



NEWS: Sony Music Europe has moved into the **WEBSITE AD** market following a deal with Real Media Marketing

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NEWS: It's looking good for the Brits as UK acts lead the way in the seventh **MTV EMA** nominations rundown

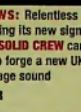
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NEWS: Relentless is hoping its new signing **SO SOLID CREW** can help forge a new UK garage sound

A&R

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DEMANDS ON TODAY'S

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music week

EMI forced back to drawing board

by Robert Ashton

EMI is insisting that it will return to Brussels with new proposals to achieve its planned merger with Warner Music despite mounting suggestions that the plan is dead in the water.

Last week the UK music group and Time Warner pulled their \$20bn merger application after it was ruled unfair by the EC advisory committee. Sources close to EMI suggest that a revised proposal will be tabled with EC competition chief Mario Monti before the end of the year.

According to sources close to the company there is still "strong potential" to restructure a merger with

Time Warner that can deliver something near the £250m worth of synergies the January deal promised. In a statement issued on Thursday morning – only hours after the decision to pull the application was taken the previous night – EMI Group chairman Eric Nicols said, "We continue to believe that a joint venture with Warner Music can create substantial value for our shareholders and benefit our artists, consumers and employees."

However, senior observers both within EMI and Warner and outside the companies suggest that it is becoming increasingly unlikely that a deal can be devised that not only sat-



Monti: awaiting new proposals

isifies the regulators but which still makes financial sense to both parties. No other company that has previously withdrawn a merger application from the EC has later resubmitted it.

The informal offer to dispose of

Virgin Records and part or all of Warner/Chappell – still not publicly confirmed by EMI – after the EC deadline for undertakings was seen by some senior EMI executives as particularly "drastic", while many shareholders are understood to have believed it "watered down" the January deal. "To get it to go through it seems like we're going to have to give up most of one of the publishing companies, not to mention Virgin. We would have to pay 40% tax on the disposals – the numbers just don't seem to add up," says one senior source.

Nicols accepts he will need to garner stakeholder support for any new

deal. "Any concessions that are ultimately made must be consistent with our shareholder objectives," he said.

The collapse of the proposed merger has resurrected speculation that another bidder could make a move on EMI. Among the possible candidates are AOL, News Corp and Spain's Telefónica. However, no one has yet made any kind of move. The Zomba group last week confirmed that it would be interested in buying some of Warner or EMI's assets if they wanted to sell in order to achieve acceptance of the deal in Brussels.

● Warner-EMI news, see p4

Polydor retains top spot for singles and albums

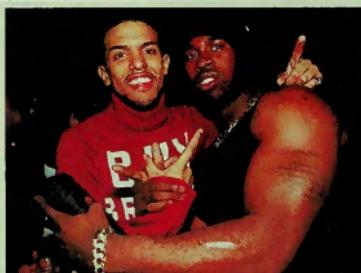
Polydor retained the singles and albums market share crown for the third quarter with totals of 13.4% and 10.4% respectively, thanks to strong contributions from artists as diverse as Samantha Mumba, Enimay, Ronan Keating and S Club 7.

EMI-Chrysalis was the second-placed singles company on 12.3%, while Robbie Williams also helped it climb into third place on albums (6.8%). Virgin retained its position as second-placed albums company (7.7%), while East West, driven by The Corrs, David Gray and Morcheeba almost doubled its albums share from the second quarter to take fourth place with 6.5%.

Universal remained the top singles and albums corporate group with shares of 20.6% and 24.4% respectively. The success of Craig David's Born To Do It was reflected in the 3.8% share achieved by the Telstar group, putting it in seventh place.

Ten was top singles and albums distributor with respective shares of 29.5% and 28.3%.

● Full details next week



Wildstar/Telstar artist Craig David was the undisputed star of the Mastercard Mobo 2000 awards, picking up the best newcomer, best R&B act and best single awards at last Wednesday's London event and performing a medley of hits live on the night. Telstar managing director Jeremy Marsh says 19-year-old David's success is a deserved triumph for "an artist of true international stature". He adds that the artist's US push would begin in earnest in March/April next year, following consolidation of his success in the UK and building on his rise in Europe. A US licensing deal is currently under negotiation. Collecting the award for best single, David thanked his producer and writing partner Mark Hill, Wildstar founders Collin Lester and Ian McAndrew and Telstar for their contribution to his success. He is pictured (left) after his victory with up-and-coming UK rapper Fred Kruger, Mobo winners, p3

Brilliant! duo join Fuller team

Simon Fuller has expanded the management and TV production arms of his 19 group of companies with the recruitment of Brilliant promotional executives Nick Chapman and Nick Godwin.

Chapman joins 19 as creative director, working alongside Fuller on the development of TV projects, while Godwin will head a new joint venture management and production company funded by Fuller. Godwin will continue in his role as manager of Innocent artist Billie Piper via the new company.

Fulter says the appointments are crucial to the development of several key artist projects that 19 has

in the pipeline for next year. "All the new artists are linked to television ideas, although three of the five projects may be music-based," he says.

The continued expansion of 19 – which owns a 50% stake in recently launched website popworld.com – into other related media areas reflects Fuller's aim to reshape the traditional role of the record company in his future artist projects. "There has to be the potential that these new artists may not be signed to [traditional] record companies – in fact that will certainly be the case with two of our new projects," he says.

All Saints in online bidding war

London Records' All Saints are at the centre of a bidding war for their non-sound recording-related online rights between Music3W, Simon Fuller's new pop portal Popworld and Warner Music.

It is understood Music3W, led by former Universal Island managing director Marc Marot, was close to signing a deal last week giving it the right to manage all web-related rights for the girl group, excluding those claimed by London.

However, the band's manager Steve Finan says he put the brakes on the deal at the end of last week after it emerged that it involved far more than the company simply managing the All Saints website. Each company is seeking to manage live webcasts and all e-commerce activities.

Music3W is also understood to



be in advanced negotiations to acquire the co-licensing rights to superstar acts, including Universal Music's U2 and Sting, currently owned by World Online. However, it is expected to face competition from Voxstar, the artist-focused online division currently being developed by Universal. One artist who is already understood to have signed to Voxstar is Ronan Keating.

Better news for EMI as albums hit home

EMI UK was set to have cause for celebration yesterday (Sunday), with artist albums from Radiohead, Kylie Minogue and Robbie Williams all set to achieve top five chart positions – the first time that a UK record company had achieved such a hat-trick with UK-signed artists since 1995.

Both EMI UK's frontline labels were set to contribute to the achieve-

ment with Radiohead and Kylie Minogue signed to Parlophone and Williams signed to EMI/Chrysalis' Chrysalis imprint. The last time a company matched the feat was in 1995 when PolyGram scored with Wet Wet Wet, Portishead and The Cranberries.

Meanwhile, Radiohead's Kid A

was also enjoying strong first-week sales internationally and is expected to debut in the top five of the US sales chart when it is released later this week.

EMI UK President and CEO Tony Wadsworth says, "This is our strongest result for artist albums since 1994. It shows the fruits of our A&R work and artist development focus over the past few years."

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Charity set to benefit from MVC's Christmas drive

Music and video retailer MVC is to undertake its biggest Christmas TV advertising campaign to date, running it in tandem with a new charity MVC initiative in aid of children's charity The Make A Wish Foundation UK.

This year's £1.8m co-op advertising campaign, titled Everything You Could Wish For, will run in the five weeks running up to Christmas with 17 30-second slots broadcast across all commercial channels. Artists set to feature include Madonna, Lenny Kravitz and Rod Stewart.

The retailer hopes to raise up to £50,000 for the Make A Wish foundation by donating 20p to the charity for every product sold between November 13 and December 16 which features in the campaign.



MCA Nashville artist Reba McEntire (pictured) received the International gong at the 34th Annual Country Music Association Awards last week and publicly thanked BBC Radio Two for its role in building her international profile. McEntire was presented with the award, which recognises the artist who has made the most significant role in the international promotion of country music by Jools Holland, who was the first UK figure to present an award in the ceremony's history. McEntire has visited the UK three times this year to perform live and her current UK single, a cover of The Beatles' If I Fell, has enjoyed firm support from Radio Two. Meanwhile, BBC VP of International & Marketing Nick Stewart, who has worked closely with US breakthrough country act Lonestar, was also recognised for his work in support of country music by being appointed to the board of the Country Music Association. The Dixie Chicks were the big winners at the CMA Awards, receiving four gongs in total, while the best male and female awards went to husband and wife performers Faith Hill and Tim McGraw.

It's David's night as Mobos celebrate ratings success

by Marie-Louise Harding

The Mobo organisation is claiming that it has successfully pulled off its biggest and most ambitious show to date, attracting a peak TV audience of 1.8m according to early Channel 4 figures and an average of 1.5m.

"We've got a lot more shows for Mobo and it has taken UK music to a new level," says Mobo chairman Kanya King. "We were especially overwhelmed that Sade chose the event as a credible platform for her first of only two UK performances scheduled for eight years."

Performances from Epic's Sade, Parlophone Rhythm Series' Jamelia with Virgin's Beanie Man, Go Beat's Gabrielle and Take It Loud's MJ Cole with Elizabeth Troy, among others, ensured that the event had wider mainstream appeal than the hip-hop dominated 1999 event, helping to

boost this year's ratings. Despite technical hitches and delays on the night including Gabrielle having to re-record her performance four times, executives contacted by Music Week suggested that the TV broadcast was smooth, if a little flat.

After the show, Chris David, who won the best single, newcomer and R&B act awards at the event (see story p1), the winners included: Go Beat's Gabrielle (best album); Red Rose's DJ Luck & MC Neat (best UK garage act); Interceptor/Polydor's Eminem (best hip-hop act); Parlophone Rhythm Series' Jamelia (best video); Rawkus' Ronny Jordan feat. Mos Def (best jazz act); Virgin's Beanie Man (best reggae act); Talkin' Loud's MJ Cole (best producer); Columbia's Mary Mary (Best Gospel act); Arista's Santana (best world music act); Steve Sutherland (best UK club DJ);



Sade: live performance

Tim Westwood (best UK radio DJ); and Aswad (outstanding achievement to music).

New Aista Records president LA Reid thanked his artists, including Whitney and Donell Jones (who performed on the night with Lisa "Lefteye" Lopes) after receiving a lifetime achievement award, while Gabrielle singled out Go Beat's Fergy Unger-Hamilton, Go Beat and Polydor for special thanks on collecting her

best album award.

Radio One's Matthew Bannister, Matt Priest and Gail Whiteley were thanked by Tim Westwood after he beat fellow Radio One DJ and Mobo host Trevor Nelson to claim the best radio DJ award.

The awards represented the continued rise of the UK garage this year, with MU Cole, DJ Luck & MC Neat and Steve Sutherland - who DJs at the R&B room at garage club Twice As Nice - all picking up awards.

Meanwhile, 17-year-old newcomer Cherise won the Mobo Unsigned award, after winning the national final following a series of regional heats. According to King, each of the finalists have received interest from record labels. Parlophone Rhythm Series will release a single for Cherise, although the scheduling has yet to be finalised.

Sheet music giants link in online distribution plan

UK-based sheet music publishing giant Music Sales and US counterpart The Hal Leonard Corporation have launched a joint venture digital distribution company Sheet Music Direct.

The move follows the rapid expansion of web-only sheet music distributors Net4music and Sunhawk in the US. The former has signed up catalogue from EMI and a wealth of independents for digital distribution over the past year.

Music Sales managing director Chris Butler says the new company will, however, be concentrating on chart and pop music, rather than classic like Net4music, as it believes it is better suited to online distribution with most of its songs running to three or four pages.

The new company has struck a deal with encryption company Sibellus Group to use its technology for protecting downloads against illegal distribution.

Butler says the companies have negotiated rights to distribute online all the catalogues they publishes offline, which between them includes Universal, Sony/ATV, BMG, EMI, Chrysalis and Disney titles.

Lycett quits BBC for solo projects

Chris Lycett, a champion of live music at the BBC and one of its longest-serving producers, is quitting the Corporation after 35 years to concentrate on freelance projects.

Lycett's career has been synonymous with the history of Radio One after he joined the BBC in 1966 as a sound engineer to record sessions and concerts by many of the early rock and pop pioneers who were featured on the new station, including David Bowie and Pink Floyd. "I want to get into event media liaison for festivals and one-off events. That will keep me interested for live music alive," he says.

As a producer and later executive producer from the mid-Seventies until 1985 Lycett was involved in practically every aspect of musical output from Radio One, including the flagship Breakfast programme, the award-winning John Peel Show and Live Aid. He picked up a Sony Gold award for his work on the latter groundbreaking programme.

In 1990 Lycett became head of production for the network, during which time he developed important events such as Sound City and the Radio One Roadshow. His enthusiasm for live music saw

him move to become executive producer for live music until July 1999. It was here that he established the live music units for Radios One and Two, which covered outside broadcasts at Glastonbury, Oasis of Wrekin and U2 from Sarajevo. In the last year he was seconded to BBC Music Live as special events co-ordinator working on a host of broadcasts such as Elton John at Woburn Abbey and Nigel Kennedy on Sark.

BBC Music Live festival director Bill Morris says, "Chris's contribution to the BBC's high standing in live music is vast. There is no dry-weather band or festival that he's not broadened and he has passion that the thrill of live performance comes through in all he does."



Lycett: live music champion

news file

WATSON MOVES UP AT WARNER
Warner Music UK has promoted London Records director of business affairs John Watson to group commercial and business development director of places Fran Newark, following his move to the newly-created role of executive chairman at PPL. Watson's job at London will be taken by his former number two Sarah Conacher.

COURT DEFEAT FOR ROBBIE TRACK
The High Court in London last week ruled Robbie Williams' track Jesus Is A Camper Van is in breach of copyright of Woody Guthrie's song Laramie Way and a later adaptation by Loudon Wainwright III. The copyright owners, New York-based Ludlow Music, had initially given the go-ahead for the song but the dispute arose over the offer of 25% royalty rate. The level of damages, expected to reach six figures, is still to be decided.

NEW BOARD AGREED AT MCPS-PRS

The MCPS-PRS Alliance has announced a strategic restructuring which sees the creation of a new executive management board to oversee the joint operations of the two collection societies. The new board will consist of Alliance chief executive John Hutchinson plus five executive directors who each already hold a board position at MCPS, PRS or the joint company.

MOS HURES VITALI'S ELLIS

Ministry Of Sound has appointed Kali Ellis as senior label manager. Ellis joins the company from Virgin Distribution. Meanwhile, Charlotte Saxe is promoted from her Ministry Digital role to become assistant label manager.

TWO ARRESTED IN MP3 CASE

The BPI, ELSPA and MCPS Investigators teamed with police and trading standards officials to raid a Kent home. A father-and-son team found to be creating pirated CDs using MP3 files in Bexley Heath, Kent last week.

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BLUNDERS IN BRUSSELS

Talk about tactical mistakes. As EMI chief Eric Nicoll and his senior aides regrouped last week to re-examine how they could re-submit their proposed Time Warner deal to Brussels, other executives at both companies were asking a different question: how could the architects of the merger have let the deal slip through their fingers?

It is always easy to look back in hindsight, but it seems clear that the Parsons, Nicoll, Ames and Berry seriously misread the signs coming out of Brussels. They attempted to play a game of brinkmanship in order to give away as little as possible. But in the end they were forced to concede far more than they could possibly have envisaged a few weeks before – and far more than the Commission, bound by its strict procedural rules – could countenance at the twelfth hour. It was a case of too much, too late.

The question is what happens now – and the focus is firmly on EMI. Prior to the announcement of the merger the company had no clear strategy moving forward. With the merger in progress there were certain areas of weakness, above all its dismal US performance, that could be conveniently ignored. But with the merger on hold (and with millions so far wasted on legal and consultancy fees), its absence of a back-up plan is glaring.

Meanwhile, Warner Music looks set to become part of AOL whatever happens with EMI. This perhaps explains why some senior Warner executives appear to have been more resigned to the failure of the merger in recent weeks than their colleagues at EMI.

If – and it is a big if – the merger is re-presented to the EC, then EMI, which is, after all, enjoying a great year in Europe, may be let off the hook. But if as I suspect it is not, then the pressure will really be on. Remaining "independent" is no longer really a long-term option. Life alone can never have looked so gloomy.

Ajax Scott

TILLY**SALUTING CRAIG DAVID'S HAT-TRICK**

I'm sorry to keep going on about awards like the Mercury Music Prize, but once again the UK record industry is looked on as a joke around the world. How the Helicopter Girl album could even get nominated was beyond me. Meanwhile, the album by the eventual winner, Badly Drawn Boy, isn't bad but when he delivered his acoustic performance I can imagine most viewers watching must have thought someone had just bought a busker in off the streets. It was unfortunate Craig David's wonderful album was not eligible for this year's prize. If it had, we could have restored some of our musical pride. However, at least David swept the board, as predicted, at the Mobos. This year they recognised the most indisputably major talent in the UK since Travis and we should salute David on his three awards.

Talking of talent, has anyone tried to listen to the long-awaited Radiohead's Kid A album? Never mind the publicity surrounding the pre-release availability via Napster and the web, this is one album which should be available free . because I believe it's not worth paying for. There are no songs, no melodies, just a mishmash of total rubbish. How can they go from the multi-million selling OK Computer, a seriously good album, to this? Let's hope that part two, set for release next year, has more of what we might normally expect from the band.

Now I've had a chance to have a look round one of the V-Shops, of which there's predicted to be around a 100 by the New Year, I can confirm, yet again, it's not good news for anyone but the majors. These are now going to be chart album and chart single shops, selling phones, games, books and so forth, just like the WH Smith chain. I'm sure this move will help them into profitability and the mainstream, but if you have an up-and-coming label, or a mid-price back catalogue, forget them. The level playing field has well and truly gone – the little guys out there have lost 50% of another chain where you could previously show your wares.

Tilly Rutherford's column is a personal view

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**Shareholders and City mixed over withdrawn deal**

The City and EMI shareholders gave a mixed response to Thursday's news that Warner and EMI were withdrawing their \$20bn merger application.

While some in the square mile saw it as a disaster and another strike against EMI's management strategy, others saw it as a chance to withdraw and return to the table with an improved set of terms.

While one manager of a large pension fund had been gradually unloading EMI stock during the past few weeks because he felt the



merger would be blocked, another declarable shareholder says it welcomed the withdrawal, pointing out it wanted a "clearly thought-out deal with realistic buyers offering

credible deals".

One analyst warns that EMI and Time Warner management will have to strike quickly to keep the deal from going cold. "People have been pricing the possibility of this merger falling through for some time," he says.

Another analyst is more optimistic. "The issue is that the AOL/Time Warner deal had to go through and it was not worth jeopardising for the sake of this merger. However, we do expect the deal to re-emerge," he says.

Tactical blunders forced EMI and Warner to rethink

by Robert Ashton

EMI's Eric Nicoll and Time Warner's Richard Parsons probably realised their \$20bn merger deal was looking shaky after their performance in Brussels a month ago. They had just delivered what critics of the proposed deal called "derisory undertakings" to allay the EC's fears about competition.

According to opponents of the merger who witnessed the negotiations and their legal teams in action during the two days of closed EC hearings in the second week of September, the pair had severely underestimated what was required of them. "They went in with guns blazing. And they gave nothing away really," says one source. "I don't think that went down well."

It was at these hearings that the companies wheeled in a London School of Economics professor to present a piece of economic theory, which would have had John Maynard Keynes spinning in his grave and Bill Gates sweating in his office. He proposed that market share does not necessarily equate to market power. One witness suggests this went down with the EC competition directorate as well as a British butcher trying to sell self-infected beef in Paris.

Although, only one part of its case, this line of argument seems to have done nothing to address the EC's concerns of the proposed Warner-EMI group dominating Europe in terms of publishing and digital delivery of music. And it also seems to have hardened the EC's view. Just days later a leaked "internal document" suggested that Mario Monti's team was more inclined to block the deal than allow it to proceed.

EMI and Time Warner must have realigned their strategy in the meantime when they suddenly threw in the sale of four record companies and four publishing companies and EMI distribution to grease the wheels of the merger. However, reaction from opponents to these new undertakings was not conciliatory and Warner and EMI knew they needed to offer up some meatier concessions. The problem was that the deadline for undertakings had passed and there would be no time to market test them. The only hope was to give something that the EC competition spokesman says would have been so radical and major that it would

COUNTDOWN TO WITHDRAWAL

January 24: Time Warner and EMI announce \$20bn merger to create Warner EMi

May: A variety of groups and companies begin to step up their lobbying in Brussels to object to the deal

June 24: EC designate groups for competition trials that the deal would be referred to a phase two investigation

July 22: The EC announces that a consortium, including Spanish telecom giant Telefónica, is putting together a rival bid for EMI

September 26: EMI shareholders approve proposed merger

August 23: EC issues "statement of objections" highlighting key concerns including the creation of an oligopoly and Warner EMi's likely dominance of the European music market

September 6-7: In closed EC hearings top EMI and Warner chief address the concerns of the "statement of objections", offering minor concessions

September 28: EMI shareholders approve proposed merger

September 29: News leaks that EMI and Warner are to sell Virgin Records and the Channel publishing arm respectively to Saregama

October: EMI and Time Warner withdraw their application for approval on the same day that the EC advisory group was due to rule

have removed "all doubts" about the merger.

In what many now view as a last desperate throw of the dice EMI is understood to have been prepared to sacrifice Virgin Records and Warner Channel publishing arm respectively to Warner/Chappel publishing.

Analysts and EMI shareholders, who had enthusiastically voted through the proposed merger without losing such prized assets, were angry that Nicoll was seemingly now prepared to give away anything to get the merger approved.

However, even though these significant concessions were apparently not enough for some third parties bending the ear of the EC and rather than have their merger plans scuppered on Thursday, Nicoll and Parsons decided to withdraw their merger application and regroup.

Time Warner/AOL on fast track

If there is a silver lining for – Warner Music – in the collapse of the high-profile merger for nearly nine months were putting a brave face on its collapse last week.

Warner executives were perhaps less disappointed because at least they have the consolation of the AOL link up, which now appears to be moving towards gaining regulatory approval. One senior Warner executive says, "I think we're sitting pretty well."

However, some key EMI and Virgin staff appeared less confident about their companies' prospects. EMI has had to terminate its combination agreement with Time Warner as a condition of removing its merger application, which effectively puts it "back in play" for a bid.

Virgin president Paul Conroy plays down any dip in morale. "We've got an incredibly important autumn coming up and we are getting on with things," he says.

This is denied by one source close to the company and the EC maintains it has treated each case separately. However, the EC competition

spokeswoman hints that the withdrawal of the EMI deal may have some impact on how the competition authorities now assess AOL and Time Warner. "The concerns over the AOL/Time Warner deal refer to concerns over the music sector," she says. "Now EMI is no longer a case on the table then draw your own conclusions."

Nevertheless, AOL and Time Warner still face opposition from some of the groups and companies that had ranged against EMI and Time Warner. Imperial secretary general Philippe Kerr says he has still to get assurances from AOL and Time Warner that they will not discriminate against other content providers or use music as a loss leader and remains "extremely concerned" about the tie-up.

The EC spokeswoman adds, "The Commission continues to look at this deal and will rule on October 24. That deadline is final."

Xfm and Big Issue to release Xmas album

Xfm is producing a 21-track Christmas CD to raise money for the Big Issue Foundation.

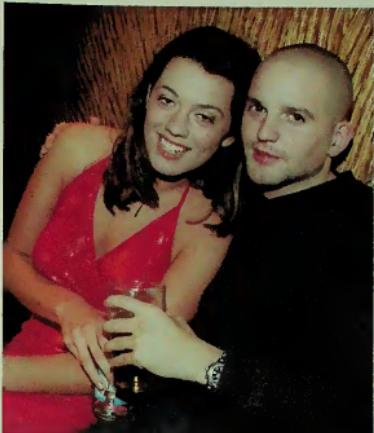
The It's A Cool, Cool Christmas album is being released by Jeester Recordings on November 20 backed by a £100,000 marketing campaign funded by the Capital-owned station.

Artists were asked for a cover version of a new track. The songs include the *Daniel Wozniak's Little Drummer Boy*, *Belle & Sebastian's O Come, O Come Emmanuel*. All profits — around £4 from the sale of each album — will go to the charity which helps the homeless by providing resettlement and education.

The marketing campaign includes TV ads on Channel Four, Sky One and MTV, music press ads, an e-mail campaign and direct mail to the Belle & Sebastian marketing database. Tracks will also be played on Xfm in the run-up to Christmas.

Xfm marketing manager Charlotte Soussan says, "Digital radio means Xfm is not just a London concept and we are using our clout as a national radio station to help the charity."

The first edition of Worldpop's newly launched TV programme Dance 2000, which aired for the first time on ITV last Friday (October 6), claims to have established a UK terrestrial TV milestone for being the first show to be entirely compiled from footage originally shot for use on the internet. "The quality of our camera work is setting us apart from other dance music shows," says Worldpop editorial director Ben Turner. "To be able to use our internet footage for national TV is what a truly multimedia company should be achieving." The Dance 2000 series, presented by former Big Brother contestants Claire Sweeney and Ben Turner, has six one-hour episodes on ITV in the 2am Friday night slot previously occupied by dance show Clubvision. This Friday's edition will feature interviews with Roni Size, Danny Rampling, Bob Sinclar, as well as a focus on UK garage institution Twice As Nice. "Dance music deserves a TV show made by people who support and understand the scene," says Turner. "Dance 2000 has a real music feel, it is not a lifestyle show."



MTV CREATES NEW AD DIVISION
MTV Networks UK has created a new business division dedicated to advertising sales to offer clients integrated brand-led sales. The new business is called MTV Brand Solutions and will represent the MTV and VH1 channels as well as Nickelodeon and Paramount. Research and planning manager Graham Saxon says, "Brand managers can now communicate their marketing message across the different channels to a demographic that is more marketing-literate."

BBC RELEASES NEW MAGAZINE DETAILS
BBC Worldwide has announced that its new celebrity magazine will be called *star: the celebrity magazine*. The publication will be supported by a £2m launch budget and appear on October 18. There will be television, radio and press advertising, as well as in-store and PR activity. The new series of *Live & Kicking* will promote the magazine with a showbusiness feature called "star".

SKY ONE TO BROADCAST SPEARS LIVE
Britney Spears' date at The London Arena on November 16 will be shown on Sky One on November 28. The broadcaster has confirmed a 90-minute slot at 6.30pm on the Tuesday evening. The broadcast follows concert dates in New York City by The Corrs, Five, Oasis and Steps. Sky One will broadcast the TV Hits Awards show on October 29 and will also screen *Ronan Keating at The Royal Albert Hall*, which is being recorded on October 31, though a transmission date has yet to be finalised.

NUTTY OST ON SALE IN CINEMA
Exclusive tracks and video clips from the *Nutty Professor II* — *The Klumps* are to be promoted at 30 cinema sites across the country and the OST will be on sale in the selected cinemas following a sell-out strike by Mercury Records. Marley has already added extra tracks by the Honeyz, Gabrialle and Roni Size for the UK version of the album, which it hopes will repeat the sales success of the first movie's OST, which sold around 100,000 units.

WESTLIFE FOUR TIMES PLATINUM

BPI Good news continues to come the way of Westlife as their self-titled album goes four times platinum, while Radiohead have cause to celebrate as their latest album, *Kid A*, gets a platinum going in its first week of release.

HOW TV SHOWS' RATINGS COMPARE

Programme	This week (000s)	% change
Top Of The Pops*	4,073	30.7
SMTV	1,696	23.2
The Pepsi Chart	1,503	-16.8
CD:UK*	1,381	-42.7
Planet Pop (Sun)	629	-21.0
FBI	423	n/a
Videodetect	286	-17.6
Flame	181	n/a
Future	96	-56.9

*combined totals

Source: MediaCom TMB for w/e September 18, 2000

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Pan-European deal positions Sony Music in web advertising market

By Mary-Lou Harding

Sony Music Europe has taken its first step towards competing for a slice of the music website advertising market following a pan-European deal with web sales house Real Media.

The contract — which will initially cover Sony's corporate domains across Europe — is one of the boldest signs by a European major that record companies expect to build solid media businesses online by exploiting their artist assets and genre expertise. It is the first competing head-to-head for advertising revenue with music web start-ups.

Sony Music Europe eMedia business development director Jamie Martinez says the major will be able to offer advertisers highly specific, specialist target audiences when it rolls sales out to cover its genre par-

tials — such as UK sites gopopits and sourban — and specific artist sites.

She adds that a number of artist agreements are in place to begin advertising on their sites. Set to be announced through a packaged presentation to advertisers during the next few months, she insists that the company's artists will be fully consulted on any commercial agreements with brands.

The major has already run test campaigns on RealMedia and in the UK, Avi and Amazon and ticketing site Viventum in Germany. Its US counterpart already sells advertising inventory across its sites through an in-house sales team in New York.

Martinez claims that the test campaigns showed up to a 10% click-through rate on banners compared



Martinez: offering specific audiences with an industry average of less than 1%. The company expects to move away from banners to pop-up windows — known as interstitials — than a deeper, harder-fought artist site offering that we have — so we won't be competing in that respect," she says.

She adds that if the project is a success in the long-term, the label will look to create an in-house staff team to support it.

Union Square pushes Stiff & Cube

Union Square Music, the company launched by former MCA managing director Peter Stack in March, is planning strategic marketing campaigns for the Cube Records and Stiff Records catalogues after striking exclusive licensing deals for them.

The company is releasing compilations by Cube acts Prodigy, Horum, The Move and John Williams this quarter supported by advertising in the specialist music press as well as online and at retail, while Best Of and box sets featuring Stiff acts Wreckless Eric, Temples Tidus, Tracey Ullman and Kirsty MacColl will be cut in the first quarter of 2001.

"For the Stiff campaign we want to recreate the fun marketing that the label was famous for, including the double T-shirts and leper badges," says Stack.

He adds, "When marketing catalogue rather than frontline product you must be strategic to make people aware that the titles exist. Stiff Records has an active internet site

um" rate to advertisers compared with the fees already charged by existing websites.

Martinez acknowledges that the major's move into selling advertising on its sites could provoke a negative response from other media owners with whom it is now effectively starting to compete, but says its first wave of advertising will be an entirely different offering.

"Problems could arise to a certain extent further down the road, but a lot of these sites we work with are general interest sites — than a deeper, harder-fought artist site offering that we have — so we won't be competing in that respect," she says.

She adds that if the project is a success in the long-term, the label will look to create an in-house staff team to support it.



Re-releases: Cube & Stiff Records

but you have to go beyond the core fanbase and reach those consumers who liked the music but have not bought it on CD yet. This means good PR to get column inches in the relevant sections of magazines such as *Q* and *Mojo*.

Union Square releases product on four label imprints, the full-service dance-band label Ocho, mid-price Manteca (world music), and low price Metro (jazz/blues/rock/country and reggae) and Body & Soul (relaxation).

Emap appoints new managing directors for rock/dance brands

Emap Performance Network has revealed the two managing directors for its rock and dance brands following the appointment last week of Trevor Dando as managing director of pop.

Dave Henderson is promoted from creative director to managing director for rock, adding Q magazine and *Select* to his portfolio. Kerrang! and Metal Hammer managing director for dance Mark Story takes on *Mixmag* and *Kiss FM* alongside his *Kiss 100* and *Magic Radio* responsibilities. They will report to EPN managing director Dev Ford.

The appointments, which are effective immediately, mean the executives will spearhead initiatives to devise profitable extensions for each of their brands.

Henderson, who has been at Emap for 10 years, says, "We want to build an empire for brands such as Q, which already has the maga-



Ford: to oversee new directors zine, an awards show and Q TV. One area I will be looking at is creating unique live events rather than the brand simply sponsoring shows."

Story says he will also be overseeing Emap's compilations series and club activities. "The big advantage of bringing everything together is that clients can utilise the Kiss brand, for example, across different media and the various products we have can promote each other."

chartfile

● Mark Knopfler's firmly established career has helped his new album *Sailing* to Philadelphia make an impressive series of chart debuts across Europe this week, entering no less than eight national albums charts. In Norway and Italy the album goes straight in at the top of the chart. In France it also the highest new entry in France at number seven, Spain at two, Belgium at seven and Sweden at four. Following closely behind are Holland — where *Sailing...* enters at 13 — and Ireland at 19.

● Kylie Minogue has no less than three tracks in the overall Euro 100 airplay chart this week. On *A Night Like This* and *Spinning Around* are hovering inside the Top 50, while Kylie's duet with Robbie Williams, *Kiss*, which appears on both artists' albums, rises 22 places to 76. The strong airplay should lay a firm foundation for album sales, with the UK and Ireland leading the way where *Lights* enters at two and 13 respectively. Its first European album chart appearances are held by Hungary (4) and Greece (29), while it enters at 32 and 33 respectively in Sweden and Finland.

● UK reportoire accounts for nine of the Top 20 airplay hits in Europe this week, with all but two of the other Top 20 hits being US-sourced. Peyorist Ronan Keating leads the way with *Life Is A Rollercoaster* at four, and Polydor parent company Universal is the undoubted leader in charting UK hits, with *It's Not Over Yet* as well as U2's *Beautiful Day* joining Keating in the Top 20. *Virgin* lies second, thanks to the Spice Girls and Melanie C, while *Wildstar*, *Telstar* and *Chrysalis* are also represented in the Top 20.

● Spiller's *Groovejet*, (if This Ain't Love) looks set to build on its UK success across Europe as it is embraced by radio and singles-buyers alike. In Germany the track is the highest new entry in the sales chart this week at 14, while in France it also reaches a new high at number eight. *Groovejet* also climbs eight places on the French chart to 20, and climbs to 11 on the Italian sales chart. While the track may not exactly be new, radio figures suggest it has plenty of life yet. This is demonstrated by its strong performance. It tops the Irish airplay this week, holds steady at two in the UK while simultaneously rising in Denmark, Holland and Germany.

● Scandinavia continues to warm to A1's cover of A-Ha's *Take On Me*. This week celebrating a number one in the Norwegian sales chart, the first single from the Columbia act's second album, *The A-List*, is also the biggest grower of the week in Norway, rising 20 places to extra 77% in plays to reach number seven. In Sweden the track is the highest airplay climber of the week and lies at 10 in the sales chart.

by David Balfour

UK artists lead the way in the shortlist for the ninth annual MTV Europe Music Awards with Sinead and Robbie Williams receiving four nominations each while Melanie C and Travis are up in three categories.

Although US-signed artists account for the largest number of overall nominations — 40 followed by 19 for UK signings — UK-signed acts boast more individual places on the shortlist. Meanwhile, four of the five acts in the dance category — Artful Dodger, Moby, Moloko and Sonique — are UK-signed. Nominees in the UK and Ireland regional category are: Craig David, Sinead, Travis, Westlife and Robbie Williams.

MTV Europe president and CEO Brent Hansen hopes that the international power of the MTV brand, as well as a packed list of celebrity performers and presenters will make

Epik UK is preparing to follow up Jill Scott's Mobe awards performance with the release of a single *Getting In The Way* on October 23. Scott's debut solo album *Who Is Jill Scott?* was released in May with Epic aiming to gently introduce her to the UK market. Another option for a more alternative marketing route, Epic producer Steve Tisch believes the Mobe performance will prove the perfect tool for widening awareness of Scott's skills as a songwriter and live performer. "Not only is the Mobe's crowd very receptive to her music, but it is also a great platform for spreading the net and introducing her to a wider audience," he says. The forthcoming single will feature an MJ Cole remix of the track, as well as a live version, while the 12-inch will feature a remix of *Love Rain* featuring Mos Def previously only available on a US promo. Scott will follow up the single release with UK tour dates in November, further supported by a performance on Jools Holland's *Later on November 16*.

UK TOP 20 AIRPLAY HITS IN EUROPE

Pos	Title	Artist	Unit (compars)
1	Life Is A Rollercoaster	Ronan Keating	(Polydor)
2	Rock DJ	Robbie Williams	(EMI/Capitol)
3	I'm Not Alone	Artful Dodger	(Mercury)
4	It's Not Over Yet	Universal	(Universal)
5	Don't Stop Believin'	Dave Stewart	(EMI/Capitol)
6	Holler	Sinead	(Columbia)
7	Black Coffee All Saints	(London)	
8	Beautiful Day	U2	(Island)
9	I Turn To You	Melanie C	(Virgin)
9	Sky Sonique	Sonique	(Universal)
11	It's Not Over Yet	Universal	(Universal)
12	Dancing In The Moonlight	Toploader	(S2)
12	Overload	Sugababes	(London)
13	Rome Wasn't Built In A Day	Marchevelles	(East West)
14	When A Woman Cries	Go West (Polydor)	
15	No One Likes You	Shaggy	(Mercury)
15	It's Not Over Yet	Melanie C (Virgin)	
17	Normal Blues	Moby	(Moby)
18	Spinning Around	Kylie Minogue	(Parlophone)
19	Sunset (Bri) Of My Life	Tracy Chapman (Sony)	
20	Ordinary World	Aurora Feat. Natalie Colemen	(Positive)

[chart shows the 20 most played Unisted tracks on Euro 100 airplay charts in Europe. To subscribe £13 inc p&p. Call 0207 940 8565]



Hansen: pleased with MTV awards this year's event, which takes place at Stockholm's Globe Arena on November 16, the most successful

event in its seven-year history. Former Fugee turned solo star Wyndell Jean is to host the show, with artists including the Spice Girls, Backstreet Boys, U2, Moby, Ronan Keating and Robbie Williams so far confirmed to perform.

Reflecting the roll-out of MTV's regional services across Europe, the year's EMAs also sees the addition of four new local awards for French, Dutch, Polish and Spanish artists. Hansen believes that while the show will have an increased amount of local reporting, it will still maintain a firmly pan-European flavour.

"The EMAs are our most networked output across Europe," he says. "It's the most important event in our annual calendar and our most syndicated show. With the technology we have introduced for our new regional services, each feed will be able to show its own regional award and add extra local

colour to its repeat programming of the event."

In an annual calendar that is becoming ever more crowded with award ceremonies, Hansen says he is confident that the EMAs will stand out from other events. "There are a lot of award ceremonies and some such as the Brits are very influential and we take them seriously. Most award shows are only seen domestically, however, and very few have international power."

Hansen adds that while the event offers obvious promotional value to those artists attending, the real key to the EMAs's success lies in reflecting MTV's day-to-day output.

"The EMAs represent the channel and its audience," he says. "The aim is not simply to achieve ratings and revenue for the network. The EMAs are about developing the relationship between the artists and the audience."

**GAVIN US URBAN TOP 20**

Pos	Wk	Title	Artist	Label
1	1	Shake Ya Ass	Mystikal (Jive)	
2	3	Bad Boyz	Erykah Badu (Interscope)	(Interscope)
3	4	Get Down Tonight	Brantley G	(Arista)
4	5	Don't Stop Believin'	Moby (Columbia)	(Columbia)
5	4	Incognito Show	Will I Am Bow Wow (550 So)	(Def Jam/Columbia/CRC)
6	6	The Light	Common (MCA)	
7	8	Cook My Heart	Madonna (Epic)	(Epic)
8	9	What's This?	Shaggy (Def Jam/CBMG)	(Def Jam/CBMG)
9	10	Woman Changes Face	Afrob (Arista)	
10	11	It's Not Over Yet	Woman Changes Face (Arista)	
11	14	Summer Rain	Carl Thomas (Bad Boy/Arista)	
12	17	Wish It Kelly	Jay-Z (Jive)	
13	11	Let's Get Married	Jagged Edge (550 So/Columbia)	(Columbia)
14	12	Treat Her Like A Lady	Usher (Interscope)	(Interscope)
15	13	No One Likes You	Shaggy (Mercury)	(Mercury)
16	19	Don't Be Shy	Mystikal (Jive)	
17	15	Jumpin' Jumpin'	Jumpin' Jack (Columbia/CRC)	(Columbia/CRC)
18	18	Summa Big Thangs	Cash Money (Universal)	
19	17	Wiley Next	Artista (Arista)	
20	20	Bad Boyz Rhytm	Bad Boyz (Arista)	

[chart shows the 20 most played Urban tracks on Euro 100 airplay charts in Europe. To subscribe £13 inc p&p. Call 0207 940 8565]

fonc

GAVIN

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Title/Artist	Label	Chart pos.
AUSTRALIA	Rock DJ Robbie Williams	(Columbia)	4 5
	Runnin' Ronan Keating	(Polydor)	8 9
CANADA	Sk8er Boyz Ring	(A&M)	3 3
	La La La Rose (Beyoncé) (Jenne Studio)	10 12	
FRANCE	I Wanna Be Good Sophie (Sorriso)	10 18	
	Play It Baby (Moby)	5 5	
GERMANY	I Turn To You Melanie C (Virgin)	2 3	
	Born To Do It David (Mildred)	3 3	
ITALY	Selling... Mark Knopfler (Mercury)	8 3	
	Merchandise... Mariah Carey (WestWest)	5 5	
NETHERLANDS	I Turn To You Melanie C (Virgin)	4 3	
	Born To Do It David (Mildred)	3 -	
SPAIN	Songs (Sorriso) (Universal)	3 -	
	Selling... Mark Knopfler (Mercury)	2 -	
US	Born To Do It David (Mildred)	22 16	
	Ring Ding Ring (A&M)	20 15	

Source: All data supplied by Media Control Analysis, except US chart data from Nielsen Broadcast Data Systems and SoundScan.

T

his was to have been the week that 98 Degrees showed themselves worthy of comparison with fellow teen bands N Sync and the Backstreet Boys by dethroning Madonna on both the singles and albums charts. Madonna duly lost both her crowns — but neither of them to 98 Degrees. The Ohio-based act's *Revelation* album shipped well over 1m copies but dealers were left with most of them as the album sold 276,000 copies to debut at number two behind rapper Mystikal, whose Let's Get Ready shot to the top with more than 330,000 units. Madonna's *Music* dipped 49% week on week, with 212,000 copies sold in third place. Her four-week hold on the singles chart also comes to an end, with *Christina Aguilera* enjoying her third number one of the year as *Come On Baby (All I Want)* soars 11.3. Music slips to number two, while 98 Degrees' *Give Me Just One Night* (*Una Noche*) is also down a notch at number three.

Returning to the albums chart, a bumper crop of 26 new entries — the highest of the year — arrives in the Top 20. Among the albums which disappear from the list is Puff Daddy's *Hit Parade*, which retires two weeks short of two years in the chart. There are two other debuts in the Top 10, both by rappers. Puff Daddy protégé Shyne is in at number five, while Snoop

Dogg's *lil Bow Wow*, arrives at number eight with *Beware Of The Dog*. He bites alight, even though he is only 13, but you think that his youth is enough to make him the youngest artist on the chart, or at least the youngest newcomer, you'd be wrong on both counts. *Aaron Carter* won't be

the last to leave December 7 and he debuts on the chart this week with Aaron's Party (Come On It) at number 16, while country crooner Billy Gilman — down 55-53 with his million-selling *One Voice* album — is still seven months away from getting a taste.

Sting's *Brand New Day* moves into its second year on the album chart and remains the top record by a Brit, although it slips 20-26. The pressure of several new high entry also impacts on Eric Clapton's down 29-40 with his BB King collaboration *Riding With The King* and Sarah Brightman's *La Luna* (33-22). Dido's *Always On* Angel came to a halt last week, but now resumes its climb with a purposeful jump of 10 places to number 47. It sold a best-ever 29,000-unit week, as *Here With Me* continues to get plays from Top 40, rock and AC stations (1,706 plays of a second track from the album, *Thank You*, which moves 57-44 on AAA.

Finally, BBMAs and Sting's singles continue their slow fades, Irish acts Samantha Mumba and U2 are both heading north, with Mumba's *Gotta Tell You* jumping 39-25 and U2's *Beautiful Day* up 75-73.

**AMERICAN CHARTWATCH**

by ALAN JONES

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

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ALBUM HIGHLIGHT FOR JAMES

Fontana/Mercury act James today (Monday) begin work on their 10th studio album, the follow-up to last year's *Millionaires*. The group will be working with Brian Eno on around 20 tracks. Following 10 days in pre-production, James take to the road for a full UK tour and their set is expected to consist of the new material. The 12-date tour culminates at Brixton Academy on November 8 when they return to the studio.

ELBOW STRIKE ALBUM DEAL

Achimmed the piece Elbow have signed to V2 Records. The deal follows the release of their *Hesitation EP* for Manchester-based indie Lightman. Elbow are currently finishing tracks for their debut V2 album, due for release next spring. In the meantime, the band follow up summer festival appearances with an autumn tour supporting Doves followed by the second and final EP for Uglyman in January.

AGNELLI & NELSON GET FIVE-ALBUM DEAL

Alex Gold's Xtravaganza Recordings has signed dance act Agnelly & Nelson to a five-album deal. The first release under the deal will be the group's debut album *Hudson Street*, released on October 23. One of the duo, CJ Agnelly, has provided a remix for the forthcoming U2 single *Beautiful Day* - released today (Monday) - under the pseudonym Quincy Sonance.

IRVING ADOFF TO LOOK AFTER EAGLES

Eagles manager Irving Azoff is to look after the group's affairs following their amicable split from long-time manager Dave Dorell. US-based Azoff who has worked with Bush for a number of years and who will set up their European office in London.



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So Solid Crew forge a new UK garage sound

by James Roberts

Relentless Records is hoping that its newest signing, the 13-member So Solid Crew, are set to propel a new wave of UK garage onto the mainstream music charts - and that even as much as early hardcore as it does to R&B.

The set are a 13-piece collective based around the M25 area who have already spawned Oxide & Neutrino, the duo who scored a number one single for East West with *Bound For Da Reload* earlier this year. Although originally signed as a one-off, East West is now also developing the duo as a serious album project of its own.

The scene, akin to early hardcore, is characterised by its progression from the melodic tunes that have epitomised the garage genre to date. Harder basslines, coupled with nursery rhyme hooks, are already making waves with a younger audience of 11- to 14-year-olds. "The attitude music isn't going away," says *East/West of Urban Britain* today. "Christian Tattersfield, 'it is the most exciting music I have heard in years.'

The buzz on So Solid Crew has been building since their distinctive bass-driven track *Dilemma* - originally created for DJs to cut up over other tracks - became an underground club favourite. "It breaks too many rules," says Relentless cofounder Shabs, whose Ministry Of Sound-backed label also first broke *Bad Dogger* into the mainstream when it released *Re-End* at the end of last year. "I have to see it to understand them. It became more than just a record when we understood the nature of who they are; 13 people, all part of a crew, who have their own pirate station and do their own gigs."



So Solid Crew: 13-strong collective

So Solid Crew's first single, *Oh No (Sentimental Thing)*, is set for mainstream release on November 20. Playing on their December tour, it has already been played on Radio One by DJ Steve Lamacq, as well as featuring in the sets of Garage DJs.

Relentless is looking to develop the concept of So Solid as a brand, with a compilation as well as singles in the pipeline. "Kids who are into this scene aren't buying loads of artist albums, they're buying compilations," says Shabs.

Meanwhile, East West is preparing to follow up Oxide & Neutrino's *Bound For Da Reload* with the December release of *No Good 4 Me*. Featuring the So Solid Crew, it borrows the vocals used in the main hook in the 1995 Prodigy hit *No Good (Start The Dance)*.

"We sold 25,000 copies of *Bound For Da Reload* at full price, though despite being a number one it received little radio or media attention. This is an absolute 200% priority for us this year," says Tattersfield.

Universal snaps up Icelandic hopefuls for worldwide deal

Universal Music Publishing has signed hotly tipped Icelandic guitar band Sigr Ros to a worldwide publishing deal.

The critically acclaimed four piece - whose album *Agætis Byrjun*, meaning *A New Beginning*, has so far sold 60,000 copies including 20,000 copies in the UK - recently had their first taste of mass exposure when they supported Radiohead on tour throughout Europe.

The four piece are using their advance to build a studio in converted swimming baths in Iceland and begin recording the follow-up, which they have already written ahead of their forthcoming European tour in November, which includes a show in a church in Iceland.

The deal is the first signing for former *Musik Week* A&R editor Stephen Jones, who joined Universal as senior A&R manager four months ago. "They evoke very strong emotions in fans of all different genres of music and will be exceptionally popular with film and TV directors," he says.

Having previously attracted strong label interest, the group turned down major label offers, choosing instead to seek a label deal through Play It Again Sam for London independent Fat Cat, who have supported the group from an early stage. They recently completed a BBC session for Radio One DJ John Peel.

"We do not intend to become superstars or millionaires, we are simply going to change music forever, and the way people think about music," said the band earlier this year in an ambitious press statement.



LABEL Almost a year to the day since issuing its first release - *Matt Darry's Liberation* - Nick Halkes's Ministry Of Sound affiliated imprint Incentive has clocked up six Top 20 singles. Now Halkes is looking to build on the company's singles success with the development of several key artists into album acts.

One of the first key signings to have developed into an album act is Hi-Gate, Paul Masterton (aka Tom) who has built a high profile since his debut which has so far produced three Top 20 singles. Next up from the dance "super-group" is *We Gonna Work It Out*. "It will be a huge club hit over the Christmas period, then we'll hammer it home with a full release early in the new year," says Halkes.

Another key Incentive signing is Santos, whose distinctive Camels track was the subject of an intense bidding war among the dance fraternity earlier this summer. Released in late November, it has already received heavy support from Pete Tong, Norman Cook, Mr C and Jon Carter. While the strength of Camels was an obvious deal clincher, Halkes is confident of a sustaining long-term interest. "Santos will surprise a lot of people when they hear other tracks like *Shark*," he says.

Incentive has no strict genre policy, though to date it has built its profile on hard house anthems such as Hi-Gate's *Pitchin'* and Mario Mu's mobile phone interference sampling Communication (*Somebody Answer The Phone*), whose 200,000 sales make it the label's biggest hit to date.

Meanwhile Incentive makes its first foray into the two-step world later this month with Dynamite's *Dancehall Queen*, a re-recording of the Cheville Franklin/Beenie Man bootleg which was championed by UK tastemakers, including the Dreem Team.

One of the company's best setups has been for the release today (Monday) of *Warrior*, a hard house anthem that has crossed over onto mainstream radio (including a Radio One B-listing) after breaking at Sheffield's trance super-



club Gatecrasher. Warrior is Michael Woods, who has also enjoyed chart success with fellow Incentive signing Matt Darry, whom he met through his sister, who is also Darry's girlfriend. Warrior is also benefiting from exposure as the accompanist to sporting events, including the BBC's coverage of Audley Harrison's Olympic gold medal win.

Building international profile is a key task for the label, which licenses on an ad hoc basis territory by territory depending on the artist. Halkes says that one of the key markets for Incentive - as with any commercial dance label - is Germany, where East/West is releasing *Warrior* (and where Contour handles Hi-Gate and Orion). Meanwhile, the International potential of Dynamite is reflected in a multiple territory deal with Zomba. "We ensure that each licensee is financially committed and has a clear vision for each project," says Halkes.

The International growth of Incentive means that the former Positive managing director looks back without regret from his departure from the label he founded - a label that became the UK's most successful commercial dance label last year. "It felt like the right time, both commercially and personally, to make a break from the structure of the label," he says. One year on, he is confident that he can emulate its success and longevity.

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Short speech:

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SADE

Epic pins its hopes on Sade comeback

by James Roberts

For an artist who has released only four studio albums in a 14-year career but has managed to sell 40m units worldwide, there is certainly truth in the saying that less is more. As Epic prepares to release Lovers Rock, Sade's fifth studio album and its biggest priority of the autumn, it must be hoping that this will come true again.

"Lovers Rock is an incredibly cool, contemporary record," it's as simple as that. "It's got nothing to do with the mid-Eighties, and nothing to do with what any other British artist is doing," says Sony UK deputy chairman Stuart Morris. "Epic made the decision to release Sade's new album, plus there's one or two British artists – like Massive Attack – but it's very rare for a British artist to make this kind of record."

Lovers Rock, recorded over 12 months in studios in Reading and Spain (El Colico), was written, arranged and produced by Sade and co-produced by long-term collaborator Mike Pela, who has worked with the likes of DJ Rap, Maxwell and Everything But The Girl in the eight years between Sade releases. Epic is the first to admit that its A&R involvement in the development of the album has been minimal.

"We heard the record prior to it being mixed but we really is she makes her own records, always has done and that will never change. She makes sounds so no, like we had to suggest producers or mixers, because with the production talents of Stuart [Matthewman], Andrew Hale], Mike and Sade put together you don't need to have input on that level. We had more artists like that, it would probably be

better," says Stringer, who himself joined Epic half way through the campaign for 1992's Love Deluxe and who also oversaw the campaign for Sade's Greatest Hits set.

The Neptunes, the US production crew behind Keisha's album, have remixed the first single from Lovers Rock – By Your Side – at Sade's request and the mix has already enjoyed early support from Radio One's Trevor Nelson. The track was also most added at all urban formats in the US last week.

Overall the general rawness of the album's hypnotic basslines and sparse instrumentation is broken by the introduction of contemporary influences bringing the unmistakably Sade sound up to date. Slave Song carries classic dub and reggae production techniques, remaining elegantly restrained between the grooves, and is the closest to an upbeat track. While the title track holds the strongest melodies, Immigrant is the contemporary standout on Lovers Rock, its layered vocals emphasising the poignant lyrics.

The marketing set-up for Lovers Rock kicked off last week with Sade's Mobe performance, her first TV appearance for more than six years. Sade will be following it up with a live set on Later With Jools Holland.

The importance of the album to Sony internationally cannot be understated, highlighting the general lack of UK artists able to compete on the global scale (at least). The international campaign for the album starts up next week, with Sade undertaking selected European press and TV duties. Central to the campaign is a performance at Spain's Premios Amigos awards in Madrid on November 13, according to Sony UK VP of International Catherine Davies. Sade has also committed to several high-profile US TV



SADE – WHERE THOSE 40M SALES CAME FROM

DIAMOND LIFE (July 1984)	
US, Italy	Two x platinum
Germany, Canada, Holland,	
Japan, Denmark	platinum
PROMISE (November 1992)	
US	Three x platinum
UK, Italy	Two x platinum
Germany, Canada, Hong Kong, Japan,	
Spain,	
France	platinum
BEST OF SADE (November 1994)	
US, UK, Italy	Two x platinum
Canada, Sweden, Japan, France,	
Denmark	
STRONGER THAN PRIDE (May 1988)	
France	platinum
appearances which will be key to rekindling her iconic status Stateside.	
Sade does a huge number of catalogue sales in America each year, plus Japan is important, but we've sold records in every single territory with Sade so everywhere is important," says Stringer.	

appearances which will be key to rekindling her iconic status Stateside.

"Sade does a huge number of catalogue sales in America each year, plus Japan is important, but we've sold records in every single territory with Sade so everywhere is important," says Stringer.

"Sade is a consummate artist. If there were more artists that had survived from her time period, the British music industry would be a lot better off globally. That's the good thing about her – she's one of our biggest exports. That's why we're so excited about this record," he adds.

Briggs is a consummate artist. If there were more artists that had survived from her time period, the British music industry would be a lot better off globally. That's the good thing about her – she's one of our biggest exports. That's why we're so excited about this record," he adds.

To this end, Briggs is very taken with the UK's own Craig David. "Man, let me tell you something," he says, "I hear that Craig doesn't have a deal in the US and I'm seeking that. We have the same publishing company so we'll be together this week. I love him. I think he is the next hottest writer. You just feel he's genuine and not trying to be anything other than what he really is. And he is something that's acceptable at this point in time. We need someone who's kind of innocent."

Briggs was heavily involved in his wife's debut solo album Hey Kandi, which is just out on Columbia and has tracks on Boyz II Men's recent album Nathan Michael Shawn Wanya. Future projects include possible work on Spice Girl Emma Bunton's debut solo album but apparently not the next one by Destiny's Child. "I don't know that I'll be working on that new album," he says. "I'm not really too crazy about all the [line-up] changes. I liked the original group – that was Destiny's Child to me."

In the longer term, Briggs's aspirations lie beyond the world of music. "In five years time I really want to be a real estate mogul," he says. "High rises, sub divisions – things of that nature. That's what I'm really looking forward to doing."

No Scrubs indeed.

KEVIN 'SHE'KSPERE' BRIGGS

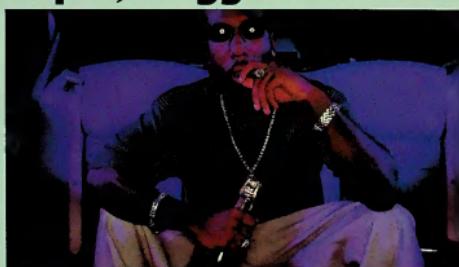
Keeping it simple, Briggs checks out UK talent

by Tony Fawcett

During the past three years Kevin Briggs' She'kspere has appeared on a string of multi-million selling R&B pop hits – TLC's No Scrubs, Pink's There You Go, Destiny's Child's Bills Bills Bills and Bug-A-Boo among them. Along with Timbaland and Rodney Jerkins, he is also one of a holy trinity of US R&B producers, all in their mid-20s, whose work has redefined the sound of modern R&B – and thereby pop. But not for him the sort of tortuous creative process that has produced the new Radiohead album. The key to his success is simplicity: each of his biggest hits have been between 15 and 20 minutes to write, he finished them.

Born in California to a session musician father who played bass for the likes of Ray Charles and Chaka Khan, Briggs was surrounded by music as a child and learnt the drums. Setting his sights on the career of record producer, he moved to urban music's new capital, Atlanta, in the mid-Nineties. At a writing session he met former Xscape member Kandi Burruss, with whom he formed a songwriting duo (and to whom he also subsequently got married). The first tune they worked on was No Scrubs and two days later they had finished There You Go.

In the time it took to write for the Mobos, where he was shortlisted in the Best Newcomer category, Briggs is amiable and self-deprecating: not for him the role of tortured artist. "I don't really play that well," he explains. "So I think my music is very simple because that's the way I perceive it. Although I do all my own



songs and all my own production, I couldn't go and actually play you one of my songs. So I keep it very simple.

"I use very few samples – if at all," he continues. "And I really try to use simple ABC chord progressions that kids could understand and that anyone could listen to. So if you listen to my music, a lot of it is downright basic."

However, while they may be simple, Briggs and Burruss's songs are also extremely clever. The duo's calling card has been strong and sassy lyrics – an often neglected area in modern day R&B. Starting a widely-followed trend for man-bashing lyrics with No Scrubs, Briggs and Burruss's song's have in

general bristled with modern day terminology. "Myself and Kandi, when we write a song, we try to write clever topics," he explains. "We also try to write as people talk – with slang and using different things to get their message across. When most people write a song, it's too corny. So we present the lyric pretty much as people would say it."

Aside from the Mobos, Briggs is also in the UK to scour for artists and writers for his newly-formed record company Space Records, via BMG, and publishing company Shaka 'Em Down Publishing, through Windswep Pacific. Like his mentor, Arista president LA Reid, Briggs is eager to make the move over from

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BMG

Reid finds his groove to make his mark at Arista

As he sits in his 10th floor penthouse suite in London's Metropolitan Hotel, LA Reid is enjoying himself. He is in London for the first time in five years and before he picked up a Mobi for lifetime achievement. "When I first came here 10 years ago, I was so young and my groove wasn't there yet," he beams.

Much has changed in those 10 years – and it's not just London. On his last trip he was here in his capacity running LaFace Records watching Tony Rich do a support slot on tour. Now he is president of LaFace's joint venture partner, Arista Records. Just as significantly, black music – both US-originated and now homegrown – has evolved effortlessly into pop. It is all over the UK charts, it has its own TV show and it is all over Radio One. No wonder Reid, the songwriter-turned-mogul, is relaxed.

It has certainly been a heady three months since Reid officially took over from Arista founder Clive Davis after months of speculation and internal politics, much of it played out between Davis and BMG worldwide chief Strauss Zelnick in the US press. He has hired key staffers and has started to try to stamp his mark on the company while keeping projects such as Toni Braxton, Whitney Houston, Pink and newcomer Dido on the boil. "It's about really changing the culture of the whole company," he says. "When I first came in, one of my goals was to make sure it was a smooth transition and not upset things much. But I found I was kidding myself and it required a cultural change to become successful. I had to change it in my own image."

As well as looking at the internal administration and structure of the company, this has meant getting to grips with a roster that includes the likes of Sarah MacLachlan



Reid (right) with BMG's head of R&B marketing for Europe Mervyn Lyn (left) and Arista UK managing director Doherty

and Kenny G as well the more urban artists in which he had specialised at LaFace. Reid says one of the first acts was to prioritise Dido, who was licensed by Arista in the US and is now released through BMG in the UK as well following BMG's acquisition of her label, Cheeky. "When I got in she was selling 6,000 units per week. Last week she did 29,000. She's such an incredible artist," he says.

Other current priorities include Usher and Outkast, both of whom are preparing to drop new albums, while last week Reid says the company finally signed a solo deal with TLC's Lisa 'Left Eye' Lopes, co-presenter of the MTV Video Music Awards.

In recent months Reid has also struck partnerships with R&B producers including Kevin 'She'kspers' Brige (see A&R, p10), Jimmy Jam & Terry Lewis and his former writing partner and LaFace colleague

Babyface. But he says much of his first few months in the job have been spent listening to alternative rock bands, while he is also interested in exploring dance. "My goal for the label is to broaden the company's musical range. Lots of urban music has come out of Arista but the label had only touched on rock and progressive underground music, while Santana's success has also opened up potential in the Latin area."

His focus may be on retooling the US operation but Reid insists he is mindful of the international arena. "It's a big priority of mine. Not only do we have artists that are international stars, but there is a huge outside America is a more stable world as well. If we maximise artists' exposure we help to give them a much longer career," he says. As an indication of his newfound interest in international, he notes he will be travelling to France, Germany

and Milan in two weeks time.

Of course building stars internationally depends on the artist, their management and the label committing to the necessary promotional legwork. "It has been a real struggle and frustration trying to get artists to understand the importance of it – those who are obviously not it's results. Pink's spending time here is starting to pay off, and Whitney's too previously. I'd like to see Toni Braxton spend more time," he says. "Now it's going to be a company mandate that artists have to. We have begun to incentivise artists to come to territories they are not familiar with."

As well as setting up US releases in the UK, Reid says he has been listening to some of the local repertoire that could happen in the US. "Arista UK has become a true repertoire source on a worldwide basis," he says, citing US-based but UK-signed Angie Stone. "There are some things I have just heard that we will be helping the UK office with around the world," he adds. Who knows, Telstar's Craig David could even be added to the list of US releases were a deal to be struck ("I'm absolutely a fan – I met him last night").

For now, one of Reid's big priorities is Usher, whose new album's first single, Pop Your Collar – due in North America on December 6 and in Europe in the new year – is shaping up to be a power hit. Produced by Steve Kipner, the song sounds like Craig David's 'I'm a Star' but the boy from outside America is a more stable world as well. If we maximise artists' exposure we help to give them a much longer career," he says. As an indication of his newfound interest in international, he notes he will be travelling to France, Germany

Ajax Scott

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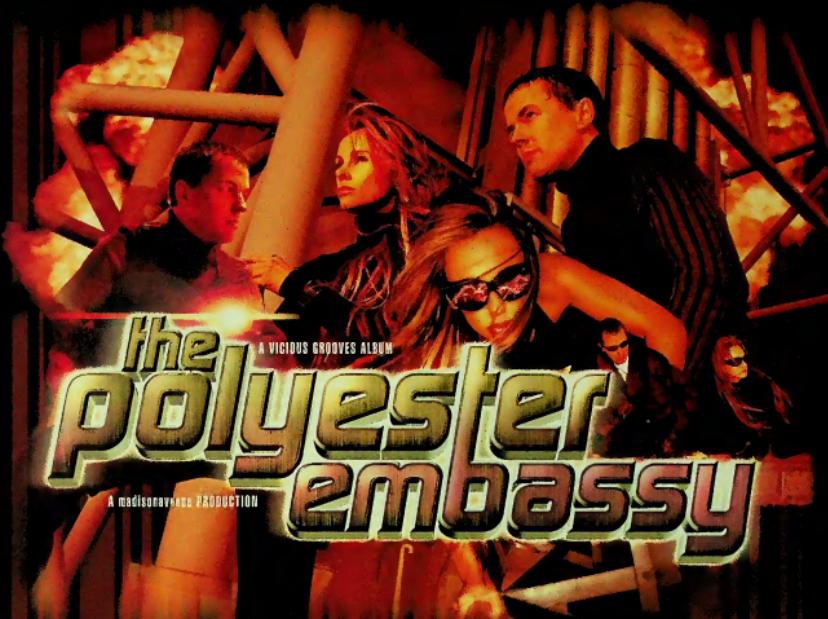
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Radio and TV

The number one single 'Don't Call Me Baby' has been one of the biggest radio records of 2000, soaring effortlessly to number one in the airplay chart and remaining on the airplay top 30 for some 16 weeks.

- 'Who The Hell Are You' was playlisted at Capital two months prior to release.
- The Radio One playlist followed suit, the record being added six weeks ago.

Regional stations have not been slow to catch on, with additions coming thick and fast, again from six weeks prior to release.

Madison Avenue carried out an exhaustive promo tour during their first visit to the UK in May / June, taking in a huge number of regional TV and radio opportunities and a whole host of club dates.

The friendships they established at TV and radio on that first tour have been cemented by a subsequent jaunt around the country in August / September.

Madison Avenue were seen by millions of TV viewers performing 'Don't Call Me Baby' on...

- CD:UK
- The Pepsi Chart Show (twice)
- The Jerry Springer Show
- Top of the Pops (twice)

Interviews with the band and accompanying video plays were seen by viewers of...

- The Big Breakfast
- Exclusive
- MTV Select
- SMTV

The video for 'Don't Call Me Baby' also received huge rotation at MTV and reached a peak of number 20 at The Box.

- 'Who The Hell Are You' has already captured the imagination of TV programmers.

- MTV immediately added the new video to every one of its major play lists.

- The Box added one week later, where it continues to steadily climb The Box chart.

The band have performed 'Who The Hell Are You' on...

- Lily Savage Live
- CD:UK
- Planet Pop
- Smash Chart Show
- SMTV
- MTV Dancefloor Chart Show

Cheyne has shown herself to be a true natural in front of the camera, with interviews on the Big Breakfast and an appearance as special guest on MTV Select.

PRESS

Lots of interest in Cheyne from the 'fags' titles and in Andy from the dance press. Around the release of 'Don't Call Me Baby' we had substantial coverage in...

- The Sun
- Live and Kicking
- The Star
- Sunday Mirror
- DJ
- The Guardian
- Smash Hits
- Melody Maker
- The Mirror
- The Express
- Daily Record

Features still to run around the release of 'Who The Hell Are You?' and the album in...

- Boyz
- Front
- Jump
- The Sunday Times (Funday Times)
- Maxim
- Axiom
- MacMag

Further features in Dance, pop, female and gay press being confirmed all the time.

MARKETING

A substantial campaign is being put in place that will include...

- National TV advertising on cable and satellite.
- Regional TV advertising on terrestrial.
- Regional radio advertising on the biggest stations.
- 48-sheet billboards in London.
- Flyposting campaign in London and selected regions.
- Advertising in national press and high-circulation magazines.

There will also be huge awareness via competitions (win a trip to Oz) on radio and TV at national level and continuing promos by the band.

A third single 'Everything You Need' will be released post-album. The video for this single is already delivered and will surely prove as big a favourite at MTV et al as the previous two releases.

The album will continue to be marketed throughout the Christmas period and beyond.

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ALBUM of the week

HANDEL: Theodora, Gritten, Bickley, Blaze, Agnew, Davies; Gabrieli Consort and Players / McCrae (Deutsche Grammophon Archiv 469 063-2). Paul McCrae and his period-instrument forces turn again to Handel's late oratorios for this gripping, intensely moving performance of *Theodora*. The moral dilemmas facing the Christian noble Theodora, who must choose between her faith and enforced prostitution, and the Roman officer Didymus, who must risk death to save Theodora, are powerfully explored by an outstanding cast. Susan Gritten's eloquent *Theodora* consistently raises the emotional temperature, while Robin Blaze is on excellent form in arias such as "The Raptur'd Soul and Seeds Of Kindness". The three-CD album will be advertised in *Gramophone's* awards issue and October's *International Record Review*.



Murray PERAHIA

J.S. Bach
The Goldberg Variations
SK / SM 89243

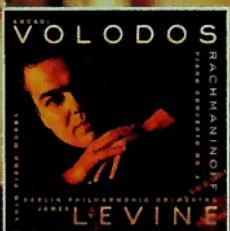


Giuliano CARMIGNOLA

The Four Seasons
Three Concerti
with the Venice Baroque
Orchestra led by
Andrea Marcon
SK 51352
Gramophone
Editor's Choice



Arcadi VOLODOS



Rachmaninoff Piano Concerto No. 3

with the Berlin Philharmonic
conducted by James Levine
SK / SM 64384

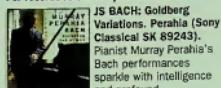
Gramophone
Editor's Choice



www.sonyclassical.co.uk

REVIEWS

For records released up to October 16 2000



J.S. Bach: Goldberg Variations, Perahia (Sony Classical SK 89243). Pianist Murray Perahia's Bach performances sparkle with intelligence and profound understanding of the composer's language. Here he chooses to follow Bach's respects, adds grace of his own, and builds a wonderfully lyrical and stylish interpretation. Guaranteed to attract critical praise, and the admiration of every listener to the book.

A MARVEL OF CHURCH AND BURGUNDY: Mass settings and motets by Walter Frye, Busnoli, Anon. The Bimbois Consort/Kirkman (Hyperion CDA 61229), The Bimbois Consort, Gramophone Award winners in 1999, specialize in late medieval sacred vocal music; their performances informed by the research of Andrew Kirkman, associate professor of music at Rutgers University. Here Kirkman and Co explore the Mass Summe tributary by the 15th-century English composer Walter Frye together with motets by his Burgundian contemporary, Antoine Busnoli. Ads will run in October's *International Record Review*, November's *BBC Music Magazine* and *Gramophone's* awards issue.

BEETHOVEN: Piano Sonatas Nos 7, 8

Pathétique, 15, 44 Moonlight. Solomon (Testament SBT 1189). Steven Brown's historical reissues label has invested heavily in Solomon's compelling 1950s recordings of 18 Beethoven piano sonatas. This disc features a programme of popular and less familiar works which sound as fresh as if they had been recorded yesterday. The disc will be widely advertised and supported by reviews in the national and specialist classical press.

MENUHIN - THE LEGEND:

Menuhin, various artists and orchestras (EMI Classics CMS 6 7326 2). This two-CD collection of Veruca's Menuhin's post-war EMI recordings

accompanies Humphrey Burton's new biography of the violinist. Highlights include Menuhin's reading of the first movement of Mendelssohn's Violin Concerto with the Berlin Philharmonic and Furtwangler and the

DAVE HEATH: African Sunrise / Manhattan Rave: Dawn of a New Age. Glenlie, Harle, Smith; LPO (Black Box BBM1051). Although Evelyn Glennie and saxophonist John Harle need little introduction, Dave Heath is better known for his outspoken attacks on music critics than for his compositions. Heath is himself a gifted flute player, and can craft rock and jazz pieces as contemporary classical scores; his musical language draws on a wide range of influences and crosses boundaries with ease and credibility. These works were written for and premiered by Glennie, who boldly lives up to Heath's vision of an "incredible talent and personality smashing hell out of the drums". Sampled marimba's create the soundworld of African Sunrise / Manhattan Rave. A first-rate sampled sounds, electronics, "industrial percussion", assorted trashcans and recording, backed by national radio advertising and an extensive press campaign.

finale of Mozart's Fifth Violin Concerto. There will be national *Classic FM* radio advertising, a full-page ad in *Classic FM* magazine and a national poster campaign. BRAHMS: German Requiem, Blackwell, Wilson-Johnson; LSO and Chorus / Previn (LSO Live LS000005). Recorded live at London Barbican Concert Hall in June this year, André Previn's reading of the Brahms Requiem managed to be reflective and reverent without becoming turgidly slow. He is helped by warm, responsive playing from the LSO and a decent, if not refined, performance from the London Symphony Chorus. Distributed at a budget price by Harmonia Mundi UK.

MAHLER: Das Lied von der Erde; Three Rückert Lieder, Patzak, Ferrier; Vienna Philharmonic / Walter (Decca Legends 466 576-2).

Among the treasures in the most recent batch of Decca Legends, this 1952 Mahler release ranks among the finest. Bruno Walter knew Mahler in Vienna during his youth and conducted the first performance of *Das Lied von der Erde* in 1911, while Kathleen Ferrier proved an ideal interpreter of the composer's tragic but tender vocal writing.

BRITTEN: War Requiem, Woytowics, Pears, Phillips, Melis Ensemble; Philharmonia Orchestra and Chorus / Giulini and Britten (BBC Classics BBC1 0464-3). Released on the disc, the 1969 live performance from the Royal Albert Hall can claim legendary status. Recorded by the BBC in stereo and critically acclaimed at the time of its broadcast, the performance appears here for the first time on disc and projects a genuine sense of very special music-making. Advertised in the specialist classical press, including October's *International Record Review* and November's *BBC Music Magazine*.

THE ONLY PIANO ALBUM YOU'LL EVER NEED: Works by Chopin, Beethoven, Liszt, Satie, Rachmaninov, etc. Castro, Perl, Wilde, Horowitz, Van Cliburn, etc. (BMG Classics 75606 513662). More than two hours of popular solo piano pieces, including Schumann's Traumerei and Chopin's "Revolutionary" Etude, and concerto movements. It is backed by a *Classic FM* radio campaign and extensive national and specialist press advertising.



Warner lines up heavy hitters for Christmas

Warner Classics UK is looking to extend its reputation for strong core product this autumn with an extensive release programme. "It's across the company's five constituent labels," says managing director Matthew Cosgrove points to the schedule, which includes recordings by Cecilia Bartoli, Nikolai Harnoncourt, the Kronos Quartet, Maxim Vengerov, Andreas Staier and Gidon Kremer.

"I believe that Warner Classics is the only major entering the Christmas market with core product at the heart of its business," says Cosgrove. He concedes that the proposition of selling mainstream, full-price classical discs to a mass audience remains a difficult one, although he argues that targeted marketing and national broadcast advertising are key components

of generating awareness of quality recordings.

Two autumn releases should test whether Cosgrove's message of belief in premium classical product is reaching the marketplace. Cecilia Bartoli takes the title company in a new recording of Haydn's *Amida*, in company with a fine cast and Harnoncourt's Concentus Musicus Wien. The November 6 release rolls out on the back of a national *Classic FM* campaign, *Gramophone* and broadcast advertising, and broadsheet feature articles.

"People who bought Bartoli's *Vivaldi* alias album in their thousands last year will find this extraordinary performance very much to their liking. We've set a special dealer price for the two-disc set, which is beautifully packaged and sends out all the right signals



Cosgrove: saying no to short-termism

about top-quality classical music." Warner's other trump card is played with the November 13 release of Saint-Saëns' First Cello Concerto and the Dvorák Cello Concerto played by Jacqueline Du Pré. The cellist's legendary 1967 Stockholm performance of

the Dvorák has never previously been issued, while the sound quality of both works further backs the recording's claims to historical status.

Crossover and contemporary classical projects also feature in the Warner plans, with the Kronos Quartet's recording of the OST to *Requiem for a Dream* set for issue on November 6, Paolo Conte's new album *Razz Ma Tazz* appearing on November 16, and Phillip Glass's Fifth Symphony and Debbie Wiseman's Oscar-Wilde *Fairy Tales* both out on November 13. "Short-termism is not going to present our industry. We must continue to explore new markets with established performers and up-and-coming artists, and Warner are doing more than any of our rivals to make core classical recordings that will last for years to come in the catalogue."

Dutton takes on Naxos with budget historical series

Dutton Laboratories, one of the leading sources of fine transfers of historical recordings, has launched a new budget range intended to compete directly with issues on the Naxos Historical label. The small independent company's first batch of releases rolled out on October 12, among them Ernest Ansermet's 1945 account of the suites from Stravinsky's ballets *Petrushka* and *The Firebird*, Sir Adrian Boult's reading of Vaughan Williams's Sixth Symphony, and a disc of violin works performed by Jascha Heifetz.

"I have decided to go head-to-head with

Klaus Heymann's Naxos releases," says Mike Dutton, managing director of Dutton Laboratories. "They had a big success with their release of the *Eiger Violin Concerto* performed by Yehudi Menuhin, but I am coming in with some fantastic discs retailing at £4.99." He adds that quality is the watchword in his new range, branded as Landmarks and handsomely packaged.

Dutton explains that he has decided to minimise his production of full-price historical releases and subsidise the cost of developing Landmarks by investing profits from the company's existing catalogue range

and its thriving light music line, Vocalion. "I think it is vital for independent classical record companies to adapt to the climate of change and produce excellent recordings at a competitive price."

Decca Gramophone Award-winning expertise as a transfer engineer has also been put to good use in his Vocalion series, extending the 80 titles with three new recordings in Super CD format and four remastered discs converted from 78rpm shellacs. "We will be marketing our new releases with colour ads in *Gramophone*, *BBC Music Magazine* and *International Record Review*. With retro sleeve artwork and Dutton audio quality I'm convinced the Landmark series will be a winner."

Complete switches distribution to BMG in expansion plan

The Complete Record Company, specialist distributors and promoters of classical and jazz labels, has negotiated a new deal for product distribution with BMG. The south London-based company distributes a broad range of labels in the UK, including Verve, Dutton Laboratories, Testament, Berlin Classics and Monostereo.

"We have enjoyed great service from Pinrade over the past five-and-a-half years, but look forward to moving on with BMG," says CRC managing director Jeremy Elliott. "We feel a major distribution facility would broaden our opportunities in the marketplace."

Andrew Stewart can be contacted by e-mail at: Andrew.Stewart1@compuserve.com



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The Greatest Performers on The Greatest Labels in Award-Winning Recordings

TOP 75



14 OCTOBER 2000

This	Last	Wk	Title	Label/Cd/Cass (Distributor)	Artist (Producer) Publisher (Writer)	7/7/2
1	NEW	1	BLACK COFFEE	London LONCD 454/LONICS 454 (TEN)	All Saints (M&M Universal) (Nicky/Sian/Elizabeth)	
2	1	3	AGAINST ALL ODDS	Columbia 669870/669874 (TEN)	March Carter (Lionel/Ronnie/Marc) Hit & Run/EML (Colins)	
3	NEW	2	SILENCE (REMIXES)	Newmarket 331028 (P)	Carly Rae Jepsen (Lionel/Sony ATV/Troye/Nicki/Beth/Brian/Marc)	
4	3	2	BODY GROOVE	Go Beat/Polydor 500CD 33/GOEM 33 (TEN)	Architects (feat. Nana) (Architects) EMI (Akiko/Hanabi)	-/GOBA 33
5	2	3	KERNKRAFT 400	Data 11CCDS/CDATA 11MCS (3M/VTEN)	Texas Nation (Stark/Moore) Universal (Savoir/Sunburst)	-/DATA 11T
6	NEW	1	IN DEMAND	M Mercury MERO 529/MERMC 528 (U)	Texas (Austin) EMF/EMI Blackwood/Dystonia (Austin/McEne/Sprin)	-/-
7	NEW	1	COULD I HAVE THIS KISS FOREVER	Arista 1432719592/1432719593 (BMG)	Whitney Houston/Eric Iglesias (Foster) (Realigning)	-/1432719593
8	NEW	1	THE WAY I AM	Interscope 474735/474745 (U)	Shawn Mendes/Taylor Hanson (Shawn/Taylor) (Design/Pop/Hip-Hop)	-/474735
9	6	3	I'M OUTTA LOVE	Eric 689376/689376 (TEN)	Astraea (Bennett/Wilson) EMI (ATLUS) (Universal/SMPB/Hans/Barrie/Ben)	-/-
10	5	1	LADY (HEAR ME TONIGHT)	Sound Of Silence 9872718303/98718304 (U)	Mele/Melody/Taylor/Hamer (Cilla/Craig/Taylor) (Design/Pop/Hip-Hop)	-/98718304
11	NEW	1	I BELIEVE	Polydor 567742/567742 (U)	Stephanie (Dale) (Macy) Rikoltone/Universal (Macy/Fector)	
12	1	1	TELL ME	Virgin VSDCX 1777/VSC 1777 (E)	Melanie B (Lukes) (EMI) (Provo/Resig/Steph) Jenkins (Lions/Darren/Ben/Jerome)	
13	NEW	1	WHO LET THE DOGS OUT	Edel 015425 ERE 015425 (ERE)	Men (Samuel/Greenberg) Sony ATV/Desrome (Prover/Douglas)	-/015425
14	7	5	MOST GIRLS	LaFace/Artists 7432172017/7432172018 (EMG)	Plisk (Baptist) EMI (CIA) (ATLUS) (Demographic)	-/-
15	9	4	OVERLOAD	London 449/LONCS 449 (TEN)	Markus/Markus/Markus (London) (Universal/ATLUS)	-/449/2001
16	NEW	1	COFFEE	Gulf CIXGU 35/CAGU 35 (P)	Superstar (M&L) EMI (Rox/CCP) (Philips/Dexxer)	
17	8	2	AIN'T NO STOPPIN US	Red Rose CORBSE 004/MCORRSE 004 (BR/U)	Red Rose (Lionel) (Dixie) (Universal/ATLUS)	-/CORBSE 004
18	10	3	SKY	Serious/Universal MCSTD 4024/UMCSTD 4024 (U)	Snow (Samuel/Ish) (Thunderbird) (EMI) (Universal/Howdy)	-/MCSTD 4024
19	NEW	1	CHEEKAH B (BUT THAT COMPUTER SONG)	Polydor COTW 147/CTCW 147 (E)	Ving Rhos (Dionysia/CD) (Dionysia)	-/147/142
20	16	4	ABSOLUTELY EVERYBODY	Mercury 159257/1582574 (U)	Vanessa (Anoush) Mark Holden/Transistor (Holden/Markin/Hicks)	-/-
21	11	3	UNLEASH THE DRAGON	Def Soul 575245/575245 (U)	South Kedavra (In) Shaka (Shaka/Kedavra)	-/575245
22	12	3	SOMETHING DEEP INSIDE	Tristar 510516/510516 (U)	Tremonti (SINX) 510516 (TEN)	-/-
23	13	7	MUSIC	Maverick/Wire Bros 57250/WL 5075 (TEN)	Marlena (Ericone/Amstutz) Wimmer-Chappell (Ericone/Amstutz)	-/-
24	NEW	1	FINE DAY	Tommy Boy TBCD 2155/TBC 2155 (U)	Roll Harris (Liam) A (Jabri) & Son/Yohann (Harris/Liam)	-/TBC 2155
25	18	4	ON A NIGHT LIKE THIS	Partisan COR 7515/COR 7516 (E)	Kyle Minogue (Stack/Taylor) Riva Rondo (Torch/Stack/Taylor)	-/-
26	14	4	NATURAL	Polydor 567763/567764 (U)	S Club 7 (Daniel/Boggs) EMI (Rhytm/Reserve/Connie/Daniel)	-/-
27	20	8	GOOVREJET (IF THIS AIN'T LOVE)	Positive COTW 137/CTCW 137 (E)	Goovrejet (If This Ain't Love) (Positive/CIA) (Connie/Daniel)	-/137/137
28	23	10	ROCK DJ	Chrysalis 511/8/TCPS 511 (E)	Dave (Davey/Dave) (Rock DJ) (Chrysalis/Connie/Daniel)	-/-
29	15	2	YOU TAKE MY BREATH AWAY	Cream CREAM 72/CREAM 72 (U)	Sara (Sara) (Layla) (Hawthorne) Chapel/Pepper (Layla/Chapel/Pepper)	-/CREAM 72
30	21	5	IT DOESN'T MATTER	Columbia 667187/667187 (TEN)	Wyclef (Jean) (Cedric) (Wyclef) (Wyclef/Wyclef/Cedric)	-/-
31	39	8	OUT OF YOUR MIND	Nuuna/Artista 743271926/743271934 (BMG)	Two Sisters & Boys (Two Sisters, Vicki Bechtam/Gary) (Nuuna/Bechtam/Gary) (Nuuna/Two Sisters)	-/743271926
32	27	6	TAKE ON ME	Columbia 669592/669594 (TEN)	At (Staci/Taylor) Sony ATV/Wallada (Fun/Unison/Harket)	-/-
33	29	11	FEESTYLER	Dancepool DPS 2CD/CDPS 2MC (TEN)	Bonfire (MC) (Selvarosa) (Bonfire)	-/-
34	36	9	TURN TO YOU	Virgin VSDCX 1772/VSC 1772 (E)	Alphina (C) (Morgan/Playford) EMI (Chisholm/Newell/Stevens)	-/-
35	17	2	WHO TOLD YOU	Talbot TUCO 61/PLATE 61 (U)	Pauline (Pauline) (Dion) (Buckla/Felt/Cyclote/Universal/Kazumi/Ozawa)	-/-
36	NEW	1	WONDERFUL	Capitol CDCLCS 824/TCD 824 (U)	Everclear (Alexakis) (Living/Common Green/Alexakis/Everclear)	-/-
37	24	4	ORDINARY WORLD	Positive COTW 139/CTCW 139 (U)	Aurora (First, Name) Colleen (Collinson/Treeaway) EMI (La Boy/Bonni/Cuccia/Hoff) (Hoff/Jessie)	-/139/139

As used by Top Of The Pops and Radio One

ICE-T
GREATEST HITS:
THE EVIDENCE
OUT NEXT WEEK
936246/50024/43

DISTRIBUTED BY THE ENTERTAINMENT NETWORK, ORDER FROM RETAIL SERVICES ON 01266 295151 OR YOUR WARNER MUSIC SALESPERSON

TITLES A-Z

This	Last	Wk	Title	Label/Cd/Cass (Distributor)	Artist (Producer) Publisher (Writer)	7/7/2
38	26	8	BIG BROTHER UK TV THEME	Channel 4 Music CAM 00074/CAM 00074 (P)	Element Four (Oakland/Grey) Muzic/Universal (Oakland/Grey)	-/CAM 00078
39	35	9	LUCKY	Brinley Spears (Merry/Miz) Zomba Universal (Marie/Renee/Connie)	Brinley Spears (Merry/Miz) Zomba Universal (Marie/Renee/Connie)	-/ZSUBS 2025
40	19	2	SLAVE TO THE WAGE	Hot Virgin FLOORDX 12/FLOORDX 12 (E)	Stephanie (Lynn/Miz) Virgin (Stephanie)	-/-
41	NEW	1	OUTTA SPACE	Substance SUB 3CD/SUB 3MC (GMV/VTEN)	Stephanie (Lynn/Miz) Virgin (Stephanie)	-/VSUBS 3T
42	25	2	BAD (SORRY I DIDN'T KNOW)	Locked On 125/LOCK 125/MC (L)	Morata Bay (text), Danza (Edward) Moesta/Hero (Dangerous/Sirloin)	-/LOCK 125T
43	32	4	TELL ME IT'S REAL	AMP PM CDAMPM 130/CDAMPM 130 (U)	K & J (Jo Jo) (Un) (West) EMI (West) Chappell (Jo Jo)/Steph (West)	-/AMP PM 130
44	30	1	1-2-3-4 GET WITH THE WICKED	East West MICK 1650/MICK 1650 (U)	Reuben (Reuben) (West) (Reuben) (West)	-/West 1650
45	33	4	WITH MY OWN EYES	Multipy COMILY 67/CAMULY 67 (BMG)	Sasha (Sasha) (Tokyo) Peermusic Step By Step (Alistair/Karen/Michael)	-/TMULY 67
46	28	3	YOU USED TO ME	AMP PM CDAMPM 137/CDAMPM 137 (U)	Sasha (Sasha) (Tokyo) Peermusic Step By Step (Alistair/Karen/Michael)	-/CDAMPM 137
47	7	1	BANG	Multipy COMILY 64/CAMULY 64 (BMG)	Sasha (Sasha) (Tokyo) Peermusic Step By Step (Alistair/Karen/Michael)	-/TMULY 64
48	NEW	1	CRAZY	Virgin VSDC 1785/VSC 1785 (E)	Steph (Steph) (Soda) 2001 Playwrite (Williams/Mar)	-/VSC 1785
49	31	3	MINORITY	Reprise W 5320/CW 5320 (TEN)	Green (Drew) (Grey) Warner-Chappell (Armstrong/Pitchford/Wright)	-/TEN
50	40	1	BULL IN THE GUN	2000 Perfecto PER 0020/PER 0020/CMX (BMV)	Plies (Perfecto) (Markie/Trussell/Eduardo) Oakfield (Muz) (2 Brothers) (Perry)	-/PER 0020
51	22	1	CLOSER THAN MOST	GolDisco/Marcury 562952/562952/562952 (E)	GolDisco/Marcury 562952/562952/562952 (E)	-/GolDisco 562952
52	44	11	7 DAYS	Wildstar CDWDL 30/CAWLID 30 (TEN)	Craig (Craig) (Dan) (Warren) Chappell/Windsgate Music (David/Hanif)	-/CAWLID 30
53	CHAMPAGNE HIGHWAY	1	CHAMPAGNE HIGHWAY	Freestyle Management CXGNS 1/GAGING 1 (AMC)	Jive 951082/951084 (P)	-/Jiving 1
54	45	1	IT'S GONNA BE ME	Jive 951082/951084 (P)	Steph (Steph) (Soda) 2001 Playwrite (Williams/Mar)	-/Steph 1
55	37	2	NUCLEAR RHYMES	Polydor 5877832/5877834 (BMG)	Subra (Subra) (Sleek) (Muz) (Steph/Johnson/Carlson)	-/877831
56	NEW	1	THE LIGHT/ THE 6TH SENSE	MCA/USA-Island MCSTD 40237/ (V)	Common (Ayad/Jay/Dee/AD/Prem) Various (Various/Various)	-/MCST 40237
57	4	2	SISTER SISTER	Multipy COMILY 68/CAMULY 68 (BMG)	Sister Bliss (Polo/Sister Bliss) Warner-Chappell/BMG (Roly/Sister Bliss)	-/TMULY 68
58	NEW	1	THINGS HAVE CHANGED	Columbia 6693730/ (U)	Bob Dylan (Jack Frost) Stray ATV (Dylan)	-/6693730
59	38	2	ETERNITY	Incentive CENT 11COS/CENT 11COS (GMV/VTEN)	Drive (Drive) (CIA) (Connie/Daniel)	-/CENT 11T
60	48	3	LIFE IS A ROLLEROASTER	Polydor 5619325/5619326 (1984)	John (John) (Dion) (Connie/Daniel) (Newells) EMA/Future Furniture (Alexander/Holloway)	-/2
61	NEW	1	MY REMEDY	Island/Unidisc CID 705/ISCS 105 (U)	Mike (Mike) (Hicks) CC2 Universal (Jackson/Hicks/Hamilton)	-/-
62	45	5	UNFORGIVABLE SINNER	Virgin DINSC 202/DINSC 202 (E)	Leanne (Leanne) (Hicks/Githa) FMV (Melin)	-/DINSC 202
63	3	3	DOESN'T REALLY MATTER	Def Soul 552915/552916 (U)	Janae Jackson (Janey) (EML) (Jazz) (Jazz)	-/552915
64	NEW	1	THE GREEDY UGLY PEOPLE	Pure Too Pure 111CD/52-V (V)	Hefner (Hefner) Momentum/Universal Le Garage (Hayman)	-/PURE 111S
65	43	3	BREAKOUT	RCA 74327190112/B (BMG)	Fog Fighters (Kasper/Fog Fighters) Universal (FMV) (Fog Fighters)	-/74327190112
66	49	10	TIME TO BURN	DATA 16CD/ DATA 16M/ GMV/VTEN	Stephanie (Stephanie) (Warren) Chappell (Stephanie) (Warren) Chappell (Stephanie) (Warren) Chappell (Stephanie)	-/DATA 16T
67	60	9	SAY IT ISN'T SO	Mercury 558935/558936/558938/ (U)	Stephanie (Stephanie) (Warren) Chappell (Stephanie) (Warren) Chappell (Stephanie) (Warren) Chappell (Stephanie)	-/Steph 1
68	53	2	SMILE	Real/Grooving 745091/745092/745093/745094 (RBM/BMG)	Stephanie (Stephanie) (Warren) Chappell (Stephanie) (Warren) Chappell (Stephanie) (Warren) Chappell (Stephanie)	-/Real 1
69	RE	2	BILLS 2 PAY	WFA WEA 086/WEA 286/WEA 286 (U)	Glamour Kid (D-Influence) Glamour Universal (Harry/Connie/Debbie/Diane/Connie/Diane)	-/WEA 286
70	54	15	THE REAL SLIM SHADY	Interscope/Polydor 457372/457372/457374 (U)	Elton (Elton) (Mer) (Warren) Chappell (Stephanie) (Warren) Chappell (Stephanie) (Warren) Chappell (Stephanie)	-/457372
71	47	5	WIFE	Arista 7432179012/7432179012/7432179014 (BMG)	Next (Kyrgo) Warner-Chappell (Famous) (Gis) (Kerriher/Moyer)	-/7432179011
72	42	3	DO YOU WANT A WEEK	WEA/WEA 286CD/WEA 286C (U)	Sweet Female Attitude (Spicy-Fast) Reverts (Power/Spicy MC)	-/WEA 286T
73	72	2	FOLLOW YOU FOLLOW ME	Logic 7432177289/7432177289/7432177284 (BMG)	Elton (Elton) (Mer) (Warren) Chappell (Stephanie) (Warren) Chappell (Stephanie)	-/Logic 7289
74	53	6	GIRLS JUST WANNA HAVE FUN	Polydor 5619752/5619764 (U)	Lady (Lori) (Foster) ATM/ATV/ATV/Atmosphere/Herman (Hazard/Vegas)	-/Lori 19752
75	64	12	WE WILL ROCK YOU	RICA 4321774032/7432177404 (BMG)	Five & Queen (Stardust/Gal Leggeri/May) Queen/EMI (May)	-/-

DAVID GRAY
PLEASE FORGIVE MENEW SINGLE INCLUDES PAUL HARTNOLL,
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OUT 16TH OCTOBER

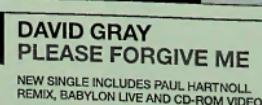
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16 or more wins in chart



MUSIC WEEK 14 OCTOBER 2000

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14 OCTOBER 2000

CHART COMMENTARY

by ALAN JONES

All Saints make their expected debut at number one with Black Coffee, which sold nearly 25% more than its nearest challenger last week despite its own low sales. Black Coffee is the third number one of the year to be produced by William Orbit, and nourishment continues to provide his inspiration after Madonna's American Pie.

It's obviously a good week for the beverage, with another girl group, Supersisters debuting at number 16 this week with *Coffee*. With two songs referring to the popular drink debuting in the Top 20 simultaneously, you might think that coffee is used frequently in song titles, but you'd be wrong, as only seven hits in the 48 years of chart history have mentioned it in their titles.

Over a year after peaking at number 73, Silence by the Canadian pairing of Deleterium & Sarah McLachlan returns to the chart in style, debuting at number three. The record sold nearly 48,500 copies last week, and was less than 500 sales short of taking the

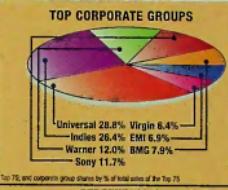
MARKET REPORT

TOP 10 COMPANIES



sony 11.7%

SALES UPDATE



PERCENTAGE OF UK ACTS

PERCENTAGE OF UK ACTS IN THE CHART

second lowest, boating only Westlife's sub-35,000 tally with I Have A Dream/ Seasons In The Sun in the first week of the year.

All Saints have now had five number one singles from seven hits, and are back in second place among girl groups, trailing the Spice Girls' tally of eight number ones but beating B*Witched, who had overtaken them by placing their first four singles at number one.

Ronan Keating has topped the chart with both of his solo singles but his Boyzone colleague Stephen Gately has fared less well outside the group, reaching number three with New Beginning in June and debuting at number 11 this week with I Believe. Gately's latest hit is, I believe, the 15th different song to become a hit bearing that title. Until this week, I Believe and Crazy were joint holders of the record for most different hits with the same title – and they still are, because the 15th different song entitled Crazy also charts this week, debuting at number 48 for Tomcat.

This week, debuting at number 40 is **Rolf**. At the age of 70, **Rolf** is one of the oldest artists to have a hit single this or any other week. **Rolf**, who became a septuagenarian in March, debuts at number 24 this week with his Tommy Boy single **Fine Day**. **Rolf's** last five hits have all been on different labels, and **Fine Day** is his highest charting single since his remake of Led Zeppelin's **Stairway To Heaven** reached superher status in 1993.

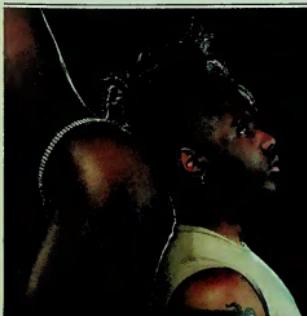
INDEPENDENT SINGLES



This	Last	Title	Artist
1	1	SILENCE (REMIXES)	Deterior feat. Sarah McLachlan
2	2	WHO LET THE DOGS OUT	Baha Men
3	3	COFFEE	Superstar
4	1	YOU TAKE MY BREATH AWAY	Rod Harris
5	2	FINE DAY	Monsta Boy feat. Denzis
6	2	SORRY I (DIDN'T KNOW)	Standel
7	10	CHAMPAGNE HIGHWAY	Brinley Spears
8	5	LUCKY	Planet Perfecto
9	3	BULLET IN THE GUN 2000	Hilfer
10	10	THE GREEDY UGLY PEOPLE	Romie & Danny Krivit
11	1	PHILLY GROOVE	Mooman
12	4	GALAXIA	Add N To X
13	1	PLUG ME IN	'N Sync
14	1	IT'S GONNA BE ME	Tina Maias/Martin Bettinghaus
15	7	UBIN	Various Artists
16	1	LOVE DEAT EP 15	Wahah
17	1	WAHAH	Pop
18	1	RELOAD	Grand
19	1	DEEP INSIDE	Adam Dived
20	36	CAMPDROPS	Deserte

growing in popularity ever since, and increased its sales considerably ahead of its official re-release last week.

Lahar (administrator)	Netwerk 331012 (P)	Lahar	Netwerk 331012 (P)	Lahar
Edel 0115425 ERE (V)	BLACK COFFEE At Skins	Label	Edel 0115425 ERE (V)	I TURN TO YOU Mela & C
Gut CX50735 (P)	AGAINST ALL ODDS Maron & Westlife	Columbia	Gut CX50735 (P)	BEAUTIFUL DAY (2)
Cream CREAMC07 (P)	SHINE Delerium, from: Sarah McLachlan	Notwist	Cream CREAMC07 (P)	KIDS Hobo Hobo Williams & Kylie Minogue
Tammy TBC 2155 (P)	BODY GROOVE Archies, Inc.	Go Best/Polydor	Tammy TBC 2155 (P)	HOLLY Spex Girls
Locked On LOX1215C (P)	DEAR David Lee Nelson	Data/Distro/10 Sound	Locked On LOX1215C (P)	UNLEASH THE DRAGON Deep
Techno CKING01 (AMOU)	IN DEMAND Sylver	Merry-Go-Round	Techno CKING01 (AMOU)	ABSOLUTELY EVERYBODY Various Artists
Jive 9251022 (P)	THIS KISS FOR YOU W.Hausen & Eggers	Epic	Jive 9251022 (P)	LIFE IS A ROLLERCOASTER Fanta Racing
Perfco PEF003DC (3MV)	THE WAY I AM Gorillaz	Source/Denby/Phylax	Perfco PEF003DC (3MV)	ANY NOT STOP US DJ Slick & MC Brixton
Tox Pure PRE 11105C (P)	I'LL OUTLAUGH LOVE Anastacia	Sounds/Universal/Int'l	Tox Pure PRE 11105C (P)	ORDINARY WORLD Africa, West, & Germany
Vision CDS 1001 (P)	LADY Madonna	Mercury/Warner Bros	Vision CDS 1001 (P)	SHACKLES (PAFFY TA) Mayte Macario
Recordings CDS 1001 (P)	SKY Zoolie	Chrysalis	Recordings CDS 1001 (P)	UNFORGIVABLE SINNER Lane Martin
Mute COMO25 (P)	GROOVEBEE (IF THIS I AM) Lover, Spice	Mercury/Warner Bros	Mute COMO25 (P)	WHO LET THE DOGS OUT Bananarama
Jive 930208 (P)	MUSIC Madonna	Mercury/Warner Bros	Jive 930208 (P)	BORN TO BE Shieberna Mumford
Perfco PEF003DC (3MV)	LOVE ME Spice	Mercury/Warner Bros	Perfco PEF003DC (3MV)	REFUGEE Supertramp
Nudient NUDR205 (ADD)	ROCK DJ Maxi Vassili	Chrysalis	Nudient NUDR205 (ADD)	WHO'S THAT GIRL Are You?
Philips PLAT 78C20 (P)	MOST GIRLS Paul	Label	Philips PLAT 78C20 (P)	WINGING IT Madeline Mountain
Tidy Taxi TDX10475 (ADD)	ON A NIGHT LIKE THIS Kylie Minogue	Pentangle	Tidy Taxi TDX10475 (ADD)	BREATLESS The Corrs
Additive 12A0404 (P)	TELL ME Michael B	Vegro	Additive 12A0404 (P)	OUT OF YOUR MIND Sinead O'Connor & Enya
New Necco 031 (V)	7 DAYS Congregation	Wildstar	New Necco 031 (V)	PLEASE FORGIVE ME David Gray
	SOMETHING DEEP INSIDE Billie Piper	Mercury		NATURAL Dua Lipa
				NOTHIN' Dua Lipa



Omar
SOMETHING REAL

CD and 12" featuring mixes by 10°Below vs X-men
Playlisted on The Box and MTV Base
Released 16th October

Distributed by Amy/TEN

www.outermusic.com

(6)

TOP 75

14 OCTOBER 2000

This	Last	Wk	Title	Artist / Producer	Label/CD (Distributor)	Cast/Vinyl/MD
1	NEW	KID A ★		Radihead (Guitar/Rhythm)	Parlophone CDX/1DA 1	
2	1	MUSIC ★	★ 2	2 Maverick/Warner Bros 93624739212 (TEN)	Maverick/Media/Music/PolyGram	905185050283/905185050288
3	6	SING WHEN YOU'RE SHINING ★	★ 1	1 Chrysalis 5282812	Robbie Williams (Chamber/Power)	52924425282812/52924425282809
4	NEW	WARNING		Reprise 332468022 (TEN)	Green Day (Green Day)	50628830433671312
5	6	THE MARSHAL LAWES LP ★	★ 2	2 Interscope Polydor 496321	Emmett (Dion/Eminem/Bass/Bass The 45 Kings)	4005249632106/40052496321
6	5	BORN TO DO IT ★	★ 2	Wildstar CDWL 022 (TEN)	Craig David (Hill/House)	506322052022/506322052021
7	2	LIGHT YEARS ●		Parlophone 5240022 (TEN)	Kylie Minogue (Various)	5063240022004/5063240022004
8	13	THE VOICE		Decca 048275211 (TEN)	Russell Watson (Paric)	945275211/945275214
9	8	WHITE LADDER *		(HIT/Fest West: 85738029222/TEN)	David Gray (Gray/McClure/Pearce/Du Vito)	85738029222/85738029224
10	4	SAILING TO PHILADELPHIA		Mercury 5479812 (U)	Mark Knopfler (Anity/Knopfler)	
11	12	PARACHUTES ★	★ 1	Parlophone 5277894 (TEN)	Coldplay (Nelson/Coldplay/Allison)	5277894/5277891
12	21	IN BLUE ★	★ 2	2 Atlantic 75767353522 (TEN)	The Corrs (The Corrs/Hanly/Lane/Fitzgerald)	
13	14	CAN'T TAKE ME HOME		Arista 73003826202 (BMG)	Vince (Vince/Park/	
14	NEW	WALK OF LIFE		Innocent 33053 (3)	Blade (Piper/Venomous)	5100000000000/5100000000000
15	11	HEAR MY CRY ●		SINN/CDX 3/V- (MDS/CDX)	Sonique (Allen/Rens)	
16	18	THE GREATEST HITS ★ 2	★ 1	2 Atlantic 74211752782 (BMG)	Whitney Houston (Various)	74211752782/74211752781
17	15	RONAN ★ 2	★ 1	Polydor 5402022 (U)	Ronan Keating (Various)	506102022/506102021
18	17	GOLD – THE BEST OF ●		Chrysalis 5267002 (E)	Spandau Ballet (Various)	5063267002/5063267001
19	9	PLAY ★ 4	★ 2	2 Mute COSTUMM 172 (W)	Moby (Moby)	506322052022/506322052021
20	NEW	YOU'RE THE ONE		Custom 172/STUMM 172 (W)	Warner Brothers 932478642 (BMG)	506322052022/506322052021
21	7	BOWIE AT THE BEEB ○		EMI 52059252 (U)	Paul Simon (Simon)	
22	10	NORTHERN STAR ★ 2	★ 1	Virgin CDVX 2853 (2)	Melanie C (Cox/Star/Working/Various)	7022853/7022852
23	31	AFFIRMATION ★	★ 1	Columbia 4943552 (E)	Savage Garden (Alansmith)	4943552/494352
24	10	ABANDONED SHOPPING TROLLEY HOTLINE		Mercury 5074301 (E)	HutMCX 549/HutLP 64 (Gomez)	
25	23	17 ★ Y ★	★ 2	Polydor 5438702 (U)	S Club 7 (Various)	5438702/5438701

HME Highest new entry HC Highest chartcl. ▲ Sales increase

▲ Sales increase 50% or more

TOP COMPILATIONS

The	1st	Titl	Artist	Label/CD/Cass/Vinyl/MD (Distributor)
1	1	TRANCE NATION 4		Memory Of Sound THCD 4 (MWD/TEEN)
				Memory Of Sound THCD/THNMCA 4/V-MWD/TEEN
2	2	PEPSI CHART 2001		Virgin EMI VTCD 331/VTMCD331 (V-E)
3	NEW	MOBO 2000		Universal TV 5066692/5066694 (U)
4	4	HARD HOUSE NATION		waterbox wMMCD004/wMMCD014 (U)
5	5	THE IBIZA ANNUAL – SUMMER 2000		Ministry Of Sound MCSD11/MLCMC11/V-MWD/TEEN
6	6	NOW THAT'S WHAT I CALL MUSIC! 46 ★ 3	★ 3	EMI/Universal CONGD004/CONGD044/ANDH044 (E)
7	3	KISS IBIZA 2000		Universal TV 5083650/508364 (U)
8	8	CD UK		Unitv/Sony Tv/Global 7421179352/7421179354 (V-BMG)
9	7	TWICE AS NICE – SUMMER OF LOVE		waterbox wMMCD013/wMMCD013 (V-E)

10	8	THE BEST GARAGE ANTHEMS EVER		Virgin/EMI VTCD325/VTMCD325 (E)
				506322052022/506322052021
11	12	IBIZA UNCOVERED II		Virgin/EMI VTCD324/VTMCD324 (E)
				506322052022/506322052021
12	10	YOUNG GUNS GO FOR IT		Virgin/EMI VTCD346/VTMCD346 (E)
				506322052022/506322052021
13	9	FRESH HITS VOL. 2 ●		warner.esp/BMI/sony TVMCD003/WMWCD003 (U)
				506322052022/506322052021
14	NEW	MTV IBIZA 2000 – THE PARTY		White Island MTVSD 001/MTV/WMC 001 (V-E)
				506322052022/506322052021
15	11	THE COOL SOUND OF THE 70S		Teister TVT/VC03140/TVTMC134 (V-BMG)
				506322052022/506322052021
16	13	NUKLEUS PTS – HARDHOUSE ANTHEMS 3		Virgin/EPM VTCD 354 (V-E)
				506322052022/506322052021
17	17	PURE R&B		Teister TVT VC03106/TVTMC136 (V-BMG)
				506322052022/506322052021
18	14	ULTIMATE IBIZA		Inspired INSPCD03/INSPVCD 03 (V-MWD)
				506322052022/506322052021
19	16	BREAKDOWN – VERY BEST OF EUPHORIC DANCE		Teister TVT VC03137/TVTMC133 (V-BMG)
				506322052022/506322052021
20	NEW	BBC2 COUNTRY HITS		7421178564 (V)
				506322052022/506322052021

PLATINUM GOLD (over 100,000) SILVER (50,000) BRONZE (25,000)

BPI awards are made on monthly sales totals of cert. artists. Gold = 100,000, Silver = 50,000, Bronze = 25,000. Up to 100,000 sales are included in the Gold category. BPI also awards to artists with 100,000 or more sales and CDS, EPs, 7" singles and 12" vinyl records to artists with 50,000 or more sales.

© CDA/PEP with BPI and CDA/BPI awards. Compiled from sales up to last Sunday – Saturday is 8pm of more than 4,000 stores across the UK

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14 OCTOBER 2000

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14 OCTOBER 2000

CHART COMMENTARY

by ALAN JONES



Kid A is Radiohead's fifth album in just 7.5 years – a rapid rise by contemporary standards – and emulates the fourth, OK Computer, by debuting at number one. With Kylie Minogue's Light Years at number seven and Coldplay's Parachutes at number 11, Parlophone has come as close to having three albums in the Top 10 as it has in more than 20 years.

Two weeks after the introductory single Minority reached number 18, Green Day's latest album Warning debuts at number four. That's the highest position of the group's career, beating the number eight peak of 1997's Insmoking. The group are creatures of habit, however, having topped each of their four albums since 1992.

Although The Way I Am (the second single from Eminem's album The Marshall Mathers LP) can't match the first, debuting at number eight this week, compared to the number one spot claimed by The Real Slim Shady – it helps the album to climb 6.5 on the chart.

14 Oct 2000

THE OFFICIAL SINGLES CHARTS

Singles

14 Oct 2000

THE OFFICIAL CHARTS

MUSIC WEEK



TOP 40

BBC RADIO 1

97.99pm

THE OFFICIAL UK CHARTS

SUPPORTED BY

worldpop.com



1 BLACK COFFEE

All Saints

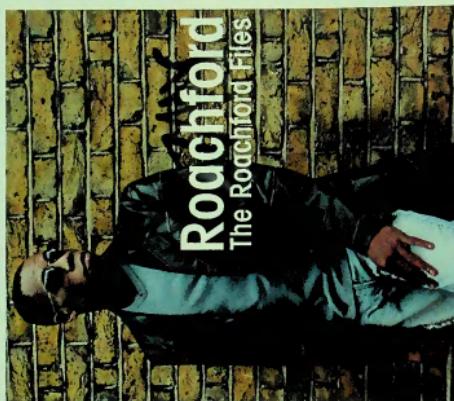
- 1 AGAINST ALL ODDS Mariah Carey & Westlife Columbia
- 2 SILENCE (REMIXES) Delerium feat. Sarah McLachlan Network
- 3 BODY GROOVE Architexts feat. Nana Go Beat/Polydor
- 4 KERNKRAFT 4U! Zombie Nation Data
- 5 IN DEMAND Texas Mercury
- 6 COULD I HAVE THIS FOREVER Whitney Houston/Enigma/jesús Arista Interscope
- 7 THE WAY I AM Eminem Epic
- 8 IM OUTTA LOVE Anastacia
- 9 LADY (HEAR ME TONIGHT) Modjo Sound Of Barclay/Polydor
- 10 BELIEVE Stephen Gately Virgin
- 11 TELL ME Melanie B Edel
- 12 WHO LET THE DOGS OUT Bahia Men LaFace/Artisti
- 13 MOST GIRLS Pink London
- 14 OVERLOAD Sugababes Gut
- 15 COFFEE Superstar Red Rose Serious/Universal
- 16 AINT NO STOPPIN US DJ Luck & MC Neat feat. J.J. Serious/Universal
- 17 SKY Sonique
- 18 FANTASY SUGAR LOAF/SKY/SUPERSTAR/SANDEE/DONNA/DONNA/ARTISTI
- 19 COFFEE Superstar
- 20 VIBRATION SUGAR LOAF/DONNA/DONNA/ARTISTI



1 KID A

Radiohead

- 1 MUSIC Madonna Maverick/Warner Bros
- 2 SING WHEN YOU'RE WINNING Robbie Williams Chrysalis
- 3 WARNING Green Day Reprise
- 4 THE MARSHALL MATHERS LP Eminem Interscope/Polydor
- 5 BORN TO DO IT Craig David Wildstar
- 6 LIGHT YEARS Kylie Minogue Parlophone
- 7 THE VOICE Russell Watson Decca
- 8 WHITE LADDER David Gray IHT/East West
- 9 SAILING TO PHILADELPHIA Mark Knopfler Mercury
- 10 PARACHUTES Coldplay Parlophone
- 11 IN BLUE The Corrs Atlantic
- 12 CANT TAKE ME HOME Pink Arista
- 13 WALK OF LIFE Billie Piper Innocent
- 14 HEAR MY CRY Sonique Serious/Universal
- 15 THE GREATEST HITS Whitney Houston Arista
- 16 ROMAN Roman Keating Polydor
- 17 GOLD - THE BEST OF SONDRA BELL Chrysalis
- 18 VIBRATION SUGAR LOAF/DONNA/DONNA/ARTISTI



Time to investigate
the Best Of Roachford

Includes:

Cuddy Toy, Family Man, Kathleen, Only To Be With You, The Way I Feel, Naked Without You and many more, including the new single From Now On

On tour in November
www.roachford.com



1 THE ROACHFORD FILES

The Roachford Files

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19	CHEEAKAH BONN DONT TAKE COMPUTER SONG	Vanessa Amorosi	Mercury
16	20 ABSOLUTELY EVERYBODY	Vanessa Amorosi	Mercury
11	21 UNLEASH THE DRAGON	Sigro	Def Soul
12	22 SOMETHING DEEP INSIDE	Billie Piper	Innocent
13	23 MUSIC	Madonna	Maverick/Warner Bros
14	24 FINE DAY	Rolf Harris	Tommy Boy
18	25 ON A NIGHT LIKE THIS	Kylie Minogue	Parlophone
14	26 NATURAL S Club 7		Polydor
20	27 GROOVEJET (IF THIS AIN'T LOVE)	Spiller	Positiva
23	28 ROCK DJ	Robbie Williams	Chrysalis
15	29 YOU TAKE MY BREATH AWAY	Surreal	Cream
21	30 IT DOESN'T MATTER	Wyclef Jean	Columbia
30	31 OUT OF YOUR MIND	Too Steppas & D Givers feat V Beckham	Nutella/4Aista
27	32 TAKE ON ME	A1	Columbia
29	33 FREESTYLER	Bomfunk MC's	Dancepool
36	34 I TURN TO YOU	Melanie C	Virgin
17	35 WHO TOLD YOU RONI	Size/Reprazent	Talant Loud
11	36 WONDERFUL	Everclear	Capitol
24	37 ORDINARY WORLD	Aurora feat. Naimée Coleman	Positive
26	38 BIG BROTHER UK TV THEME	Element Four	Channel 4/1 Music
35	39 LUCKY	Britney Spears	Jive
19	40 SLAVE TO THE WAGE	Placebo	Hu/Virgin

Compilations			
1 TRANCE NATION 4			
12	11 IBIZA UNCOVERED	Ministry of Sound	EMI
2	12 PEPSI CHART 2001	Virgin/EMI	Virgin
9	13 FRESH HITS VOL 2	Virgin/EMI	Columbia
3	20 MOBO 2000	Warner Bros/Sony TV	Hut/Virgin
4	21 HARD HOUSE NATION	EMI/Miranda/Universal	Polydor
5	22 THE COOL SOUND OF THE 70S	Ministry of Sound	East/West
6	23 WHAT'S WHAT CALL MUSIC 46	EMI/Virgin	Sire
13	24 NUNKEEZ PTS - HARDHOUSE ANTHEMS 3	White Island	West/West
14	25 MTV IBIZA 2000 - THE PARTY	EMI	West/West
15	26 THE IBIZA ANNUAL - SUMMER 2000	Reggae TV	West/West
16	27 THE IMMACULATE COLLECTION	Madonna	West/West
17	28 PLAYING MY GAME	Lene Marlin	West/West
18	29 PERFORMANCE AND COCKTAILS	Stereophonics	West/West
19	30 ALONE WITH EVERYBODY	Richard Ashcroft	West/West
20	31 THE COOL SOUND OF THE 70S	Reggae TV	West/West
21	32 ONKA'S BIG MOKA Toploader	EMI	West/West
22	33 STOP MAKING SENSE	Talking Heads	West/West
23	34 SUPERNATURAL	Santana	West/West
24	35 VANGUARD	Inley Queye	West/West
25	36 BORN BOND		West/West
26	37 CALIFORNICATION	Red Hot Chili Peppers	West/West
27	38 EXPERIENCE HENDRIX - THE BEST	Jimi Hendrix	West/West
28	39 RISE	Gabrielle	West/West
29	40 THE BEST OF THE Doors		West/West

people@sound.bm top10chart

The people@sound.com new music top ten chart	LW	TW	Decca
2	1 MARK B & BLADE	The Unknown (Mr. Thing Mixtape Sessions)	Warner Bros
2	2 MORPH	Lazy	EMI
5	3 FLAMENCO	Wait Don't Fire	Universal TV/MCA
6	4 STUMBLE	Up All Night	Go Beat/Polydor
6	5 GEORGE LEEVY	Abide With Us	Elektro
7	6 ROSIE BROWN	Sweet Girl	
7	7 SARAFINA	Day By Day	
8	8 BALLOON	Donald In The Bushes With A Bag Of Glue	
9	9 SUPER DELTA THREE	Super Delta Three	
10	10 MA & SKINNY	[pres. "Dooey"] Strike Three	
		Hear the full chart at www.peoplesound.com/top20	

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

THE OFFICIAL UK CHARTS SPECIALIST



14 OCTOBER 2000

MID-PRICE

The	Last	Title
1	AB	NEVER MIND THE BOLLOCKS
2	LETRIST	
3	GWEN	STOP MAKING SENSE
4	TRACY CHAPMAN	GREATEST HITS
5	THE	RELATIONSHIP OF COMMAND
6	COOGIE	GOOD FEELING
7	DOOKIE	CENTRAL RESERVATION
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BUDGET

Pos	Artist	Title
1	2	TRUE LOVE – A COLLECTION
2	NEW	EXTENDED PLAY TWO
3	7	THE BEST OF
4	NEW	CLASSIC CONNOLLY
5	14	LOVE SONGS
6	8	HITS COLLECTION
7	12	THE BEST OF
8	10	MOTOWN CHARTBUSTERS – VOL
9	NEW	HEARTBREAKERS
10	10	GIRLS ON FILM – THE COLLECTION

10

B&B SINGLES

Rank	Artist	Title
1	EDDIE MONEY	THE WAY I AM
2	1	TELL ME
3	2	MOST GIRLS
4	3	UNLEASH THE DRAGON
5	4	IT DOESN'T MATTER
6	5	THE LIGHTING'S 6TH SENSE
7	6	MY REMEDY
8	6	NURSERY RHYMES
9	8	7 DAYS
10	5	8 DAYS A WEEK
11	7	WIFEY
12	9	WHATEVER
13	11	THE REAL SLIM SHADY
14	10	DON'TS REALLY MATTER
15	13	TRY AGAIN
16	16	JUMPIN' JUMPIN'
17	13	MARIA MARIA
18	12	SHAF
19	22	GOT YOUR MONEY
20	14	I WONDER WHY HE'S THE GREATEST
21	24	FORGOT ABOUT DRE
22	21	WOMAN TROUBLE
23	YEAR	YEAR THAT'S US
24	16	CAN'T GET THE BEST OF ME/HIGH
25	25	WHOA
26	17	NO MORE
27	28	PROUD
28	23	BILLS TO PAY

29 THINKING OF YOU
30 GHETTO ROMANCE

COUNTRY

This	Last	Title
1	COME ON OVER	
2	RED DIRT GIRL	
3	THE WOMAN IN ME	
4	WILD & WICKED	
5	WIDE OPEN SPACE	
6	BREATHE	
7	FLY	
8	MILK COW BLUES	
9	REAL LIVE WOMAN	
10	I AM SHELBY LYNN	
11	BURN	
12	STRONG HEART	
13	GEORGE STRAIT	
14	LOVE WILL ALWAYS WIN	
15	LONELY GRILL	
16	FEARLESS	
17	I HOPE YOU DANCE	
18	GRETCHEN PETERS	
19	LONELY GRILL	
20	A PLACIJN/THE SUN	

20

Label (d) status or

Mercury 1700812 (U)
Grapevine GRACD 103 (RM/G/MG)
Mercury 5228622
Rwp RWPCD123 (BIMG)
Epic 4854924
Warner Brothers 2473327 (Import)
Epic 04051512 (TEN)
Island/Uni-Island 5245122 (U)
MCA Nashville 1701622
Mercury 5416772 (U)
Curb/London 857384420 (TEN)
MCA Nashville 1701432
Epic 4956672 (TEN)
Warner Bros. 936247312 (TEN)
Grapevine 743217952 (RM/G/MG)
Mercury 1701572 (U)
MCA Nashville 1700922
Grapevine GRACD222 (RM/G/MG)
BMG 0786357622 (RM/G/BMG)

Curb/London 5561122 (RMG/TEN)

ROCK

This	Last	Title
1	NEW	WARNING
2	2	PARACHUTES
3	4	EXPERIENCE HENDRIX - THE BEST
4	1	NEVER MIND THE BOLLOCKS
5	3	PRIMITIVE
6	NEW	SO MUCH FOR THE TEN YEAR PLAN
7	6	DOOKIE
8	7	ENEMA OF THE STATE
9	NEW	AIN'T LIFE GRAND
10	8	SPLITKNUF

15

DANCE SINGLES

This	Last	Today
1		SILENCE (REMIXES)
2	1	SORRY (I DON'T KNOW)
3	2	BODY GROOVE
4	3	AINT NO STOPPIN US
5	4	WHO TOLD YOU
6	5	MOST GIRLS
7	6	PHILLY GROOVE
8	7	KERNKAFF 400
9	8	OJ FRIENDLY
10	15	YOU USED TO HOLD ME
11	17	SISTER SISTER
12	18	TELL IT'S ME REAL
13	5	AC/DC
14	19	GUTTA SPACE
15	21	SOMETIMES IT SNOWS IN APRIL
16	20	CHICK
17	19	DRUM & BASS SESSION III
18	13	4 DAYS A WEEK
19	16	UBIK
20	17	THE LIGHTNING EIGHTSENSE

1

DANCE ALBUMS

This List	Title
1	NEW STREETSOUL
2	NEW MOB2000
3	NEW THE UNKNOWN
4	NEW EXTENDED PLAY TWO
5	2 THE MARSHALL MATHERS LP
6	3 TWICE AS NICE – SUMMER OF LOVE
7	7 BORN TO DO IT
8	NEW SAY WHAT REMIX EP
9	RE WELCOME II NEXTASY

10

© LIN
MUSIC VIDEO

MUSIC VIDEO	
Label Cat No	11
Chrysalis V40273	14 BOYZONE: Live From The Point
Vocalist V51021	14 ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor Dreamcoat
Vocalist V51021	14 BOYZONE: Live By Request
Vocal Collection V60555	14 ORIGINAL CAST RECORDING: Cats
Vocal Collection V4127	15 CLIFF RICHARD: An Audience With
Warner Music Video	12 SANTANA: Supernatural Live
Warner Music Video	17 ORIGINAL CAST RECORDING: Burn The Floor
Warner Music Video	11 VARIOUS: Wear Your Dance - Vol 3
Warner Music Video	15 S CLUB: It's An' A Club Thing
Jive J301015	15 TOM JONES: An Audience With
Private Label	16 BOYZONE: Live From The Point

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TW	LV	Title
1	1	ROBBIE WILLIAMS: Rock DJ
2	2	DANIEL O'DONNELL: Live in Concert
3	6	VARIOUS: Death Row
4	7	BILL WHELAN: Riverdance - New Show
5	5	FRANK SINATRA: My Way
6	3	MADONNA: Music
7	6	MADONNA: The Ultimate Collection
8	8	JANE MCDONALD: In Concert
9	9	STEPS: The Next Step - Live
10	10	METALLICA: Coming Home

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14 OCTOBER 2000

COOL CUTS CHART

as featured on Salt-Paul's Saturday night show on Kiss 100 and Easy Big City Network

1	(3) MORE TIME Darrin Pusk	Virgin
2	(1) TOUCH ME Rui Da Silva feat. Cassandra	Kismet
	(Shaping up to be an anthem with major crossover potential)	
3	NEW POW! POW! Pow! Feat. Drift O'Bonneau	Sticky Rhyme
	(Exciting new dance song with a typically spiffy London production)	
4	(2) ALL I DO Klemmerman	Defected
	(Allison has her house mix that's proving unstoppable)	
5	(6) EASY DJ Diesel	Avril
	(Allow that's her building all of your pals a full release with new mixes)	
6	(5) PUSHIN' TOO HARD Saints & Sinners	Brook
	(Mambo-inspired progressive house groove with a mix by FutureShock)	
7	8 Dolar	Hozier
	(Funky progressive cut co-produced by Danny Tenaglia and Tenaglia)	
8	(11) THE FLYING SONG POM	Renaissance
	(Big 'n' Yoohooish import now even bigger with its X-Press 2 remix)	
9	NEW DON'T MESS WITH MY MAN Lucy Pearl	Virgin
	(The Mood II Swing mixes are joined by Wookie mixes)	
10	NEW PLAYED ALIVE Saifi Duo	AM:PM/Serious
	(An edgy trance tune that's huge with the Jokers & Parca Projects)	
11	NEW SPARC FutureShock	Fiji
	(Tough house groove on Junior's new offshoot label)	
12	NEW DO YOU KNOW WHAT IT FEELS RAW Essence	Z Records
	(Uplifting Joey Negro vocal house production)	
13	HIGHER & HIGHER Milk & Sugar	One Off
	(Already hot off its first single, now with new Melodic mixes)	
14	(17) LOW LIFE Lay & Rathbone	The End Recordings
	(Laid-back lounge and love from San Francisco)	
15	NEW DAS GLOCKENSPIEL Schiller	Data
	(Big progressive anthem with a new mix from Humate)	
16	NEW THE PLAYER First Choice	Fluential
	(Classic Salsaflex in excellent new mixes from Dan Basuki and Muzik)	
17	NEW MIDNIGHT SKY Jazz-N-Groove	Southern
	(Typically classy Jazz-N-Groove garage production)	
18	NEW DR KLANG DER 3 Phantasmagoria Nelly / Universal Island	One Off
	(Love Rock action from 32-year-old James James Holden and Curly Dels)	
19	NEW THE SHIFTER Lins	VA
	(Rocky house groove with a touch from Wonderland Avenue)	
20	NEW SOCIETY/REVOLVER Dylan Ryans	Blue Black
	(Rocking bass heavy tech-house workout)	
21	NEW COME ON BABY (ALL I WANT IS YOU) Chubbs Agiles	ICA
	(Come On Baby! - check out the new CD from the UK's Swinging Chubbs)	
22	13 3 KEEP YOUR WORRIES Burnt Feat. Angie Stone	Virgin
23	13 3 RUMOURS/FEELIN' ME Damage	Cooltempo
24	1 3 I WISH R. Kelly	Jive
25	4 2 BOY NEXT DOOR Jamelli	Parlophone/Rhythm Series
26	5 NEW BY YOUR SIDE Saide	Epic
27	6 4 (HOT'S!!) COUNTRY GRAMMERY Nelly / Universal Island	One Off
28	7 5 LET THE CONTROL Take Control	ICA
29	8 3 COME ON BABY (ALL I WANT IS YOU) Chubbs Agiles	ICA
30	9 13 3 KEEP YOUR WORRIES Burnt Feat. Angie Stone	Virgin
31	10 6 4 THE NEXT EPISODE Dr. Ox Feat. Seal	Aftermath/Interscope
32	11 4 GETTING IN THE WAY JILL Scott	Epic
33	12 15 10 I WONDER WHY HE'S THE GREATEST DJ Teyz Feat. Tefi, Tefi, Yancy Ray	Gemmy
34	13 6 4 UDAY'S! Malarchi	Soundz
35	14 5 TRIBUTE (RIGHT ON) 2000 The Pasadena	Sounds Of London
36	15 2 2 JACKSON'S Face	Independents
37	16 15 2 GET ALONG NOW You Kells	Dotmusic
38	17 2 PROTECT YA NECK (THE JUMP OFF) Wu Tang Clan	Loud
39	18 15 2 CUT KILLER & DJ ADOL PRESENTS RAB 2000 INTENZINTO Various Columbia	Dotmusic
40	19 6 6 LET'S GET MARRIED Jagged Edge	Columbia
20	20 11 10 WHATEVER Ideal US	Virgin

URBAN TOP 20

1	16 2 DON'T MESS WITH MY MAN Lucy Pearl	Virgin
2	3 3 RUMOURS/FEELIN' ME Damage	Cooltempo
3	1 3 I WISH R. Kelly	Jive
4	2 4 BOY NEXT DOOR Jamelli	Parlophone/Rhythm Series
5	5 NEW BY YOUR SIDE Saide	Epic
6	6 4 (HOT'S!!) COUNTRY GRAMMERY Nelly / Universal Island	One Off
7	7 5 LET THE CONTROL Take Control	ICA
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CLUB CHART TOP 40

(This week's top 40 records outside the UK charts, plus the most recent 10 chart entries. The Club Chart Top 40 includes UK, US, Pop and Dance charts. Club chart details can be obtained from MWD's website at www.dotmusic.com)

CHART COMMENTARY

by ALAN JONES

The name Duane Harden first came to wide notice two years ago when he was the guest vocalist on Armand Van Helden's number one. You Don't Know Me. He has turned up on a few hits, both dance and sales, since then, and is featured on the Infinity single Sunshine (When I Dance With You), which jumps 6-1 on the upfront chart this week. Another filtered disco affair, it has a lead of more than 10% over York's Farewell To The Moon but its chances of spending a second week on top are exceedingly slim – turnover at the top of the Club Chart is as fast and furious as the sales chart these days... One of the records which could be in line to take over at the top is Don't Mess With My Baby by R&B "supergroup" Lucy Pearl. Their urban grooves have been given a neat Mood II Swing mix and have earned the group a number 10 debut on the upfront chart. Their more natural stamping ground is the Urban Chart – and, here again, the original and Linus mix of Don't Mess With My Baby is the top record on that chart, dethroning the week previous champion R Kelly's highest new entry here is Sade, who is back and very much on form with By Your Side, a classier reggaeton which should re-establish her as a major artist... The Italian invasion continues with Gigi D'Agostino drumming at 29 on the upfront chart with Bla Bla Bla, a terrific single which is a bit of a novelty. Over a stomping bass beat, similar to Wandie Project's King Of My Castle, D'Agostino (or his guest vocalist, if he has one) sings what appears to be a nonsense lyric with Bla Bla Bla its most prominent and easily identifiable hook. I'm not sure why, but I love it.

Watch out for his follow-up, a bouncy version of Nik Kershaw's The Riddler, which is likely to consolidate his success – although his classiest piece of work is I'll Fly With You, which is getting some attention in the States and is much more of a song than Bla Bla Bla, with an unnamed female duettist getting in on the act... York misses out on the upfront chart but scores to number one on the Pop Chart with Farewell To The Moon, their follow-up to The City. It needs all of its significant lead if it is to withstand a challenging next week from Steps and Erasure, who debut at three and five respectively.

POP TOP 20

1	1 NEW FAREWELL TO THE MOON York	Manelito
2	11 2 BEAUTIFUL INSIDE Louise	1st Avenue/EMI
3	11 NEW STOMP/TRAGEDY Steps	Jive
4	17 2 FOLLOW ME Atomic Kittens	Innocent
5	5 NEW FREEDOM Eartha	Mute
6	13 2 BEAUTIFUL INSIDE Louise	Maverick
7	3 3 NEW BEGINNING Precious	EMI
8	15 2 FIRE DAY Roll Wards	Tommy Boy
9	2 3 FEEL THE BEAT Doreen	Neo
10	12 2 LET THE MUSIC PLAY Barry White	Wendyboy
11	10 10 CHASING RAINBOWS Big Time Charlie	Infra
12	10 NEW SUNSHINE (WHEN I DANCE WITH YOU) Infra Feat. Duane Harden	Armenia - AM
13	13 1 BUDGY II (I DON'T NEED) Numbuh	Wendyboy
14	11 10 STOMP/RIGHT ON! Steps	Soundz Of London
15	4 3 STUPID (I DON'T NEED) Numbuh	Beast/Eldar
16	10 NEW WELCOME TO THE PLEASUREDOME Frankie Goes To Hollywood ZTT	dotmusic
17	3 3 JUNGLE BOOGIE Wicked Plumber	INcredible
18	11 2 LOVIN' CRW	Virgin
19	12 2 TELL ME Melanie B	Virgin
20	10 NEW AGAINST ALL ODDS Deja Vu feat. Tasmin	Almighty

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ALL THE CHARTS

EXPOSURE



14 OCTOBER 2000

CHART COMMENTARY

by ALAN JONES

Madio's Lady (Hear Me Tonight) broke the first single to spend more than a week at number one for four months, and is showing a similar reluctance to vacate the airplay chart throne, continuing on top for a third straight week. It also increases the margin of its victory more than fourfold, to a massive 1.1m over new nearest challenger Sonique, whose Sky moves into second place as Spiller's 20 week stay in the top two (six of them at number one) comes to a sudden end with the arrival of 26, the consequence of losing more than 20m of its audience in a week. West over half that loss is explained by the fact that Radio One aired the song 13 times last week, compared to 27 times the week before. Radio One also scaled back its support for Kenirافت 400 by Zombie Nation. Its most-played record for

two weeks with 41 plays a week ago, it falls to ninth place on the list with a more modest total of 28 spins for last week, causing it to slump 11.22 on the overall airplay chart.

pink's Most Girls, was move 21.10, although decreasing support elsewhere means that Pink slips 8.9.

Robbie Williams continues in the Top 10 of the chart although Rock DJ slides 9.14. Replacing it with 26 is another single which came in at 26, right to West's "duet with Kylie Minogue, Kids, which increased its audience by 67% last week. It's the joint highest climber, the other being Samantha Mumba's Body II Body, which marked time at number 36 last week but now explodes to number 18, with a 53% improvement in exposure.

All Saints' second sales chart champion

The Honeyz' new single Not Even Gonna Trip gets an early setback, slipping from its debut position of 41 to 44 this week. Maybe they should have gone with Love To Love You Baby.

• Radio One's new most-played disc is the Architechs' Body Groove and Pink's Most Girls,

which were both aired 35 times last week.

of the year, Black Coffee continues to make excellent progress, and jumps 5-3 with an 18% jump in its audience, the sixth week in a row it has had a double digit gain. The record is still, however, 18m short of matching the Modjo audience, and seems unlikely to attain the same prominence as their last hit, Pure Shores, which ruled the waves for six weeks.

DJ Luck & MC Neat's Ain't No Stoppin' US debut in the sales chart but became belatedly discovered by radio stations. It entered 311 plays for an audience of nearly 11.1m last week, enough to send it soaring 133.73 on the airplay chart.

Getting airplay for Bob Dylan at this stage of his career is a thankless task, and the old folkie's latest single Things Have Changed was aired only 36 times last week. Luckily for him, 19 of those plays were on Radio 2,

enough to make the record the station's most-played disk. It also helped to bring it into the Top 50 at number 49, with fewer plays than any other Top 50 hit this year. Radio 2's programming probably allowed the song to become only the third Dylan single to chart in the Top 75 sales chart in the last 22 years, though only at number 58.

Freerolling 4.12 on sales, **Melanie B's Tell Me** continues to make slow progress in the right direction on the airplay chart, improving 32.30, although it was actually played one time less than the previous week despite the obvious benefits of being in the sales chart. Mel and the rest of the girls hit trouble too, as Holler slips 14.15, although this will probably slip to be a blip, as Holler gained more than 100 extra plays and increased its audience by 10% even as it fell.

AIRPLAY FACTSHEET

• The Corrs' Irresistible proved just that to radio programmers last week, earning nearly 700 plays on its first full week after being serviced - enough for it to become the highest new entry to the Top 50, In 35th place. Their last single, Satisfaction, which reached number two on the airplay list, slips 34-38 on its 18th appearance on the chart.

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AT A GLANCE WEEKLY MARKET SHARES

TOP 10 COMPANIES

TOP CORPORATE GROUPS



Figures taken as of 1st October by SCA and are subject to change. © 2000 SCA and company group shares by % of total audience of the top 50.

MTV

THE BOX

BOX BREAKERS

1	KIDS Robbie Williams/Kylie Minogue	Label	Chrysalis
2	THE WAY I AM Eminem	Interscope	Interscope
3	(4) MOST Girls Pink	LaFace/Arista	Columbia
4	SHE BANGS Ricky Martin	Columbia	London
5	(7) BLACK COFFEE All Saints	Polydor	London
6	ROBIE GROOVE The Architechs feat. Nana	Polydor	London
7	(2) SKY Sonique	Serious/Universal Island	London
8	(9) I'M OUTTA LOVE Anastacia	Epic	London
9	(6) LADY (HEAR ME TONIGHT) Modjo	Sound Of Barley/Polydor	Maverick
10	(8) MUSIC Madonna	Maverick	Maverick

1	MY LOVE Westlife	Label	RCA
2	1 ROCK DJ Robbie Williams	Chrysalis	Interscope
3	STOMP Steps	Elektra/Jive	Columbia
4	3 THE WAY I AM Eminem	Interscope/Polydor	London
5	BOY NEXT DOOR Jamelia	Parlophone/Rhythm Series	London
6	KIDS Robbie Williams & Kylie Minogue	Chrysalis	London
7	THE LOONEY ONE Alice Deejay	Positive	London
8	7 WHO LET THE DOGS OUT Bahamian	Edel	London
9	3 HOLLER Spice Girls	Virgin	London
10	5 LUCKY Brandy Spears	Jive	London

1	NOWHERE TO RUN Nu Generation	Label	Concept
2	WHERE'S THE PARTY At 50:50	Interscope	Logic
3	CAN'T FIGHT THE MOONLIGHT LeAnn Rimes	Carib/London	Mushroom
4	WHAT'S A GIRL TO DO Sister 2 Sister	RCA	RCA
5	COME ON OVER BABY Christina Aguilera	Columbia	Prestige
6	SHE BANGS Ricky Martin	Polydor	Virgin
7	CHAMPAGNE HIGHWAY Skandal	Interscope	Jive
8	RE CRAZY Tomcat	Edel	Arists
9	I WISH R Kelly	Virgin	Arists
10	COULD I HAVE THIS KISS... Houston & Eggleas	Jive	Arists

Highest climbing videos on The Box in advance of single release w/e 7/10/2000
Source: The Box

TOP OF THE POPS

Performances: Black Coffee All Saints; In Demand Teaser; I Believe Stephen Gately; Who Let The Dogs Out Baha Men; Holler Spice Girls

Most played videos on MTV UK/Media Research Ltd w/e 13/10/2000

Source: MTV UK

Draft line-up 13/10/2000

CD:UK

Performances: Black Coffee All Saints; In Demand Teaser; I Believe Stephen Gately; Who Let The Dogs Out Baha Men; Holler Spice Girls; I'm Over You Marlene McCutcheon; Black Coffee All Saints; Interviews: U2

Final line-up 14/10/2000

THE PEPSI CHART

Performances: Who The Hell Are You Marlene McCutcheon; I Believe Stephen Gately; Follow Me Atomic Kitten; Black Coffee All Saints; Videos: Holler Spice Girls

Final line-up 12/10/2000

RADIO ONE PLAYLISTS

A-LIST Music Madonna; Lady (Hear Me Tonight) Modjo; Rock Somewhere Under The Dragon Steps; Girl Somewhere; Overall Champion: The Architechs; 400 Zombies; Noddy Holder; The Architechs At Silence; Kids Groove Architects Inst. Na; The Way I Am Eminem; Kids Groove Williams & Kylie Minogue; Silence Delirium feat. Sarah McLachlan; Sunset (Bird Of Prey) Fatboy Slim; Please Forgive Me David Gray; Beautiful Day U2; Trouble Goldplay; Jagged; Jagged DJ Spinoff; Spice Girls

B-LIST Something Deep Inside Little Big Piggy In Demand Texas; Something In Your Eyes Ed Case; Tell Me Melinda B; Muscle Museum; Music Is My Radar; Not Even Gonna Trip Honeyz; Why Does My Heart Feel So Bad Motörhead How Disappear You; I'm Gonna Be (500 Miles) The Prodigy; I'm Gonna Be (500 Miles) Night At The Museum; October Swimming JJ2; My Generation Limp Bizkit; Who The Hell Are You Marlene McCutcheon; Country Grammar; You Take My Breath Away SuRie; Who Took You Rita Ray/Reaperz; Warfarin

A-LIST Against All Odds Mariah Carey & Westlife In Demand Texas; Could I Have This Kiss Mariah Carey; Whitney Houston & Enya (que?); Closer Than Most The Beautiful Soul Things Have Changed Bob Dylan; Should I Stay Goblette; She Bangs Ricky Martin; Unbreakable The Corrs

B-LIST Black Coffee All Saints; Angel; Lionel Richie; My Kind Paul Carrack; I'm Over You Marlene McCutcheon; End Of The Afternoon Curtis Signs; Please Forgive Me David Gray; The Connection; The Fallin' Jim Lang; I'm Summer Long Chris Rea; Let Love Last The Way/Holler Spice Girls

Warrior; Don't Think I'm Not Kansas; 13th Trek DJ Zinc; Come On Baby Over Baby (All I Want) LeAnn Rimes; Please Don't Turn Me On Artful Dodger

C-LIST Get Along With You Kelis; Rumours; Amazing; What It Feels Like For A Girl Madonna; Against King And Queen; I Wish R Kelly; I Wish I Could Be Like You King; Forever Man (How Many More Times) Eric Clapton; Eric Clapton; One More Time Darrin; All Good! Be Like Soul Chaka Khan; *The Man Who Told Everything; Oceans; *I'm Over You Martine McCutcheon; *Places My Vision; *Gangsta* In The Way Jill Scott; *My Love Westlife

R1 playlists for week beginning 9/10/2000
* Denotes additions

R1 playlists for week beginning 9/10/2000
* Denotes additions

Last Good Day Of The Year Chiloeus;

The Value (album) Russell Watson; Old Time Rock & Roll Status Quo; Send Down An Angel Alison Moyet; I'm Gonna Be (500 Miles) The Prodigy; I Will Love Again; Las Vegas; Can't Fight This Feeling; I Wish I Could Fly; Rimes; Long Way Always English Eye Chaka Khan; Cherry; Selling To Philadelphians (album) Marc Keppler; Now Go On Roachford; *Soul* De La Soul; Chaka Khan; Silence Delirium feat. Sarah McLachlan; The Man Lucy Pearl; Tonight Truestepers feat. Brian Harvey; Outta Space Anastacia; All Good De La Soul feat. Chaka Khan; Silence Delirium feat. Sarah McLachlan; The Man Lucy Pearl; Get Everything; Doves; Put Your Lights On Santana (feat. Everlast); My Generation (Limp Bizkit); Get Ern' Wockie

MTV UK PLAYLISTS

ADDITIONS Trouble Child; Independent Woman; Stephen Gately; Overall Champion; The Man Lucy Pearl; Somewhere There For Me; Good Thing; The True Step; Tonight Truestepers; Brian Harvey; Outta Space Anastacia; All Good De La Soul feat. Chaka Khan; Silence Delirium feat. Sarah McLachlan; The Man Lucy Pearl; Get Everything; Doves; Put Your Lights On Santana (feat. Everlast); My Generation (Limp Bizkit); Get Ern' Wockie

BUZZWORTHY Alan Lemmy Knott; I Singa Mary

POWERPLAY Black Coffee All Saints

R1 playlists for week beginning 9/10/2000
* Denotes additions

Last Good Day Of The Year Chiloeus;

The Value (album) Russell Watson; Old Time Rock & Roll Status Quo; Send Down An Angel Alison Moyet; I'm Gonna Be (500 Miles) The Prodigy; I Will Love Again; Las Vegas; Can't Fight This Feeling; I Wish I Could Fly; Rimes; Long Way Always English Eye Chaka Khan; Cherry; Selling To Philadelphians (album) Marc Keppler; Now Go On Roachford; *Soul* De La Soul; Chaka Khan; Silence Delirium feat. Sarah McLachlan; The Man Lucy Pearl; Tonight Truestepers feat. Brian Harvey; Outta Space Anastacia; All Good De La Soul feat. Chaka Khan; Silence Delirium feat. Sarah McLachlan; The Man Lucy Pearl; Get Everything; Doves; Put Your Lights On Santana (feat. Everlast); My Generation (Limp Bizkit); Get Ern' Wockie

RETAIL FOCUS: REVEAL RECORDS

by Karen Faux

Punk, metal and hip-hop are all big scenes in Derby and city centre store Reveal is enthusiastic about getting involved with music on a local level. Its wide range of indie and specialist product makes it a first port of call for all serious music lovers, of which there are many in the area. Whether a customer is 15 or 50, Reveal says it always has something for everyone.

Since taking over the former Way Ahead Records premises in 1999, owner Tom Rose has given it a complete overhaul, installing a suspended ceiling, new shutters, ID rocking and listening posts. The colour scheme is light and neutral, which allows the product itself to stand out. The latest in-store development has been the opening of an upstairs secondhand and vinyl department, which is very well patronised.

"We don't get involved in £9.99 price battles," says Rose. "What we tend to do is buy in bulk across product that we know will sell well and discount to our customers accordingly."

Rose has recently built a range of extra-



Reveal: mixing punk, metal and hip-hop

curricular activities around the shop. A Less Than Jake signing session recently attracted more than 100 people and helped to shift a fair quota of product. The store has just launched a discount card in conjunction with a local listings magazine and is helping to promote a drum and bass night, called Technotech, at local student union clubs.

"We also write music reviews for two local

LISTENING IN AT REVEAL

A priority for the new-look store is to provide customers with ample listening post facilities. Reveal recently acquired an additional two, making a total of five, which includes a Pinnacle Selecta. "Our own posts feature 20 CDs at any time, all divided up by genre," says Tom Rose. "This week we have been seeing good sales for At The Drive In, Ice Breaker International, Nightmares On Wax, The Weakerthens and Willard Grant Conspiracy – all of which are featured on our posts."

papers and see very good sales on the back of it," says Rose. "We do PR for promos where people have probably heard of the act but don't know that much about them. For example, after reviewing Emperor Penguin's Myths And Men, via Shellshock, we've sold more than 20 copies."

With the focus very much on indie music,

Rose praises the support he has received

from indie distributors such as Vital, Pinnacle, 3MV, SRD, Plastic Head, Cargo, Shellshock and North West Music. Indie campaigns are currently running in conjunction with Rowlies, Epitaph, Vital and 3MV. "To date all of our indie campers have been very popular and distributors have proved flexible in terms of giving us the right discounts," says Rose.

Reveal does not feature any charts lists, but prefers to rack out all its best sellers prominently. This week these include Radiohead, Greenday, Therapy?, At The Drive In, Nightmares On Wax and Willard Grant Conspiracy.

"There are some strong albums coming out between now and Christmas and we are banking on solid sales from the likes of Teenage Fanclub, Limp Bizkit, J Mascis, Less Than Jake and Damien Jurado," says Rose. "Turnover has more than doubled in the last year and we're expecting to consolidate in the next couple of months."

Reveal: 37 Main Centre, Derby, DE1 2PE, records.com

IN-STORE NEXT WEEK (from 16/10/00)



Windows – Price Hammer sale; **In-store** – Damage, Johnny Cash, Crashland, Jesus Christ Superstar, Iron Maiden, Roachford, Tchaikovsky, Celtic Tenors, Plácido Domingo, Progression Sessions, Peace Division Movement; **Radio ads** – Damage; **Press ads** – Iron Maiden, Tom McRea, Sam Brown, Slash's Knack, Progression Sessions, Peace Division Movement, London Calling, Celtic Tenors, Plácido Domingo, Mengaboy



Albums – All Saints, Daniel O'Donnell, Limp Bizkit, Dawson's Creek 2, Street Vibes 6, Marc Bolan and T Rex, Film 2000, Lionel Richie; **In-store** – bw CDs for £18



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 Single – Blur; **Windows** – Fatboy Slim, Steps, Samantha Mumba, Moxy

Damage, David Gray, Gabrielle, Honeyz; **Windows** – All Saints; **In-store** – Ultimate Ibiza, Ministry Sessions, Gramophone Awards; **Press ads** – David Gray, Fatboy Slim, Honeyz, Moby, Damage 2

Impulse Singles – Fatboy Slim, Blur, Steps, Samantha Mumba, David Gray; **Albums** – Dido, Crashland, Pulp Fusion, Lionel Richie; **Windows** – All Saints, Faithless, Every Home Should Have One promotion; **In-store** – Limp Bizkit, Kylie Minogue, Street Vibes 6 , Hit Factory

MVC **In-store** – All Saints, Limp Bizkit, **Multiple Listening Posts** – Wallflower, Red Snapper, Hefner, Yanni, Cocteau Twins, David Sylvian

ourprice **Singles** – Honeyz, Blur, Gabrielle, Samantha Mumba, Steps; **Albums** – Limp Bizkit, Lionel Richie, All Saints, U2; **In-store** – All Saints, Street Vibes 6, Essential Mix

pinnacle network **Album** – World Party; **Selecta Listening Posts** – Wondermints, Tom McRea, Nitin Sawhney, Midnight Choir, Tim 'Love' Lee; **Mojo recommended retailers** – Eddie Hinton, Cherry Twister, Gweilo, The Alan Price Set, ELP, Woody Guthrie **Single** – Damage, Blur, Fatboy Slim, Teenage Fanclub



ON THE SHELF

STEVE TURNER,
manager, Solo Music,
Barnstaple

We had a great summer and the Christmas run-up has already started – so no complaints about business. Releases have been pretty strong with the Bee Gees, Britney Spears, Kylie Minogue, Madonna and Radiohead. The new Robbie album is a real 'listen at home' type of record and a wide cross section of people seem to be buying it. Bowie At The Beeb has also done very solid business in the past few weeks, mainly with his stallion fanbase.

We did some lunchtime playbacks for Madonna just prior to the release of the album and those whipped up a lot of interest. Our female members of staff dressed up with sunglasses and cowgirl hats which made it a bit of a laugh.

We've done very good business with the Ninja Tunes 10th Anniversary campaign through Vital. CDs are offered at £9.99 and yesterday someone came in and bought eight in one go. Our ongoing three-for-£21 or two-for-

£22 is also encouraging people to buy in batches and the range is getting more extensive all the time. Sometimes it is difficult accommodating everything in the shop.

We have been selling bucketloads of Russell Watson's The Voice out of our classical section and following a recent appearance on Michael Parkinson, jazz artist Jane Monheit has been staying out. We're getting a lot of enquiries about Limp Bizkit, Fatboy Slim and U2.

We have just launched our website (www.solomusic.co.uk) and are pretty pleased with the way it looks. It guides visitors through our top 10 bestsellers for a whole range of different genres. We have employed somebody to work on it full-time as it needs to be updated daily and we hope to link it in with interesting campaigns that we have running in the store. We're trying to offer good press and expect it to provide an important new dimension to what we do.



ON THE ROAD

STEVE MOSS,
BMG territory manager for
NW, North Wales and Staffs

It's the lull before the storm of peak season shopping. The market always tends to go a little bit quiet at this time as people are going off on last minute holidays or they're re-organising after getting back. I cover a very large area and am the point of contact for all matters pertaining to my customers' accounts. This system works extremely well as stores only have to deal with one person and I am there to sort all the problems out.

At our recent retail presentation, held at BAFTA in Piccadilly, RGA's Girl Thing went down brilliantly. They've got a single, Girls Went On Top, coming out in November and certainly everyone at the presentation agreed they have a big future ahead of them. Meanwhile, I am working on the new Warwickshire single, Love Is My Rock, out on October 16th, which should give the current album a boost for Dido's No Angel and Kylie Minogue's Hits+. Dido will get a big push next year, while

Kylie's album features all of her Deconstruction hits and should do well on the back of her current success.

Stars In Your Eyes winner Ian Moor is getting a lot of TV exposure and we are seeing excellent sales on his debut album. Perhaps the most exciting release coming up is Christina Aguilera's single Come On Over Baby, which is currently at the top of the Billboard chart. We are also re-packaging her album to help maximise Christmas business. An act to look out for is Texan singer Shear Segar, who has a single and album out in the month. She has been receiving more than 25 MTV plays a week so awareness is high.

Westlife will shape up to be one of our biggest autumn releases. There is a single coming out at the end of October and in November their album, Coast To Coast, will go head to head with a lot of other big releases, including the Spice Girls.

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SINGLE of the week

SPICE GIRLS: Holler/Let Love Lead The Way (Virgin VSCD1788). The first new Spice Girls material for two years marks a



distinct change in style. Both tracks are produced by and co-written with celebrated R&B master Royce Jenkins. Holler - A listed at Radio One - is a mature mid-tempo US sound, while Let Love Lead The Way is closer to the ballads their fans adore. Virgin's schedule juggling has been impressive - three of the band have released singles over the past six weeks - although this release may suffer from Spice fatigue.

FOREVER



SINGLE reviews



THE CORRS: Irresistible (East West AT0088CD).

Lifted from their third studio album, In Blue, this is more classy pop track from the Irish quartet. Produced by Mutt Lange,

the track follows the group's first UK number one Breathless and precedes their third UK tour in December. The track has been A-listed at Radio One.

REMARKABLE COLPLATE Double

(Philips/Columbia CR8 6549). After success with their debut number one album Parachutes and a top five hit with Yellow, Coldplay seem unable to do wrong. New single Trouble is a haunting, defiantly downbeat affair which promises a different side to their sound.

PRECIOUS: New Beginning (EMI CDEM573/CDM573). This is the fourth single to be taken from their debut album. Production duties are handled by Danish hotshot team Cuttather & Jøn and all the Scandinavian flourishes are here. On the back of their previous hits it is sure to chart.

CHRISTINA AGUILERA: Come On Over

(RCA 74321 799912). Taken from last year's debut album, this is an efficient slice of R&B pop. In the absence of new material this should reawaken interest for the re-release of the repackaged album.

M1: Electronic Funk (NuLife074321 792592). Coming on like an extreme workout around Tom Browne's Funkin' For Jamaica, this fine track from Canada's M1 is already picking up wide airplay and with club exposure could well cross over into the mainstream.

REMARKABLE J72: October Swimmer (Lakota LAK00180CD). Current darlings of the indie press, their career is rocketing with the band upgrading to larger venues on their UK tour to satisfy extra demand. The lead song from this five-track EP makes good use of Mark Greaney's strong vocal and looks set to see the Irish trio make a second Top Of The Pops performance.

KD LANG: The Consequences Of Falling (Warner W536CD). After the bouncy Summer Fling, Lang is back in dreamy mood, accompanied here by the strong backing vocals, tinkling keyboards and string arrangements that characterise the Invincible Summer album from which the track is taken. A strong cut featuring the

obligatory remixes which should do well in the clubs.

REMARKABLE CLINIC : The Second Line (Domino DRUG16CD).

The Liverpool four-piece release the much-awaited follow-up to their critically-acclaimed Internal Wrangler album, following its inclusion in the latest Levi's TV campaign. The group have been touring their unique laid-back style around the country as support on the current Radiohead tour.

REMARKABLE IT'S JO AND DANNY: Playing For Keeps EP (Doublesnazz/BMG NAZZY1CD).

One of Indie's best-kept secrets of last year was Jo Ann Danny's album, *Lank Haired Girl To Bearded Boy*, this four-track EP, which includes Love Express plus three new tracks, is released through a distribution deal with BMG.

REMARKABLE JILL SCOTT: Gettin' In The Way (Hidden Birch/Epic 6743272).

One many powerful cuts from Scott's superb Who Is... album, which blends conscious poetry with delicious deep soul.

KANDI: Don't Think I'm Not (Columbia

RECOMMENDED NELLY: Country Grammar (Universal MCSTD40242). St Louis-based rapper Nelly's debut album has spent three weeks at Number One on the Billboard chart and has sold almost 3m in just over a month. This first single from the album is an incredibly catchy 'bounce' track that perfectly blends the street with a huge pop feel. Playlisted by Capitol weeks ago, it has now been Blasted at Radio One.

670510214). This is the debut solo single from a former member of the all-girl group Xscape. Having co-written some of the most successful contemporary R&B tracks, such as No Scrubs, Bills Bills Bills as well as further tracks for Pink, "N Sync and Mariah, this is enjoying a Blasting at Radio One.

EAGLE-EYE CHERRY FEAT. NENEH CHERRY: Long Way Around (Polydor 5877812).

Since Eagle-Eye's debut in 1998 it was inevitable that the brother and sister would duet. This upbeat guitar-based track, is taken from Eagle-Eye's recent album *Living in The Present Future* and features remixes from Rees & Christian, Tebow and Different Gear.

THE GENTLE WAVES: Falling From Grace EP (JEEPSTER JPRCD013).

This new EP features lead single 'Grace' the strongest material to date. The title track has a strong Sixties feel, while the other three were recorded with Bill Wells whose experimental recordings add depth to the material.

HANNAH MORRIS: I Will Be There (Virgin VSCD21783).

The latest TV-led signing follows 14-year-old Hannah's appearance on Jane McDonald's *Star of a Night* talent show. She is booked to play in the final on October 21, which should rekindle interest.



Reg Cooper Beautiful Day

Album Released 30/10/00

73 year old Reg Cooper

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"ALBUM OF THE MONTH" — COUNTRY MUSIC ROUND UP

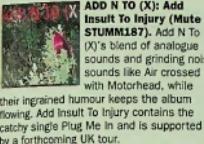
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RECOMMENDED **PJ HARVEY:** Stories From The City, Stories From The Sea (Island CID8099). Harvey's fifth album is possibly her most melodic to date. The straight rock sound of much of the material and the presence of Thom Yorke on three tracks make for a fairly commercial, if somewhat dark album. Highlights include urgent opener Big Exit, Yorkie duet This Mess We're In and the impressively grim guitar assault of The Whores Hustle And The Hustlers Whore. As the title suggests, urban songs — written in New York — sit against more introspective tracks, written on The Dorset coast.

ALBUM reviews



ADD N TO (X): Add Insult To Injury (Mute STUMM187). Add N To (X)'s blend of analogue sounds and grinding noise sounds like Air crossed with Motorhead, while their ingrained humour keeps the album flowing. Add Insult To Injury contains the catchy single Plug Me In and is supported by a forthcoming UK tour.

RECOMMENDED **COUSTEAU: Couteau (Palm Pictures PALMCD055-2).** Largely a re-recording of an earlier, acclaimed and self-funded debut set, this album rises above the current indie wave. Songs such as the current Radio Two-playlisted single Last Good Day Of The Year and Jump In The River show a rare songwriting talent in pianist/producer Davey Ray Moore.

TRICKY: Mission Accomplished EP (Ant/Epitaph 65952). Tricky's first fruits since signing to American independent label Epitaph reveal a more focused — and less paranoid — artist than on recent releases. The four-track EP is awash with swampy basslines and driving breaks, creating a sound not exactly commercial, but one that bodes well for his forthcoming fourth album.

currently being recorded in New York. **TEENAGE FANCLUB: Howdy! (Columbia 5006222).** Howdy's first single, I Need Direction, leads a rousing collection of their signature melodic guitar sound. With highlights like Happiness and My Uptight Life this album deserves to top its predecessors success.

UB40: The Very Best Of UB40 (Virgin DUBMD03). With more than 20 years without a change in line-up and in excess of 50 million albums sold, no one can deny the commercial viability of this collection, although the band remain critically unloved. Their three global number ones — Red Red Wine, I Got You Babe and I Can't Help Falling In Love — are included.

RECOMMENDED MADISON: Polyester Embassy (VC Recordings CDVCR7). Cheyne Coates has a strong voice, at times reminiscent of Resin Murphy, which is shown off to good effect. The album is varied with plenty of strong material, particularly the sexed up It's Alright,

RECOMMENDED AUGUSTUS PABLO: Dub, Reggae & Roots... (O�och OCHOCD004). A retrospective of the work of one of the true reggae greats, this album is a gem from the melodic opener, Cassava Plect to Braces Power Dub. The power of this collection bears repeated listening and should focus the spotlight on one of reggae's key writers

ALBUM of the week

TEXAS: The Greatest Hits (Mercury 5482622). This the first Texas retrospective in a recording career that spans more than 10 years. All the hits are included here and this could do for Texas what Carry On... did for The Beautiful South. The

three new tracks included are current single In Demand, Guitar Song — based on J' Taime Moi Non Plus — and Inner Smile, a co-write with veritable hit machine Gregg Alexander and Rick Nowels, which is a perfect pop boudoir that boasts Spiller's greatest-yet vocal performance. Overall a strong collection.

and producers



ATOMIC KITTEN: Right Now (Innocent CDSING). Following the release of their fourth single, Follow Me, the pop trio unleash their debut album, including their three Top 10 singles. This album provides a varied and well put together mixture of dance grooves and ballads, as well as their usual upbeat pop material.

LENNY KRAVITZ: Greatest Hits (Virgin CDVUX 183). Featuring 15 songs from his 10-year career — including Let Love Rule and Are You Gonna Go My Way — plus new track and future single Again. The collection illustrates admirably the eclectic rocker's varied style.

BOB SINCLAR: Champs Elysées (Defected CHAMPCD1/CHAMPLP1). Another set of polished dance beats from



one of the founders and stars of the current French supremacy in all things analogue. Smooth and sensual with a nod to Seventies sensibilities, this should further his burgeoning reputation and enhance his commercial success.

FREDDIE MERCURY: The Solo Collection (Box Set) (Parlophone 5279640). In addition to Mercury's solo albums, this exhaustive 10-CD set includes two singles compilations, one instrumental set, three rareties CDs and a disc of David Wigg interviews. Among the gems is the debut solo single from 1973 — recorded under the name of Larry Lurex.

Hear new releases

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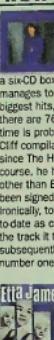
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RECOMMENDED CATALOGUE NEW RELEASES



CLIFF RICHARD: The Whole Story - His Greatest Hits (EMI 5293222) The whole story? That would be a six-CD boxed set. This double CD manages to cram in 46 of Cliff's biggest hits, but that still means there are 76 missing. However, the time is probably ripe for another Cliff compilation, as it is six years since *The Best Of*. Still, one of course, has been recorded on a label other than EMI, which he hasn't been signed for more than 40 years. Ironically, this makes this album up-to-date as can be. EMI has licensed the track & turned down, and which subsequently became Cliff's last number one, *The Millennium Prayer*.

ETTA JAMES: The Best Of Etta James (Spectrum 5443672)

One of the finest female vocalists of the 20th Century, James' career has been a mix of criminous record buyers and a Diet Coke ad using her ultra-soulful *I Just Wanna Make Love To You* belatedly brought her to their attention. This excellent budget compilation will doubtless attract many new fans - and what a treat they are for. James achieves a level of intensity, competence and phrasing few can approach. Her recording of *I'd Rather Go Blind* (later brought to wider attention by Fleetwood Mac) and Loving Arms are worth the price of admission alone.

THE METERS: Anthology - Funky Your Life (Warner Bros. 812775892)

Rather like Booker T & The MGs, the Meters maintained a high-profile recording career of their own while also acting as sessionmen to a host of others. They charted a succession of hits in America, with their distinctive and sometimes gritty fusion of funk and R&B. They recorded eight albums between 1969 and 1977 and their highly accessible catalogue has attracted constant attention from hip-hop acts looking for suitable samples.

DONNY HATHAWAY: Extension Of A Man (Rhino 6122715192)

Donny Hathaway left behind a tremendous recorded legacy, of which these two beautiful albums are a fine reminder. The self-titled *Donny Hathaway* dates from 1971 and finds the singer (then 25) tackling a collection of 11 songs, most of them covers. *Extension Of A Man*, from two years later, finds Hathaway - arguably one of the most influential soul artists ever - now writing much of his own material and doing so with supreme style.

Alan Jones

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It is probably fair to say that the implications of the AOL/Time Warner merger, indeed the recently withdrawn proposed EM/Warner deal, have been felt nowhere more acutely than in the disc manufacturing sector.

With the home entertainment industry now poised to rely on a coupling of electronic and physical media, speculation is rife that the big entertainment groups will ultimately seek to cut costs by divesting themselves of their manufacturing arms. For the largest and most profitable operations, this has become a burning issue. But for those which have recently channelled investment into new formats and enhanced fulfilment operations, the preferred vision is one of inter-dependence. And while the argument over control may currently be most acute among certain major-owned manufacturing facilities, in this sector the activities of corporates and independents alike are coloured by their family affiliations.

Operations such as Universal Manufacturing & Logistics and Warner Music Manufacturing Europe (WMME) function with impressive autonomy, but are absolutely vital to the smooth running of their parent companies.

Universal Manufacturing & Logistics, for example, effectively represents a vast handling house for all of Universal's disc products.

"The requirements of the group are managed through one channel, whether



Disc doctor: Sony DADC's Austrian manufacturing operation increased its output by 27% last year, producing 420m discs in total

INDEPENDENTS RISE UP TO THE PRESSING DEMANDS

The threat of the net may make even the most secure manufacturer feel slightly nervous, but far from it, the atmosphere is almost bullish. By Karen Faux

production is ultimately handled internally or externally," says marketing manager Dave Wilson, who is based at the company's Blackburn plant. "Capacities of individual factories in the group are taken into account and work is outsourced as appropriate. Major international releases are usually outsourced in Germany, as they can then be fed into our international supply centre on the continent."

Universal's technical abilities and annual capacity of more than 200m discs across its UK and German plants mean it can meet the requirements of any of its customers, labels and at the same time work for a large range of other record companies and software publishers.

"When it is impossible or logically inappropriate to press certain in-house product, we use one of our approved independent manufacturers in the UK," says Wilson. "These must have certain logistical abilities and meet stringent quality requirements."

The plant in Blackburn is well practised in the art of scheduling to ensure that capacity is always available for fast-moving chart items. "We are also very well set up to deal with requirements for catalogue product," says Wilson. "The parts are held at our factories in the UK, Ireland and France, so if we suddenly get an urgent order for another 20,000 Beautiful South or Mark Knopfler albums we can spread it around."

Wilson adds that as far as the customer is concerned, service is seamless wherever product is pressed. "For example, if you take Universal TV, the production co-ordinator at the label will be talking to one manufacturing contact all year. That would not change if the product was outsourced to our Hanover plant or an independent manufacturer during the peak season."

There can be no doubt that the capabilities of manufacturers, which are part of large multi-national entertainment groups, are impressive. WMME, based in Alsdorf, Germany, has a current daily output of more than 800,000 discs, putting it just behind large producers in the Far East. Its early expertise in producing commercial volumes of DVD has enabled it to increase its third-party work in this area. The Alsdorf plant also produces DVDs for distributor Fox Video and Disney distributor Buena Vista in addition to handling its own Warner Home Video label, giving it a high market share in the accelerating European market. Hit movies such as The Matrix, The Mummy and Lethal Weapon Four have all passed through its presses. With its daily capacity of 650,000 audio CDs, WMME is responsible for processing all its own label product to Europe, while only about 3% of its business is outsourced to outside label partners and marketing agencies.

Capita Frenger reports that audio business has been holding steady this year, although in the past three months it has been particularly buoyant. "In the summer we experienced an overload situation which necessitated putting some work into other factories," he says. "However there are no plans at present to upgrade our CD capacity."

Efficiency is certainly a priority for Sony DADC which, between its two Austrian affiliates, ranks as one of the manufacturing group's biggest global producers. Its two

plants serve more than 2,000 customers in Europe, including Sony Music labels, and last year its output increased by more than 27%, taking it to 420m discs.

"This year we have strengthened our position by substantial investment," says Arnold Laszing, sales and customer services director for Sony Software.

"We are improving capacity on various products such as DVD and improving efficiency in all areas. The UK currently benefits from Sony DADC's logistics operation. It is capable of packing and dispatching thousands of orders every day with its current network covering 8,000 distribution destinations in 100 countries."

Customers in the music, film, games, multimedia and corporate sectors are becoming increasingly important. "We recognise that DVD is the next generation of digital disc technology and therefore offer the very best standards of production," says Laszing.

While the UK is part of the Bertelsmann AG group, currently ranked as the fourth largest media company in the world with consolidated revenues of US\$16.4bn – it operates an independent profit centre. Expansion is testimony to the success of its manufacturing strategy, with new lines having recently gone into its Gutersloh plant, allowing it to produce 140,000 DVDs a day. Together with its increased production in Ireland and Spain, Sonopress is now providing a combined European capacity of 170,000 DVDs a day.

"Strictly speaking, the UK office is concerned with third-party business," says

Sonopress director of special projects, Sabine Leurer. "All central buying is done in Germany on behalf of BMG labels but it is not unusual for business to be placed with local independent manufacturers in the individual territory if that is deemed to be more cost effective."

Leurer reports that around 40%-45% of Sonopress's annual manufacturing capacity in Germany is allocated to Bertelsmann work, but the aim is to build the remaining third-party sector. "Bertelsmann runs on a profit centre philosophy," she says. "Using local manufacturers is often cheaper for labels and by the same token Sonopress is better placed on work from outside record companies and software producers."

For MPO, the secret of success has been the ability to combine the advantages of being an independent with the capacities of a large multi-national group. The company claims it currently ranks as the largest independent in the world with plants in France, Spain, Ireland, the US and Thailand. MPO recently acquired a majority shareholding in west London-based CD manufacturer Broadcast and at the beginning of next year will be integrating it fully into the MPO structure.

"The Broadcast facility will just give us that bit extra for the UK as it has the full range of disc production," says Norman Ahmed, MPO customer services development manager. "We recently moved our customer services for the UK out to our French plant, where CD, vinyl and DVD production are all under one roof and this is providing an even better, hands-on service."

With its massive capacity, MPO is an obvious target for major record company overspill work, but according to Ahmed, this kind of eleventh-hour contract is not taken lightly.

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New DVD lines in Technicolor's European facilities

Finland, Sweden, Switzerland, Denmark and the UK – providing a 170M annual disc capacity for the UK alone. Our strength is that we've got experience that goes way back to CD Plant's origins in vinyl production. It's not the sort of

Surrey recently upgraded to larger nearby premises boasting 50,000 sq feet and its activities include picking and packing, expert contract packaging, 24-hour customer care and on-line fulfilment.

"We have just bought in three new shrink-wrap machines and our capacity has

expertise you can acquire over night."

The aim of the Technicolor and Nimbus CD International merger in 1998 was to combine the strength in video duplication and distribution with CD production and grab a large share of the burgeoning DVD market. These plans are coming to fruition this autumn with the installation of eight new DVD lines in Technicolor's European facilities.

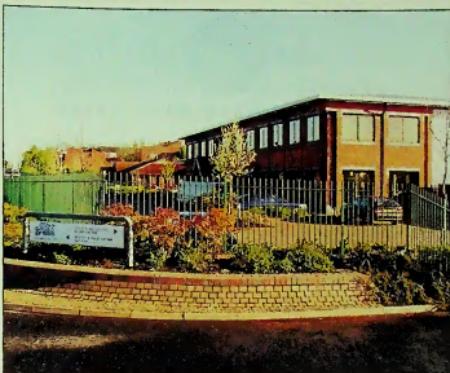
"Technicolor's acquisition of additional DVD lines is a key element to maintaining a global leadership position in all packaged media formats," says Lynden Faulkner, president of Technicolor Optical Media Services.

Canadian multimedia manufacturer Cinram is every bit as ambitious. The company entered the UK market in 1997, following the acquisition of Ipswich-based independent video duplicator Videoprint. Six months later it expanded its capacity by purchasing the manufacturing assets of Sony Music Entertainment's video duplication plant in Aylesbury. "Since then Cinram has established a 20% share in the UK video duplication market," says Jonathan Beddoes, director of sales and marketing for Cinram UK.

"Part of our strategy is to continually invest in new equipment and we have just spent £5m on a major overhaul of the Ipswich factory." Cinram International has been a public company since 1986 and generates worldwide net sales of more than £300m a year. **KF**

doubled from where we were last year," says Simon Papworth, sales manager packaging and fulfilment.

For the independent manufacturer, pragmatism is the key to survival. For example, the west London-based VDC group began as a pre-recorded video duplicator in



Third-party business: Sonopress's fulfilment centre and UK headquarters in Wednesbury

the Eighties but has subsequently moved into CD and DVD. It now has the capacity to produce 180,000 CDs a day and 1m DVDs a month.

"The challenge to the indies is that the major manufacturers are continuing to get bigger and bigger and obviously their service is closely honed to the in-house labels they service," says managing director Ashwin Bedi. "Where we come in is that we have excellent experience in servicing independent labels and can make them feel like big fish in a small pond in terms of service."

As niche markets have become less profitable, it has made sense for an independent such as VDC to cover as many fronts as possible. The company offers

authoring, artwork, packaging and fulfilment all under one roof.

"By covering a wide range of services we have been able to build up a diverse client base," says Bedi. "As an independent it just doesn't make sense to concentrate on one area anymore."

With all the talk surrounding internet distribution, both major and independent manufacturers can be forgiven for feeling somewhat insecure.

But even the largest, inter-dependent operators feel they are a long way from being pushed out in the cold, while their more flexible, independent counterparts are positively bullish about market opportunities on the horizon. ■

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Universal Music Publishing owns or administers more than 7,000 copyrights from headquarters in Los Angeles and offices across 32 countries. Our writers and artists span ABBA to Alanis Morissette, Bon Jovi to Leonard Bernstein, Björk to Andrew Lloyd Webber, and include The Cranberries, Ultravox, Beautiful South, Massive Attack and many, many, more besides. As a dynamic member of a global group of companies, Universal Music Publishing is poised to grow from strength to strength and greet the 21st century with enthusiasm, style - and great music.

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Reporting to the U.K. Royalty Assistant Manager you must possess good numeracy and literacy skills, organisational aptitude, an attention to detail, initiative and the ability to work to deadline.

Duties will include financial analysis and preparation of third party income statements; assisting with the production of royalty/financial reports; research and researching information for clients, their advisors, statutory and third party auditors; input/amendment of standing data on the publishing administration system; helping to ensure the timely and accurate accounting of royalties to our contractual clients, including the preparation and mailing of quarterly statements, and general filing duties.

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It was like a players' ball at Alexandra Palace last Wednesday night as the assembled masses gathered for this year's NOBOS. (1) Macking with the best of them was BMG mouthpiece NIGEL SWEENEY, pictured left with one of the evening's turns, DONELL JONES. Also, on foot, (2) were Go Beat's FENDY UNGER-HAMILTON (far left) and Architects manager AARON HERCULES (second left) who were celebrating the double result of the garage duo's chart debut at number three plus the Mobo victory of label mate GABRIELLE (pictured right). The after party was full of typical after party activities including the good of bucking broncos. (3) Looking like he had just been for a ride is SAMANTHA MUMBA's manager LOUIS WALSH (4, pictured left). Meanwhile, Mumba (centre) looked delighted to be in the company of co-presenter DERMOT O'LEARY. Despite the inevitable presence of guest Americans, the UK's finest (5), sivers DES'NEE and BEVERLEY KNIGHT (right) represented for the home crew. Raising one of the biggest cheers on the night was boxer AUDLEY HARRISON (6, pictured with Mobo boss KANYA KING, MBE (left) and Entertainer TROY XMAS. ADAMS.

Remember where you heard it: Plenty of street marketing opportunities in the lengthy traffic jams up to Ally Pally for the Mobos. Winner by a mile was Semtex and the team at Sony, who managed to get Sade, Jill Scott et al on every available lampost for a good few miles...Such was the scrum of people left outside Arista's LA Reid bash at China White's the night before that there might have been similar opportunities there. All black music's movers and shakers were getting busy inside, however...**Pete Waterman** tells Dooley that he is somewhat confused by tabloid stories last week claiming his working relationship with Steps is finished. "Why on earth would I sever my ties with the UK's most popular pop act who are signed to my label? Mind you it's all good publicity for my new book isn't it?" ...Departing Beeb vet **Chris Lycett** was in reflective mood last week, recalling his first job as a sound mixer when he joined the corporation in the late Sixties.

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If you have any comments or queries arising from this issue of Music Week, please contact Ajax Scott at: e-mail - ascott@umfm.com fax +44 (020) 7407 7094; or write to - Music Week Feedback, Fourth Floor, 8 Montague Close, London SE1 9UR.

Pink Floyd were booked to play at the Paris Theatre on Regent Street, but hadn't yet coined a title – a necessary requirement for all aspiring prog rock performers – for the evening's entertainment. **John Peel**, who was hosting the show, was getting **hot under the collar** because of the Floyd's inability to conjure up a few words. Then, as Lyckett recalls, "Someone came in with a copy of the *Evening Standard* and the headline was about the first woman with a pacemaker to give birth." Atom Heart Mother was, ahem, born... Speaking of births, congratulations to former *Music Week* editor **Selina Webb**, now director of communication at Polydor, on the birth last week of baby **Elsa**, who clocked in at a bouncing 7lb 13oz...And congratulations of a different order are due to indie publisher **Chrysalis Music**, which has shares in the top three singles and top two albums in the US chart this week thanks to writers Paul Rein, Talvin Singh, Anders Bagge, Andre Benjamin, Antwan Patton and Reed Vertenebe...Following TV's A Song for Jill, Dooley is pleased to hear the late **Paul Young** is getting a **MusicAid** in aid to take

place at the Manchester Apollo on Friday December 15 and will include contributions from Young's former bands **Mike & The Mechanics** and the **SAS Band**, in addition to appearances by **Sad Café**, **Roger Taylor**, **Fish** of Marillion fame, the other **Paul Young**, **Madeline Bell** and **10cc's Eric Stewart**.



The Reflex Bar in London's Covent Garden was the venue when DYNAMIK MUSIC and ON DEMAND DISTRIBUTION joined together with a host of dance music execs for the launch of On Demand's dance download service 02.DC. On Demand founder PETER GABRIEL put in an appearance to demonstrate the company's online distribution framework and Judging by the photo Dynamic Music, which consults for On Demand, made sure a couple of the guests made full use of the Reflex facilities. Pictured far are: JOHNNY WALKER (Vision Recordings), MIKE EVANS (Cleveland City Records), SASHEEN ANDREGG (Dynamic Music), GABRIEL GILES GOODMAN (Dynamic Music), Transient Records' RUSSELL COULJART (making his second Deejay appearance in as many weeks), ROB DEACON (Deviant Records) and ED AVERDECK (on

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