teenage Fanclub."

Commenting on the company's performance, McDonald believes the company has turned the corner and is sure that the emerging domestic roster - which includes new signings Ju Brezner and Straw - will build on this year's performance. "Meanwhile sister label S2 is enjoying success with Toploader thanks in part to a well-crafted online promotional campaign in

appears Sony's 12 year-old rising US country artist Billy Gilman. His own single and album for release in November are both entitled *One Voice*.

WU-TANG CLAN: The W - Loud/Epic (November 20) The Shaolin rap crew return with their first album through Sony since the move of their label Loud from BMG. A single album, it will be promoted by the double A-side single *Gravel Pit / Protect Your Neck* (The Jump Off) and has already been assured of extensive media support.

WYCLEF SE 21 - Columbia (November 20) Wyclef's critically acclaimed debut album *The Elefante* (2 Sides 2 A Book) spans this beautiful downtempo single featuring Mary J Blige. Wyclef is set to host the MTV Europe Awards on November 16 and will be visiting the UK for TV appearances, including *Later*, in late November to help drive the album through the gift market.

THE THREE TENORS: The Three Tenors Christmas - Sony Classical (November 27) This Christmas release will be supported by a TV concert filmed in Vienna and set for broadcast on December 17, preceded by two weeks of TV advertising.

SONY MUSIC TV The major's commercial marketing arm is preparing a diverse line-up of releases which includes several new concepts alongside familiar names. The third volume in the *Music To Watch Girls* by series includes a familiar clutch of big names, while *Cookin' - Music To Cook* By has been compiled by Naked Chef Jamie Oliver and includes a track by his band Sartre Division, which will also be released as a

the absence of strong radio support. The label is now re-releasing breakthrough track *Dancing in the Moonlight* next month with a Stargate remix whose lighter, more beat-based version it is hoped will open up a path onto the Capital and Radio One playlists.

Label boss Muff Winwood's second Christmas priority are pop-rockers Reef, who are set to embark on a national tour and new single *Superhero* in late October/early November.

Despite a mixed media reception for their Getaway album Winwood says he is

confident the single will break the band through. "I think they're going to surprise a lot of people," he says. "They're a rock band, which is hard work for anybody at the moment. But if you like rock bands, then Reef are the band you'll like."

Adding firepower to Sony's Autumn arsenal are important releases from its classical and TV arms. On the classical side, Charlotte Church is set to deliver for the third year in a row, while a Three Tenors Christmas album is also expected to do big business.

Meanwhile Sony Music TV is looking forward to titles such as the third volume in the hugely successful *Music To Watch Girls* by series and celebrity-related titles from personalities as diverse as Jamie Oliver and Dale Winton.

Overall the company's line-up is likely to make it as competitive as ever. And in what could be the last Christmas with Paul Burger at the UK company's helm, you can be sure that Sony under his leadership will be fighting harder than ever for every sale.

single at the end of October. Also new is *Dale's Disco Divas*, which will be promoted by National Lottery Host Dale Winton and includes familiar disco hits. Other releases include *The All Time Greatest Christmas Albums* (featuring Mariah Carey and Charlotte Church), *The Love Songs Of Neil Diamond*, *The All Time Greatest Classical Album* and *The All Time Greatest Love Songs*.



Sade

Phillips reflects on a year when the

With changes in senior personnel and a substantial pruning of its roster, Warner chief Nick Phillips says the he is now steering the ship on a new course

The first year of the new Millennium was the year in which Warner Music UK chairman Nick Phillips can truly be said to have started to stamp his mark on the company he inherited from Rob Dickins back in 1998. "Big companies are like big ships - it takes a long time to turn them around," says Phillips. Although there is still work to be done, he can look back on a company that has started to follow a noticeably different course.

The change is most obvious in senior personnel: Christian Tatfersfeld joined as managing director of East West in January, while Moira Bellus, suddenly departed the managing director's chair at WEA in early September to make way for John Reid. Meanwhile, London Records has also joined the Warner fold following the major re-organisation of the independent. In fact the whole company has almost started to take on the shape of the London Records built up by Warner Music worldwide chief Roger Ames during the early to mid-Nineties: both Tatfersfeld and Reid worked there, as did other key recruits, including former promotion supremo Billy Macleod, whose The Partnership operation struck a consultancy relationship with London earlier this year.

"At East West, Christian was the perfect choice. He's doing a really good job and got it up and running very fast," says Phillips.

ELIZA CARLITE: Angels & Cigarettes - Warner Bros (out now). The band's major label release by the 1998 Mercury Prize nominated singer/songwriter is being supported by a 13-date UK tour throughout October.

WEA BROTHERS: Moon - WEA (out now). Currently touring with The Bluetones, the band are building growing support for their critically acclaimed debut album.

GREZD BAY: Haring - Reprise (October 2). The band's first album in two years and the fourth in their career has been trailed by an extensive set-up including UK appearances. So far the band have sold 1m singles and 750,000 albums in the UK.

CHINA RECORDS: King of the Beach - Negnet/Earl West (October 2). Returning to his more traditional style, this is Rea's nineteenth album to date. Produced by Rea himself, it follows the dance chart success of his earlier single *All Summer Long*.

PIVA STAIN: Not in the Face - Warner Bros (October 2). The veteran singer/songwriter is back with his first studio album in more than a decade. All 11 tracks have been written, produced and arranged by the man himself and the release coincides with his long-awaited European tour.

CHANGING FACES: Visit Me - Atlantic/East West (October 8). This is the third album from the US female R&B duo, who previously enjoyed UK success with G.H.E.T.T.O.U.T. The album features 15 new tracks, five of them co-written by the duo with input from R Kelly and Joe.

ALL SAINTS: Saints & Sinners - London (October 18). Preceded by their second single of the year *Black Coffee*, All Saints expect to build their incredible success of *Pura Shores*, which is still the biggest selling single of 2000. With an extensive TV co-op campaign in the pipeline and the next single set to go to radio before the end of the year (for release in January), expect this album to fly.

ROB LOAN: Conversations in Fading - Warner Bros (October 16). Lifted from her current album

"WEA was the last thing we wanted to change. To try and fight on too many fronts means you get it wrong. John's going to have a really good look at what he has got and then will make any decision as soon as possible. But the wrong thing to do is to go in and try and do it all at once."

There have also been more low-profile changes, among the merging of certain areas of activity including business affairs and International, with Hassan Choudhury now overseeing International exploitation across all three labels. And the company has also developed new TV marketing activities under Mario Warner, who joined full-time earlier this year, to build strength in an area in which it was previously weak. New brands include the *Twice As Nice* and *Pure Garage* series.

Looking back across the group during the past 12 months, a couple of key focusses become apparent, in particular overhauling promotion and revitalising A&R. The former meant the arrival of Damien Christian and his Universal team at East West, while The Partnership moved in-house at London while continuing to work independently for their other clients. Most recently Chris Mason left his post running the promotion department at WEA two weeks ago.

Meanwhile, the A&R process in the new-look Warner has meant re-examining the rosters at each label, dropping acts that did not fit and developing new talent. At East West, Tatfersfeld is understood to have shied most of them under his acts - among them Rialto, who had the misfortune to sign to China after being dropped from East West, only to find that they were re-assigned to East West following China's absorption there and subsequently dropped again. And at WEA Reid started that process within two weeks of his arrival. Among those who have so far left the label are high-profile names such as Shola Amos and Mark Morrison. One senior

Invincible Summer, this track is supported by an excellent set of remixes from Love to Infinity. The album release is due to coincide with her first UK tour in four years.

DAVID GRAY: Please Forget Me - Hit/East West (October 16). This is the second single to be

the first week position of its debut album, *You'll Love to Hate*. This, suggested Blackwood still has some way to go before his status as a musician matches his popularity as a comedian and TV personality, this single will help to keep sales ticking over. Following in the wake of two previous Top 10 singles, this suggests he has much more to offer.

THE CITY - WEA (November 8). Back after 10 years, the acclaimed artist and producer releases a new dance track. The single comes complete with vocals from Dirty Harry and Gemma as well as reworkings from Max Morolto, Glasco, Above

And Beyond and Adamski himself.

ROD STEWART: Human - Atlantic/East West (November 13). A&R'd by former Warner Music UK chairman Rob Dickins, Stewart's latest album contains contributions from writers as diverse as *KT Tunstall* (who is now signed to Dickins' Instant Karma) and Greg Alexander (The New Radicals). The lead single *Run Back into Your Arms*, written by Graham Stack, John Reid and Brian Bland, is featured on October 30, while the album will be advertised by a national TV, radio and press advertising campaign.

DTLA - WEA (November 13). One of the world's biggest selling female artists of the Nineties, Enya releases her first material since her last studio album, *Memory Trees*, five years ago. Preceding the new album, by

lifted from the singer/songwriter's breakthrough album *White Ladder*. The release will coincide with a 15-date UK tour and a radio, TV and poster advertising campaign.

CORNEIL: Irresistible - 143 Records/Earl West (October 23). The second single from the UK platinum selling album *In Blue*, this includes live versions of *At Your Side* and *Somebody For Someone*. The marketing for the album will continue right up until Christmas with an extensive TV and poster campaign.

MORCHEEBA: Be Yourself - East West (October 23). The second single from the former China Records act's international best selling album *Fragments of Reason* should keep it ticking over nicely in the UK and help it to match its performance elsewhere in Europe. The single features a live cut of *Part Of The Process* recorded at this year's Glastonbury Festival.

SOLJA KARLIE: Have Da - WEA (October 30). Following in the wake of her self titled



David Gray: breakthrough album, with tour to follow

Enya: eagerly

Warner music estimates that less than half the 40-plus album artists currently signed to WEA will remain with the company.

The flip side of pruning a roster is developing new acts and this has been a key mantra throughout the year at East West, which now has nine album acts on its books, most of them new signings. Cheryl Robson made the first high-profile signing when she secured the signature of TV star Richard Blackwood, subsequently being vindicated when his first two singles went Top 10. Tatfersfeld also made his mark with the controversial signing of garage duo Oxide & Neutrinio, whose *Bound 4 Da Releod* not only brought the label its first number one for two years but has also subsequently developed

into a full scale album project. "I'm 100% convinced that they're going to be a cool, cool urban kids' act," he says.

More significant still was the signing of David Gray, who has since gone on to become one of the breakthrough artists of the year, selling 550,000 units of his *White Ladder* album in the UK alone so far with a target of 1m by Christmas. "The most crucial thing this year has been David Gray - it's as simple as that," says Tatfersfeld. "I had been talking to him for a while. The record was ready and we were convinced it was going to do well."

East West has also been boosted by inheriting *Morcheeba* following the closure of China Records. Their latest album has

a week is the debut single *Only Time* released on November 20. Inevitably the whole project, one of the key priorities for WEA, will be backed by an extensive marketing and TV advertising campaign.

ARTFUL DODGER: All About the Struggles - London/Hir (November 20). Despite the album's title, Artful Dodger certainly haven't struggled this year following a string of smash singles, the latest of which is set to be *Please Don't Turn Me On* featuring Lifford and set for release on November 4. The label expects the album to be platinum by Christmas.

SUGARBEES: Sugabees - London (November 27). Following the breakthrough single *Overload*, London has decided to steam ahead with the band's debut album. It will be followed by a Christmas single ballad, again produced by Cameron McVey and set for release on December 11.

MADONNA: Don't Tell Me - WEA (November). The second single from the superstar's Number One album *Muzik* will be accompanied by a second phase of promotional activity which will include a one-off gig at the Brixton Academy in London. The label is confident of 1m album sales by Christmas.

SIMPLY RED: Simply Deep - East West (November). This compilation of Simply Red's best-known love songs will be accompanied by a major TV advertising campaign.

BUSTA RHIMES: Fire - Elektra/East West (December 4). This single is taken from the Flip Mode Squad founder's album, *Anarchy*, whose production credits include *Spide Shok* (of Buff Ryders), the o/mni-present Swiss Bazzi and Slum Village founder Jay D.

Compiled by Claire Bond

7 OCTOBER 2000

CHART COMMENTARY

by ALAN JONES



SINGLE FACTFILE

Returning from the lowpoint of her career to date – the number 14 ranking earned by her cover of Camo & Mearl's *Word Up!* last year – Melanie B plans a number four placing with *Tell Me*. Its success means that all past and present members of the Spice Girls have landed top five hits outside of the group in the last year. *Tell Me* sold nearly 45,000 copies last week, and would surely have sold even more had it been given more support from

radio. It was just beginning to pick up when the Spice Girls' new single *Holler* was serviced, and has suffered as a result, although it does climb 45-32 this week with stations finally accommodating it while dropping Melanie C's *I Turn To You* and Victoria Beckham's *Out Of Your Mind* from their playlists. *Tell Me* was co-written by Robyn Jafari, for whom it is the eighth UK hit to date – with *Holler* sure to be his ninth.

The second number one in a row to extend its stay at the top to two weeks, *Madah Carey and Westlife's* *Against All Odds* sold a modest 78,500 copies last week to retain pole position, while *Zombie Nation's* *Karrakott* 400 is still runner-up, after shifting a further 55,000 copies. Of the new intake, the most successful is hot UK garage act the *Archtechs'* *Booy Groove* single, which sold nearly 53,000 copies to debut at number three.

Meanwhile, one of the biggest new garage acts of the year, *DJ Luck & MC Neat*, land their third consecutive hit with *Am I No Slop* in its number eight. They previously reached number 11 with their debut *A Little Bit Of Luck* and number five with *Masterblaster 2000*. Don't get the idea that all garage acts are in the ascendancy, however. Such is definitely not the case for *Sweet Female Attitude*, who reached number two and sold more than 271,000 copies of their debut hit *Flowers* but who struggle to a

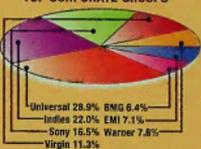
MARKET REPORT

TOP 10 COMPANIES



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

TOP CORPORATE GROUPS

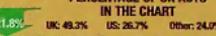


SALES UPDATE



number 43 debut with their follow-up, *8 Days A Week*, which sold fewer than 6,000 copies last week. On the same day they made their

PERCENTAGE OF UK ACTS IN THE CHART



debut with *Flowers* in April. *Lonestar's* *Amazed* was also a new entry – and *Lonestar's* follow-up *Smile* came out on the

same day as *8 Days A Week*, and is also something of a disappointment. It enters the chart this week at number 55, with only 3,000 copies sold. *Amazed* reached number 21, spent 22 weeks in the Top 75 and has sold more than 188,000 copies.

The Beautiful South score their first hit of the year, and their 24th in total, debuting at number 22 with *Closer Than Most*. Their 49th Top 40 success, it represents a turnaround in form from their last single, 1999's *The Table*, which peaked at number 47. *Closer Than Most* is the first single from the band's upcoming album *Panning It Red*.

There are two climbers in the Top 40 but both are records which improve their position by chance. *Madonna's* former number one *Music* recovers 14-13 despite a 14% decline in sales week-on-week, while newcomer *Anastacia's* debut *I'm Outta Love* improves 7-6 with a 15% dip in sales. Overall singles sales are off less than 4%, so both records are lucky to climb.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (Distribution)
1	NEW	YOU TAKE MY BREATH AWAY	Scorpia	Green Cream/CD (V)
2	1	SORRY (I DIDN'T KNOW)	Monsta Boy feat. Dancie	Locked On LOX125C (V)
3	2	BULLET IN THE GUN 2000	Planet Perfecto	Perfecto PERF 0005X (MMP/V)
4	NEW	GALAXIA	Moonman	Heat Recordings HEAT002C (V)
5	5	LUCKY	Britney Spears	Jive 9251022 (P)
6	3	IT'S GONNA BE ME	T'N Sync	Jive 9251082 (P)
7	NEW	UBIK	Timi Maso/Martin Beddinghouse	Perfecto PERF00252 (MMP/V)
8	NEW	GET IT ON	Buy Stop feat. Trex	All Around The World COOL0822S (P)
9	NEW	SNAP YOUR FINGAZ	Kumara	YK YK0678C (V)
10	NEW	BAD BOY 2000	Mark Kavanagh	Tripp/Trix TRX1067C (V)
11	4	TOO MANY D'S	Soulwax	Plus Recordings PLUS0306X (V)
12	NEW	SMILE	Lonestar	Real/Grapevine 74021786132 (BMG/UMG)
13	6	DEAR JESSIE	Rolkerig	Neo NEO0030R (V)
14	7	THE NIGHTLY	Black & Jones	Nebula NEBU001 (M) (ADD)
15	NEW	KILIN ME/PSYCHO PRUNK	Timi Maso	Tide Recordings TIDE00502 (M)
16	NEW	ACDC	X Press 2	Shine SHIN1571 (MMP/V)
17	NEW	TIME OF YOUR LIFE	The Yo-Yos	Sub-Pop SPC0254 (SHM/V)
18	NEW	THE VISION	Marco Plus Pres DJ Arabesque	Nakheez (ADD)
19	NEW	PUSHING TOO HARD	Sainro & Sinners	Bedrock (ADD)
20	12	SANDSTORM	Danide	Neo NEO001 033 (V)

All charts © DM



This Week	Last Week	Title	Artist	Label
1	1	AGAINST ALL ODDS	Mariah Carey & Westlife	Columbia
2	1	KEINAKAT 400	Zomba Juice	Deaf/Infinity 05 Sound
3	NEW	BOY GROOVE	Archtechs feat. Taz	Go Back Records
4	NEW	TELL ME	Melanie B	Virgin
5	1	LADY MUA	Sound Of Beanie/Phish	Phish
6	1	FM OUTTA LOVE	Aerobic	ESC
7	1	MOST GIRLS PINK	Lafayette	Lafayette
8	NEW	AM I NO SLOP	DJ Luck & MC Neat feat. DJ Red Bull Records	Red Bull Records
9	1	OVERLOAD	Supergods	London
10	1	SKY COME	Sound/Universal Island	Sound/Universal Island
11	1	GROOVEJET (IF THIS Ain't LOVE)	Phish	Phish
12	1	MUSIC	Madonna	Mercury/Warner Bros
13	1	ROCK DJ	Robin Williams	Capitol
14	1	ON A NIGHT LIKE THIS	Vanessa Williams	Parade
15	1	SOMETHING DEEP INSIDE	Vanessa Williams	Parade
16	1	ORDINARY WORLD	Avant	Home Counties
17	1	UNLEASH THE DRAGON	Slip	Def Soul
18	1	7 DAYS	Crug David	Worlar
19	1	BLACK COFFEE	AB Savita	London
20	1	I TURN TO YOU	Victoria C	Virgin
21	1	ABSOLUTELY EVERYBODY	Vanessa Amorosi	Mercury
22	1	IN DEMAND	Tina Turner	Mercury
23	1	NATURAL	Cher	Warner
24	1	CLOSER THAN MOST	The Beautiful South	Go Back Records
25	1	LIFE IS A ROLLERCOASTER	Ron Keating	Phish
26	1	BEAUTIFUL DAY	U2	Universal Island
27	1	UNFORGIVABLE SINNER	Leona Lewis	Virgin
28	1	SHAKELAS (PRAISE YOU)	Mary Mary	Columbia
29	1	YOU TAKE MY BREATH AWAY	Scorpia	Green
30	1	HOLLER	Spice Girls	Virgin
31	1	BREATHLESS	The Corrs	Arista
32	1	IT DOESN'T MATTER	Wyclef Jean & The Roots & Blackstreet	Columbia
33	1	FREESTYLE	Barbie & The Jaxx	Decca
34	1	OUT OF YOUR MIND	Victoria Beckham & The Spice Girls	Mercury
35	1	YOU USED TO HOLD ME	Scorpia & Leona Lewis	Mercury
36	1	BULLET IN THE GUN 2000	Planet Perfecto	Perfecto/Mercury
37	1	KIDDO	Rosie Williams & Killa Morgan	Chryslis
38	1	WHO TOLD YOU	Vanessa Amorosi	Tollan Label
39	1	JUMPIN' JUMPIN'	Destiny's Child	Columbia
40	1	WHO THE HELL ARE YOU?	Madonna Amici	WE Recordings

© DM/MCA/Decca

Well, it has been a hectic few weeks... but we've completed our move to...



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GELFAND, RENNERT, FELDMAN & BROWN

THE (UN)OFFICIAL UK SINGLES CHART
Supported by Gelfand, Rennert, Feldman & Brown
(Accountants to the Entertainment Industry)

TOP 75

1 NEW RELAX!
Gelfands Goes To Portland Place

2 NEW IN JUST A PARTNER IN A ROCK 'N' ROLL ACCOUNTANT
The Gelfand Blues

3 NEW ANOTHER PACKING CRATE IN ANOTHER HALL
O.S.T. from the West End Production by GRLF & B

7 OCTOBER 2000

CHART COMMENTARY

by ALAN JONES

Madonna's Music spends its second week at number one, following up its 152,000 first week sales with a fine second week tally of more than 84,000 – marginally less than the combined totals of EMI's Kylie Minogue and Robbie Williams, who follow at two and three, both with sales of approximately 43,000.

Aside from Minogue, three other artists have Top 10 debuts this week – Mark Knopfer, David Bowie and Gomez. Former Dire Straits leader Knopfer lands his highest placing outside of the group with *Sailing To Philadelphia* in at number four with sales of more than 31,000, while fellow veteran David Bowie's triple CD *Boysie At The Bees* – coinciding together vintage sessions from 1968 to 1972 and some new material specially recorded legs this 37-year-old singer – earns a number seven debut, with sales of nearly 22,000. Meanwhile, Abandoned Shopping, Tracy Trollope, Gomez's third album in two-and-a-half years, debuts at number 10



ALBUMS FACTFILE

Home to the number one hit *Spinning Around*, the number two follow-up *On A Night Like This* and the upcoming smash duet with Robbie Williams, Kylie Minogue's *Light Years* album was obviously going to mark a major resurgence in the Aussie's career. Although it could not topple Madonna's *Music*, *Light Years* makes a fine debut at number two, with sales of more than 43,000 copies. Minogue's last album of

new material, 1998's *Kylie Minogue LP*, debuted at number 10, with first week sales of just 15,500. It spent only four weeks in the Top 75 before disappearing for good and has still to sell as many copies as *Light Years* sold last week alone. Minogue has had three number one albums, most recently *Kylie's Greatest Hits* in 1992. *Light Years* is her highest charting album of new material since *Enjoy Yourself* in 1989.

MARKET REPORT

TOP 10 COMPANIES



Figures show % of companies by % of total sales and copyright group shares by % of total sales of the Top 10 new albums

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: +26.0%
YEAR TO DATE VERSUS LAST YEAR: +13.4%

with more than 19,000 sales. It's a sale time again at HMV and the company is selling a load of old bollocks –

PERCENTAGE OF UK ACTS IN THE CHART

UK: 53.3% US: 38.7% Other: 8.0%

Never Mind The Bollocks by The Sex Pistols. It's the punk legends' celebrated introductory album, a number one in 1977.

COMPILATIONS

Dance music continues its recent look on the compilation chart summit, with *Trance Nation 4* debuting in pole position after selling nearly 36,000 copies last week. The Ministry of Sound compilation mixed by transcreator Ferry Corsten includes tracks by artists like Frankie Goes To Hollywood, Darude, York and Suneal and is the sixth Ministry of Sound album to top the chart so far this year, on top of the four number ones they had in 1999 and the two they secured in 1998. This year's winners for the label are *Club's Guide To 2000*, *Rewind* – The Sound of UK Garage, *Dance Nation*, *Club's Guide To Ibiza* and *The Ibiza Album* – Summer 2000. *Trance Nation 4* is the third album in the *Trance Nation* series to reach number one, with only *Trance Nation 3* –

which was released in the third week of Now That's What I Call Music! 45's reign and consequently had to settle for a number two slot – failing to reach the summit. First week sales for the other three albums are: *Trance Nation 1* – 40,500, *Trance Nation 2* – 29,000, *Trance Nation 3* – 29,000. It was exactly a year ago that *Trance Nation 2* debuted at number one, so it's valid to compare sales with that of *Trance Nation 4*, and the latter album is ahead by nearly 23% at this early stage.

Debuting at number two behind *Trance Nation 4*, *Pepsi Chart 2001* sold nearly 30,000 copies and is the first of this year's albums to bear a 2001 tag, although, of course, it contains only old hits. Among the 42 tracks on the double CD are 15 which have topped the Pepsi Chart.

INDEPENDENT ALBUMS

This Week	Last Week	Title	Artist	Label (distributor)
1	1	PLAY	Moby	Mute CDSTUMM 172 (0)
2	4	PERFORMANCE AND COCKTAILS	Stanzonophics	V2 VR 100492 (MVP/PI)
3	2	THE HOUR OF BEHINDERDEAST	Bully Crown Boy	XI Recordings TNLCD 133 (V)
4	9	WORD GETS AROUND	Stanzonophics	V2 VR 100048 (MVP/PI)
5	11	YOU'VE COME A LONG WAY, BABY	Fatboy Slim	Skin BRASSIC 11CD (MVP/PI)
6	13	THINGS TO MAKE AND DO	Meloko	Echo ECHD 31 (PI)
7	NEW	DEBUT	Bjork	One Little Indian TPLP 31CDX (PI)
8	7	OPPS! I DID IT AGAIN	Britney Spears	Muse Jive 822392 (PI)
9	20	SHOWBIZ	Muse	Frankie Goes To Hollywood ZTT ZTT135CD (MVP/PI)
10	NEW	MAXIMUM JOY	Bjork	One Little Indian TPLP 11CD (PI)
11	3	SEAMA SONGS	Tom Jones	Gut GUTCD 009 (V)
12	12	RELOAD	JTJ	Lakota LUK CD0617 (MVP/PI)
13	12	JUZ7	JMZ	Lake GUN CD0617 (MVP/PI)
14	10	NO STRINGS ATTACHED	'N-Sync	Jive 822372 (PI)
15	23	DEFINITELY MAYBE	Dasis	Creation CRECD 100 (MVP/PI)
16	38	THE MASTERPLAN	Dasis	Big Brother RIKCD 000 (MVP/PI)
17	NEW	POST/TELEGRAM	Bjork	One Little Indian TPLP 51CD (PI)
18	14	EVERYTHING EVERYTHING	Underworld	Bjork V2 VR 101258 (MVP/PI)
19	26	BUEENA A SOCIAL CLUB	Ry Cooder	World Circuit WCD 050 (PI)
20	NEW	MOVE ON UP	Curtis Mayfield	Sequel NECD320 (PI)

MUSIC WEEK 7 OCTOBER 2000

MARKET REPORT

TOP 10 COMPANIES



Figures show % of companies by % of total sales and copyright group shares by % of total sales of the Top 10 new albums

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: +15.6%
YEAR TO DATE VERSUS LAST YEAR: +0.2%

COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 78.5%
Compilations: 21.5%

THE YEAR SO FAR...
TOP 20 ALBUMS

UK	UK	Album	Artist	Label
1	1	PLAY	MOBY	MUTE
2	2	THE MAN WHO	TRAVIS	INDEPENDENT
3	3	RELOAD	TOM JONES	GUT
4	4	THE MARSHALL MATHERS LP	EMINEM	INTERSCOPE/POLYDOR
5	5	SUPERHEROALTIMA	SANTANA	ARISTA
6	6	RISE	GABRIELLE	GG BART/PLYDOR
7	7	THE GREATEST HITS	WHITNEY HOUSTON	ARISTA
8	8	COME ON OVER	SHANIA TWAIN	MERCURY
9	9	SING WHEN YOU'RE WINNING	ROBBIE WILLIAMS	CHRISLIPS
10	10	BEHIND THE SCENES	CRASH DAVIS	WILDSTAR
11	11	STANDING ON THE SHOULDERS OF GIANTS	OSASIS	BIG BROTHER
12	12	ON HOW LIFE IS	MACY GRAY	EPIC
13	13	IN BLUE	THE CORRS	ATLANTIC
14	13	ROMAN	RONAN KEATING	POLYDOR
15	15	WHITE LADDER	DAVID GRAY	EAST WEST
16	17	OPPS! I DID IT AGAIN	BRITNEY SPEARS	JIVE
17	16	WESTLIFE	WESTLIFE	IRCA
18	18	NORTHERN STAR	MELANIE C	VIRGIN
19	18	BABY ONE MORE TIME	BRITNEY SPEARS	JIVE
20	20	PARACHUTES	COLDPLAY	PARLOPHONE

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7 OCT 2000

THE OFFICIAL CHARTS

100% **music week**

albums

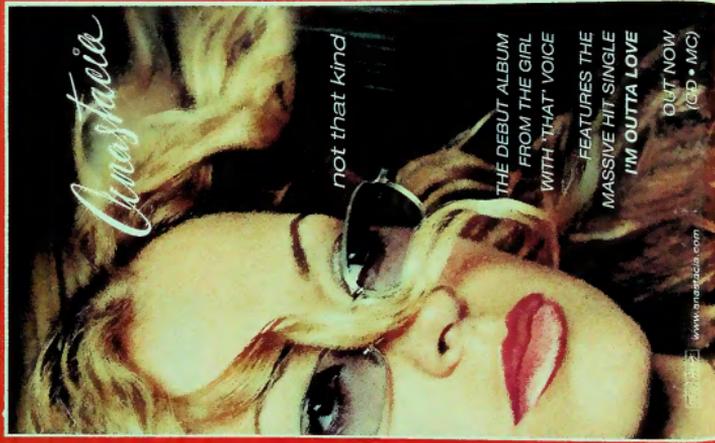
7 OCT 2000

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THE OFFICIAL UK CHARTS
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- | | | |
|----|--|--------------------------|
| 1 | AGAINST ALL ODDS
Maniah Carré & Vessale | Columbia |
| 2 | KERNKRAFT 400 Zombie Nation | Data |
| 3 | BODY GROOVE Architects feat. Nana | Go Beat/Polydor |
| 4 | TELL ME Melanie B | Virgin |
| 5 | LADY (HEAR ME TONIGHT) Modjo | Sound Of Barclay/Polydor |
| 6 | I'M OUTTA LOVE Anastacia | Epic |
| 7 | MOST GIRLS Pink | LaFace/Arista |
| 8 | AIN'T NO STOPPIN' US DJ Luck & MC Neat feat. JJ | Real Rose |
| 9 | OVERLOAD Sugababes | London |
| 10 | SKY Sonique | Sirius/Universal |



- | | | |
|----|---|----------------------|
| 1 | MUSIC
Hollywood | Maverick/Warner Bros |
| 2 | LIGHT YEARS Kylie Minogue | Perlephone |
| 3 | SING WHEN YOU'RE WINNING Robbie Williams | Chrysalis |
| 4 | SAILING TO PHILADELPHIA Mark Knopfler | Mercury |
| 5 | BORN TO DO IT Craig David | Wildstar |
| 6 | THE MARSHALL MATHERS LP Eminem | Interscope/Polydor |
| 7 | BOWIE AT THE BEEB David Bowie | EMI |
| 8 | WHITE LADDER David Gray | IHT/East West |
| 9 | PLAY Moby | Mute |
| 10 | ABANDONED SHOPPING TROLLEY Hotline Gomez | Hut/Virgin |

- | | | |
|----|---|------------------|
| 11 | HEAR MY CRY Sonique | Sirius/Universal |
| 12 | PARACHUTES Coldplay | Parlophone |
| 13 | THE VOICE Russell Watson | Decca |
| 14 | CAN'T TAKE ME HOME Pink | Arista |
| 15 | ROMAN Roman Keating | Polydor |
| 16 | THE GREATEST HITS Whitney Houston | Arista |
| 17 | GOLD - THE BEST OF Spandau Ballet | Chrysalis |
| 18 | NORTHERN STAR Melanie C | Virgin |
| 19 | THE INACCURATE COLLECTION Mr. Airplane | Virgin |
| 20 | NEVER MIND THE BOLLOCKS Sex Pistols | Virgin |

- | | | |
|----|--|----------------------|
| 11 | UNLEASH THE DRAGON Sissop | Def Soul |
| 12 | SOMETHING DEEP Inside Billie Piper | Innocent |
| 13 | MUSIC Madonna | Maverick/Warner Bros |
| 14 | NATURAL S Club 7 | Polydor |
| 15 | YOU TAKE MY BREATH AWAY Sireal | Cream |
| 16 | ABSOLUTELY EVERYBODY Vanessa Amorosi | Mercury |
| 17 | WHO TOLD YOU Romi Size/Reprazent | Talkin Loud |
| 18 | ON A NIGHT LIKE THIS Kylie Minogue | Parlophone |
| 19 | SLAVE TO THE WACE Placabo | Hut/Virgin |
| 20 | PROVE IT (HEAR THIS AIN'T LOVE) Scissor | Beats |

20 NEVER MIND THE BOLLOCKS Sex Pistols Virgin

21 IN BLUE The Corrs Atlantic

22 THE BEST OF The Doors Elektra

23 7 S Club 7 Polydor

24 STOP MAKING SENSE Talking Heads EMI

25 EXPERIENCE HENDRIX - THE BEST Jimi Hendrix Universal TV/MCA

26 PLAYING MY GAME Lene Marlin Virgin

27 GREATEST HITS Pretenders Warner/esp

28 ALONE WITH EVERYBODY Richard Ashcroft Hut/Virgin

29 SUPERNATURAL Santana Arista

30 ONKA'S BIG MOKA Toploader S2

31 AFFIRMATION Savage Garden Columbia

32 CALIFORNICATION Red Hot Chili Peppers Warner Bros

33 OOPS! I DID IT AGAIN Britney Spears Jive

34 YOU WIN AGAIN Van Morrison/Linda Gill Lewis Pointblank/Virgin

35 PERFORMANCE AND COCKTAILS Stereophonics V2

36 THE HOUR OF BEWILDERBEAST Baby Drawn Boy XL Recordings

37 VERDI Andrea Bocelli Philips

38 NATURALLY Ian Moor BMG TV Projects

39 THE SLIM SHADY LP Eminem Interscope/Polydor

40 GOLD - GREATEST HITS Abba Polydor

© CIN. Produced in co-operation with the BPI and BARD, based on a sample of more than 4,000 record outlets

compilations

- 1 TRANCE NATION 4** Ministry of Sound
9 **11 THE COOL SOUND OF THE 70S** Telesar TV
- 2 PEPSI CHART 2001** Virgin/EMI
7 **12 IBIZA UNCOVERED II** Virgin/EMI
- 3 KISS IBIZA 2000** Universal TV
13 **13 NUKLEIZ 975 - HARDHOUSE ANTHEMS 3** Virgin/EMI
- 4 HARD HOUSE NATION** Warner esp
14 **14 ULTIMATE IBIZA** Ingrid
- 5 THE IBIZA ANNUAL - SUMMER 2000** Ministry of Sound
15 **15 THE LATE NIGHT MIX** Universal TV
- 6 NOW THAT'S WHAT I CALL MUSIC! 46** EMI/Virgin/Universal
16 **16 BIGSHOWDOWN - VERY BEST OF REPUBLIC DANCE** Telesar TV
- 7 TWICE AS NICE - SUMMER OF LOVE** Warner esp
17 **17 PURE R&B** Telesar TV
- 8 THE BEST GARAGE ANTHEMS EVER** Virgin/EMI
18 **18 LOVE 2 DANCE** Telesar TV
- 9 FRESH HITS VOL. 2** Warner esp
19 **19 CHILLED IBIZA** Virgin/EMI
- 10 YOUNG GUNS GO FOR IT** Virgin/EMI
20 **20 BEST DANCE ALBUM IN THE WORLD EVER VOL. 10** Virgin/EMI

peoplesound.com top10chart

The peoplesound.com new music top ten chart

LW	TW	1	2	3	4	5	6	7	8	9	10
		Florent-C Mix Up Correct	Mark B & Blades The Unicorn (Mr. Thing Mixtape Sessions)	Serafini Day By Day	Stumble Wait Don't Fire	Morph Luzy	Poole Brown Sweet Girl	Danny J, Leneis feat. Sara To Be Strong (Radio Mix)	Two Dawgs Blessed Da Bus	Saltgrass One In A Million	Joint In Your Eyes
		NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW

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

www.peoplesound.com

17 20 GROOVEJET (IF THIS AINT LOVE) Spiller Positive

16 21 IT DOESN'T MATTER Wyclef Jean Columbia

20 22 CLOSER THAN MOST The Beautiful South Go/Dissers/Mercury

20 23 ROCK DJ Robbie Williams Chrysalis

13 24 ORDINARY WORLD Aurora feat. Neimoe Coleman Positive

25 SORRY (I DIDN'T KNOW) Monsta Boy feat. Denzie Locked On

15 26 BIG BROTHER UK TV THEME Element Four Channel 4 Music

21 27 TAKE ON ME A1 Columbia

19 28 YOU USED TO HOLD ME Scott & Leon AM/PM

26 29 FREESTYLER Bomfunk MC's Dancepool

23 30 1-2-3-4 GET WITH THE WICKED Richard Blackwood East West

18 31 MINORITY Green Day Reprise

25 32 TELL ME IT'S REAL K-Ci & JoJo AM/PM

22 33 WITH MY OWN EYES Sash! Multiply

34 SICKY SISTER Sister Bliss Multiply

27 35 LUCKY Britney Spears Jive

30 36 I TURN TO YOU Melanie C Virgin

37 NURSERY RHYMES Icecube Slimm Polydor

38 ETERNITY Onion Incentive

31 39 OUT OF YOUR MIND True Steppes & D Bowers feat. V Beecham Multi/Arista

24 40 BULLET IN THE GUN 2000 Planet Perfecto Perfecto

THE OFFICIAL UK CHARTS SPECIALIST

7 OCTOBER 2000

CLASSICAL ARTIST

This	Last	Title	Artist	Label (distributor)
1	NEW	THE VOICE	Russell Watson Andrea Bocelli	Decca 9672512 (U)
2	1	VERDI	William Ornt	Philips 4696302 (U)
3	4	PIEZES IN A MODERN STYLE	William Ornt	WCA 28428572 (TEN)
4	2	SACRED ARIAS	Andrea Bocelli	Philips 4626002 (U)
5	3	CHARLOTTE GURICH	Charlotte Church	Sony Classical SC 88003 (TEN)
6	NEW	THE CLASSICAL COLLECTION PART 1	Vanness-Mae	EMI Classics 6506642 (E)
7	5	CLASSIC KENNEDY	Kennedy/English Chamber Orchestra	EMI Classics CDC-596982 (E)
8	6	I WILL WAIT FOR YOU	Lesley Garrett	BBC/EMI Confier 766851542 (BMG)
9	8	VOICE OF AN ANGEL	Charlotte Church	Sony Classical SC 80951 (TEN)
10	7	DREAMCATCHER	Sherid Garden	EMI 4679482 (U)
11	NEW	SANCTE DEUS	Orf Di New Col De/Hogbinatom	Ennio 85738230 (TEN)
12	9	WITH A SONG IN MY HEART	Mario Lanza	Capricorn 742014062 (BMG)
13	NEW	BRUCENORE DEUM & MASS IN D	Croydon Orchestra & Singers	Hyperion HY 71501 (U)
14	11	FROM THE HEART	Lesley Garrett	Silver Treasures SV 3043962 (UMI)
15	16	GREATEST HITS 1969 - 1999	John Williams	Sony Classical S255333 (TEN)
16	17	VERDI: ARIAS	Philharmonia Orchestra/Cara	Ennio 85738222 (TEN)
17	14	FILIPPA GIORDANO	Filippa Giordano	Ennio 398428492 (TEN)
18	18	VIAGGIO ITALIANO	Andrea Bocelli	Ennio 4671982 (U)
19	13	A SOPRANO INSPIRED	Lesley Garrett	Confier Classics 766851532 (BMG)
20	NEW	FOR CAMBODIA AND TIBET	Pavarotti & Friends	Decca 4672032 (U)

© CIN

JAZZ & BLUES

This	Last	Title	Artist	Label (distributor)
1	1	RIDING WITH THE KING	BB King & Eric Clapton	Reprise 932479122 (TEN)
2	2	KIND OF BLUE	Miles Davis	Columbia CK 4835 (TEN)
3	NEW	BACK IN THE DAY	Courtesy Pine	Blue Thumb 545982 (U)
4	NEW	PARIS, TEXAS	Ry Cooder	Warner Brothers 8927625 (TEN)
5	NEW	THE BLACK BOX OF JAZZ	Various	Pulse MUSIC 650 (BMG)
6	4	TOURIST	St Germain	Blue Note 526012 (E)
7	NEW	CLASSIC ELLINGTON	Birmingham SO/Rattle	EMI Classics CD051042 (E)
8	7	DIAMOND LIFE	Sade	Epic CD2004 (SM)
9	NEW	THE WHITE BOX OF JAZZ	Various	Pulse PBXC0405 (BMG)
10	NEW	NOTHIN' BUT THE BLUES	Various	Pulse PBXC048 (P)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	TELL ME	Melania B	Virgin V50CX 1777 (E)
2	1	MOST GIRLS	Pink	LaFace/Arista 743212012 (BMG)
3	2	IT BREAKS THE DRAGON	Slip	Def Soul 579432 (U)
4	3	IT DOESN'T MATTER	Wyclef Jean	Columbia 6907782 (U)
5	NEW	8 DAYS A WEEK	Sweet Female Attitude	Interscope 490929 (U)
6	NEW	NURSERY RHYMES	Lebanon Slem	Polygram 507782 (U)
7	4	WLEY	Notc	Arista 7432178912 (BMG)
8	5	WHATEVER	Craig David	Wifadea/CWILD 30 (TEN)
9	6	DOESN'T REALLY MATTER	Arda/US feat. Lil' Mo	Virgin V50L 172 (E)
10	9	THE REAL SHIM SHADY	Emil-Jackson	Def Soul 562952 (U)
11	NEW	8 DAYS A WEEK	Sweet Female Attitude	Interscope/Polydor 497292 (U)
12	7	SHAFT	Sisaca Hayes	LaFace/Arista 743217252 (BMG)
13	8	MARIA MARIA	Isaac Hayes, The Product G&M	Arista 743217832 (BMG)
14	10	I WONDER WHY HE'S THE GREATEST DJ	Tony Touch feat. Total	Tommy Boy TBO 2100B (P)
15	17	TRY AGAIN	Aaliyah	Virgin V50CD 167 (E)
16	14	JUMPIN' JUMPIN'	Destiny's Child	Columbia 606292 (TEN)
17	16	NO MORE	Ruff Endz	Epic 669620 (TEN)
18	18	CAN'T GET THE BEST OF ME/HIGHLIFE	Cypress Hill	Columbia (TEN)
19	11	THINKING OF YOU	Cyrus Lynch, Jaz/Kelie Le Roc	Telstar CDSTAS 3136 (BMG)
20	15	SCREENING	Maxim	XL Recordings XL 121 (U)
21	NEW	WOMAN TROUBLE	Arda/Dodger & Craig feat. C-David	Pubic Denim 6729 (BMG)
22	21	GO YOUR MONEY	Dr Ding, Gustard feat. Kizis	Elektra E 73707 (TEN)
23	19	BILLS TO PAY	Glamma Kid	WEA WEA 280C1 (U)
24	22	FORGOT ABOUT DUE	Dr Dr feat. Eminem	Interscope/Polydor 497242 (U)
25	24	'WHOA	Black Rob	Puff Daddy/Arista 743217821 (BMG)
26	20	LET'S DO IT AGAIN	Lynden David Hall	Cherempe 122001 351 (E)
27	25	NO MATTER WHAT THEY SAY	Lil' Kim	Atlantic 75074832 (TEN)
28	23	PROUD	Hearster Small	Arista 743217112 (BMG)
29	26	THONG SONG	Slip	Def Soul 568982 (U)
30	27	BIG PIMPIN'	Jay Z	Def Jam 526333 (U)

© CIN. Compiled from data from a panel of independents and specialist multipliers.

FM LW/Vec

Last Cin No

1	1	ROBBIE WILLIAMS - Rock DJ	494743	Dryads 494743 (U)
2	NEW	DANIEL O'DONNELL - Live In Concert	PTX20101	PTX20101 (U)
3	2	MADONNA - Music	72502525	Warner Music Video 72502525 (U)
4	3	VARIOUS - Death Row	Visual VJ 0231	Visual VJ 0231 (U)
5	NEW	FRAK SINATRA - My Way	Video Collection 104717	Video Collection 104717 (U)
6	4	MADONNA - The Ultimate Collection	Wamer Vision Int. 72558339	Wamer Vision Int. 72558339 (U)
7	NEW	BILLY BRAGG - Resistance - New Show	Video Collection 104516	Video Collection 104516 (U)
8	NEW	JANE MCDONALD - In Bed	Video Collection 104516	Video Collection 104516 (U)
9	5	STEPS - The Next Step - Live	Jive 5012015	Jive 5012015 (U)
10	31	METALICA - Coming Stars	PolyGram Video 067643	PolyGram Video 067643 (U)

CLASSICAL SOUNDTRACKS & COMPILATIONS

This	Last	Title	Artist	Label (distributor)
1	NEW	ADEMIUS - THE ETERNAL KNOT	Ademius	Various CDVE52 (E)
2	1	THE BEST PROMS ALBUM IN THE WORLD EVER	Various	Virgin/EMI VTD0322 (E)
3	3	GLADIATOR (OST)	Hans Zimmer & Lisie Gerrard	Decca 467912 (U)
4	2	CALM	Various	Classical FM CFMCD 31 (BMG)
5	4	HALL OF FAME 2000	Various	Confier Classics 766851322 (BMG)
6	5	101 CLASSICAL ALBUM YOU'LL EVER NEED	Various	Classical FM CFMCD30 (BMG)
7	6	RELAX	Various	Universal/EMI 467182 (U)
8	NEW	THE CLASSICAL ALBUM	Various	Virgin Classics VM681 1902 (E)
9	NEW	CATHERINE VOICES	Various	BMG TV Projects 7432178372 (E)
10	12	MY FAVOURITE HYNNS	Various	Castle Music MSC0506 (E/P)
11	14	100 POPULAR CLASSICS	Various	Classical MIDDD0068 (U)
12	11	RELAXING CLASSICS	Grémethorpe Colliery Band	RCA Victor 9026687372 (BMG)
13	8	BRASSED OFF (OST)	Various	Ennio 85738230 (TEN)
14	NEW	MASS	Various	Sony Classical SC 8223 (TEN)
15	13	TITANIC (OST)	James Horner	Sony Classical CD4241 (TEN)
16	NEW	WEST SIDE STORY (OST)	John Williams	Sony Classical SC 81916 (TEN)
17	NEW	STAR WARS - THE PHANTOM MENACE (OST)	Various	Deutsche Grammophon 4911092 (U)
18	9	A GREAT PANORAMA OF CLASSICAL MUSIC	Various	Crismen CRM10025 (U)
19	16	CLASSICAL BLOCKBUSTER	Various	Naxos 855563 (S)
20	15	NAXOS GRAMMOPHONE AWARDS - 2	Various	Naxos 855563 (S)

© CIN

ROCK

This	Last	Title	Artist	Label (distributor)
1	1	NEVER MIND THE BOMBOLLOS	Sex Pistols	Virgin SPUNK 1 (E)
2	1	PARACHUTES	Coldplay	Parlophone 527432 (E)
3	NEW	PRIMITIVE	Soulfly	Roadrunner RR8955 (U)
4	2	EXPLORE THE HORIZON - THE BEST	Various	Universal/UMCA 112332 (U)
5	NEW	INTO THE LIGHT	David Coverly	EMI 528124 (E)
6	3	DOOKIE	Green Day	Reprise 536245752 (E)
7	6	ENEMA OF THE STATE	Blink 182	MCA/Uni-Island MCD 11950 (U)
8	4	SLIPKNOT	Slipknot	Roadrunner RR 86205 (U)
9	NEW	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 472242 (TEN)
10	NEW	LONDON	Paul Jam	Epic 499332 (TEN)

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DANCE SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	SORRY I DIDN'T KNOW	Monsta Boy feat. Denzie	Locked On LDK1257 (U)
2	NEW	BODY GROOVE	Archie's feat. Nana	Go Beat/Polydor GOB3X3 (U)
3	NEW	AIN'T NO STOPPUS US	Red Rose 122R05E004 (U)	Red Rose 122R05E004 (U)
4	NEW	WHO TOLD YOU	Roni Size/Reprazent	Talkin Loud TLX61 (U)
5	6	AC/DC	Orion	Skin 51N137 (MCA/PP)
6	NEW	ETERNITY	Sister Bliss with Colette	Incentive CENT112 (MCA/PP)
7	NEW	SISTER SISTER	Sister Bliss with Colette	Multiply TMLTYL75 (BMG)
8	3	MOST GIRLS	Pink	LaFace/Arista 7432173201 (E)
9	1	KEMARFAT 400	Zombie Nation	Data DATA 111 (MCA/PP)
10	3	SCDCHIO	Sasha/Emerson	Arista 7432178821 (BMG)
11	NEW	YOU TAKE MY BREATH AWAY	Sureal	Cream CREAM712 (U)
12	NEW	LIQUID ADRENALINE SESSIONS - VOL 3	Haritas	Be IRH9053 (TEN)
13	10	8 DAYS A WEEK	Sweet Female Attitude	WEA WEA297 (TEN)
14	NEW	GALAXIA	Moontan	Heart Recordings HEART25 (U)
15	5	YOU USED TO HOLD ME	Scott & Leon	AMP-PM 12AMP 137 (U)
16	3	UBIK	Timi Maas/Martin Berntinghaus	Perfecto PERF017 (MCA/PP)
17	NEW	SAD BOY 2000	Mark Kavanagh	Tripoli Trax TRAX057R (U)
18	NEW	SHAY YOUNG TUNZ	Kumara	YK 22K318R (U)
19	15	TELL ME IT'S REAL	K & C & Jabo	AMP-PM 12AMP 136 (U)
20	7	BLESSICK	Second Protocol	East West EW 2167 (TEN)

© CIN

DANCE ALBUMS

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	STERIC	Various	Interscope/Polydor 490929 (U)
2	5	THE MARSHALL MATHERS LP	Madonna	Maverick/Warner Bros 53247855/53247854 (TEN)
3	3	THREE AS NICE - SUMMER OF LOVE	Estimote	Interscope/Polydor 490929 (U)
4	2	XEN COTS	Various	warnerscap - WARM031 (U)
5	NEW	LIGHT YEARS	Various	Ninja Tune ZENR042 (U)
6	NEW	TRACING NATION 4	Various	Kylie Minogue
7	7	BORN TO DO IT	Ministry Of Sound - /FNAC4 (MCA/PP)	
8	NEW	BRIDGING THE GAP	Craig David	Widunder - /CAWLD 32 (BMG)
9	NEW	NIKLEFD PTS - BARHOUSE ANTHEMS 3	Black Eyed Peas	Interscope 4906611 (U)
10	NEW	VENTILATION - DA LP	Various	Virgin/EMI - /J-E
11	NEW	VENTILATION - DA LP	Philo Dawg	Groove Attack GA068/P - (P)

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MUSIC VIDEO

11	5	VARIOUS - Wow Let's Dance - Vol 3	Ard 000205	Ard 000205
12	6	SANTANA - Supernatural Live	PTX20101	PTX20101 (U)
13	15	ORIGINAL CAST RECORDING - Cats	Warner Music Video 72502525	Warner Music Video 72502525 (U)
14	16	ORIGINAL CAST RECORDING - Joseph & The Amazing Technicolor Dreamcoat	Visual VJ 0231	Visual VJ 0231 (U)
15	10	CLUB 7: Its An S Club Thing	Video Collection 104717	Video Collection 104717 (U)
16	9	VARIOUS ARTISTS - Frontiers The Vein 80	Wamer Vision Int. 72558339	Wamer Vision Int. 72558339 (U)
17	8	FOSTER AND ALLEN - Dances	Video Collection 104516	Video Collection 104516 (U)
18	7	STEEPLECHASERS - Performance Aid Cocktails - The Videos	Cliff Richard - An Audience With	Cliff Richard - An Audience With
19	45	CLIFF RICHARD - An Audience With	Cliff Richard - An Audience With	Cliff Richard - An Audience With

© CIN

RETAIL FOCUS: VIRGIN MEGASTORE

by Karen Faux

It is no exaggeration to say that Virgin's new megastore is the biggest entertainment outlet in Milton Keynes by a mile. Last week, manager Phil Bashford's 14-month-old son performed the official store opening, pulling back a curtain to reveal 6,000 sq m of immaculate vinyl flooring and impressive, high-tech décor. Apart from being charmed by the display of cuteness, initial customers were also impressed by the sheer range, luxuriousness and user-friendliness of the store.

"We are in an extension of the Midsummer Place shopping centre in central Milton Keynes, which added an extra 125,000 sq metres," says Bashford. "That makes it the biggest shopping centre in the country and it pulls in people from Coventry and Northampton, Oxford and Swindon, right down to Hemel Hempstead in the south. So far customer traffic has far exceeded our expectations."

The ground floor boasts a massive chart wall and campaign areas, with six strategically-positioned internet terminals,



Bashford: at the new Milton Keynes store

There is also an extensive 12-inch department, complete with record decks and a dedicated Virgin Mobile area. Bashford is particularly proud of the upstairs specialist section. "This has an oak floor and comfy chairs under the listening posts so people can sit down and relax while they are trying things out," he says.

A lot of attention is currently being focused

ROCKING IN MILTON KEYNES

Heavy metal is shaping up to be a boom genre for the Milton Keynes Virgin Megastore. With six metres of space, its metal department is the largest of any of its stores with the exception of London's Oxford Street. From Maiden catalogue is currently streaming out on the back of an EMI campaign, as is AC/DC. "It is the first time that EMI has campaigned these acts," says Phil Bashford. "Outside of this we have done fantastic business with Slipknot and this week's Soutfly album has also been a fast mover."

on DVD where a massive screen flags up the ground-floor department. Bashford reports that sales are buoyant on the back of the Tiger Move. Three Kings and a chart campaign offering three DVDs for £45. In its video department, Virgin is offering five-for-£30 and this includes a cross section of titles such as The Exorcist, The Italian Job and LA Confidential. "The video department

is separately branded and has 28 metres of stock across special interest, feature film and budget. There is also a 12 metre chart wall and currently we are using this to promote Sixth Sense," says Bashford.

With the imminent launch of Playstation 2, there is a big buzz going around about games and this department has been very well patronised since the launch. "We've taken loads of pre-orders for the new Playstation and we are offering a four-for-£30 deal on its budget titles," says Bashford. "The games area has four demo units and it's framed in a nice area of the store."

This week Mel B's single has outstripped the competition, while album sales have been led by Madonna. Mark Knopfer and Tracey Nelson 4. "We are looking ahead to an extremely good Christmas across all formats," says Bashford. "Other stores such as Gap, River Island, Top Shop and Debenhams are all now moving into the centre which will help to bring more people in and put us firmly on the map."

Virgin Megastore, 8 Midsummer Place, Milton Keynes, tel: 01908 395705

IN-STORE NEXT WEEK (from 2/10/00)



Windows – Robbie Williams, Price Hammer sale; **In-store** – Rosenthal, Jane Horrocks, Robbie Williams, Tohahkowsky, Celtic Tenors, Plácido Domingo, Progression Sessions, Peace Division, Movement, London Calling, Tom McCray, Sam Brown; **Radio ads** – Alice Deejay, Jamelia; **Press ads** – Tom McCray, Sam Brown, Slash's Snakepit, Progression Sessions, Peace Division, Movement, London Calling, Celtic Tenors, Plácido Domingo, Vengaboys



In-store – Radiohead, Finley Quayle, Paul Simon, Green Day, Billie Piper, Mobo 2000, Dawson's Creek 2, music and movie sale



In-store – CDs from £5 including Celine Dion, George Michael and Steps, selected chart albums for £9.99 including Five, Cher, George Michael, Steps, Celine Dion and Martine McCutcheon



Display Boards – Echoboy, Elevator Suite, Shawn Lee, Broadcast, Add N to X, Therapy?, Mark B & Blade, Nightmares On Wax, DJ Kicks



HMV Singles – All Saints (England), Texas (Scotland); **Windows** – sale, Delirium

Vengaboys, Whitney Houston, Stephen Gately, Everclear, Cornwell, Cliff Harkin; **In-store** – Ultimate Ibiza, Ministry Sessions, sale; **Press ads** – All Saints, Delirium, Vengaboys, Stephen Gately, Whitney Houston, Superstar



Singles – Toni Braxton, Azizzo Da Bass, Madison Avenue, Robbie Williams and Kylie Minogue; **U2: Albums** – Beautiful South, Reprazent, Placebo, Mel B; **In-store** – Every Home Shoud Have One promotion, Gossipdoy U2 Black Emperor, Maxim, Jane Horrocks, Gary Numan, Roachford; **Windows** – promotion, Radiohead, Beautiful South, Reprazent



Windows – All Saints, Limp Bizkit, Multitplay Listening Posts – The Wallflowers, Hefner, Yanni, Coteau Twins, David Sylvian



In-store – Radiohead, All Saints, Vengaboys, Texas, Delirium, Radiohead, Billie Piper, Slinky Incidental, CDUK



Album of the month – World Party; **Selecta listening posts** – Phil-Lly Cypher, Phife Dagg, Montgolfier Brothers, Frankie Goes to Hollywood, Benzo De Gaja; **Mojo recommended retailers** – Eddie Hinton, Cherry Twister, GweLo, The Aim Price Set, Emerson Lake & Palmer, Woody Guthrie



Green Day, Dum Dums, Placebo, Gomez, Gary Numan, Morphine, Richard Blackwood, Mercury Music winners and nominees; Press ads – Bady Drawn Boy, Echoboy, Goldfrapp



Windows – Alice Deejay, Azizzo Da Bass, Jamelia, Muse, R. Kelly, Robbie Williams and Kylie Minogue; **U2: In-store** – Warrior, Red Snapper, Pitchshifter, Omar, Madison Avenue, Lionel Ritchie, Limp Bizkit, Keis, Erasure, Ed Case, DJ Rolando, Cousteau, Atomic Kitten, Amira, Afro Medusa, 28 Days; **Press ads** – Alice Deejay, All Saints, David Gray



In-store – Young Guns Go For It, Best of Carole King, Best Garage Anthems In The World...Ever, Barbra Streisand, Kylie Minogue



Album – Melanie B; **In-store** – Robbie Williams and Kylie Minogue, Azizzo Da Bass, Melanie B, Finley Quayle, Daniel O'Donnell, Dawson's Creek, Beautiful South with Tree postcard, Radiohead, Nutty Professor 2; **Press ads** – Alice Deejay, Madison Avenue, Paul Simon, Yanni Morrison

ON THE SHELF

KEITH SHEPHERD,
owner, Upbeat, Bude,
Cornwall



While this store has been ticking over quite nicely, we have seen a marked upturn in sales at our other shop in Padstow. We recently gave it a bit of a refit and moved the image away from budget and easy listening to chart and pop. We were a bit nervous about making this move as Padstow tends to be associated with an older person's holiday destination, but the store's success shows this is not the case.

A big feature of this shop is our mid-price campaign, which offers three CDs for £21 or six for £40. There are never less than 500 titles in the range and we are able to make a decent margin on them. Our biggest seller in this section is Fleetwood Mac, followed by Led Zeppelin. Sometimes people will come in and buy lesser-known artists and the great thing is that they buy in batches of six, 10 and 12.

We are a bit unusual in that the best-

selling album here is The Wurzels, on EMI Gold, at £5.99. We also have a large jazz section, which people return to year after year. This week our strongest selling new releases have been David Bowie, Kylie Minogue and Mark Knopfer. Sales of the Madonna album trailed off pretty quickly. Singles have been extremely quiet and there isn't really one that I could pick out as a particularly big seller.

Despite all the talk about DVD we don't sell much of it. My customers balk at buying old films for £40-plus and there doesn't seem to be enough new product to take advantage of it. Budget video on the other hand continues to do very well and we get a lot of holiday visitors picking up batches of their favourite movies.

We do a lot with punk rock here and the forthcoming Green Day album should be a good one. Other things we are looking forward to include Placebo and The Beatles.

I just made life interesting and I just did it home to Manchester and Track Records in Doncaster before running dry. The next two days were spent on the phone and it wasn't until getting back on the road the following week that I realised the full effect on the retail trade. It seems that business was effectively killed off for a couple of days, which I think hit the indie very hard as we have just come out of a quiet period.

I expect every rep was cheesed off with the panic buying that ensued on the following Wednesday, which led to long queues on the main roads. Just as well I had my Koch emergency fuel pass which reads "The North of England needs music". It works every time.

Koch has had a tremendous year so far and a lot of dealers have been telling me their business has really taken off. Currently we are very excited about the new album

ON THE ROAD

STEVE OWEN,
Koch Area sales rep for
Midlands and the North

from Slash's Snakepit on our own Koch Records, which is receiving a lot of strong dealer support. Rock seems to be back with a bang and we are continuing to come up with the goods. Recent albums from UFO, Spocks Beard and Thin Lizzy have all flown out of the store. Page & The Black Crowes will do the business right up to Christmas. We are also doing well with the new Hugh Cornwell album Hi Fi, which is packed with well-traced pop songs.

I think a lot of our recent sales success can be put down to a diverse roster of labels. Today I sold the new Lesley Garrett four-CD boxed set to classical store, Fortnights in Manchester and then popped down the road to jazz, folk and blues specialist, Dewey, with such delights as the Mickey Newbury/Frisco Mabel Joy tribute album featuring Dave Alvin and Kris Kristofferson.

It is particularly heartening to find the independent stores in such fighting form.

CLASSICAL NEWS

by Andrew Stewart

DECCA IN TWO-PRONED CLASSICS ATTACK
Decca Classics is looking to target two divergent markets with the October 9 release of Bluebird: Music of Contemplation, an anthology of choral miniatures performed by the Choir of New College, Oxford. The marketing strategy aims to reach those in search of spiritual solace and stress-busting music in addition to committed fans of choirs and choral music.

Bluebird, which takes its title from Stanford's sublimely beautiful part-song, contains a repertoire mix ranging from popular works such as Gounod's Ave Maria and Taverner's Song for Athene, performed at Princess Diana's funeral service, to Bantoni's cathedral choir showpiece And I Saw A New Heaven. Packaging and promotional materials for the release underline its appeal to the classical "tranquility" market.

The album revives the partnership between New College, Bill Holland, divisional director of Universal Classics, and Dickon Stainer, head of Decca UK. During their time at Warner Classics UK, Holland and Stainer worked with the choir's music director, Edward Higginbottom, to produce Agnus Dei, a concept album that generated 400,000 sales worldwide and introduced New College Choir into the UK pop charts.

"We have wanted to do this record since we left Warners," says Stainer. "The market has moved on since the days of Agnus Dei, and concept records need to be much more focused now in their marketing. Getting the right repertoire balance for the quasi-spiritual audience and the down-the-line choral audience is not easy. But I think this will be widely appreciated as a homage to a

great choir and a collection of beautiful choral music."

Bluebird is backed by a regional TV ad campaign, with slots booked during Channel 4 News and LWT's South Bank Show, heavyweight advertising on Classic FM and national press ads. A Bluebird mailshot, complete with sampler disc, has also been sent to 1,100 British choral societies.

Stainer points out that although the recording has been packaged for a mass audience, with UK sales expected to exceed 50,000 units, its artistic and production values have not been compromised. "We went back to the college several times to re-record certain pieces, because we were determined to present this great choir at its best."

A disc of anthems by Handel and Boyce has since been recorded for future Decca issue, with further New College collaborations on the horizon.

CLASSIC CD FOLDS AFTER 10 YEARS

Classical music magazine Classic CD is to close after 10 years. Its subscription base title and domain name have been acquired by BBC Worldwide which publishes the rival title BBC Music Magazine.

Classic CD, produced by Future Publishing, was the first classical music magazine to feature a sampler CD overnought but BBC Music Magazine publisher Jessica Gibson says it could no longer survive in what has become a crowded market. The November issue currently on sale will be the last.

BBC Music Magazine has a UK and overseas circulation of 121,046 (source: ABC Jan-Dec 1999), with Gramophone on 50,320, Classic FM Magazine 38,113 and Classic CD 25,173, of which 16.2% (8,134) were by subscription.

Andrew Stewart can be contacted by e-mail at: AndrewStewart11@compuserve.com

ALBUM of the week

JS BACH: Arias and Cantatas, including Ich habe gemög, Gott fahret auf mit Jauchzen und Gott ist mein Freund.

Bostridge; Europa Galante/Biondi (Virgin Classics VC 5 45420 2). Very few of today's Bach discs can match

this attractive programme of tenor arias for artistry and sheer engagement with the composer's music. Classical Brit Award-winner Ian Bostridge has matured into a singer of genuine class, arguably over-views in his German diction but always alive to the meaning of words and their theological background. Fabio Biondi and Europa Galante are natural accompanists, quite superb in the aria "Schlummerli ein' from Ich habe gemög, while Biondi himself revels in the violin obbligato from Christ unser Herr zum Jordan kam. It is backed by a Classic FM radio campaign, an ad in Gramophone and PoS posters.



REVIEWS

For records released up to October 9 2000

VOLODOS RACHMANINOV: Concerto No.3 for piano and orchestra; solo piano works. Volodos; Berlin Philharmonic/Lewine. (Sony Classical ASK 64384). Arkadi Volodos triumphs over Rachmaninov's fearsome score in this account of the Third Piano Concerto, recorded live with support from the BPO and James Levine. Specialist classical advertising, including ads in Gramophone and BBC Music Magazine.

BRITTEN: Now Sleeps the Crimson Petal, etc. WOOD and BERKELEY: Tios for horn, violin and piano. Roffe-Johnson, Pyatt, Donohoe, Chillingirian (Erato 8573 80217-2). Britten's now familiar short setting of Tenynson's Now Sleeps the Crimson Petal and his Canticle III Still Falls the Rain stand at the centre of this disc. There is a wonderful horn playing here from David Pyatt, as well as in the two chamber works

by Charles Wood and Lennox Berkeley. Specialist classical advertising, including ads in November's Gramophone. **THE ESSENTIAL HYPERION 2:** Including works by Handel, Monteverdi, Purcell, Linley, Beethoven, Schumann, Dufay, etc. Various (Hyperion HY20). This budget-priced sampler celebrates Hyperion's 20th birthday, and the sales of the first Essential Hyperion compilation in 1992 suggest that it will introduce new and existing fans to familiar and rare corners of the independent label's catalogue.

BRUCKNER: Symphony No.7. Berlin PO / Wand (RCA Red Seal 73421 687162). Conductor Gunther Wand won a Grammy Award last year for his account of Bruckner's Fourth Symphony, and has been nominated again this year for a profound account of the Austrian composer's Ninth Symphony. This live recording of the Seventh Symphony underlines why Wand is regarded as the greatest living Brucknerian.

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SINGLE of the week

BLUR: Music Is My Radar (Parlophone CDF000135). Blur offer yet another musical direction for their first single since December 1999's number 14 hit *No Distance Left To Run*. Produced by the band and Ben Hillier, *Music Is My Radar* employs a wall of fuzz guitars and fantastic rolling basslines. Although not as instant as the pop-friendly *Blur* of yore, the track has gained a deserved B-list placing on Radio One, and is a fine taster for their October 30-released compilation *Blur: The Best*.



popularity rise further.

THE CREATORS FEAT. PHIL DA AGONY: Krokite (Bad Magic MAGCD014). The third single lifted from *The Creators' album* The Weight sees the UK's premier hip-hop crew in rude form. Featuring the vocal talents of the Likwit Crew's Phil Da Agony and complimented by eerie string samples and organ stabs, *Krokite* more than matches the best efforts from the genre's US counterparts.

REMEMBER FATBOY SLIM: Sunset (Bird of Prey) (SKINT58). With its heavy Mo'Nique downtempo and slightly squiffy vocals, this represents a departure from the big beats that made his name. However, as the track instantly hits the A list at Radio One, perhaps this new style corresponds with Norman Cook's shift down in lifestyle genre.

BEN: Your Love (BCA 74321 795762). Having enjoyed previous chart hits with the dance duo Phats & Small, Ben launches his solo career with this pop-based dance track. An infectious co-written project, it has received huge TV coverage but no national playings as yet.

LEANN RIMES: Can't Fight The Moonlight (London CUBS/CUB'28). Moving away from her usual emotive country-influenced ballads, this is a more uptempo track, lifted from the soundtrack to the forthcoming Disney film, *Coyote Ugly*. With interest from regional and national press, the single is likely to reflect Rimes' continued chart appeal.

BETH HIRSCH: Life Is Mine (Studio 7) (99LEP). Hirsch's voice is already well known to many through her outstanding vocal contributions to Air's album *Moon Safari*. *Life Is Mine* sees her come into her own, especially on the A-side, which is an innovative collaboration with Red Snapper.

LARA FABIAN: I Will Love Again (Columbia 669406Z/4). Fabian's French language material has sold more than 6m albums internationally in only two years and this debut English-language offering has taken America by storm, topping both the *Billboard* Dance and *Heatseeker* charts.

THE WATERBOYS: My Love Is My Rock In The Weary Land (RCA 7432178305Z). Taken from their A Rock In The Weary Land album, The Waterboys deliver a rousing, gruffly-sung anthemic grinder that should see them back in favour after a long spell away. The band embark on a full UK tour on October 14.

REMEMBER GABRIELLE: Should I Stay (Go Beat 587807Z). This emotive, self-written ballad is produced by Johnny Dowling (Nerech Cherry/Massive Attack) and is the fourth single from her double platinum Rise album. One of the strongest tracks on the album, it has been ignored by Radio One, though the package also includes strong mixes by Sunstrip, Jorge Vasquez and Sateosi Tomlie.

THE BLUEJONES: Mudslide (Superior Quality BLUED015). A definite groover, this sweet, quirky song has shades of Cast or even Seahorses about it, but is not strong enough to propel them from the indie mid-league in which they inhabit. The band tour the UK in October.

KATHRYN WILLIAMS: Soul To Feet (Caw CAW004). Out of all the Mercury Prize 2000 nominees, Williams has probably received the greatest amount of media interest aside from winner Bady Drawn Boy. This single

REMEMBER DAVID GRAY: Please Forgive Me (East West/IHT EW219CD). Taken from his highly-acclaimed album, *White Ladder*, this is another great chart release. Riding on the success of the Top Five hit *Babylon and On*, the success of Gray's deep soulful vocals, this could repeat the former's. The single is A-listed at Radio One and will coincide with a 15-date UK tour.

explains why. *Soul To Feet* is a quiet yet powerful song featuring acoustic guitar, cello and her gentle vocal.

AARON CARTER: Aaron's Party (Come Get It) (Jive 925127Z). Currently Top 40 in the US, Aaron Carter — younger sibling of the Backstreet Boys' Nick — delivers a funny, squeaky-sung pop rapper that should add to his tally of four Top 30 hits.

BRASSY: Play Some D (Wijja WJ 723CD). Brass capitalise on their recent storming shows at the Reading/Leeds festivals with an EP containing rereleases of album tracks by UK hip-hop stars The Nextmen and Rob Swift.

REMEMBER SAMANTHA MUMBA: Body II Body (Wild Card 587774Z). Following up the number two hit *Gotta Tell You* was never going to be an easy task, but this new single, which cleverly samples Bowie's *Ashes To Ashes*, is a great attempt. The single has had across the board play on IRL and a Radio One B-listing.

CHICANE: Autumn Tactics (Xtravaganza Recordings XDRAV17CD). Chicane gives this year's Ibiza summer a suitable send off, with the trademark dance rhythms spiced up with Spanish guitars and a haunting vocal that should keep Balearic clubbers happy.

IRON MAIDEN: Out Of The Silent Planet (EMI CDM576). The follow up to their Top 10 hit *The Wicker Man*, this track has been re-mixed by Kevin Shirley and comes in three limited edition formats including red seventh vinyl and 12-inch picture disc. The band play three UK dates early next month.

ALBUM reviews

REMEMBER ALABAMA 3: La Peste (Elemental ELM53CD). The Britton seven-piece return with their second album, which refines the formula used to such arresting effect on 1997's *Exit On Colcharbour Lane*. Highlights include the little, piano-led *The Thrills Have Gone* and charged opener *Too Sick To Pray*.

CRASHLAND: Glued (Independent ISOM18CD). The debut album from latest guitar-wielding, young white heroes from the West Country and brims with whipfast riffs, yearning choruses and caustic lyrics. Singles *Modern Animal*, *New Perfume*, the track and *Collide Again* will propel them off the grid.

COCTEAU TWINS: Stars and Topsoil (Beggars Banquet CAD2K19CD). The band's first best of features material from their years on the Beggars Banquet-owned 4AD label and includes classic tracks such as *Sugar Hiccup*, *Peary-Dewdrops*, *Drops* and *Lazy Calm*. *Timeless Stars*.

REMEMBER J MASCIS & THE FOG: More Light (City Slang 20168-1). The US punk/gunge generation's premier guitarist comes up with his best work since his former outfit *Dinosaur Jr's* seminal 1993 album. Where *You Birt?* from solos to eerie ballads, he's Neil Young's heir apparent.

TOM TOM CLUB: The Good The Bad And The Ugly (Rykodisc RCD10603). The first Tom Tom Club album for more than eight years is a grower-heavy, funny affair. They have a sound all of their own, which has grown during the years of their rhythm section duties with Talking Heads and, apart from an unwise reading of Donna Summer's *Love To You Baby*, should find many new fans.

REMEMBER LEMON JELLY: Lemon Jelly (Impromptu FYR/LSX139J). This is an eagerly-awaited collection of three EP's

SINGLE reviews

MOBY: Why Does My Heart Feel So Bad?/Honey (feat. Kelis) (Mute CD 255). This superb double A-side features reworkings of two tracks lifted from the triple platinum album *Play*. With playings at Radio One, Capital and Virgin as well as guest vocals from Kelis, this is a fitting follow-up to the last Top Five single, *Porcelain*.

REMEMBER MARTINE MCCUTCHEON: I'm Over You (Innocent CSIN07). Written by Sturken & Rogers (Christine Aguilera, Ricky Martin) *MCCUTCHEON's* first single from her second album is a strong return to form and marks her shift towards a more contemporary sound. Boasting a memorable chorus, it has been playlisted at Radio 2 and Capital and is backed with an extensive TV plot.

REMEMBER DAMAGE: Movements (Cooltempo CDD005 352). This second release, with mixes from K-Gee and Ocase, Ed Case and Carl H and Jonny Douglas, has great potential and provides the perfect follow up to their comeback Top 10 hit *Ghetto*

Romance. The track is C-listed at Radio One and has received extensive specialist support.

REMEMBER STEPS: Stomp (Ebu/Alive 920121Z). Coming on like Chic's *Everybody Dance*, this is another slice of unalloyed pop and is sure to be a hit. As a taster for their forthcoming album, *Buzz*, this indicates that their pop skills have not been blunted by success.

SISTER2SISTER: What's a Girl To Do? (Mushroom C01/2 MUSH76CD5/CD5X). The Australian sisters follow up their Top 20 hit, *Sister*, with another slice of proficient pop. Picking up independent radio plays and a support tour with Britney Spears this should help repeat the success.

WOOLKIE: Get Enuff (S25PCB002). The follow-up to the Top 10 single *Dante*, *Get Enuff*, which features Lain, bears all the hallmarks one has come to expect from the respected and accomplished solo-UK-garage producer. Nominated for two Mobos, *Woolkie* is riding the crest of the 2 Step wave.

IDLEWILD: Roseability (Food CDF0005134). The Scots' trademark melodic/quirky dynamic is in full effect on this, the third track from their impressive 100 Broken Windows album. An 11-date headlining UK tour is sure to see their

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PREVIOUSLY DIDO: No Angel (Arista 078221 902512). Already taking off in the US, this album of pleasing, radio-friendly pop-soul will be promoted without a single before Christmas, barring only the singer's contribution to Polydor's Eminem Christmas single Stan. BMG has high hopes of a big breakthrough here — and it's easy to hear why.

previously only available as limited editions. While Lemon Jellies laid-back beats may not be particularly challenging, their music brims with wit, imagination and warmth. This is an excellent introduction to an emerging talent.

HEFNER: We Love The City (Too Pure PURE106CD). The third full album from the prolific Hefner sees them in vibrant form. Darren

Heymans' incisive lyrics prove to be as evocative as ever, but this time subtle brass and guest vocals by Amelia Fletcher add depth and warmth to the compositions.

VARIOUS: Outcaste: The First Five (Outcaste CASTE 18). A birthday celebration for the excellent Outcaste label who have provided a unique platform for British Asian talent. Instead of taking the well-trodden path of a label best-of, The First Five is a collection of tracks that have sentimental value for those involved with the label. High points include Ananda Shankar's spangly version of Light My Fire and Homelands by the Mercury-nominated Nitin Sawhney.

VARIOUS: Back To Mine (DMC BACK CDS). Compiled and mixed by Faithless's Rolo and Sister Bliss, this is an excellent selection of blissed tracks including

contributions from artists as varied as Bomb The Bass, Tenderloins and Bent. **BILLY RAY CYRUS: Southern Rain (Monument/Epic 500986 2).** Despite the termination of his Mercury Records contract last year, Billy Ray Cyrus returns with a strong album of original material on Sony's reactivated Monument imprint. Penned by Nashville's finest, and produced by Dan Huff and Blake Chancey, highlights include the US single You Won't Be Lonely Now.

VARIOUS: Real Friday (Division One DDC22). A truly eclectic selection chosen by London's Division One record shop. With a mission to turn customers on to quality new and vintage music, this collection features acts as diverse as The Castaways, JWalk and The Beach Boys, with each of the 15 tracks a winner.

VARIOUS: OST: Romeo Must Die (Virgin/Background CDVUS169). If the film is as good as the soundtrack it should be special. Leading off with the Aaliyah hit Try Again this album includes great cuts from the likes of Timbaland & Magoo and Blade. Cutting edge R&B at its best.

THE SAINTS: Wild About You 1976-1978 (Raven RVCD107). Named by Bob Geldof as one of the three seminal punk bands, the others being the Sex Pistols and the Ramones, this Australian band had a short

ALBUM of the week

ALL SAINTS: Saints & Sinners (London 857382952). Following their quadruple platinum debut, All



Saints deliver another potential sales monster. Already boasting two stunning singles — Pure Shores and Black Coffee — the album in the main is largely produced by Karl 'K-Gee' Gordon with recording genius William Orbit contributing a total of four. There are at least another two big hits here — Orbit's Surrender and Gordon's All Hooked Up and the band have never sounded better.

but glorious career with their first line up. All their classics are here, I'm Stranded, Demolition Girl and Lost and Found among many others.



THREE: We Are Three (Real World CDW92). This follow up album to the critically acclaimed One And One is One takes their East-

West fusion a stage further. Sadly one of the Shambler brothers, Haroon, died during the making of this set, but the resultant album will stand as a testament to his skill and ability. Tracks include sounds recorded during a rickshaw ride through Bangladesh villages, modern loops and fine house rhythms. A work of great originality.

VARIOUS ARTISTS: Back To Love 2 (Hed Kandi HEDK014). This double compilation draws on the best dance tracks of the late Eighties. With tracks such as U2's French Kiss and De La's Groove is in the Heart, it highlights a period of great creativity.

This week's reviewers: Simon Abbott, David Balfour, Claire Bond, Phil Brooke, Jimmy Brown, Hamish Champ, Tom FitzGerald, Mary-Louise Harding, Jeremy Isaac, Owen Lawrence, Jess Scott, Martin Talbot, Nick Tesco, Simon Ward and Adam Woods.



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TONI ESTES: Two-Eleven (Virgin CDDTY203). The co-writer of Whitney Houston's It's Not Right But It's Okay makes her solo debut with this modern R&B record, coloured with the kind of progressive touches necessary to compete in an inventive field. Producers include Jon Jan, Teddy Bishop and Warren Campbell. A touch formulaic, but in a market which apparently can't get enough of US female R&B, don't be surprised if it falls springs forth.

LIONEL RICHIE: Renaissance (Mercury 5482222). The Motown veteran returns with an album that attempts to cover all the bases with producers as varied as Brian Rawling, Rodney Jerkins and Walter Afanador. It doesn't always work, but when it does it marks some of the ex-Commodore's best material in years.

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Leading the UK urban turnaround: Craig David, Jamella, Gabrielle, Artful Dodger and Damage (clockwise from above far left)

UK GARAGE PROPELS URBAN MUSIC BACK INTO THE LIMELIGHT

The winners of the Mobo awards this week are likely to reflect the dramatic change in UK urban music in the past year. Justin Onyeka reports

As this Wednesday's Mobo Awards (October 4) will almost certainly demonstrate, urban music this past year has been propelled by the energetic and addictive cauldron of sounds of two-step UK garage, the most exciting and creative genre to spring from the UK underground in recent years. Through the booming network of pirate radio stations, specialist record shops and clubs in the UK and at resorts such as Ayia Napa, the genre has established itself as a force to be reckoned with.

"Over the past 12 months, we have seen everyone from the press, TV and radio catch up with us," says Tony Portelli, head of UK garage label 4Liberty. "We have fought for our records to break through."

One such record was the label's Buddy X by the genre's best-known and most influential DJs The Dream Team. Along with Artful Dodger's *Remind on Relentless Records* — the launchpad of Craig David's career — and DJ Luck & MC Neat's *A Little Bit of Luck* (Red Rose), these were the breakthrough independent records which smashed UK garage into the mainstream.

"Indirectly, UK garage has been the best thing to happen to UK R&B in years," says Spoony of The Dream Team. "We're showing that it can be done without mimicking what the Americans do. That is where the UK R&B scene has fallen down in the past."

Just three weeks into the year, Radio One acknowledged the genre's growing impact by giving The Dream Team their

own show on the station. "Without blowing our own trumpet, our role has been quite pivotal," says Spoony. "We took the music from being a London radio thing to being national. I think it was always going to be important to see whether the music could make the grade outside the capital. We always knew it could because we were playing in clubs across the country."

Throughout the year UK garage artists created many chart hits. They included DJ Luck & MC Neat's *Masterblaster 2000*, MJ Cole's *Crazy Love* and Sincere, Sweet Female Attitude's *Flowers*, B15 Project's *Girls Like Us*, Wookie's *Battle*, Artful Dodger's *Woman Trouble* and *Outside & Inside*.

Nextime's number one *Bound 4 Da Reload*. "There has been a lot of commitment from Radio One," says Alex Jones-Donnelly, Radio One's editor of music policy. "We've seen the potential of acts like B15 Project early, developed and then played them."

The success of UK garage has spawned a plethora of compilations and its most blatant pop outing yet, *True Stappers' Out of Your Mind* featuring Victoria Beckham and Dane Bowers. And Gabrielle, a long-term supporter of the scene, has also caught the bug. Although she has had an impressive year with her chart-topping album *Rise* (800,000 sales) and the number one single of the same name (400,000 sales), next of the same name she releases *Rise Underground*, a month she releases *Rise Underground*, a UK garage version of her existing album.

Wookie, Stanton Warriors, M-Dubs and Zed Bias are just a few of the notable names commissioned to produce remixes for the set. It is clear that the association between a cutting-edge DJ and a high-profile act brings benefits for both sides.

"The more they align themselves to the R&B style, the more longevity they give themselves," says DJ Paulette, outgoing promotions/assistant A&R director at Ozgu Records. "And as established artists turn to UK garage to further advance — or totally revive — their careers, the scene's originators are well aware of the need to push the boundaries."

"As long as the producers and remixers keep coming up with good stuff, then it can keep going on and on," says Spoony. "DJs have to be brave enough to make the change. There's no point making experimental stuff and people not recognising it."

As UK garage spreads through successful club nights across Europe in Germany and Holland, there is also even optimism among some that the US could be receptive to the music. "We have been contacted by at least three of the biggest urban labels out there about what we've got," says 4Liberty's Tony Portelli. "They are seriously interested. I got an e-mail from Tommy Boy Records asking for products by our new signings G.U.K. a three-piece vocal act who have not even released a record yet."

Spoon's assertion that UK garage saved

the homegrown R&B scene is hard to dismiss when you consider that acts such as Shola Ama, Eternal and Nine Years have all been dropped from major label deals this year. Lynden David Hall and Cleopatra both made muted returns to the market, while Jamella's Top 10 success with Money has sadly yet to prove an impetus for sales of her debut album *Drums*, though a forthcoming single featuring US rapper Rah Digga will sustain her momentum.

Damage are no doubt hoping the success of their Top 10 hit *Ghetto Romance* will spur on their second album, *Since You've Been Gone*, which is released this week. Meanwhile, Polydor is predicting international success for the R&B pop of Samantha Mumba and expects her single *Gotta Tell You to Be Top 10* in the US by mid-October.

But the UK artist who reigned supreme this year was the 19-year-old from Southampton, Craig David. Since his emergence less than

a year ago, the accolades have been virtually limitless. "He is the most impacting artist we had since Soul II Soul," says MTV and Radio One DJ Trevor Nelson. After singing and co-writing Artful Dodger's club anthem *Reward*, David shot from anonymity to household name with two number ones — *Fill Me In* (490,000 sales) and *7 Days* (368,000). His album, *Born To Do It*, was released just over two months ago but has already attained double-platinum status. Small wonder, then, that he leads this year's Mobo pack.

'UK garage has been the best thing to happen to UK R&B in years. We're showing it can be done without mimicking the Americans' — Spoony, Dream Team

'There has been a lot of commitment from Radio One. We've seen the potential of acts like B15 Project early, developed and then played them' — Alex Jones-Donnelly, R1

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BLACK MUSIC

► with a record six nominations. "Garage was another means of showing off Craig's talents, although his album is clearly an R&B album," says Nelson. "He is on his own in this country and he will influence a lot of artists."

While the UK's black artists have yet to make a dent in the US, there has been no shortage of traffic in the other direction. The prominent manifesto for US R&B this year has been female ghetto angst. Destiny's Child, Pink, Toni Braxton and Kelly Rowland's more hits in the UK charts purveying variations on this theme.

"There is still a never-ending stream of hit records coming out of the States," says Nelson. "A lot of the R&B acts have mastered the art of making really good pop records — namely Destiny's Child and Sisqo."

Until *Unleash The Dragon* reached number six in late September, the Dru Hill frontman was in danger of falling victim to the Ricky Martin syndrome — living all year on one song. Released in April, his single *Thong Song* eventually peaked at number

three and went platinum with 365,000 sales. Quality soul music in the guise of D'Angelo, Angie Stone and Jill Scott, not only reaped plaudits in the US but translated into impressive sales. In the UK, all three artists performed sell-out, critically-acclaimed shows.

Matt Ross, A&R manager at Columbia, believes a change is occurring. "The pendulum is swinging back to real live artists who are not formulaic about their work. They are also taking time to come to the UK and perform properly. Lucy Pearl and D'Angelo did some amazing shows. The audience at Jill Scott sung along with all her songs — and she hasn't even broken through yet. The quality is there."

Hip-hop spent the year alternately smashing and reinforcing media

stereotypes of the culture. Like the Hard Knock Life Tour last year, the 38-date US tour of rap's two biggest crews, Ruff Ryders and Cash Money Millionaires, was a hip-hop success story, and finally proved that rap stadium tours were not dead and buried.

Sadly, the violence for which such tours were previously noted marred the culture's most prestigious event, The Source Awards. On a more positive front, Def Jam artists Jay Z and DMX maintained multi-platinum success with their respective albums *Black...Life & Times of Shawn Carter* (2.5m) and *And Then There Was X* (4m).

But it was Interscope/Polydor's Eminem and mentor/labelmate Dr Dre who ultimately reigned supreme in terms of international sales and impact.

"Eminem proved beyond any doubt that

he is a real talent," says Nelson. "Some people thought he would be a one-hit wonder." How wrong they were. Beyond the controversy and endless legal battles, the Detroit native confirmed his status as a credible hip-hop lyricist even before *Lyricalist Of The Year* honour at the Source Awards. He also scooped two MTV Video Awards. His second album, *The Marshall Mathers LP*, was not a blatantly commercial effort yet has still notched up sales of 9m worldwide in just five months. In the UK, his sales have pushed past 970,000 on the back of his number one single *The Real Slim Shady*, which itself sold 400,000.

As for Dre, his was the comeback of the year. Hip-hop's most influential producer saw his album 2001 race past 5m sales in the US. He then picked up five Source awards and an MTV Video Award. In the UK, he has two Top 10 singles, *Still D.R.E.* (featuring Snoop Dogg) and *Forgot About Dre* (featuring Eminem) sold 150,000 apiece and helped propel his album to sales of 320,000. ►

UK ACTS TO WATCH

Architechs (Go Beat)

With their official debut single set to crash into the Top 10 this week, this production duo are set to assert their place in the ranks of leading UK garage names. After a rash of underground remixes of artists such as Brandy & Monica, they are now entering the big time.



Me-One (Island)



Having bided his time for a year amassing growing press support, the Iron is now hot and it is time for Me-One to strike. His trademark half-sung organic rap formula has evolved a step further with the release of *In My Room* (October 5).

Task Force (Low Life Records)



North London rhyme magicians Task Force have far outman the competition and are opening doors for new topics in hip-hop, inviting opportunities for interesting collaborations. A new 12-inch and subsequent LP are to arrive at the end of the year on Low Life Records.

Killer Kola (Jazz Fudge)

The beatbox talent of this Jazz Fudge soldier is undeniable and his live reputation is second to none, documented with gushing press write-ups. With his debut single, *All Terrain Left Handed Thinker*, set for release in January and collaborations in the pipeline with Lindy Layton, among others, 2001 could be his year.



Iceberg Slimm (Polydor)

Though raising the eyebrows of some UK rap veterans because of the inevitable Jay-Z comparisons, Iceberg Slimm has shown he has the verbal skills and stage presence to match Polydor's investment. Long-term support should show that he is more than a one-hit wonder.



Curtis Lynch Jr (Telstar)



One of the smartest, let alone most talented younger producers emerging on the scene, Lynch recruited Kele Le Roc and Jamaican DJ Red Rat for his first single from his forthcoming album project. Although that did not chart as highly as it deserved, he has got a whole load more in the pipeline.

Amoye (WEA)



Winners of last year's *Mobo Unsigned*, this sassy and full of attitude female R&B four-piece was recently signed to WEA.

Malarchi (Gemtoy)

Malarchi's limitless enthusiasm is now paying off after time spent playing on the London rap circuit. Videos for both singles, *No Question* and *4 Days* (featuring Christyette), have received encouraging rotation on MTV and MTV Base, and now his *Forgotten World* album is out at the end of October.



► This was evidence yet again of the enormous popularity of the music and culture. Less commercially successful, yet critically acclaimed nonetheless, were Common's *Like Water for Chocolate* and Mos Def's *Black On Both Sides*. The artists' sell-out London dates were also testament to their growing UK following.

In the world of reggae, Capleton was the genre's most significant and prolific artist, scoring hits with tracks such as *Who Dem?*, *Good In Her Clothes* and his album for VP Records, *More Fire*. The honour of biggest underground hit belonged to the polished and accessible family unit Morgan Heritage. Their Greensleeves track *Down By The River* was a reggae chart-topper for months. While Morgan Heritage and Capleton reaped acclaim, major label artists such as Virgin's Beenie Man, Universal's Shaggy and WEA's Gleanin' Kid served up UK-aware releases. And the crossover successes of Sounds of Blackness and Kirk Franklin, gospel music has been forging stronger links with

R&B and hip-hop. Leading the pack though are Columbia's *Mary Mary*. Their album *Thankful* sold 500,000 in the US and 50,000 in the UK and spawned an international hit in the uplifting *Shackles* (Praise You).

Meanwhile, although no British gospel artist is signed to a major label, Mobo nominee The Wades proved, with their album *A Family Thing*, that homegrown artists are not short on quality.

Carlos Santana was certainly not short on quality or international awards for his multi-platinum comeback album *Supernatural*, which sold 14m worldwide. Less celebrated on the world music stage, yet equally refreshing, was Femi Kuti, son of the late and legendary Afro-jazz star Fela Kuti. Like his father, Kuti's funk-up rhythms, as showcased on his *Talking Loud*

album *Shoki Shoki*, have traditionally been slept on by R&B/rap black music fans. Yet this year, hip-hop artists such as Common and The Roots struck up a musical alliance with the Nigerian star, and the resulting collaborations and tours have done much to raise his international profile.

Black music's position in the UK media landscape has also been subject to a refreshing evolution. The Mobos themselves have continued to grow in stature with spin-off activities such as the Mobo Unsigned competition, which has now spawned two acts – Sia and Amoye – who have gained wider success. Meanwhile, in their quest to increase sales, magazines such as *Hip Hop Connection* and *Echoes* were revamped and relaunched. The boom in digital TV has also meant increased coverage of black music.

This past year has seen the birth of Kiss TV and reformating of UK Play. The growth of ITV's CD:UK and T4's Planet Pop has also benefited chartbound R&B and rap acts. Channel 4's flagship black music show *Flava* was also revamped when it returned for a new series as part of the channel's late-night music strand 4Music.

"Flava has now extended into a radio show, club tour and website," says Jo Wallace, Channel 4's commissioning editor for music. "It has gone from strength to strength. We have a lot of strands in 4Music and you'll also get black music issues covered in them rather than just in one show."

For Trevor Nelson though, the majority of shows still have a way to go. "It is just a matter of getting the programmes to show the other side of R&B," he says. Hopefully, the ever-increasing international profile of the Mobos and growing success of hot awards favourite Craig David will provide the impetus to kick-start the trend. ■

IS RAP FINALLY NEARING A BREAKTHROUGH?

British rap has been waiting a long time for mainstream recognition and it is still struggling to get radio support. Ruffstylz reports

For years, the UK rap scene has been awaiting patiently for even domestic recognition – and it may be about to discover whether good things come to those who wait.

Polydor signing Iceberg Slimm was due to enter the Top 40 yesterday with his debut *Nursery Rhymes*, while Blak Twang – one of the leading lights of the UK underground – last week finalised a deal with Bad Magic, hip-hop offshoot of the Virgin-backed Wolf of Sound. And these are just two recent events set against a backdrop which includes a strong underground live scene and emerging independent labels that are building a sales consistency to match their commitment.

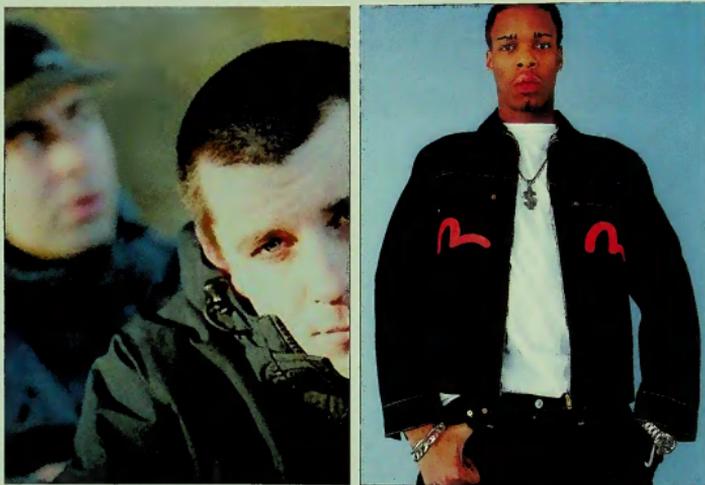
Though US artists such as Jay-Z, Eminem and Dr Dre have become regular UK chart fixtures in recent times, British hip-hop has consistently failed to reach a wider audience for a number of reasons. "On the whole, it is the quality of the output that has been lacking," says Bad Magic label boss and co-editor of *Fat Lace* magazine Dan Greenpeace. "Nothing that has come out has been good enough to get the music noticed by the mass market."

Compared to a US rap scene which has all too often remained fixated with different aspects of the gangsta and tugged out lifestyle, one thing that can be said for the UK scene is the fact that it has locked on to more positive subject matter. "I don't think anyone has really pretended with their lyrics from the UK," says Greenpeace. "Nobody's saying they'll shoot you, smoke blunts and live the jiggy lifestyle. American culture impresses on to people that they must achieve that. People over here are under no illusions. Most of them have got into the music as part of their life. It has not been on mainstream radio at all."

British rappers have also recognised the fact that imitating the styles of their US counterparts is not necessarily the best way to get ahead. "A lot more British MCs are waking up and rapping in British accents, which is what we need," says DJ Popo, a UK rap veteran who is a member of world-class DJ team The Enforcers and founded the influential *Lynce London* club night.

"Americans say they can't take us seriously when they hear us talking in American accents."

The live circuit, especially for London-based acts, can prove to be the best form of promotion in the scene's existing structure. "It's very important – it is the place where stagecraft is learnt," says Choice FM's DJ 279, who is also behind the long-standing London club night *Flava Of The Month*. "It's the place where you test out your voice projection and find out how you



At the forefront of the UK rap scene: Mark B and Blade (left) and Iceberg Slimm

handle a live audience. Being a rapper is a different thing to being a performer and those live events give a lot of up-and-coming people an opportunity to get out there and actually make mistakes. They can learn from them and get the craft side of it down to a tee, which I think a lot of rap artists in both the US and the UK don't get to do."

Scratch at Soala and Delekex at Brixton Mass also operate well-attended London nights, but there are still those who believe UK rap could be better supported by club DJs.

"Jo Wiley is playing Iceberg Slimm on the radio, and Mark B & Blade had the album of the week in *The Guardian* last Friday with *The Unknown*," says Dr Laub, label head at Wordplay, the rap offshoot of Source UK, which has signed UK acts alongside US crew *Slum Village* and France's *Slim Supa Crew*. "But it is always easier to get press than any other kind of coverage, and it is all about radio in this country. Mark B & Blade are doing an evening session for Steve Lamacq, which is a step in the right direction. We want to get

to the point where rap can sit alongside a given indie band, rock band or house act and just be treated as good music."

At the moment, a single by an underground UK act can expect to sell between 500 and 3,000 units – far less than underground UK garage white labels. However, successful labels like *Low Life Records* and *Bad Magic* sell consistently more and have reported a definite sales boost in the past two years. Should the music cross-fertilise with other genres to be accepted? "From an artistic point of view you have to put something of yourself in. Most people in Britain have a set of influences beyond the set of influences that they would have if they grew up in New York," says Will Ashon, supreme of Ninja Tune subsidiary *Big Dada*, whose artists include *Roots Manuva* and *New Fresh For Old*.

Suggestions that rap is not a genre the UK should dabble with meet with unanimous opposition. "No, absolutely not," says Polydor A&R and Kiss FM presenter/DJ Matt White. "It's a form of communication. The

youth of today should be given a way to express themselves."

Others point to a need for a more forgiving label. "As a marketing tag, 'UK rap' has to be the worst tag ever," says Ashon. "It's a killer. It's the thing that turns people off."

Old school staple *Ty*, one of the most internationally respected of UK MCs, radiates international appeal, while MC D commands respect, Gemto's *Maarshi* is enjoying strong promotion and Task Force represent unprecedented diversity. Meanwhile, labels such as *Ronin* and *Jazz Jive* provide solid support and newcomers such as *Jargon* exude potential star quality which could open up previously untapped marketing opportunities.

But mainstream acceptance still requires the commitment of mainstream resources. What is apparent is that within the UK hip-hop industry there is a wariness of overnight success. All that can be hoped is that the scene ebbs, comes down slowly, what goes up slowly, comes down slowly. ■

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The bar of the Midland Crown Plaza was again buzzing as the main focus of industry socialising for delegates at the ninth IN THE CITY conference in Manchester last week. (1) At the A&M reception, Grand Central's ELIZA TYRRELL joined Beggar's Banquet MD MARTIN MILLS to swap ideas about how to reclaim the USA, following the panel of the same name earlier that day. (2) Meanwhile, Ministry of Sound's EWAN GRANT (left) and MATT JAGGER (right) managed to escape their Gant Street HQ long enough to catch up with their old pal RUSSELL COULTARY (centre), who they insist has developed an unhealthy interest in Finnish progressive metal band Spinaldiablo (don't ask).

Remember where you heard it:

Whatever the EC thinks of Time Warner and EMI's new concessions, Warner Music Group chief Roger Ames didn't hang around in Brussels to soak up the rumour mill. With London buzzing last Friday over the speculation that Virgin Records and half of Warner/Chappell is up for sale, Ames was probably in the best place – on a plane to his house in Trinidad. "Well he's had a tough couple of weeks," commented one opponent of the deal...The potential unravelling of Warner-EMI continues to stoke those Bertelsmann acquisition rumours. Let's hope that its cash-ship is in US dollars, and not the poor battered Euro, if the Gutersloh giant is to compete with rival bidders...Oddest rumour of the week: forget EMI and Warner, did you hear the one about a soon-to-be French-based major music group buying up a highly



Upon scrutiny, there appears to be a look of trepidation on the face of MIKE HALL, managing director of Muppety Records (third from left), during his recent stag night in Marbella. Dooley hears that Hall and a dozen of his amigos never actually made it to the club where his do was booked. He did, however, show up for his wedding a fortnight later.

successful European indie. Executives at the "targeted" company are said to have "laughed like drains" on hearing the news... "My bride-to-be is my ex-wife," boasted veteran pluggler Richard Evans on the eve of his wedding to BPI office manager Trish. The couple, who first married in 1972, decided to do a Burton/Taylor after what they both describe as "an unsuccessful divorce". Trish tells Dooley, "It just didn't work, so we decided to tie the knot again." After the ceremony, the couple and friends dug in for a two-day bash on the Isle of Wight; the wedding list was at the local Oddbins...Talking of unions, after "feeling each other (up)" for the last nine months law firms Mishcon de Reyna and Eatons eventually blessed their marriage this week. So why did it take so long to get together? "Well there are a bunch of big egos to feed," explains Mishcon joint managing partner Kevin Gold...Former BBC music man Trevor

Dann has only a few weeks left before getting his suit out of mothballs and returning to the office – albeit at Emap. So what has he been doing all

summer? "I've got a gold medal in the sport of sloth," jokes Dann...Man U manager Sir Alex Ferguson could have a promising career as a pluggler following his promo of classical artist Russell Watson in front of a 67,000-strong crowd at Old Trafford. Prior to Man U's recent match against Chelsea, Fergie introduced the Universal/Decca signed artist to the crowd then played them a track from Watson's new album, The Voice. Ferguson promptly told the supporters to go buy the record. And it turns out Watson will be the last artist, not Bon Jovi, to sing at Wembley when he performs Jerusalem at the England-Germany qualifier on Saturday...Paul Gambaccini is fast becoming the host with the mostest gigs after agreeing to front the ninth Music Industry Trust Dinner at the Grosvenor House on October 17. Joining Paul on stage will be Genesis drummer Phil Collins, who will be handing over the honours to Atlantic founder Ahmet Ertegun. A few remaining tickets are still available from the BPI...And they're off: the bookies are already giving odds on the act who will secure they coveted Christmas number one. According to William Hill, Westlife are the favourites for the second year running at 6/4. Second is Robbie Williams at 7/2. Long shots are

B*Witched, Bomfunk MCs, Girl Thing and Stephen Gately all at 66/1.....



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