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NEWS: What does the AOL/TIME WARNER merger mean for the music business? MW gauges the implications



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MIDWINTER: THE SHAPE OF THINGS TO COME - INSIDE

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MUSICWEEK

Ames sells London to Warner

by Robert Ashton

Warner Music Group chairman and CEO Roger Ames has sold London Records to Warner Music International in a move that finally sees him relinquishing control of the label after the best part of two decades.

Details of the deal remain under wraps, but informed sources suggest that the independent record company - which is ultimately controlled by an offshore trust established by Ames - was sold for up to \$200m. As part of the agreement Warner/Chappell Music has also acquired London's publishing arm FFRF Music Limited.

Although London staff were informed about the sale on Friday, it

is understood that Ames actually concluded the deal on December 30 - nearly two weeks before AOL and Time Warner announced their merger (see story below right).

Ames was unavailable for comment. However, one close source says, "When Roger decided he was taking the job as chairman of Warner Music Group last year he said 'I'm going to do this full time. I have to devote all my attention.' That meant selling London."

London will continue to operate as a separate company with chairman Tracy Bennett, who as Ames' partner in London is understood to have also profited financially from the sale, and managing director Laurie Cockell at



Ames: deal struck in December

the helm. The label will also maintain its own A&R, promotion, marketing and international divisions.

It is expected that London's next agreement will now report to Warner Music chairman Nick Phillips,

although Ames will retain close links with his former label. Cockell refuses to be drawn. "Nothing has been discussed yet. This is a new period for London, an exciting period because we are expecting a strong year allied to the power that Warner International gives us," he says.

In a statement WMI chairman and CEO Stephen Shrimpton said, "WMI is proud to be able to add such a great label to its own worldwide network of companies". Bennett added, "We believe London is about to embark on the most exciting period in her history."

The deal brings to an end a chapter in the label's history that dates back to the early Eighties, when the

imprint was first revived by Phonogram UK's then head Ramon Lopez as an outlet for the talents of Ames, one of his rising executive stars. Ames, who worked from the start with A&R man Tracy Bennett, is understood to have gained control of the company on an escalating share basis after it became a joint venture with PolyGram.

The deal has not had any bearing on London US, which is still 50% owned by Universal and is currently being merged with Seymour Stein's Sire label. A WMI spokesman says it is expected the company will be "run down" and the assets purchased by Time Warner to create a new London Records America.

Instant Karma chairman Rob Dickins has beaten off major label competition to sign producer K-Gee - aka Karl Gordon - despite the fact that his fledgling label has yet to release a record. Dickins says Gordon, who has worked with artists including All Saints, Fierce and Shola Amé and has been developing solo material guided by BMG Music Publishing senior A&R manager Guy Moot, is one of the most innovative producers around. "His music breaks a lot of rules, but pushes the boundaries and retains a commercial edge," he says. The first K-Gee single is expected over the summer with the first Instant Karma release due this spring. Dickins is keeping details of his first signings close to his chest, although Instant Karma is known to have signed at least five acts, detailed in this year's MW Rosterwatch which profiles 193 acts signed to UK labels in 1999 (see feature pp6-8). Gordon is pictured center with Dickins and flanked by co-managers Marlene Gaynor and Richard Pierce.



Music to benefit from AOL/Time deal

Music is set to be one of the first beneficiaries of the record \$260bn merger announced last week between AOL and Time Warner.

As the two companies start to examine ways of fusing Time Warner's entertainment and cable interests and AOL's internet activities, some observers suggest the mass market digital delivery of music could now become a reality within two years.

Both AOL chairman/CEO Steve Case, who will become chairman of the board of the combined operation, and his Time Warner equivalent Gerald Levin, last week emphasised the role music will play in the new company.

"The music business in the constellation of Time Warner's business is what will benefit the most from interactivity and the internet," said Levin. "That's because it's the largest promotional vehicle for music without any gatekeeper. It's basically a medium as we've seen already for electronic commerce. It's also a medium for the downloading of the material, but most importantly it provides us with so many new technologies."

Case said, "In the long run we have the opportunity to create a personal jukebox that you carry with you so you can listen to it on a pay-for-play, subscription or pay-once-and-play-for-life basis."

See AOL Time Warner news, p4

Gassner quits BMG in surprise move

Rudi Gassner, president and CEO of BMG Entertainment International, stunned friends and colleagues on Friday by announcing that he is to leave the company he helmed found 13 years ago at the end of January.

BMG Entertainment president and CEO Strauss Zelnick will now oversee the international operation, which includes 53 operating companies and more than 200 labels outside the US. When Gassner joined the company in 1987 it had operations in 14 countries. Since then it has expanded rapidly with a particular focus on developing local A&R. Its big international successes have included Eurythmics, Natalie Imbruglia and Lisa Stansfield from the UK, Eros Ramazzotti (Italy), N Sync (Germany), Andy Lau (China) and So Pra



Gassner: stunned colleagues Contrarian (Brazil).

Gassner has not announced his next plans, although it is understood he will remain in music. In a statement he said, "The decision to leave BMG was not easy and I will always

have a strong personal attachment to the company... Fortunately I am able to depart with great pride in what we've accomplished and the utmost confidence that the international companies are well positioned for continued success."

In a statement BMG Entertainment chairman Michael Domenzani said, "Rudi has really pioneered the international growth of the music business and we've been extremely fortunate to have him do so on our behalf... His unique perspective, his indefatigable energy and his unequalled leadership abilities will be sorely missed by me and the rest of his family here."

Before joining BMG Gassner spent more than 18 years at PolyGram, latterly as executive VP of its international operation.

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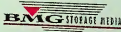
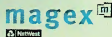
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THE WEEK THE INDUSTRY CHANGED

What a week. If anything underlines the size of the bombshell dropped by Steve Case and Gerald Levin when they announced the merger of their companies on Monday, then it's the yo-yoing

responses to it. Shares soared, shares fell again. Pundits predicted a rush of copyright deals, only to revise their opinions within days. Analysts named Bertelsmann as the immediate loser, only to take the opposite line 24 hours later. The combined market capitalisation of the new giant ended up less than it was before the deal. Madness.

What is clear is that whatever people say, this is a landmark deal that changes the face not only of music but of entertainment in general. It will affect every reader of *Music Week*, though don't expect it to do so immediately (Case says the deal alone will take a year to complete).

Music will be in the forefront for the simple reason that songs or even albums can be squeezed down the wire far more easily and quickly than TV programmes or films (think how many years separated the launch of the CD and DVD). And even before music is distributed digitally the deal offers marketing opportunities on a scale hitherto unimagined. Some music industry executives express sadness that AOL is definitely the purchaser in this deal – the new company, will after all, be called AOL Time Warner. But the nature of a deal which gives Time Warner 45% of the stock, despite its far lower market capitalisation, sends out a clear message: in the new media age, old media content is king. There is another spin to put on it as well. Steve Case's decision to merge with an old media company in a deal that sets a lower premium on his company's stock perhaps suggests he believes that the internet bubble is about to burst.

If he is right, then expect a rush for old partners. And watch music's value soar.

Alex Scott

PAUL'S QUIRKS

WORKING TOGETHER IN THE NEW YEAR

So that was Christmas – not quite what we'd hoped for in the retail trade but not as bad as some feared just a couple of weeks before the big day. The widely-reported discounting might well have helped increase unit sales, but I'll guarantee that most retailers' bottom line profits will have suffered and that will have a major knock-on effect during the coming year. As music retailers adapt to trading in the new electronic environment they may well seek to maximise profits and pay less attention to fringe releases and new acts especially if funds are limited. The resulting dumbing down of retail selection will only lead to more customers searching for music via the Internet and a vicious circle is established which will eventually result in the closure of many traditional music stores.

There is a solution and despite comments in some quarters that retailers and record companies shouldn't meet to talk about future plans, it is patently obvious that it is in everyone's interest for new artists to break into the charts and carve a career for themselves using every sales outlet available. If that means new initiatives at retail, then let's talk about them before they are launched rather than afterwards and hopefully include all sections of the industry so that we can begin to build an understanding of each other's expectations and plans for the 21st Century.

While reflecting on the past few weeks' trading leading up to the end of the year it is only right to applaud all the distributors who managed to deliver stock accurately and quickly despite major demands on their systems caused by the last minute surge of customers. Most did well and managed to deliver within 24 hours but one distributor deserves particular praise as it seems to have been criticised by everyone (including this column) during the past year. Yes, *TEI* came of age during December and opened longer and delivered quicker than we could have expected, proving that it has listened to its customers and got it act together. Let's hope retailers and record companies can do the same.

Paul Quirk's column is a personal view



Merger poses questions about joint-venture partners

As executives from AOL and Time Warner deliberate over the possible ways of fitting together the two giants, they will have to examine the future of a large portfolio of companies, many of them joint ventures with third parties.

The biggest question mark hangs over AOL's relationship with BMG parent Bertelsmann, which owns 50% of AOL Europe and Australia. Bertelsmann chairman Thomas Middelhoef is already considering resigning from the AOL boards, but opinion is divided over whether the German media giant will now exit the partnership altogether or retain his share.

"We see them parting company, Bertelsmann already has a lot of internet investment separate from AOL," says Jupiter Communications



Merger: Time embraces AOL executive Noah Yasskin. However, others suggest that the strength of Bertelsmann's European-generated content could keep the partnership alive.

AOL already has a significant music presence on the web following the purchase last summer of Spinner

Networks. The Spinner.com brand is the largest broadcaster of original content on the Internet with more than 200,000 full-length digitised songs. AOL's Spinner deal also saw it acquiring Winamp, the leading high-fidelity music player for Windows, and SHOUTcast, a Winamp-based distribution streamer of audio files.

In addition to owning record and music publishing companies and stakes in music TV broadcasters Viva and Channel [V], Time Warner has also been developing an Internet music presence through CDNow. However, control in the online retailer was acquired via direct marketing arm Columbia House, which is in turn a joint venture with Sony Corp. The long-term future of this joint venture must also now be reconsidered.

The Warner deal sees EM's shares rocket

by Paul Williams
EM's share price rocketed to its highest level since the Thomson EMI demerger last week as it and other UK media companies felt the full impact of the landmark AOL/Time Warner deal announced last Monday.

The major's price rose as high as £7.21 at the close of trading last Tuesday, a peak it had not experienced since September 2, 1996, although like other media companies such as BSkyB, Granada and Pearson which also saw huge share price leaps, EM's value dipped back again as the week progressed, it dropped back to close at £6.88 last Friday.

Given the immense size and scope of the deal and Time Warner merger, Pannure Gordon media analyst Paul Richards says the City's reaction to other media and online stocks – mirrored on Wall Street – was inevitable. "EM's price has been in a truly huge range in past months, from £3.50 to £7.50 depending on whether there's a bid for or not. EM is probably worth around £5.50 and then has been a lot of this internet

HOW SHARE PRICES REACTED

	Fri (Jan 7)	Mon (10)	Tues (11)	Wed (12)	Thur (13)	Fri (14)
EMI	591.0	683.5	721.5	667.0	671.0	688.0
Pearson	1701.0	1962.0	2157.0	2132.0	2194.0	2155.0
Granada	985.5	639.5	645.0	618.5	594.0	621.0
BSkyB	839.5	1011.5	1025.5	1093.5	1121.0	1205.0

Figures expressed in pence.

type both of which has affected a lot of share prices," he says.

There has been regular speculation about a bidder moving in on EMI since it demerged from Thorn in August 1996 with the usual names – Microsoft, Walt Disney, News Corporation and Viacom among them – again being cited as possible bidders. Analysts suggest it is even more attractive now in the wake of the AOL/Time Warner deal – the only question is the price.

AMN Armo media analyst Helen Snell says the pace of deal activity between new and old media companies will inevitably increase, although she questions a bid for EMI at present because of its high share price.

However, other analysts suggest that while the price might be high for

a music company, bidders from the old or new media sectors could be prepared to pay a completely different multiple.

Jupiter Communications analyst Noah Yasskin says the AOL/Time Warner deal has "upped the ante" for other players across the media, although he believes the merger can be viewed as both triumphant and defensive. "Time Warner has been pretty unsuccessful online and AOL got locked out of broadband cable. Time Warner now gets an online channel and AOL an offline proposition," he says.

However, it has ultimately placed the two partners a good distance ahead of their rivals, says Pannure Gordon's Richards. "Everyone else is now a long way behind the curve on the graph," he says.

The facts behind the record-breaking deal

America Online's \$183bn deal to acquire Time Warner is the biggest deal in business history, creating a behemoth valued at a staggering \$350bn (£220bn).

Although AOL's market capitalisation prior to the deal was nearly twice that of Time Warner, its shareholders will hold 55% of the merged company, while Time Warner's will hold 45%, reflecting the underlying value of the old media giant's content.

The revenues of AOL, which was founded in 1985, were \$4.8bn for the last financial year with net income of \$762.0m. This compares with Time Warner's 1998 revenues of \$28.8bn and net income at \$168m.

The deal prompted Time Warner shares to soar last Monday \$4.1 to \$102 before falling back to \$92.5 while AOL kept \$6 to \$80 then fell back to \$72.6. Two days after the deal the combined market value of the two companies was actually \$30bn lower than before the merger. However, Time Warner shareholders were still better off due to their higher stake in the combined company.

Industry caught unawares as news breaks on Monday

The AOL Time Warner deal caught the industry by surprise, but now, as it sinks in, senior US and UK executives are still unclear about exactly how it will affect them – and when. Warner Music Group chairman and CEO Roger Aes is understood to have been informed of the deal last Friday, three days before it was announced. However, Warner's UK based executives learnt of the deal on Monday morning – the same time as their US counterparts.

Indeed, Warner Music International and Warner Music UK staff resorted to browsing the Internet last Monday morning to pin down news agencies' stories suggesting the deal was imminent. But, they had to wait until late afternoon for concrete confirmation when the New York press conference went live at 11am EST.

Bes Eider, Los Angeles-based chairman and CEO of Warner/Chappell Music, says that like everyone else he had no forewarning. "I



Kennedy: working out implications

got a wake-up call at five in the morning from someone in New York asking, 'Have you heard?' The way they asked it thought someone had died. That was how I found out AOL and Time Warner were merging," he says.

Rivals are also working out the implications. Universal Music chairman and CEO John Kennedy, who went on holiday with Amex in Tobago for the fifth time in six years during Christmas, says, "The whole thing is really interesting and I think the next four weeks will be especially."

Times up Ginger acquisition

by Toussaint Davy

The Scottish Media Group (SMG) faces the tough battle of trying to turn around both Virgin Radio and TR Friday's flagging ratings following its proposed £225m takeover of the Ginger Media Group.

With the radio station's listeners in decline and the Chris Evans-fronted Channel 4 programme TR Friday also having suffered a notable dip in the ratings, some industry observers have questioned the real value of the deal in which the star is set for a £5m payout. "On the one hand Evans is the main factor of the station and his shows, but both have suffered from declining audiences," says Ken Garner, media lecturer at Glasgow Caledonian University and Express Newspapers radio critic.

In the last Rajar figures Virgin's

total national listening share declined from 3.6% for the quarter ending September 1998 to 2.9% for the same period in 1999.

Virgin Radio chief executive John Pearson says that any future of the station without Evans' involvement looks unlikely as SMG has an option on his contract until 2002. "Even though Chris has been the biggest shareholder in Ginger he's been very hands-off in the day-to-day business and that won't change. Chris is signed to Virgin Radio for another three years, but it's more than that as emotionally Chris loves what he does," he says.

Evans purchased Virgin Radio in 1997 for £85m after Capital Radio was ruled out by the Monopolies & Mergers Commission. After buying the station from entrepreneur Richard



Branson: retaining stake in Virgin
Branson, for which Branson received a 20% stake, Evans then merged the station with Ginger Television to form the Ginger Media Group.

The planned acquisition by the SMG will significantly strengthen its

position within the UK media. As Scotland's leading media group, it already has a significant business portfolio including ownership of Scottish Television and the Glasgow Herald and a 25% ownership of television station GMTV. Pearson adds, "The deal will place us exactly where we've always been musically but in terms of business we'll have access to a bigger group and more importantly the wherewithal to expand."

As one of a handful of independent-owned media groups in the UK, Ginger Media comprises three divisions: the profitable Virgin Radio, which includes programme services on Digital One, the UK's only national commercial digital radio multiplex; well-established television production arm Ginger Television; and the recently launched Ginger Online.

BMG is linking with the Grapevine label in a bid to break some of its biggest North American country acts in the UK. The Lonestar track *Amazed*, which last year became the longest-running number one on the *Billboard* country chart more than three decades, is set to become one of the first releases under the link-up under which Grapevine will jointly market most of the major's US releases here. BMG's International A&R and marketing VP Nick Stewart, responsible for the mix of the Lonestar (pictured) song, which last week climbed from 23 to 17 on the Hot 100, says, "With the roster of domestic product and International product from RCA and Arista it was felt appropriate and necessary to use a wider specialist to launch which some of our country artists in the UK and therefore into Europe." Other releases to follow under the deal will include albums from Sara Evans, Clint Black and The Wilkinson. News of the tie-up coincides with Grapevine's parent company Ritz making nine million redundant from its four and mail-out divisions, and general administration.



Songseekers to offer 'definitive' service

Music marketing company Songseekers International is launching what it claims is the "definitive" online music service, offering everything from digital downloads for consumers to instant track licensing for professional users.

Songseekers Interactive, which is due to be launched in June, will be targeted at both members of the public and industry-linked businesses with a comprehensive music information service bottlenecked to functions offered by other companies' sites such as online retailing, digital jukebox plays and customised CD compilations.

The company, whose biggest music synchronisation successes last year included pairing Lenny Kravitz's *Fly Away* with Peugeot, has linked with companies including Boxman-owned Yipspire, New York-based digital download company MCY and Razorcuts for the site. Its planned launch marks the first time it has ventured into the consumer arena. "We've been cataloguing and classifying music for the advertising



Simmons: targeting consumers industry for 20 years. What we've realised is e-commerce and the net are far bigger applications for consumers," says Songseekers chairman David Simmons.

The professional part of the site, which will be accessed with a password, will provide licensing information on around 400,000 tracks, initially giving the performer, songwriter, record company and publishing company. Simmons says the service will be eventually expanded to offer information about whether a track has been synchronised before and by whom, as well as its automatically available to use.

MP3.com faces fresh battles over copyright

Online music site MP3.com may be heading into difficult legal territory following the launch last week of an upgraded version of its MyMP3.com, which enables users to download MP3 files into a "personal jukebox".

Michael Robertson, MP3.com CEO, has hailed the new project as "instantmagic" as it represents the introduction of two new online services. One "instant listening" service allows consumers to listen online to encoded CDs purchased from MP3.com's retail partners, janglelife.com, Duffelbag.com and Cheap-CDs.com.

The second "Beam It" service allows users to register their existing CD collections in a MyMP3.com account. Once uploaded, tracks can be accessed from any terminal, although users will be unable to email tracks to others.

The whole issue could prompt a potential copyright battle between the major record companies and MP3.com. However, Robertson claims that as long as consumers have bought the CDs in question there are no copyright breaches.

Music plays lead role in Kingfisher sales increase

Christmas's pop-dominated album market helped Woolworths' music department to outperform the retailer's overall sales increase, despite competing in a music market bighted by heavy discounting.

Music, alongside mobile phones, video and confectionery, were highlighted in a trading statement issued by parent company Kingfisher last Tuesday as the main contributors to a 7.3% sales increase to £668.8m for the nine weeks to January 1 this year. Woolworths' head of strategic business unit for entertainment Tim Coles says, "It was clearly quite a difficult market, but in overall terms we've done pretty well. We've grown our share of CDs and cassettes, though the cassette market was not more than ever by people buying CDs instead," he says.

Albums by Boyzone, S Club 7, Steps and the Albanese compilation were predictably among its most



Cain; new MD at MCV successful albums, although it also reports doing well with non-core Woolworths acts such as the Stereophonics and Travis.

Meanwhile, fellow Kingfisher company MCV has promoted its retail director David Cain to managing director. He replaces Ken Lewis, who has moved over to Woolworths to fill the marketing director role vacant since Alan McWalter departed in September to take up the same position at Marks & Spencer.

newsfile

KING QUITS SHEFFIELD CENTRE

The troubled National Centre for Popular Music (NCPM) in Sheffield suffered another blow last week when its latest chief executive walked out after just three months in the job. Martin King, who joined from Madame Tussauds last October with a brief to attract more visitors to the underperforming NCPM, quit on Tuesday after accepting the job as managing director at London's Alexandra Palace.

FINALISTS SELECTED FOR EUROVISION

Radio 2 listeners last Friday voted for the four finalists who will battle to represent the UK in the Eurovision Song Contest taking place in Stockholm on May 13. They are: Crazy, written by Catherine Porter and Tony Moore with Porter performing; Nick French singing *Don't Play That Song*, written by John Springate and Gerry Sheppard; Sexy Sadie with *I Won't Let You Do This To Me* written by Terry Bradley, Paul Brown and Mike Connors; and Only The Women Know written by Kimberley Foy and performed by Sixxix. The winner will be chosen via televoting on the Song For Europe 2000 programme, broadcast in a late afternoon/early evening slot on February 20 on BBC1.

BRITS GATHER AT MIDEM

The UK music industry will be fully represented with the British 90 Midem stand at Midem 2000 from January 23-27. The stand, which includes delegates from AIM, British Music Rights and the BPI as well as many other companies, will be located at 17.02.17.40 in the Palais des Festivals. The Secretary of State for Culture, Media and Sport, Chris Smith will be in attendance on Monday January 24.

UNIVERSAL IN ONLINE DEAL

Universal Music Group has signed a deal with online streaming specialist RealNetworks under which the latter's RealJukeBox player will be able to play music encoded by Universal. Meanwhile, Universal has reportedly cancelled external tests for Project Nigel, the online music initiative it has been developing with BMG and Matsushita.

SNB WINS NINE TOUR RIGHTS

The Student Broadcast Network (SNB) has been awarded exclusive radio rights to the AME Radio Tour. SNB will also be teaming up with Radio One, which will broadcast the final tour date at London's Astoria as part of a special In Session show in early February. The 13-date tour begins today (Monday) at Glasgow's QMU.

MORE PLATINUM FOR TEXAS

Texas' White On Blonde was certified six-times platinum, and the group's The Bush three-times platinum by the BPI last week. An award went to R Kelly for his single *I Can't Turn Back the Hands of Time* and his album R, which both went platinum.

dotmusic
the insider's guide to music
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With 1999 having been a year of turmoil, reflection and dealing with previous over-expansion for the UK music industry, the signing and developing of acts at times seemed like a low priority for record labels, writes Stephen Jones.

Factors in the general feeling within the industry and beyond of no clear idea where the Next Big Thing is coming from, or how it sounds, and it will come as no surprise to learn that major labels signed less acts in 1999 than in previous years.

Indeed, our A&R survey in September 1998 which reported that more than half of major executives polled claimed to be optimistic of spending more on signings in the following 12 months could not have proved more wrong.

A tally of the acts signed by the big five (previous six) companies during the past four years in our annual Rosterwatch of new album artist signings proves that fact. In 1995, MW recorded that the majors signed 87 acts, a figure which rose to 114 acts in 1997 — presumably on the back of profits and euphoria stemming from the Britpop explosion — and then dipped (with Britpop's wane) back to 80 acts in 1998. But in 1999 that slump in signings was even more severe, with a mere 46 acts reported as having been signed.

The figures can never be definitive — it is not always easy to discover who has signed what, and certain labels decline to name names, if any, of the acts they have signed. Equally, the list of labels included in the survey cannot be exactly the same each year. For instance, several more independent

Optimism of some senior executives back in 1998 that signings of new acts would

labels than in previous years have been included in this year's Rosterwatch, not only because fewer acts were signed by majors in 1999 but also to reflect their growing interest and likely increased impact on the UK music industry in 2000. Otherwise our figure of 499 acts signed in 1999 could be construed as misleading.

While the number of signings is just one indicator of the state of health of the A&R community, the success rate achieved by those signings is even more important than ever. Each year we examine the strike rate of the previous year's signings. It is never high, but the figures appear more impressive than they did last year, even though that could reflect other anecdotal evidence that record labels are increasingly signing more quality-made acts that have already been developed by managers or producers.

Looking back at the list of new signings for 1998 that MW published a year ago, it emerges that only 8.4% — equivalent to one in 12 — have scored a Top 40 album to date. Making the leap from dot to chart breakthrough is far from easy, but that figure is slightly up from the 7.5% rate achieved by 1997's signings at this point 12 months ago — though still way down on the 13.5% achieved

by 1995's signings a year earlier and the 16% by 1996's signings a year before that. It could be argued — or hoped — that more time is being spent on developing each act;

managed it, up from 39.5% of 1997's signings at this point 12 months ago, and from 22% of 1996's a year before — although this is still some way off the third of 1995's signings a year before that.

Last year we ran the first significant figures to document the turnover of acts — i.e., those that had been dropped, left their label or had split up. Seagram's PolyGram purchase, the demise of Britpop and perceived major label infatuation with pop are three main reasons the media has given for acts leaving labels in the past 12 months. In some cases, of course, this year's Rosterwatch notes how certain acts have already found other deals: Mantra has signed ex-Creation act St Etienne and former Mercury/Fonitact act Gorkys Zygote Mynzi, Go Beat has picked up Nash who was formerly with Telstar, Takin' Loud has signed ex-AMF hitmaker MJ Cole, while AMF has already reached the top of the chart with ex-Creation/Eruption act Wamdue Project.

A year ago, around 53% — more than half — of 1996's signings and 26.5% of 1997's signings — more than a quarter — were no longer signed to the same company. A year on, labels appear to have started signing

	1996	1997	1998	1999
Total number of acts signed	156	183	167	193
Total number of acts signed by the majors	87	114	80	96
Signings' Top 40 album strike rate	19%	13.5%	7.5%	8.4%
Signings' Top 40 single strike rate	33%	22%	19.5%	24.6%
1996	1997	1998	1999	
% acts no longer signed to label 12 months ago	53%	26.5%	na	na
% acts no longer signed to label	69.3%	54.8%	14.4%	na

most acts are on average two years in development. Last year finally saw the emergence of Thunderbugs, Basement Jaxx and The Beta Band, while the UK is about to experience Angie Stone — all of whom were signed as far back as 1997.

It does seem to come as notching up Top 40 singles, the figures are also more encouraging. Only 24.6% of 1998's new signings have

ALL AROUND THE WORLD

Red Veaux: Manchester rapper first single 'Let's Get It On' went Top 75 in August. Debut album follows in spring.

Sister Swoy: Two singles who reached the last four in last year's Song For Europe contest on which You Saved My Life.

Pipa'n'Bili: UK producer duo whose first two mailed out tracks secured Top 10 club chart positions.

BRITIA

Peppercorn: Solo singer-songwriter currently recording her debut album with writer Mark Smith.

Heather Small: M People lead singer working on solo project with Pete Vettese and Simon Climie.

BEARBS BANQUET
Michael J Sheehy: Lead singer of Dream City Film Club, currently writing.

Mark Langran: Lead singer of The Screaming Trees' solo deal.

Lellie (X): Better known as Björk's keyboardist, an album featuring a variety of styles is due this year.

Andy Votel (X): Founder of the Twisted Nerve label, remixer (Lamb, Baby Drive) Boyz n da Batriz: DJ has his own sound/radio show.

South (Mo Wax): London three-piece who have so far released two limited-edition seven-inch singles.

Dines SYM (Mo Wax): Deal includes licensing his self-released album, *Word Power*, to Directrix.

Dave Axelrod (Mo Wax): Jazz fusion pioneer currently writing new album material in LA.

DJ Assault (Mo Wax): Leading light on Miami's 'booby bass' scene whose Belle Isle Tech album is due in March.

Psychonetics (Mo Wax): 'Breakbeat voyagers' whose debut 12-inch Hot Blood was released in October and have an album planned for featuring.

The Tigre (Wijlla): American alternative trio currently ex-Bikini Kill's Kathleen Hannah.

Big Rock (Wijlla): Switched to Wijlla from Fused 4 Blood. Album due in April.

St Etienne (Mantra): Ex-Creation act now collaborating with German experimentalists Rocco Rot and due for release first quarter.

Gorky's Zygote Mynzi (Mantra): Since leaving Mercury's Fontana label, Mantra claims to date with ex-Envy's their biggest success to the Welsh with the album *Spanish Dance* troupe.

CHEMICAL UNDERGROUND
Suekila: Band comprising ex-members of The

Vaselines and Long Fin Killie.

Radar Bros: West coast act who recorded the *Singing Hatchet* album last year.

COLUMBIA
A1: Boy band managed by M/Red by Byrne/Dod (Steps) who have scored three Top 10 hits and a Top 20 debut album to date.

CONCEPT

Soota Club: Homegrown Europop from the North West of England, formed out of the Love To Infinity project/remixer team.

Lynsey Moore: Solo deal for the vocalist of the 1998 underground garage hit *Lovechild*.

Daley: A 22-year-old singer-songwriter — "Lisa Stansfield meets TLC" — co-writing with Alan Price (Days That).

CURVEBALL

Action Spectacular: Northern five-piece with lyrics composed with Shaun Ryder, debut EP imminent.

To be named: Skatecore rock act, **DM RECORDS**

Tom McRae: 24-year-old London singer-songwriter recording with Chris Hughes and Mark Fish.

Gordon Kerr: Singer-songwriter working with Sandy McTellan.

DISTINCTIVE

The Prophets of Sound: South of London house act signed from Sunflower Records.

DI Effe: French house producers whose *We Are Love* made number 33 back in February.

DOMINO

Max Tanaka: South London electronic whiz. Debut single *Case*, is planned for March.

Claire: Liverpool psych-rockers who previously released on Aladdin's Cave Of Gold Records.

Cheerlike (Dusty Country): London-based four-piece, are first signing to the new offshoot label.

EAST WEST

Mellow: Ang-French troupe whose debut received the first mix by Nick McCabe since he left The Revues.

ECHO

Fred & Roxy: Female duo whose hokey debut

Something For the Weekend is released on January 24 on the back of their Steps, 911 and B-Witched supports.

Big Yaga Muffin: 'Uneasy listening' duo comprising Ange Dobbie and Jim Jones whose first commercial single *This That How You Get Off?* is released next week.

Dark Flower: Male/female contemporary soul duo sounding "more Woman & Woman than anything else."

EDEL

Gitterbug: Four-piece band recording with Arthur Baker.

Element: London pop quartet, comprising two boys and two girls and managed by Cutting Edge.

EMICHRYSALIS
Precious: Five girls whose debut, *Say It Again*, was last year's Britpop Eurovision Song Contest entry.

Damage (Coollamp): Ex-Big Life soul quintet with chart history signed through Jazz Summers' Aerie Productions.

DI Sakin & Friends (Postiva): Top 20 trance producer now working with sister Vanessa Mae.

Alice Deejay (Postiva): Netherlands-based female trio who have scored two Top Five UK hits.

Doves (Heavenly): Ex-Su!o Sub act — did 1993's *Isn't No Love (Ain't No Use)* — return with a rockier sound.

EPIC

Basement Four: Swedish pop act working with Britney Spears' promoter Jorgan Olafsson.

FAITH AND HOPE
Alpinstars: Manchester electronic/dance duo discovered at their Home Electric Club residency.

FOOD

Matthew Jay: 21-year-old Welsh alternative/folk performer who has supported Beth Orton.

GLOBAL TALENT
Northern Line: Pop act who scored a Top 20 hit with *Get* single *Run For Your Life* in September.

DEBUT

Supersister: Sheffield-based female three-piece, managed by A&I promoter Graham Wrench

and recording with Mousse T in Germany. To be named (Focus Music): 18-year-old Adam Coudwell described as "the male Shania Twain".

UCS (Focus Music): 12-piece "United Colours of Sound" producer/hip-hop soul trio.

INDEPENDIENT

Firstborn: Oisin Lunny from Dublin, whose debut single, *The Moon Club*, was released in June.

INSTANT KARMA
Adds Black Widow: Stockholm-based Californian pop duo.

Helicopter: 30-year-old black Edinburgh singer/songwriter.

K-Gee: All Saints/Fiera producer's debut solo material.

To be named: London-based Italian band.

To be named: Project comprising Royal College of Music members.

IT

Birdie: Debut album gained support from GLR and Xfm. Recording second album with Brian O'Shaughnessy.

Saint Mark: Singer/writer working with producers Frankie & Luthin, Pete Gleadow and Trouser Enthusiasts.

JEEPSTER

Looper: Belle & Sebastian's Stuart David currently finishing the follow-up to *Up A Tree*.

The Gentle Waves: Belle & Sebastian's Isabelle Camozzi similarly working on second solo album.

JIVE

Sally-Anne Marsh: Managed by John Brand (Stoneremonics), a guitar-driven singer-songwriter and the first signing by Dave Winerley.

Judith Honey (Pepper): South Londoner and former member of A1, signed to Arista.

Jason Doves (Pepper): New England-born country singer currently working with hip-hop producer M.A. Lully: Wales-based UK native whose single *All In* (Really Want) was a European hit last summer.

KIM CORDON

Sugar Babe: Three-piece female R&B act sounding "more Ex-Nehru in Eternal" working with manager Ron Ton and Cameron McVie.

Boom: Nick Cox managed "dancer fix" pop band comprising three girls and three boys.

Sander Kleinsberg (It's): Trance artist behind the forthcoming *Four Seasons EP*.

MATTHEW JAY



NEW SINGINGS

continue to be healthy failed to be matched by reality in 1999

more wisely, but still lose more than half their signings within two years. *MW* can reveal: 60.3% of 1996's signings, 54.8% of 1997's signings and 14.4% of 1998's signings are now no longer with the label they originally signed to.

That is not to say that all new talent struggles. Young acts reading these less than encouraging statistics can take comfort in the fact that plenty of new faces made inroads both critically and chartwise in 1999. *Bady* *Dawn* *Boy*, *Heppurn*, *Merz*, *Groove Armada*, *Al Seering* *J*, *Martine McCutcheon*, *Honeyz*, *Jamila*, *Ben & Jason*, *Lolly and Westlife* (then called *Westside*) are already just a few of the new names to emerge from last year's Rostrevor of 1999 key signings to make their mark, while other newcomers who were only signed last year include *AI* and *S Club 7*.

Looking at the type of acts signed during the past 12 months few patterns emerge. Although some movements are clear, acts seem harder to categorise than ever and thus new trends hard to predict. Indeed, if there is one conclusion to draw from

industry predictions last year, it is that trend-spotting is a tough game with high stakes and a low return rate.

Aside from Westlife, most of the mature pop acts (including those that were guttanoised) that *MW* tipped are yet to cement their position in the market. And while

we suggested it would be a party year celebrating the end of the millennium, that turned out to be supported in the dance

GIRL THING singles arena rather than by any particular act. Moreover, while 1999 certainly rocked more, it was by artists on their second albums like *Travis* and *Stereophonics* rather than newcomers.

Meanwhile, the most popular acts to have big things predicted about them for 2000 in a survey of music magazines are: *Blanco Y Negro's* *Ferri*, *Cat's* *Stiglor* *Ross* and *Mushroom/Infectious' My Vitrol*, while in the pop arena newspapers, radio and teen magazines are tipping *Innocent/Virgin's* *Atomic Kitten* and *RCA's* *Mero*.

If the expected slowdown of pop occurs, there is plenty to replace it. For example, many are tipping what is being labelled "urban garage", the collision of speed/UK garage and uptempo R&B as typified by the likes of *Artful Dodger*.

Although it is often said each year, 2000 will certainly rock more acts to watch out for undoubtedly include *Independent's* *Archive*, *Boilerhouse's* *Animal House*, *Parlophone's* *Coldplay*, *WEA's* *Koot, XL's* *Bady Drawn Boy*, *Terris* and *My Vitrol*, but taking an early lead are *Taste Media/Mushroom's* *Mero*, who by word-of-mouth alone have already sold 24,000 copies of their debut album *Showbiz* in the UK. *BBC Radio One's* head of music *Jeff Smith* agrees. "The year 2000 will see an increasing range of genres from UK garage to, in the alternative arena, acts taking apart conventional modern rock music, bands like *Muse*, *Death In Vegas* (*Deconstruction*) and the returning *Lastica* (*Deceptive*)."

MW last year noted the likely embracing of new acoustic music – i.e. a return to songs, lyrics and melody – by a nation in post-euphoric millennium mood. That field appears to be being led by *Virgin/Hut's* *Hotakobal* and *Polydor's* *Nerina* as much as *Go Beat's* *Ben & Jason*, *Foot's* *Matthew Jay*, *S2's* *Paddy Casey* and *V2's* *Nicola* *Outcast* and *Chris Christopher*.

But pop is far from dead. With the boy band market apparently seen up for several years by the likes of *Westlife*, *Five*, *Backstreet Boys* and *AI*, almost every label appears to have developed a girl act hoping to move into the ground once steadfastly

covered by the Spice Girls and *All Saints*. That field appears to be being led by *RCA's* *Girl Thing*, and several labels running somewhat scared are keen to launch their acts before they see light of day.

Top Of The Pops producer *Chris Cowey* says, "The thing that has impressed me on TV in the past few weeks is that there are still groups like *Atomic Kitten* (*Virgin/Innocent*) who deliver their music with attitude and style. My big hope is that the industry makes a move away from manufactured pop music."

Not only have we already encountered in recent times *Atomic Kitten*, *Toutles Les Filles*, *21st Century Girls*, *Sonic Avengers*, *Precious*, *Breze*, *Thunderbugs*, *B*Witched*, *Heppurn*, *Honeyz*, *Fierce*, *Spice Girls*, *All Saints*, *Celebra* and *Nerina*, but we now face launches in the next six months of the likes of *Universal Island's* *Daphne & Celeste* (signed in 1998), *RCA's* *Girl Thing* (1999) and *Made In London* (1998), *V2's* *Madison* (1999), *Mercury's* *Kick Angel* (1999), *Echo's* *Fred & Roy* (1999), *London's* *Sugar Babes* (1999) and *Atlantic* (*1998*), *ZTT's* *David's* *Daughters* (1999), *All Around The World's* *Sister Sway* (1999), *Gut's* *Super Sister* (1999), *Global Talent's* *Sister Sway* (1999) and *Mushroom's* *Sister2Sister* (1999).

And there are just the ones we know about. Some are currently putting together new girl acts or trying to find their a deal – *Northwestside*, *Boyzone* and *Westlife* – comic-manager *Louis Walsh*, *Bill Stonebridge's* *Moneyponny* working with *Phil Thornalley* or *Jonathan King's* *Six Chix* – clearly have their work cut out.

99'S KEY SIGNINGS

MERCURY

The Babo Sub Band: Described as a cross between *The Pines* and *The Beastie Boys* who intend to work with *Stephen Street* (*Blat. Smiths*).
Kick Angel: Fiesty three-piece girl band managed by *Steve Wolfe*.

Mashat: West London hip-hop, soul and reggae artist (in drummer and MC *Dia Mantel*) who describes his music as "Millennium blues".
MJ Cole (Talkin' Loud): Song-based garage with live instrumentation from *Matt Coleman*, whose *Sincere* single previously went Top 40 for *A&P/M*.

MUSHROOM

Mero: Debut-based trio signed in March – licensed from *Taste Media* for the UK and to *Maddona's* *Maverick* in the US – who released their *John Leckie*-produced debut album *Showbiz*.
Vast: John Crosby, Californian rock artist who saw his debut album released in July.
Sister2Sister: Teenage pop/R&B duo *Chris* and *Sharon*, whose debut single has gone platinum in their native Australia.

White: Dublin-based trio whose debut single, *It's All Over Now*, was released last October and followed with their debut album, *Yokho Yind!*
Yokho Yind! Recently released fifth album as a collection of old, new and re-recorded songs featuring *Jim Kerr* and *Liam O'Maonula*.

My Vitrol (Infectious): One of the first A&R buzz acts of 1999, a University of London-based four-piece managed by *Steve Steeper* bassist *Dud*.

Hudrock Valley Beats (Infectious): Northern Ireland "anti-entertainment post-punk band" trio who last year released *As Us* *Says* and have also just released *Jane's* and *Clint Boon* tracks.
Turn (Infectious): Newly-signed quartet from Dublin playing angsty, epic-sounding songs.
Elevator Sixty (Infectious): South West "younge-core pop" band whose debut single was a *Radio 1* *Breakfast*.
Show Sign! One of the weeks in October.
Gerling (Infectious): Lo-fi, guitar-driven pop which also incorporates electronic and leftfield beats.
Jan Johnston (Perfecto): Vocalist on several tracks on dance producer *Paul*'s album and is currently recording in New York.

Belatix (Flece Panda): London four piece guitar band who this month follow their November 1998 critically acclaimed mini-album.

Belatix (Flece Panda): Follow-up two albums in their native Icelandic and a mini-album on *Global Warming* with a proper UK debut this summer.

MUTE

Echoboy: Nottingham-based artist, aka *Richard Warren*, whose *Francis X's* *Knife Is Alive EP* was released in September.
Geldrags: Electro duo fronted by *Alison Goldrapp* and duo to debut in May.
Christian Vogel (Novamate): Brighton-based electronic producer involved in *Super Collider* during 1999 while also releasing on his own *No Future* imprint.

Par American (Blasit First): One half of *Lafardoff* producing ambient electronics.
Guede: Liverpool pop five-piece from the *Rock's* *RAF* management stable (*Carl Marsun*) fronted by former *Miss Iceland* *Hedra Anna*.

To Be Named: Somersport duo described as "a fusion of *John Berry* meets *Faithless*, *Talk Talk* and *Neil Young*".
Black Box Records: Three-piece side project of the *Auteurs'* *Luke Haines* initially signed to *Chrystalis* on a critically acclaimed one album deal.

ONE LITTLE INDIAN *Alice's* *Belgium-based* downtown dance producers pushing the finishing touches to their debut album.
Radio: Recently-signed female vocal led indie/dance crossover.

Baz: Sister of *Dave Angel* and *Monica* Lou who performs acoustic R&B.

PAUL PICTURES *Cause:* Act whose limited-edition release *The Last Day Of The Year* achieved them a slot on *Latter*. With *Joop Holland*, among other critical plaudits, were signed last month.
Jackie Lee: The September debut single by *Jackie Lee* (*Garett Lee*, *Bursting Off The Bookcase*, was a mix of pop and breakbeat).

One Giant Leap: *Fathless'* *Janica Gatto* on a "groundbreaking DVD audio" – each track has its "profound, recorded DVD audio" – each track has its "groundbreaking DVD audio" – each track has its "profound, recorded DVD audio" – each track has its "profound, recorded DVD audio".

Angel Tech: Intense, innovative Bristol three piece who toured and recorded *Eps* throughout 1999.
Sidestripper: *Richard Blair* (*Peter Gabriel*, *Totò La*

Mompalao) has this project which "fuses rhythms from both UK and 'A' string arranger for the Indian film industry", who has worked with the likes of *John* and *Tavin Singh* – albums remixed by the likes of *Steve Nieve* and *The Lowendies*.

KAUDING CLOISKE: Member of *Bassia Mali* and *Dance Lenoi* band and "foremost *ka virtuosos*".

PARLOPHONE

Jilly Milano: Picked up in June after parting from *Deconstruction* in July.
Orange Can (Regal): Psychedelic four piece who released *The Engine House EP* in November and have an album scheduled for February.

POLYDOR

Roman Keating: Boyzone frontman's solo debut following up his debut club-tour with producers such as *Steve Lipson* and *Pet Leonard*.
S Club 7: Chart-topping *Simon Fuller*-managed act currently recording the follow-up to *5 Club* alongside the *LAT* follow-up *Millions* *TV series*.

Samantha: A 16-year-old singer from Dublin managed by *Louis Walsh* (*Boyzone*, *Westlife*) and working with *Andres Bagge* (*Marlyn Music*).
Ben Onno: London-based singer-songwriter recording debut with *Bacon & Quarmby* (*Koot*).
Genelia: Scottish-based singer-songwriter debut October's acclaimed debut single *Anrak Lou*.

Nerina: London-based female singer-songwriter recording debut album with *Jeremy Spax*.
Dime Stars: Five-piece pop/guitar band fronted by 20-year-old *Roxanne Wilde*, sister of *Kim*.
Yoshinori: An 18-year-old duo from Wolverhampton recording debut.

Nash (Go Beat): Ex-*Latter* soul-based act signed after interest from a *Rotating Records* release.
RCA

Shea Segs Smith: Texan woman specialising in soulful vocals who was signed by *Per-Kenneth* and whose sound "encompasses a rich and diverse heritage".
Girl Thing: See *Acts To Watch* in 2000.

RIVERHORSE

Ryad: French/Algerian singer-songwriter produced by *AI* (*Stone Jamiroquai*) and *Andre* (*High*) (*Cryptonic*). Debut album is planned for spring.

EMTAP: This 22-year-old Mancunian singer/tapper went Top 30 in October with the ZZ Top-sampling *Gimme All Your Lovin'* 2000.

John Kelly: Former frontman with club act *Hipnotic* who released *Joe Tamer's* *The Heartache Is Over*. Recording debut album. *Lynce* *20-year-old* Londoner described as "Nat King Cole meets *Will Smith* meets *R Kelly*".

Shereena Duggan: UK-based, 22-year-old female singer-songwriter due to debut in June.
Tes: Lights: London "rock'n'roll" five-piece who saw their debut EP released on *Backyard* and will record with *Tommy D* (*Catataria*, *Finlay Quayle*).

SKINT/LOADED **Frog Nasty (Skint):** Formerly signed to *Dotch* & *Scaper* releasing underground electro pop breaks June.
Roc Rangers (Skint): Hip house act featuring US pop star *Heather Hunter* and *Koolhaas*.
Martin (Skint): Lo-fi Irish singer/songwriter and "samine freak".

Amie & Torber (Loaded): "Subversive Norwegian on a mission to rock disco".
Sam & Torber (Loaded): *Amie* artist *Paul Jackson*.
Hakan (Loaded): Prolific Swedish house producer.

SOUND OF MINISTRY **Lost Witness:** London melodic trance outfit who scored Top 30 hits with *Happiness* *Happening* and *Red Sun Rising* last year.
Hi-Gate (Incentive): *Rocio* *One DJ* *DJuge Jules* solo project (writing with *Paul Masterson* aka *Yomanda*).
Joey Negro (Amity): Veteran UK disco house producer whose *Can't Get High* *Without You* sees release this month.

SOURCE UK **Luca:** Featured vocalist on the first *Leila* album for *Rephlex*. *Luca* is now working on his debut solo project.

Trevor James: Previously known as *The Underdog* for his recent projects, *Materal* will be "a new development in club culture".
Morgan: After the single *Miss Parker* on *Zubizertta*, *Morgan* are currently working on their debut album with *Mario Calisto* (*Beastie Boys*, *Bac*, *Moby*) in *LA*.

Sham Village (Worship): Hailing from Detroit and made up of *MCS* *Baolin*, *TJ* and star producer/



MJ COLE



SISTER2SISTER

Girl Thing: Developed by the late Bob and Chris Herbert of Safe Management (Five, Lolly), Girl Thing are their first foray back into girl bands since developing Spice Girls, only to lose out as they switched to Simon Fuller. Last May Girl Thing quietly signed to BMG A&R consultant Simon Cowell (Westlife, Five), who has spent nine months planning the project with Safe. "It's pure pop with a Sixties influence in a bubblegum pop/hip-hop style," he says. Having initially started working with singer/songwriter Alison Clarkson (formerly Betty Boo), they have since then also worked with Spice Girls collaborators Richard "Biff" Stannard and Absolute, Elliott Kennedy, Waterfall (M2M) and Stragatte (Club 7). Meanwhile, a meeting with Chelion (Backstreet Boys, Britney Spears) was held over the weekend and they now have former Smash Hits editor Gavin Reese as their product manager. Of course, success will depend on the music, but some will find comfort in the words of Chris Herbert to MW back in May: "To me it's not rocket science. We sat down and looked at the current crop of girl bands and thought, everyone's been trying to change the way of doing things, with bands or guitars... To me it works fine as long as you've got the right characters."

Goldplay: It is fair to say most A&R scouts missed this guitar band when they played it in The City in Manchester, 1998. Undaunted, then Universal A&R scout Debs Wild - now at Windswept Pacific - pursued and passed a

ACTS TO WATCH IN 2000

tap to BMG Music. The Devon/Home Counties four-piece that recorded both a Radio One Evening Session and a Here Panda single last March Two months later they signed to Parlophone and subsequently BMG Music. A debut single, *The Blue Room EP*, was released in November to critical acclaim and they are currently recording their debut album with Gomez engineer Ken Nelson for summer release.

Hobotalk: The limited edition five-track LP in November, *Pictures Of Romance*, proved that the signing back in 1998 to Hut by managing director David Verve (Verve, Gomez) was justified way before any talk of an acoustic revival. The music of the four-piece formed around singer-songwriter Mark Piley and his acoustic guitar in Dunbar, East Scotland, is an intelligent challenge, and an opportunity.

Spacek: This Glam-placed trio created a stir among DJs with the limited edition promo single *Eve On Island Blue* last summer. That record proved the ideal punch pad to gain a part on Gilles Penson's Radio One tour, while US luminaries such as members of A Tribe

Called Quest and rising rap producer Jay-Z have not only recorded their production skills but sought to work with them. Hotly-tipped US rapper Mos Def also numbers among the fans, signing them to his own label Good Tree for the North America.

Animal House: When this rock act signed to the Boilerhouse Boys' Arista label in 1998 it was a brave move on all parts - all other labels seemed focused on the dichotomy of bands amid the perceived demise of British rock music. Two years in development and on the brink of their first release this could be what feeds a nation part-starved of intelligent and challenging rock. The comprise former Ride members Mark Gardiner and Loz Colbert and ex-Mystic Sam Williams who produced Supergrass' *I Should Coco*. And they rock.

What happened to last year's tips?

Teenage Rampage: The act changed their name back to 21st Century Girls but were less successful than expected when they finally emerged on Simon Fuller's 19 Recordings label through EMI. Beset with usual teenage pop dilemmas that we stick it ditched - it featured a tank and promotion came at the height of the Kosovo war - they scored a

lowly solo Top 20 hit with their eponymously titled release in May. "It's all very quiet," is the current comment.

Younger Younger 2Bs: Despite all the A&R hype that followed their signing to V2 on the back of *The City* 1998 and subsequent performances, there is no denying Y2Bs have not taken off the way intended. Through live appearances, such as the main stage at Glastonbury, people continue to "get it," but slots appear limited for their brand of "Human League-meets-Shampoo" and radio seems uninterested. Two Top 75 singles and more to come.

AI: The band surprised many by signing in spring to Columbia through Byrne Blood (Steps) and becoming its most successful UK act, eclipsing the likes of Kula Shaker and Heburn. To date: three Top 10 hits and a Top 20 debut album, *Here We Come*.

Merz: Despite eventually emerging sounding still as fresh as during the live 18 months earlier, the Many Weathers Apart album for Epic failed to translate critical success into sales and two Top 75 singles are Merz's sole achievement to date. Most found the music too challenging to categorise, even between indie band or dance act. By the end of the year, he had split with MCM Management.

Gay Dad: They undoubtedly failed on their promise to "make guitar say again," maybe because far too much was expected. The single *To Earth With Love Went Top 10* and the *Leisurehouse* album was acclaimed in some quarters. When the third single *Oh Jim* missed the Top 40, London decided to move on to recording the follow-up.

ROSTERWATCH - 1999'S KEY SIGNINGS

renviver Jay Dee (O-Tip, Busta Rhymes and Macy Gray).

Mark & Wendyay: South London-based hip-hop producer, previously released through K-Bar/Jazz Fridge and currently working with MC Babe.

TELSTAR

Craig David (Wildstar): Following his number two debut smash with *Trust No One*, David's first solo single, *Time To Party*, sees release next month.

Dum Dums (Good Behavior): Kent-based three-piece who have been working with producer Steve Power. Debut single, Everything, is due in March.

The 3 Jays (Multiplay): Debut single *Feeling It* too charted at number 17 last year. Their second single is planned for March and an album in the autumn.

Seven: Four-piece guitar rock band currently working with producer Matt Wallace (Faith No Man) on an album scheduled for late summer.

LIB PRODUCTIONS: Described as a "virtual cyber-bro" - in human writers and animated performers - that "tosses a satellite and Duff Punk".

April Tare: Swedish rock band signed in December and described as a cross between Blondie and The Waitresses.

TWISTED NERVE

Alife: Saltford-based five-piece signed in October having first showcased during *The City* in 1998. Recording debut album with producers Marmaduke, Dakotatonic, Dakota Oak, Alex Dume and Dave's eye project who previously released a one-off single on Jersey Slut's *Small Smalls* label in May.

Afterlife: Stockport-based 23-year-old Gae Mattinson, whose debut release in April was supported by DJs Gilles Peterson and Ross Allen.

INTERNAL ISLAND

Fanni Lennon: 24-year-old Essex singer/songwriter working with producer Magnus Vise (All Saints, Eagle Eye Cherry, Tom Jones) and Phil Thornalley (Natalie Imbruglia, Mc J).

Box Saga (Inland Blue): Formerly signed to Dorax's first imprint, Nick Phillips returns with an EP, *Positive Sweet*, early this year.

Cosmos (Inland Blue): One half of Global

Communications. Tom Middleton saw *Summer In Space* released in September.

Mark Pfracker (Island Blue): The other half of Global Communications, set to see a hip-hop mini album and ambient mini album as *Relax*.

Spacek (Island Blue): See Acts To Watch in 2000.

Wandae Project (AM/PM): Picked up from Creation/Enigma, Atlanta-based Chris Brann's debut being of My Cassie reached number one.

Amin (AM/PM): Dutch rasta producer and rapper Amin Van Buren, previously recorded through Xtravaganza and due to debut this month.

DI Jean (AM/PM): Resident DJ at Amsterdam's It club whose debut *The Launch* reached number two in September and was a Top 50 single of the year.

VIRGIN

New Sector Movements: Futuristically soul created by Iq Culture, who was previously one half of Dodge

Clinton (Nett): Ex-Camerton members Tjinder Singh and Ben Ayres' whose debut album, was released to critical acclaim in September.

Atomic Kitten (imccent): Liverpool teenage trio, moulded by Andy McCluskey (10D), whose debut single, *Right Now*, went Top 10.

V2

Madason: Girl pop trio "inspired by a slightly older teen market" who are signed by a Wayne Hector name and are currently touring with Boyzone.

To be named: Backlund-based 24-year-old female solo artist of Asian descent signed in December.

To Be Named: Doors sounding trio signed in December after impressing at *The City* 1999 in Liverpool under the name The Vegas Tones.

WALL OF SOUND

Zoot Women: Eighties-sunged West Coast Steely Dan-inspired three-piece.

Dirty Beekies: A new deal after hooking up with new vocalist Mui (Fairthing/Cuba) to deliver "phunky-laid-underworld-style intensity".

Themes: Agent Dan (Morley/Mafia, Agent Procedure) with Stone White for "breakbeat hybrid" project.

Pascal R: One half of impation delivers "twisted trash rock".

features Mos Def.

Vinyl Dialect (Bad Magic): Ipswich-based trio featuring Ezra Keel Ezra & The Playwrights.

Jerry Beeks (Bad Magic): *Touché* (The Weezers) is their first New York rapper.

Jenifer Cartier (NuCamp): Jon Cartier has already scored a Top 75 single with this new identity and a twisted house sound. Album due in April/May.

The Strike Boys (NuCamp): German rappers transferred from WGS to NuCamp as their sound progressed to soulful house.

Four Homme (NuCamp): West London based disco club-up producers.

Yelens (NuCamp): DJ Delmo, DJ Awele and Chicago-based DJ Piore are collaborators on the US/Euro tip.

Trainer Boy (NuCamp): London DJ Danny Keith delivers funk-pumped-up house.

Shawn Lee (We Love You): US-born singer-songwriter previously signed to Talkin Loud. Album combines soul ballads and beat-driven grooves.

LDC (We Love You): Dust Brothers-produced pop hop acts from Silverdale.

The Bees (We Love You): Late of Wight-based "muso by love".

WEA

The Webb Brothers: Songwriting duo recording properly about with Stephen Street (Blur, The Smiths) after their critically acclaimed basement tapes/demos, *Beyond The Biosphere*, succeeded on their second on their own imprint *Mews 5*.

Terris (Blanco Y Negro): South Wales quartet signed up after impressing at *The City* in Liverpool. Their limited debut EP was released in December, and first proper release is due soon.

Angal Lee (We Love You/360 Records): A 24-year-old English R&B/soul vocalist who has recorded an album produced by label boss Mike Paderni.

Pain Break (Eterna): Male trio comprising two former Byer Grove members, have toured with Steps and have written with Metro (Cher).
Eliff 65 (Eterna): Italian trio whose UK million

selling hit *Blue (In The Face)* spent three weeks at number one and seven weeks within the Top 10.

Natasha Jim: Twenty-five-year-old Brooklyn "folk pop" singer-songwriter signed through D Influence Productions.

Susan Fera (WEA): East London four-piece working with Chris Sheldon and who debuted on Blue Dog Singles Club and properly on WEA with a single in November.

Janie Lee (Eterna): Young "Seal/Eagle Eye Cherry style" vocalist who has been recording his debut album with Metro (Cher, Enrique Iglesias) among others in Kingston.

Screaming Orphans (WEA): Four multi-instrumentalists from Ireland (in the City 1998) who toured the US with Sinead O'Connor and have started recording with Mike Hedge.

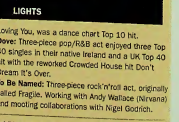
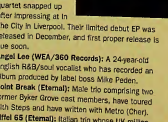
Lee West (Eterna): Ex-North And South singer who supported Steps and has written with Andrea Carlson (Cherish), Jam & Deigo and Metro.

Elizabeth Fraser (WEA): The ex-Cocteau Twin and Massive Attack (TEAR) vocalist has an album featuring Spiritualized drummer Damon Rice.

Care (WEA): Soho-based duo comprising Indian-born singles, recording with Guy Sigsworth (Elo) and Black Star Line's Choko Hosen.

Futura (Blanco Y Negro): Pop-rap duo whose debut single, *Call My Name*, is released soon.

David's Daughters: Two sisters from Sheffield signed following R&B pop describes as "somewhere between Jaded, Lauryn Hill and The Lighthouse Family". Debut single, *Dreaming of*



TERRIS

LIGHTS

Loving You: was a dance chart Top 10 hit. **Love:** Three-piece pop/R&B act enjoyed three Top 40 singles in their native Ireland and a UK Top 40 hit with the reworked *Crave* House hit *Don't Dream It's Over*. **To Be Named:** Three-piece rock'n'roll act, originally called Fragile, working with Andy Wallace (Nirvana) and mooting collaborations with Nigel Godrich.

Additional reporting Charlotte Saxe and Adam Gold

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RETAIL FOCUS: **IMPULSE**

by Karen Faux

Scientific approach to retailing has enabled fast-growing chain Impulse Entertainment to live up to its name and drive business across a wide variety of sites that currently include railway stations, airports, department store concessions and High Street standalone stores. But despite the chain's carefully-planned convenience factor, a personal approach is still important. "Even in places like airports where there is a lot of passing trade, our staff try to get to know customers and take special orders," says Les Whitfield, managing director.

Impulse launched with its concession in Selfridges in London's Oxford Street back in 1994 where today it has more than 250 sq m of space devoted to CD, video, DVD, computer games and mobile computers. "We have doubled sales since we opened," says Whitfield. "This concession offers a very wide range of music and tends to have a bias towards classical, R&B, swing and easy listening. Games sales are also very healthy with Playstation providing the biggest business."



Impulse: driving sales through focus on convenience and service

Selfridges has been at the forefront of its drive to build DVD sales, with Impulse introducing new fixtures and CD-style browsers to create a clear difference with video. "In several of our stores, including Selfridges, DVD is now beating video sales hands down," says Whitfield. With a high volume of passing trade

through its transport locations, Impulse says it makes sense to run promotions for longer. Its London Luton Airport store consistently benefits from a strong chart offer and competitive discount campaigns. "Our mid-price campaign, with titles priced at £6.99, is currently doing extremely well there," says Whitfield. "In this location we

ACTING ON IMPULSE

Impulse Entertainment currently has 22 stores and is gearing up to launch another four. Between February and April new stores will roll out in Selfridges Manchester, King's Cross railway station and Birmingham and Edinburgh airports. Impulse has recently strengthened its management team with the appointment of Lorcan Devine as operations manager and is currently seeking a new finance director.

get a lot of business from people who might not normally go into a record shop and they are always pleasantly surprised to see products which matches competitive High Street prices. They are also pleased by the level of service which has to be extremely quick."

Last October, Impulse purchased the five, former Solid Sounds stores which has now gained a strong foothold in the North East. "At the moment we are drawing up plans to give these stores a complete revamp and brand them as Impulse," says Whitfield. "Singles sales are the strongest in these and we will be building on this."

More openings are planned for later this year and these will adhere to the Impulse philosophy. "We design our stores to have an ambience that appeals to a wide range of customers," says Whitfield. "Convenience and service are the two factors behind our success."

IN-STORE NEXT WEEK (from 24/1/00)

Windows - George Michael, sale; **In-store** - Aurora, Padewski, Nigel Kennedy, Kiri Te Kanawa, Festival Of Nine Lessons, sale including Bob Dylan, The Clash, The Eagles, Madonna, Led Zeppelin, The Cors



Singles - Andreas Johnson, R.E.M., Gabrielle, Notorious B.I.G., Adam Rickitt, LFO, Daphne and Celeste; **Albums** - Simon & Garfunkel, Breakdown, Club Mix 2000; **In-store** - chart albums at £11.99



In-store - fitness videos promotion, January sale featuring back catalogue at half price, Sting, William Orbit



Album of the month poster - £6.99 campaign including Prodigy, Beta Band, Elliott Smith and Nick Cave & The Bad Seeds; **In-store display boards** - Best of '99 titles including Moby, Roots Manuva, Blackalicious, Tom Jones and Basement Jaxx



HMV Windows - The Mumfry, clear-out sale; **In-store** - Very Bad Things, Clubber's



Guide to 2000; Press ads - Peshay, Clint Boon, Live, Beta Band, Notorious B.I.G., Joey Negro



Windows - Club Mix 2000, Virtual Fighter 2; **Listening posts** - William Orbit, Handsome Boy Modeling School, Van Morrison.



Singles - Notorious B.I.G., Eurythmics, Andreas Johnson, R.E.M., Gabrielle, Mariah Carey, Destiny's Child, My Little Tyke, Funkie Ones, Q-Tip; **Albums** - D'Angelo, Dina Carroll, Alicia Elliott, Simon & Garfunkel, Club Mix 2000, Street Vibes 4, Queer As Folk; **Video** - This Year's Love, Very Bad Things, Eurythmics, Smurfs; **In-store** - fitness videos promotion, Paul McKenna, various videos from £2.99



Windows and in-store - Best of '99 including Travis, Shania Twain, Stereophonics and Macy Gray, Clubber's Guide to 2000, William Orbit, Britney Spears



Selecta listening posts - Matthew Sweet, Tom Waits, Cocteau Twins, Fester, Goo Goo Dolls, A Tribe Called Quest, Groove Armada, Emiliana Torrini; **Mojo recommended retailers** - John Barry,

David Hughes, Peter Ulrich, Solar Disco Classics, Mark Motherbaugh, Uriah Heep



Singles - Eurythmics; **Windows** - January sale, The Beach, two CDs for £19.99, two DVDs for £19.99, sale; **Listening posts** - Back, Basement Jaxx, Ani DiFranco, The Charlatans, Kiri Te Kanawa, Billy Bragg; **Press ads** - sale



Singles - Spearmint, Starfighter, Andreas Johnson, Beta Band, Daphne & Celeste, David Bowie, Eurythmics, Gabrielle, Lovestart, Mint Royale, Utah Saints; **Albums** - D'Angelo, Breakdown, This Is Trance Life; **Press ads** - Adam Rickitt, LFO, Notorious B.I.G., REM



WHS Smith in-store - Simon & Garfunkel; **Listening posts** - Stereophonics, Eurythmics, Van Morrison, William Orbit, Nigel Kennedy



Woolworths Singles - Andreas Johnson; **Album** - Breakdown; **Window** - Best of 1999 offer with four CDs for the price of three; **In-store** - Breakdown, Andreas Johnson, Daphne & Celeste; **Best of 1999**, Gabrielle, Simon & Garfunkel, Adam Rickitt, R.E.M.

ON THE SHELF

JULIE COGGINS,
manager, Andys Records,
Hanley



Manic Street Preachers' single The Masses Against The Classes has been a fast mover in a week that has generally been extremely quiet. Its limited availability has been well publicised on Radio One and this helped to drive sales when it came out on Monday.

As far as albums go it is still a case of stalwarts such as Shania Twain and Britney Spears, and we're expecting Britney to get another lift with next week's single, Complications, including Gatecrasher Discotech, Cream 2000 and The Millennium Annual are being bought by a lot of people who want to relate to events on New Year's Eve and want a reminder of a good time. Some new album releases would be extremely welcome as the last significant one we had was George Michael at the beginning of December. William Orbit should do well next week and a lot of our customers are asking about **Primal Scream**, which hits

the racks on January 31. Despite these, it seems that the post-Christmas lull is likely to continue in earnest for at least another couple of weeks.

To counter the slowdown we are currently running a sale that features artists such as Geol Hillwell, Five and B*Witched at £9.99. There is also a lot of mid-price product that has moved down to £5.99 and sales are going well for Alison Moyet, The Clash and Manic Street Preachers' Generation Terrorists.

Video has slowed massively since the festive season although DVD is sustaining well. We have got 3m of shelving now and we are having to push video back make room for new DVD titles. The Matrix was our best DVD seller over Christmas and is still steaming out.

At the moment we are taking advantage of the lack of new releases to concentrate on things like clearing the shop out and getting it back to normal after the Christmas rush."

**ON THE ROAD**

CHAYA ZELTZER,
telesales rep,
Universal

My job covers everything that a rep on the road does except physically going into the stores. I am in weekly contact with a lot of shops that are located in places quite difficult to get to - such as Jersey, Guernsey, Orkney, and Northern Ireland. I ring everyone once a week with details of new singles and albums and report back to the labels with retailers' feedback. An aspect of the job I really enjoy is helping to devise creative marketing solutions to develop new acts.

With regard to developing acts I am currently working on **Raisa** and **Keith Caputo**. Caputo is the former frontman of metal band Life of Agony but the new single is a ballad aimed at St Valentine's Day. We also have high hopes for the success of **Bloodhound Gang** who have achieved 1M sales in Germany. Their single The Bad Touch is released here on February 28.

New releases will start to pick up soon. Forthcoming singles from **Aqua** and **Jay-Z** are

already being asked for in stores and we're expecting solid sales for **U2's** forthcoming soundtrack to Million Dollar Hotel. On February 14 we have new albums from both **Five** and **The Cure**. The Cure have a very substantial fanbase and the new album Blood Flowers is reminiscent of their watershed album Pictures Of You. Eels' new one is already picking up a lot of radio exposure and is more upbeat than the last.

Our current campaign for indie stores is a two for £22 multi-buy that includes artists such as **Marilyn Manson**, **Nine Inch Nails** and **Enliven**. Indies are welcoming the chance to drive spontaneous sales at a quiet time of the year and we are getting a lot of re-orders. We are delighted that the BBC has opened up its music archives and are expecting **The Who** Sessions to receive a lot of attention. Meanwhile I am working hard on **TOTP 2000**, which is proving a massive seller, and also on **Gabrielle's** single which is doing well."

CLASSICAL news

SONY CLASSICAL LEADS WITH SOUNDTRACKS

A clutch of film and television soundtracks provide the backbone to Sony Classical's release schedule in the first two months of the year, led by the issue on January 17 of the OST for BBC 2's much-trailed adaptation of Mervyn Peake's *Gormenghast* trilogy.

Composer Richard Rodney Bennett, whose soundtrack credits include *Murder On The Orient Express* and *Four Weddings And A Funeral*, was persuaded to accept the BBC commission by Peake's eldest son creating a score of symphonic proportions. Sir John Tavener has also contributed new choral works to the four-part television drama, which appear alongside Bennett's score on the Sony release.

"The BBC is generating a huge amount of coverage for *Gormenghast*, which begins on the day the soundtrack is released," says Alun Taylor, marketing manager for Sony Classical UK and a confirmed Peake fan.

"It features on the front cover of *Radio Times*, which is invaluable in terms of publicity and awareness. Our aim is to get the disc racked in as many places as possible."

Sony's *Gormenghast* marketing campaign includes a series of retail co-op ads in *Uncut*, *Empire* and *BBC Music Magazine*, and highly national press advertising. Taylor estimates that initial UK sales will reach 6,000. The TV series is set to run in Canada and the US later this year, and a two-disc set of the series will be released on February 7.

Other Sony Classical soundtrack releases for late January and early February include James Horner's score for the Robin Williams movie *Bicentennial Man*, complete with a song performed by Celine Dion; Michael Nyman's *Golden Globe Award*

nominated score for Neil Jordan's film *The End Of The Affair*; and a combination of jazz classics and Gabriel Yared's original score from Anthony Minghella's film *The Talented Mr Ripley*.

JOHNSON STAGES HIGH-PROFILE COMEBACK

Clarinettist Emma Johnson, who won the 1994 BBC Young Musician Of The Year competition and thereafter forged an impressive solo career, became one of the best known classical artists of the Eighties and early Nineties thanks to her discs on the ASV label. Johnson took time out from the recording studio to start a family, but recently returned



to set down her thoughts on clarinet quintets by Mozart and Weber.

To relaunch her career as a recording artist, ASV has put together a two-disc, mid-price compilation drawn from Johnson's extensive back catalogue, including her acclaimed readings of Mozart's Clarinet Concerto and Chamber's Second Clarinet Concerto, and crossover works by Mihailud and Finzi.

"She has been active as a concert artist, but now she wants to revive the recording side of her work," says ASV's Jo Nicholson. "We see the compilation as a great gift for budding clarinettists, and we are advertising it in all the music press and *The Saturday Telegraph*. When the Mozart and Weber disc is released in April, we'll be advertising both releases as extensively as we can to make people aware that she is back. We've had some gorgeous shots done, which present a very different image from the pictures taken of her when she was a very young artist."

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

ALBUM of the week



ROSSINI: Otello, Ford, Futral, Matteuzi, D'Arcangelo; Philharmonia Orchestra/ Parry, Opera Rara ORC 18 (3CD). Rossini's opera may not quite follow



Shakespeare or match

Verdi's treatment of the Bard's tale, but it does include roles for three virtuoso tenors and is blessed with great tunes. The work, an outstanding success of the early 19th Century, is in production next month at the Royal Opera House, with Opera Rara stalwart Bruce Ford (pictured) taking the title role. The set will be advertised in February's *Gramophone* and *BBC Music Magazine*.

REVIEWS

for records released up to January 31, 1999



LANGGAARD: *The End Of Time*, From *The Song Of Solomon*, etc. Danish National Radio Choir, Danish National Radio SO/ Rozhdstevensky (Chandos CHAN9786). Danish

composer Rued Langgaard (1893-1952) became something of an internal exile in his home land, writing in a romantic style and abandoning the avant-garde works of his youth. Chandos did much to rehabilitate Langgaard's reputation with three earlier releases. Their latest release offers the first recording of *The End Of Time*, an apocalyptic vision of the Antichrist and the world's final catastrophe. Supported by *Gramophone* and *BBC Music Magazine* advertising.

R. STRAUSS: *Violin Concerto; Sonata in E flat*, Sarah Chang, *Bavarian Radio SO/ Sawallisch* (EMI Classics 556702). Early works from Strauss performed with passion and commitment by Sarah Chang, backed by the sage accompaniment of Wolfgang Sawallisch. Strauss was 17 when he began his *Violin Concerto*, a richly romantic work

that draws a colourful, inventive interpretation from Chang. A. SCARLATTI: *Stabat Mater*. Gérard Lesne, Sandrine Plaut; *Il Seminario musicale* (Virgin Veritas 5 43366 2). Counter-tenors are enjoying a boom at present, and this release features the heart-felt sounds of Gerard Lesne, the connoisseur's counter-tenor, who is an admirable solo form in Scarlatti's *Salve Regina* and as duettist with Sandrine Plaut in the composer's *Stabat Mater*.



ROTA: *Piccola Offerta Musicale - chamber works*. Ekx Novo Ensemble (ASV CD DCA 1072). Best known as composer of soundtracks for *The Godfather* and a string of

Fellini films including *La Dolce Vita*, Nino Rota was a child prodigy who went on to write opera, works for symphony orchestra and refined chamber music. This ASV disc reveals traces of the influence of Pachelbel, Bartok and even Shostakovich, although it is the self-confidence and personal expression in Rota's music which leave the greatest impression. The recording is elegantly played and produced throughout. Marketing includes ads in *Gramophone* and *BBC Music Magazine*.

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Leonard Cohen meets Tom Waits meets Kurt Weill? *Ecoute*

Advertising campaign using the track from the album 'Va can va'

Month long TV campaign starting on January 16th
Internet advertising from January 17th to March 7th
National poster campaign from 7th to 28th February, 1999



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SINGLE of the week

DEATH IN VEGAS: Alisha (Concrete/Arista HARD43). Death In Vegas' Contino Sessions album raised a few eyebrows - not least at BMG - when it debuted in the Top 20 in September backed by no promotional



singles. All previous singles have been strictly limited and as this long-awaited collaboration with Iggy Pop is the album's best track it should help it find new fans. Its swaggering bassline and Iggy's menacing narrative make it simply irresistible. **Noted** New York photographer Terry Richardson makes his directing debut on the single but engrossing video included on CD2. The track was A-listed by Radio One on Friday. **RECOMMEND**

SINGLE reviews



THE TAMPERER FEAT. MAYA: Hammer To The Heart (Jive/Pepper 9230032). Despite an absence of almost a year while singer Maya toured with the musical Rent, the

dance set return as energetic as ever with this driving single. Wedges of rock guitar and pounding beats meet what sounds suspiciously like the melody from Abba's Gimme Gimme Gimme (A Man After Midnight) to support a raspy vocal from Maya. It has been B-listed by Radio One. **RECOMMEND**

BABY BUMPS: I Got This Feeling (Sound Of Ministry MOSP137). Baby Bumps finally follow their August 1998 Top 20 hit Burning with another cracking disco track. Combining a riff from Michael Jackson's Don't Stop Till You Get Enough with a vocal from The All Seeing Eye's Lisa Millett, it deserves strong radio airplay. **RECOMMEND**

SPACE BROTHERS: Shine (Manifesto FESCD067). Another run for it reached number 23. This time mixes come from Translucid, Commie and Signum, who provide an anthemic house mix with big synths and a driving beat. With club support very strong, this has the momentum to cross over. **RECOMMEND**

EIFFEL 65: Move Your Body (Eternal WEA255). Where Blue (Da Ba Dee) was a classic slice of pop, Move Your Body is as fine a piece of vocoder-led Europop as one could hope to find. This is the second single from their forthcoming album, Europop, and is sure to float up the charts, once again proving the Eternal label delivers the cream of Europop. **RECOMMEND**

BYRON STINGILY: That's The Way Love Is (Manifesto FESCD66). The original vocalist on Ten City's 1988 house classic has re-recorded the track with greater emphasis on the vocals. Though lacking the original's musical textures, it is still a great song. **RECOMMEND**

RECOMMEND **JOEY NEGRO FEAT. TAKA BOOM: Must Be The Music (Incentive CENT4CD).** Familiar as the theme music to the Sky One TV series Ibiza Uncovered, this disco-favoured house track now sees a second outing thanks to a new vocal from Chaka Khan's sister Taka Boom. Having spent a fortnight in the top three of the MW Club Chart, it looks set to become one of the year's first dance anthems.

TINA TURNER: Whatever You Need (Parlophone CDR6532). This is the second single from Turner's Twenty Four Seven

album. While not as immediate as When The Heartache Is Over, it has the support of 80 IR stations, the Radio Two A-list and a pre-recorded Top Of The Pops which ran on Friday as well as an Annual Lottery appearance two days before release. **RECOMMEND**

SASH: Adelante (Multiply CD MULTI960). The German dance act return with their first single since last April's Top 20 hit Colour The World. Spanish accordion adds a Gypsy Kings touch to Sash's pop-rance sound, while Ruff Driver provide a flamenco-driven remix and DuMonte give the tune a darker trance edge. Currently in the top three of *MW's* Pop Chart, it precedes Sash's forthcoming album Trillanium. **RECOMMEND**

RINOCÉROSE: La Guitarrista (Cross Organisation V2 VVR5011313). House beats collide with guitar on this second single from the French act's highly-praised album installation Sonore, swelling synths help create a lazy ambience on the original version, while Terry Farley funks up the bassline for his remix. **RECOMMEND**

RECOMMEND **RED HOT CHILI: Peppers: Otherside (WEA W510).** The third single from the Chili Peppers' 200,000-selling Californication album looks set to reinforce their current renaissance. Bassist Flea fuels the momentum as the track builds, managing cleverly to combine familiar hooks without sounding stale. **RECOMMEND**

ROYAL TRUX: Radio Video EP (Domino RUG105CD). Last seen in the UK when they supported Pavement at London's Britton Academy, Royal Trux have been prolific of late and this latest EP sees the former rockers adding more soul and beats to their inimitable brand of punk rock. **RECOMMEND**

MO-HO-BISH-O-PI: The Vitamin E(P) (FF Vinyl/Zinc Splash FZNCN004). These darlings of the indie scene turn in five tracks with a certain punk sensibility and wit. Unfortunately they fail to capture their live energy. Ones to watch, however. **RECOMMEND**

HEPBURN: Deep Deep Down (Columbia 6683382). Having centred the charts with their previous singles I Quit (Top 10) and Bugs (Top 20), this new offering will give them a reasonable start to the year, but it is still not as good as their yet to be released Here Comes Napoleon. **RECOMMEND**

CODA: Bled Together (Gracely GRACE003). Unsigned but currently releasing their material on their own label, Coda have an ear for a top tune and a nice way with hooky choruses. Bled Together is



RECOMMEND **RAISSA: How Long Do I Get (Polydor 561282).** The second single from the Londoner's debut album Believer, How Long Do I Get brings to mind the honeyed pop of some of the 'Sixties' better female vocalists. With a strong chorus and competent production, the track has been B-listed at Radio One and recently topped the club chart in *Z* magazine. After radio failed to embrace its predecessor Walk Right Through, it looks like this is the turning point for Raissa. **RECOMMEND**

ALBUM of the week

PRIMAL SCREAM: Xtrmntr (Creation CRECD239). For their sixth album, the Scream have assembled a motley crew of collaborators

including David Holmes, Kevin Shields and Brendan Lynch and surfaced with another completely new direction. Their militant stance remains tough — evident in songs such as Accelerator, Swastika Eyes and Pills — while sonically the band delve into a speed-driven infusion of punk, jazz, techno and dub. While Xtrmntr (Exterminator) may be seen as the band's best album since Screamadelica, it is also their least accessible, and uncertainty about the promotion the label can deliver further questions its chart longevity. **C**



a loud and proud song with a soaring chorus. Already supported by GLR and Xfm, Coda could, given more backing, cross over.

RECOMMENDATION **MATTHEW JAY: Four Songs** (Food CDJAY001). Armed with just an acoustic guitar and a bagful of solid tunes, this new Food signing comes across as somewhat of a UK Elliott Smith. While the single is chart ineligible, a class act such as this should find no difficulty in picking up fans along the way. An impressive debut.

BRIT PACK: Set Me Free (Castle WENX20000). The stars of the West End musical Boyband finally unleash their debut single. Set Me Free is a smart but unadventurous pop tune which capitalises on the latin-favoured chart successes of Ricky Martin and Geri Halliwell. It seems that Brit Pack should not be written off so quickly; one member of the band is even called Stevie.

ALBUM reviews

RECOMMENDATION **SEAFOOD: Surviving The Quiet** (Pierce Panda NON111CD). Having scored two indie chart Top 10 hits last year with This Is Not An Exit and Easy Path, Seafood's blend of Pavement-influenced tunes and Sonic Youth guitars serves them well on this debut album. While the band's sound is firmly in indie guitar mode, the addition of subtle strings and a smattering of pedal steel illustrates their ability to move beyond the constraints of the genre. Ones to watch.

CROWDED HOUSE: After Glow (Parlophone 7243 523722225). Culled from various recording sessions over the band's 11-year career, After Glow is surprise collection; only the track Private Universe has seen daylight before, albeit in a different form. It stands up as a body of work in its own right and shows the creative depth that was Crowded House. Standout tracks include Sacred Cow, My Telly's Gone Bung, Recurring Dream and Left Hand.

RECOMMENDATION **STEVIE WONDER: The Ballad Collection** (Motown LC00881). This 17-track set may just be a straightforward collection of some of Wonder's greatest released on signing with Berry Gordy, led from opener You Are The Sunshine Of My

Life, but it is a very collectable set indeed.

RECOMMENDATION **JACKIE MITTOO: Jackie Mittoo At Studio One** (Dynamite Sound USLP8). Soul Jazz Records follows its successful 100% Dynamite series with this collection of tracks recorded by Skatalites founder Jackie Mittoo. Focusing on his Sixties recordings for Studio One, it showcases his funky reggae sound on classic tracks such as Stereo Freeze, Oboe and Totally Together.

VARIOUS: Loved Up (Ministry Of Sound INSPD1). The Ministry targets the Valentine's Day market with this double-CD set loosely themed around romance. All the usual house compilation suspects are present, including Mokoko and ATB. Fresh hits such as Artful Dodger's Rewind and future smashes like Joey Negro's Must Be The Music and Starparty's I'm In Love should help make it a sales success.

VARIOUS: Hi-Fidelity Lounge (Guidance GDRG573). The Guidance label has come up with this outstanding collection of eclectic electronica. Featuring artists such as Thievery Corporation, Marshmallows and Extended Spirit, it mixes jazzy beats with laidback atmosphere to great effect.



RECOMMENDATION **VARIOUS: Y3K Distinctive Y3K001**. Blending the sounds of breakbeat and trance, this futuristic mix from DJ Hyper includes many exclusive tracks.

Atmospheric cuts from Way Out West and Slacker meet dirty basslines from Is and Shut Up And Dance, with standout tracks including BT and Hybrid's collaboration with Kirsty Hawkshaw. Compilation of the month ratings in Ministry, Muzik and M8 should ensure strong sales.

DIVINE STYLER: Word Power 2 (Mo Wax MWRL12). Eleven years after Word Power was The Source's album of the year arrives this follow-up. This stunning hip-hop album goes beyond the simple confines of beats and rhymes to create a truly compelling and experimental record.

Hear new releases

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

This week's reviewers: Dugald Baird, Michael Byrne, Tom FitzGerald, Chris Finan, Adam Gold, Duncan Holland, Stephen Jones, Sophie Moss, James Roberts, Nick Tesco and Simon Ward.



RECOMMENDATION **IT'S JO AND DANNY: Lank Haired Girl To Bearded Boy** (Double Snazzy SNAZZ1CD).

Released on their own label out of frustration at waiting for a record deal, the husband and wife team's debut album could be one of the indie releases of the year. Mixing out-pur techniques with acoustic guitars, indie commentary and folk music, they have created an album that sounds as fresh as it is enticing. Tracks such as Solar Plexus and Repentant Song mark this duo out as a force to be reckoned with. Ones to watch.



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22 JANUARY 2000

CHART COMMENTARY

by ALAN JONES



There are eight new entries to the Top 20 this week, giving the impression that the chart is once again on the move after Christmas, but the overall improvement of 18% in singles sales from a 10-year low of 585,000 a fortnight ago to 691,000 last week is more than covered by just the top two singles – the Manic Street Preachers' 'The Masses Against The Classes' (76,000) and Donell Jones' 'U Know What I Use' (58,000) and the remainder of the sector remains thoroughly depressed, with sales down by 29% on the same week last year.

The fact the market is so low means that a couple of acts who both peaked at number 29 with their debut singles last Autumn have landed their first Top 10 singles this week without needing to gain that much widespread support. Scooby debut at number five with 'More Than I Needed To Know' while Point Break enter at seven with 'Stand Tough'. Scooby's latest single sold 20,900 copies last week compared to the 16,800 copies

SINGLE FACTFILE

It's described as a limited edition release but the Manic Street Preachers' 'The Masses Against The Classes' sold upwards of 76,000 copies last week, enough in the current depressed climate for it to debut convincingly at number one. The single, which is a stand-alone project, appearing neither on their last nor next album, is the Welsh group's second number one, the first being 'If You Tolerate This Your Children Will Be Next' in September 1998. That single sold 146,000 copies on its debut, while the Manics' last single 'Tsunami' opened at number 11 last July with first week sales of less than 27,500. The Manics are only the third Welsh acts to have two number ones, the others being Tom Jones and Shirley Bassey. And The Masses Against The Classes is the Manics' 23rd hit, the highest tally by a Welsh group, though those two solo artists have had more.

other, the first week sales of the introductory Scooby and Point Break singles are both significantly higher than this week's number 29, Mr Hankey The Christmas Poo, which sold just 4,800 copies. And further demonstrating the pickup in sales is only selective, this week's number 75 sold only 905 copies, down five from last week.

While as many as 20 records have climbed within the Top 40 in recent weeks, we're down to just one this week – TLC's 'Dear Lie'. The third single from the R&B trio's latest album, it has had a curious chart career to date. While predecessors No Scrubs and Unpretty peaked at number six, Dear Lie debuted at 32 and declined quickly, slipping to number 46 the next week. But since the late video was serviced it has improved four weeks in a row, moving first to 42, then 37, then 32 and now to its highest position to date, 28. It has sold fewer than 40,000 units, however, and has far to go before it nears No Scrubs (553,000) or Unpretty (210,000).

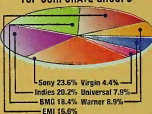
MARKET REPORT

TOP 10 COMPANIES



Figures given to 10 companies by the total sales of the Top 10, and percentage group, shown as % of total sales of the Top 20

TOP CORPORATE GROUPS



SALES UPDATE
VERSUS LAST WEEK: +18.1%
YEAR TO DATE VERSUS LAST YEAR: -25.5%

PERCENTAGE OF UK ACTS IN THE CHART
UK: 34.7% US: 18.7% Other: 46.7%

their debut hit 'When My Baby Sold on its first week Point Break made more progress, with Stand Tough's first week sale of 17,400

being almost double the 8,900 opening of Do We Rock – although a pretty figure for a Top 10 hit. Though vastly different from each

INDEPENDENT SINGLES

Rank	Title	Artist	Label	Chart Weeks
1	RAINBOW COUNTRY	Bob Marley Vs Funkstar Delone	Club Toots 000225CLU (P)	1
2	SAFETY BE BELIEVER THE DEVIL YOU KNOW	Steps	Epic/Universal 5001108 (P)	1
3	IF I COULD TURN BACK THE HANDS OF TIME	R Kelly	Jive 0523182 (P)	2
4	THE MILLENNIUM PRAYER	Chiff Richard	Papillon PHM0052 D1 (P)	4
5	VAPORIZER	Lupino Haze	Viral/His 930001 (P)	5
6	BABY, IT'S COLD OUTSIDE	Tom Jones & Cerys	Capitol 0206127 (P)	6
7	PULSAR	Maura Picotto	Nakimuz 29 (P)	7
8	BULLET IN THE GUN	Planet Perfecto	Perfecto PERF 3023 (P)(P)	8
9	ANOTHER WAY AROUND	Paul Van Dyk	Deviant 00VNT025 (P)	9
10	ENOUGH IS ENOUGH	Y Tu Biste, Elisabeth Troy	Northwest 10 NORTH 002 (P)	10
11	MS. FAT BOOTY	Mos Def	Rowena RW0283 (P)	11
12	SANCTUARY	DeJare	Spot On SP0729 (ADD)	12
13	AIRWAVE	Frank 1	Free For All (ADD)	13
14	I SEE YOU BABY	Gracie Armada feat. Gram'ma Funk	Pepco 923002 (P)	14
15	COMING ON STRONG	Signum Ft Scott Mac	Tidy Trax (ADD)	15
16	ENDLESS WAVE	Kamaya Painters	Data DATA 2 (ADD)	16
17	HEADS NODD	Bob Marley Vs Funkstar Delone	Greenelates GRED 785 (SR)	17
18	SUN IS SHINING	Bob Marley Vs Funkstar Delone	Club Toots 000689 (P)	18
19	BLOW YOUR MIND	Lock 'N' Load	YZK YZK019 (ADD)	19
20	FOR AN ANGEL	Paul Van Dyk	Deviant 00V 2405 (P)	20

All charts © DN

Rank	Title	Artist	Label	Chart Weeks
1	THE MASSES AGAINST THE CLASSES	Manic Street Preachers	Mercury 6000 (P)	21
2	U KNOW WHAT'S UP	Donell Jones	Lafayette	22
3	REKINDLING JAMES SHERIDAN	Public Domain	Proton	22
4	I HAVE A DREAM	Michael Jackson	RCA	24
5	MORE THAN I NEEDED TO KNOW	Scooby	Arachnid	25
6	BACK IN MY LIFE	Alca Derrida	Proton	26
7	STAND TOUGH	Point Break	Mercury	27
8	TWO IN A MILLION/WE'RE MY NUMBER ONE	Two Brothers	Proton	28
9	STEAL MY SUNSHINE	Wendy Wilson	Wendy	28
10	BARBER'S A GOOD FOR STRINGS	William Decker	USA	30
11	I TRY	Eric	Mercury	31
12	SHE'S THE ONE/IT'S ONLY US	Robin Williams	Orion	32
13	ON KEEP MOVING	USA	USA	33
14	BORN TO MAKE YOU HAPPY	Brian Brown	Jive	34
15	RADIO	Two Cities	143/mercur	35
16	KING OF MY CASTLE	Wendy Wilson	AM FM	35
17	WHEN WE ARE TOGETHER	Henry	Mercury	37
18	DON'T BE STUPID (I LOVE YOU)	Shirley Bassey	Mercury	38
19	RAINBOW COUNTRY	Bob Marley Vs Funkstar Delone	Club Toots	39
20	WHAT A GIRL WANTS	Cherone	USA	40

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MUSIC WEEK 22 JANUARY 2000

Braveheart Records Presents:

Pre-MIDEM showcase @ Normis Studios, London, Wednesday 19 January 2000. Catch Jezebel at the Circus Live stand, 05:59, MIDEM 2000.

For invitation or to arrange a meeting contact John Nalls, A & R Director. Jezebel's debut album available for licensing UK, Europe and North America.

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jezebel
www.jezebel.co.uk

TOP 75



22 JANUARY 2000

Pos	THE ARTIST	THE ALBUM	Label/CD/Cass/Vinyl/MD
1	THE MAN WHO	Independence (50/50) (CD) (M)	Capitol/Warner
2	COME ON OVER	Mercury 1700812 (U) 1700814-V	Mercury
3	ON HOW LIFE IS	Epic 494422 (U) 494423-V	Epic
4	WESTLIFE	RCA 74321713212 (BMG) 74321713213-V	RCA
5	BABY ONE MORE TIME	Jive 592272/022174-V (P) Baby Spiritz (Ruse/White/Label/Magnus/Orange/Land)	Jive
6	S CLUB 2	Polydor 541032 (U) 5 Club 1 (Mercury/Parlophone/Abel/Stranger)	Polydor
7	PERFORMANCE AND COCKTAILS	3 V2 VV 100442 (2EP) Soundtracks (RCA & R) VV 100443 (V) 100444 (V)	Parlophone
8	FORGIVEN, NOT FORGOTTEN	Astute 75670512 (2EP) The Cans (Ruse/Def)	Astute
9	ALL THE WAY... A DECADE OF SONG	Epic 69041 (2EP) Celine Dion (Mercury/Epic/Martin/Varelas) 690434-4/690436-4	Epic
10	GOLD - GREATEST HITS	Polydor 5710022 (U) Abby Cadabara (Universal/Andersson) 51700145/100217-V	Polydor
11	TALK ON CORNERS	Astute 7568131/75813041-V (2EP) The Cans (Liberation/Force/Parlophone/Novelty/Sieberg/Balard)	Astute
12	STEUPTACULAR	Ebu/Label 5119442 (CD) Sophie (Polygram/Warner/France/Sony/WPI) 5119443-4/5119444-4	Ebu/Label
13	INTERNATIONAL VELVET	3 Blinec V Hage 38642034 (2EP) Costanza (Tormy/CA/Capitol/1284/324/394/424/1284/2524/2524)	Capitol
14	THE HUSH	Mercury 538972 (U) Toni (Mercury/Soloshows/Bay/Bar & Christian) 538974-V	Mercury
15	UNPLUGGED	Astute 75670882 (2EP) The Cans (Com/Tom) 7407854/4-V/7407858/4	Astute
16	SONGS FROM THE LAST CENTURY	Virgin 210X 2020 (U) George Michael (Ranone/Michael) 210X 2021-V/210X 2023	Virgin
17	BY REQUEST	Polygram 5475992 (U) Boyzone (Ebu/Parlophone/Abel/Stranger/Universal) 5475993-V	Polygram
18	MY LOVE TO YOU	Astute 0221923/02192304-V (BMG) Mylove (Ruse/Label/Force/Balard/Stranger/Novelty/200/300/4)	Astute
19	I'VE BEEN EXPECTING YOU	BChrysalis 4578102 (U) Robbie Williams (Chamber/Power) 4918374-V/4578103	BChrysalis
20	TRACY CHAPMAN	Elektra K 3607124 (2EP) Tracy Chapman (Kerbschwarz) ELEC 44C-V	Elektra
21	AUTOMATIC FOR THE PEOPLE	Warner Bros 3365122 (U) R.E.M. (Ruse/Def) WM 488C-VW/3365123/336528	Warner Bros
22	FANMAIL	RCA 74321713222 (BMG) TLC (RCA & R) 74321713223-V/74321713224-V	RCA
23	FEELING STRANGELY FINE	MCA/Universal MCD 11783 (U) Sinéad O'Connor MCA 11784-V	MCA/Universal
24	INVINCIBLE	RCA 74321713222 (BMG) Five (Comel/Starline/Gallagher) 74321713224-V	RCA
25	THE BARRY WHITE COLLECTION	BMG/VCA 14-V Barry White (Various)	BMG/VCA

26	SYNCHRONIZED	Sony S2 4945172 (2EP) American (Ruse/Def) 4945173-V/4945174-V	Sony
27	THE BEST OF ME	Mercury/AMZ 495522 (U) Bryn Adams (Mercury/Parlophone/RCA/Mercury/Stranger) 495523-V	Mercury
28	THE GREATEST HITS	VEA/Universal TV 67332612 (U) One (RCA/John/Tony/Balard/Stranger/Novelty) 67332613-V/67332614-V	VEA/Universal
29	RELOAD	Gut GUTCD 008-V (U) Tom Jones (Various)	Gut
30	PEACE	RCA 7432169542 (BMG) 7432169543-V	RCA
31	LEFTISM	Hard Hands/Columbia HANCD2 2 (U) Leftist (Leftist) HANCDM 2/HANCDP 2 (EP)	Hard Hands/Columbia
32	GREATEST HITS III	Parlophone S22892 (U) Queen (Queen/Warner/MCA/Mercury/Varelas) S22893-V/22894-V	Parlophone
33	SUPERGRASS	Parlophone S22682 (U) Supergrass (Supergrass/Com/Field) S22683-V/22684-V	Parlophone
34	OUT OF TIME	Warner Bros 759534/082 (U) R.E.M. (Liberation) WM 488C-VW/759534	Warner Bros
35	SURRENDER	Virgin XJ01204/012042 4 (U) The Chemical Brothers (Ruse/Universal) XJ012043-V/012044-V	Virgin
36	CALIFORNICATION	Warner Bros S302426/260 (R) Red Hot Chili Peppers (Ruse) S3024267-V/260	Warner Bros
37	RHYTHM AND STEALTH	Higher Ground/Parlophone/HAMC 4/HAMC 4 (U) Led Zep (Led/Zep/Rapacciolu) HANCDM 4/HAMC 4 (EP)	Higher Ground/Parlophone
38	CHARLIE CHURCH	Sony Classical SC 78030 (U) Charlie Church (Row/Horn) ST 80031-V/SC 80033	Sony Classical
39	WILLENCHU	49183492 (2EP) Willen (J&J/Jay/Art/Trackmasters/Ruse/Bar) 49183493-V/49183494-V	4918349
40	THE PARTY	Virgin 4583412 (U) Aline Monks (Morrisson/Label) 4583413-V/4583414-V	Virgin
41	THE PARTY ALBUM	Positive 4583412 (U) Various (Virgin/Label) 4583413-V	Positive
42	REMEMOURS	Warner Bros K 25504 (U) REM (Mercury/Parlophone/MCA/Dunham/Label) 4 25504-V	Warner Bros
43	BLUE LINES	Wild Bunch/WBRED 1498381 (U) Massive Attack (Massive Attack/Def) WBRP 1498382-V	Wild Bunch
44	PLAY	Mute CDSTUM 1172 (U) Moby (Moby) CDSTUM 1172/STUM 1172-V	Mute
45	MILLENNIUM	Epic 0252222 (P) Backstreet Boys (Merlin/London/Universal/Varelas) 0252223-V/0252224-V	Epic
46	YOU, ME & US	Innocent CDS14 (U) Sinéad O'Connor (Moran) SINM 4-V/MSIN 4-V	Innocent
47	LIQUID SKIN	Hut/Virgin CDH47 54 (U) Gomez (Gomez) HULMCA 54/HUTLP 54/HM47 54 (EP)	Hut/Virgin
48	AFIRMATION	Columbia 4943632 (U) Savage Garden (Abn/Sister) 4943633-V/4943634	Columbia
49	ON THE 6	Columbia 4943632 (U) Jennifer Lopez (Various) 4943633-V/4943634	Columbia
50	SIM SHADY	InterScope/Polygram IND 90021 (U) Eminem (Dr. Dre) ICS 90201/917 902021-V	InterScope/Polygram
51	CLIMB CHRONICLES - THE BEST OF	Duck 33291594 (U) Eric Clapton (Various) 33291594-V	Duck

52	GREATEST HITS	RCA PD 74956 (BMG) PK 74956LP 74956-V	RCA
53	RICKY MARTIN	Columbia 494402 (U) Ricky Martin (CD/H/W) 494403-V	Columbia
54	MIDNIGHT VULTURES	Geffen 4905272 (U) Bob Hansen/Dave Boatman 4905273-V	Geffen
55	NORTHERN STAR	Virgin/CDC 2883 (U) Gary Numan (Virgin/Atlantic/Warner/Novelty/Label) 2883-V/2884-V	Virgin/CDC
56	CHRISTINA AGUILERA	RCA RICA 67880 (BMG) Christina Aguilera (Various) 67881-V/67882-V	RCA
57	WHY CAN YOU TRUST?	Indochine ZEN 03002 (P) ZEN 030M/ZEN 300P-V	Indochine
58	LEGEND	5 V2 GUN BMWCD 16/WANW 16/WANV 16 (U) Bob Marley And The Wailers (Mercury/Warner/Blackwood/Stranger)	5 V2 GUN
59	THE WRITING'S ON THE WALL	Columbia 494364 (U) Queensrÿche (Mercury/Universal) 494365-V/494366-V	Columbia
60	2001	InterScope 4904852 (U) Dr. Dre (Dr. Dre/Mer/Mar) 4904853-V	InterScope
61	R	Jive 0571922/0571934/0571933 (P) R Kelly (Jive/Def/Carolina/Laurence/Ten & PolyGram/West/Wave/Jay) 0571923-V/0571924-V/0571925-V	Jive
62	GOOD FEELING	Independente ISO 100 (1EP) ISO 100 (MCA/Sire/LP/MSD 129-V)	Independente
63	REMEDY	XL Recordings XLCD 129 (U) Basement Jaxx (Basement Jaxx) XLMD 129/XPCL 129-V	XL Recordings
64	TWENTY FOUR SEVEN	Parlophone S21380 (U) The Love (Ruse/Abel/Stranger/Warner/Taylor/Organ) S21381-V/S21382	Parlophone
65	THE TOWER AND THE RUSSIAN WINTER	East West 8073003 (U) Simply Red (AGM) 3984294/2942/2943/2944/2945/2946	East West
66	MILLIONAIRES	Virgin 546782 (U) James Earl Ray (Mercury/Power/Label/Hunter/Universal) 546783-V	Virgin
67	SACRED SPIRITS	Philips 462802 (U) Andrea Bocelli (Bony/Decca) 462803-V	Philips
68	THE MISERATION OF LAURYN HILL	Columbia 498802 (U) Lauryn Hill (Ruse/Def) 498803-V/498804-V	Columbia
69	HEART & SOUL - NEW SONGS FROM ALB MCBEAL	Epic 4901170 (U) Laura Seward (Shelton) 4901171-V/4901172-V	Epic
70	TURN IT ON AGAIN - THE HITS	Virgin/GEM CDG 103 (U) Genesis (Mercury/Parlophone/Comel/Stranger/Label) 524/MCA/GEN 103-V	Virgin/GEM
71	SCHIZOPHONIC	EMI 1219092 (U) Gehlweil (Abel/Stranger) EMI 1219093-V/1219094	EMI
72	US AND US ONLY	Universal/MCD 60089 (U) The Charlatans (Charlatans) MCD 60089/60089-V	Universal/MCD
73	BRAND NEW DAY	A&M/Mercury 4945112 (U) Sting (Ginger/King) 4945113-V	A&M/Mercury
74	THERE IS NOTHING LEFT TO LOSE	RCA 743217192 (BMG) For Fighters (Kaiser) 0786381924/0786381925/0786381926	RCA
75	THE BEST OF	Mercury/Universal TV 101202 (U) The Mavericks (Mercury/Universal) 1012023-V	Mercury/Universal

NEW Highest new entry HC Highest charted Sales increase Sales increase 50% or more

PLATINUM (200,000) GOLD (100,000) SILVER (25,000)
 *All figures are made on combined sales of cassette, CD, LP, MC, and DVD. UK and US sales with combined sales of published edition prior to 25th of before and CD or LP or before release of the album. The weekly national sales to which a new entry is added.

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TOP COMPILATIONS

Pos	THE ARTIST	THE ALBUM	Label/CD/Cass/Vinyl/MD
1	NOW THAT'S WHAT I CALL MUSIC!	44 #7 EMI/Virgin/Universal CD/OW/MT/CD/OW/MT/CD/OW/MT/CD/OW/MT	EMI/Virgin/Universal
2	CREAM ANTHEMS 2000	Virgin/EMI VMD02272/VMDC272-V (EP)	Virgin/EMI
3	HITS 2000	Warner/epi/Global TV/Sony TV RACD1156/RACD156-V (BMG)	Warner/epi/Global TV/Sony TV
4	MUSIC OF THE MILLENNIUM	Universal/Virgin/EMI 54530234/35-V (U)	Universal/Virgin/EMI
5	EUPHORIA - LEVEL 3	Telstar TV TTVD0355/TTVM0355-V (2EP)	Telstar TV
6	THE ANNUAL - MILLENNIUM EDITION	Mercury/Virgin 4943632/4943633-V (2EP)	Mercury/Virgin
7	KISS CLUBLIFE 2000	Universal/TV 59482256/948257-V (U)	Universal/TV
8	THE BEST CLUB ANTHEMS 2000...EVER!	Virgin/EMI VMD02272/VMDC272-V (EP)	Virgin/EMI
9	SMASH HITS 2000	Virgin/EMI VMD02272/VMDC272-V (EP)	Virgin/EMI

ARTISTS A-Z

10	THE BEST...AND FRIENDS ALBUM IN THE WORLD...	Virgin/EMI VTD02286-V (EP)	Virgin/EMI
11	MASSIVE DATA HITS 2000	Warner/epi/Universal TV/Global TV 152942/1510944-V (U)	Warner/epi/Universal TV/Global TV
12	BREAKDOWN	Telstar TV TTVC098/098 (U) TTVMC098-V	Telstar TV
13	RADIO 2 - SONGS OF THE CENTURY	Global Television PARCD1174/RACD1174-V (BMG)	Global Television
14	ABBAMANIA #2	Polygram/Universal TV 54530234/35-V (U)	Polygram/Universal TV
15	THE BEST LOVESONGS...EVER!	Virgin/EMI VMD02286/VMD02286-V (EP)	Virgin/EMI
16	WOMAN 2	Universal TV/Sony TV/Global 54102545/102546-V (U)	Universal TV/Sony TV/Global
17	HUGE HITS 99	Warner/epi/Global TV/Sony TV RACD1156/RACD156-V (BMG)	Warner/epi/Global TV/Sony TV
18	FUNKY DIVAS 3	Global TV RACD141 (U) RACD141-V (EP)	Global TV
19	THE BEST OF BOND...JAMES BOND	Capitol 33291594/33291595/33291596-V (EP)	Capitol
20	BEST MUSICALS ALBUM IN THE WORLD...EVER!	Virgin/EMI VMD02272/VMDC272-V (EP)	Virgin/EMI

Pos	THE ARTIST	THE ALBUM	Label/CD/Cass/Vinyl/MD
1	ABBA	ABBA (Various)	ABBA
2	ACQUA REA	ACQUA REA (Various)	ACQUA REA
3	ADAM	ADAM (Various)	ADAM
4	ADRIANO PANICHI	ADRIANO PANICHI (Various)	ADRIANO PANICHI
5	ALICE	ALICE (Various)	ALICE
6	ALICE IN CHAINS	ALICE IN CHAINS (Various)	ALICE IN CHAINS
7	ALICE IN CHAINS	ALICE IN CHAINS (Various)	ALICE IN CHAINS
8	ALICE IN CHAINS	ALICE IN CHAINS (Various)	ALICE IN CHAINS
9	ALICE IN CHAINS	ALICE IN CHAINS (Various)	ALICE IN CHAINS
10	ALICE IN CHAINS	ALICE IN CHAINS (Various)	ALICE IN CHAINS
11	ALICE IN CHAINS	ALICE IN CHAINS (Various)	ALICE IN CHAINS
12	ALICE IN CHAINS	ALICE IN CHAINS (Various)	ALICE IN CHAINS
13	ALICE IN CHAINS	ALICE IN CHAINS (Various)	ALICE IN CHAINS
14	ALICE IN CHAINS	ALICE IN CHAINS (Various)	ALICE IN CHAINS
15	ALICE IN CHAINS	ALICE IN CHAINS (Various)	ALICE IN CHAINS
16	ALICE IN CHAINS	ALICE IN CHAINS (Various)	ALICE IN CHAINS
17	ALICE IN CHAINS	ALICE IN CHAINS (Various)	ALICE IN CHAINS
18	ALICE IN CHAINS	ALICE IN CHAINS (Various)	ALICE IN CHAINS
19	ALICE IN CHAINS	ALICE IN CHAINS (Various)	ALICE IN CHAINS
20	ALICE IN CHAINS	ALICE IN CHAINS (Various)	ALICE IN CHAINS

22 JANUARY 2000

CHART COMMENTARY

by ALAN JONES



While I Try descends to its lowest position to date – number 22 – in a 16 week run on the singles chart, Macy Gray's debut LP *On How Life Is* improves a notch to number three on the album chart to equal the highest position of its 28 week chart career. On *How Life Is* has sold more than 800,000 copies so far, and its latest jump comes as airplay for Still, the album's third single, begins to take off. The single, due next month,

should ensure that *On How Life Is* tops the million sales mark. Macy's album has also sold well throughout much of Europe, but has disappointed in the US. All that seems about to change, however, as exposure for I Try is finally beginning to see through in the form of album sales, with the result that *On How Life Is* has moved 128-102-66 in the last fortnight on the Billboard Top 200.

Album sales tumbled again last week, allowing Travis to retain pole position on the chart even though their album *The Man Who Sold His Skin* as many copies as it did when placed second a mere three weeks ago. The album sold just more than 40,000 copies last week and was poised to pass the 1,500,000 mark yesterday. It has distanced itself from the Shania Twain and Macy Gray albums, which sold 28,000 and 21,500 last week. But both of its rivals have new singles imminent (Don't Be Stupid will be the sixth out of *Come On Over* while Still is scheduled to be the third single from *On How Life Is* respectively) and should challenge for the chart leadership within a couple of weeks. Therefore, the Grammy and Brit Awards should have an effect until all three albums are supplanted by the new Oasis set.

Just one place shy of its highest chart position to date, *Britney Spears*...Baby One More Time album will speed past the

MARKET REPORT

TOP 10 COMPANIES

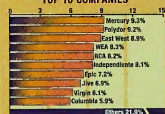


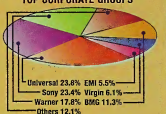
Figure shows top 10 companies by % of total sales, and corporate group shares by % of total sales, of the Top 100 artist albums

SALES UPDATE



700,000 sales mark this week, and is destined to sell many more. *Britney Spears* fourth single *Born To Make You Happy* came out on

TOP CORPORATE GROUPS



Monday and is set to become her fourth straight Top 10 single, giving new impetus to the album as a result. Album sales continue

to decline week-on-week and are now less than a quarter the level they achieved immediately before Christmas but the good news is that they are up on the same week of last year, by 9.2% on artist albums, by 10.5% on compilations and by 9.5% overall. The less good news is that many of these sales are being achieved at little, or even negative margins, as *Still's* latest sale legend (The Beatles' Sgt. Pepper's Lonely Hearts Club Band, Bob Marley & The Wailers' *Beyond*, Madonna's *Ray Of Light* and The Verve's *Urban Hymns* CDs all priced at £5) illustrate.

Lowballed catalogue albums continue their invasion of the chart with Fleetwood Mac's *Rumours* and *Eurythmics' Greatest Hits* this week's highest placed reissues at 42 and 52. The Corrs have three albums in the Top 15, primarily because of price cutting, with their debut *Forgiven, Not Forgotten* bouncing to number eight and *Talk On Corners* to number 11, both outselling *Unplugged*, which at 15, is more expensive than both together.

COMPILATIONS

Now that's What I Call Music! 44 extends its run atop the compilation chart to eight weeks, enjoying another easy victory as the Top 50 remains completely stagnant. Now! 44's sales tumbled by more than 28% week-on-week to just more than 24,000 but that's still nearly twice as many sales as *Cream Anthems 2000*, which jumps from sixth place to runners-up spot despite a very small increase in sales (*Cream Anthems 2000*), it should be said, is the ONLY album in the Top 50 to increase its sales last week. Now! 44's sales last week were more than 45% higher than Now! 41, achieved in the same week last year, and comparisons between the two are becoming increasingly meaningless, not least because Now! 41's sales to date

(1,157,000) are significantly less than those of Now! 44, which smashed through the 1,500,000 barrier on Saturday. The biggest selling album in the series to date, Now! 44 has not only sold at a much faster pace than Now! 41, but is likely to have a considerably longer burnout period. If the market remains healthy, next Christmas's effort (Now! 47 if the usual protocol is followed) could be the first Now! album to reach 2m sales. Incidentally, it's the first Now! album to be released on minidisc and sold nearly 1,000 copies in its best week, the highest for any album in the format's history. It was one of the main reasons why minidiscs established vinyl for three weeks before Christmas.

MARKET REPORT

TOP 10 COMPANIES

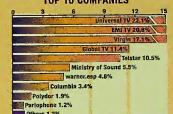
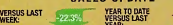
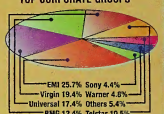


Figure shows top 10 companies by % of total sales, and corporate group shares by % of total sales, of the Top 100 artist albums

SALES UPDATE



TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES

Artist share: 76.4%
Compilations: 23.6%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	2	BABY ONE MORE TIME	Britney Spears	Jive (52212) (P)
2	1	PERFORMANCE AND COCKTAILS	Stereophonics	V2 VVR 100482 (DMP/P)
3	3	RELOAD	Tom Jones	Kid GUTCO 009 (V)
4	5	PLAY	Moby	MunE COSTLUMM 172 (V)
5	4	STEFANCLAU	Steps	Euro (Jive) 951942 (V)
6	15	REMEDY	Basement Jaxx	XL Recordings 11CD 129 (V)
7	8	VERTIGO	Groove Armada	Pepco 852322 (P)
8	13	MUSIC FOR THE JILTED GENERATION	The Prodigy	XL Recordings 11CD 114 (V)
9	6	JURASSIC 5	Jurassic 5	Pan PAN 115051 (V)
10	12	BUENA VISTA SOCIAL CLUB	Ry Cooder	World Circuit WCD 050 (P)
11	9	R	R. Kelly	Jive 951782 (P)
12	7	MILLENNIUM	Backstreet Boys	Jive 953222 (P)
13	13	BLACK ON BOTH SIDES	Mos Def	Rawkus P50141 (P)
14	11	YOU'VE COME A LONG WAY, BABY	Fatboy Slim	Shim BRASSIC 1CD (DMP/P)
15	18	SHOWBIZ	Muslimgroup	MUSCH 0020 (DMP/P)
16	17	WORDS GETS AROUND	Stereophonics	Creation VCR 10010438 (DMP/P)
17	10	THE MASTERPLAN	Oasis	Capitol CREATOR 241 (DMP/P)
18	6	MELTING POT	The Charlatans	Beggans Bureau 880CD 198 (V)
19	16	WWF - THE MUSIC - VOLUME 4	James A. Johnston	Koch International 333612 (KD)
20	17	A SECRET HISTORY	The Divine Comedy	Sexteta SETCD 100 (V)

THE YEAR SO FAR...

This	Last	Title	Artist	Label (distributor)
1	0	NOW THAT'S WHAT I CALL MUSIC! 44	VARIOUS ARTISTS	EMV/IRISH/UNIVERSAL
2	0	HITS 2000	VARIOUS ARTISTS	WARNER/GLOBE/SONY/INTV
3	0	MUSIC OF THE MILLENNIUM	VARIOUS ARTISTS	UNIVERSAL/IRISH/INTV
4	0	CREAM ANTHEMS 2000	VARIOUS ARTISTS	WIRE/EMI
5	0	EUPHORIA - LEVEL 3	VARIOUS ARTISTS	TELSTAR TV
6	0	THE ANNUAL - MILLENNIUM EDITION	VARIOUS ARTISTS	MINISTRY OF SOUND
7	0	ABBA/ANNA	VARIOUS ARTISTS	PODOUR/UNIVERSAL TV
8	0	KISS CLUBLIFE 2000	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
9	0	SMASH HITS 2000	VARIOUS ARTISTS	IRISH/EMI
10	0	THE BEST CLUB ANTHEMS 2000...EVER	VARIOUS ARTISTS	WIRE/EMI
11	0	BEST-LAND FRIENDS ALBUMS IN THE WORLD	VARIOUS ARTISTS	WIRE/EMI
12	0	RADIO 2 - SONGS OF THE CENTURY	VARIOUS ARTISTS	GLOBAL TELEVISION
13	0	MASSIVE DANCE HITS 2000	VARIOUS ARTISTS	WARNER/UMTV/GLOBAL
14	0	BREAKDOWN	VARIOUS ARTISTS	TELSTAR TV
15	0	THE BEST LOVESONGS...EVER	VARIOUS ARTISTS	WIRE/EMI
16	0	WIDE WETS '99	VARIOUS ARTISTS	WARNER/GLOBE/SONY/INTV
17	0	WOMAN I	VARIOUS ARTISTS	UMTV/SONY/VEGAS/CL
18	0	THE BEST OF BONNIE-JAMES BOND	VARIOUS ARTISTS	CAPITOL
19	0	FUNKY DIVAS 3	VARIOUS ARTISTS	GLOBAL TELEVISION
20	0	BEST MUSICAL ALBUMS IN THE WORLD...EVER	VARIOUS ARTISTS	WIRE/EMI

© DJR Last figures represent the chart placing from the last published issue. For full compilation chart.

22
January
2000

THE OFFICIAL CHARTS

22
January
2000

Singles

fmw music week

AS USED BY

BBC RADIO 1
97-99 FM

TOP
CD IN THE
POPS!



- | | | |
|----|---|------------------------|
| 1 | THE MASSES AGAINST THE CLASSES
<i>Mantic Street Preachers</i> | Epic |
| 2 | U KNOW WHAT'S UP Donell Jones | LaFace |
| 3 | RE-REWIND... Arful Dodger feat. Craig David | Public Demand/Realness |
| 4 | I HAVE A DREAM/SEASONS IN THE SUN Westlife | RCA |
| 5 | MORE THAN I NEEDED TO KNOW Scooch | Accubate |
| 6 | BACK IN MY LIFE Alice Deejay | Positive |
| 7 | STAND TOUGH Point Break | Eternal |
| 8 | TWO IN A MILLION/YOU'RE MY NUMBER ONE S Club 7 | Polydor |
| 9 | STEAL MY SUNSHINE LEN | Columbia |
| 10 | BARBERS' ADAGIO FOR STRINGS William Orbit | WEA |

- | | | |
|----|---|------------|
| 11 | RAINBOW COUNTRY Bob Marley Vs Funkstar Delebe | Club Tonic |
| 12 | A LITTLE BIT OF LUCK DJ Luck & MC Neat | Red Rose |
| 13 | KISS (WHEN THE SUN DON'T SHINE) Vengaboys | Positiva |
| 14 | SAY YOU'LL BE MINE/BETTER THE DEVIL YOU KNOW Steps | Ebu/Jive |
| 15 | LET IT BE ME Justin | Innocent |
| 16 | IF I COULD TURN BACK THE HANDS OF TIME R Kelly | Jive |
| 17 | YOU ONLY TELL ME YOU LOVE ME WHEN YOU'RE DRINKING Pa'Simp Boys | Paxipha |
| 18 | HOT BOYZ Missy Misdemeanor | Elliecat |
| 19 | RISE Eddie Amador | Defected |



1 THE MAN WHO

- | | | |
|----|---|---------------|
| 1 | THE MAN WHO
<i>Tanis</i> | Independiente |
| 2 | COME ON OVER Shania Twain | Mercury |
| 3 | ON HOW LIFE IS Macy Gray | Epic |
| 4 | WESTLIFE Westlife | RCA |
| 5 | BABY ONE MORE TIME Britney Spears | Jive |
| 6 | S CLUB 7 | Polydor |
| 7 | PERFORMANCE AND COCKTAILS Stereophonics | V2 |
| 8 | FORGIVEN, NOT FORGOTTEN The Corrs | Atlantic |
| 9 | ALL THE WAY...A DECADE OF SONG Celine Dion | Epic |
| 10 | GOLD - GREATEST HITS Abba | Polydor |

- | | | |
|----|---|-------------------|
| 11 | TALK ON CORNERS The Corrs | 143/Java/Atlantic |
| 12 | STEPTACULAR Steps | Ebu/Jive |
| 13 | INTERNATIONAL VELVET Catalonia | Blanco Y Negro |
| 14 | THE HUSH Texas | Mercury |
| 15 | UNPLUGGED The Corrs | 143/Java/Atlantic |
| 16 | SONGS FROM THE LAST CENTURY George Michael | Virgin |
| 17 | BY REQUEST Boyzone | Polydor |
| 18 | MY LOVE IS YOUR LOVE Whitney Houston | Arista |
| 19 | I'VE BEEN EXPERTING YOU Robbie Williams | Chrysalis |

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Adapting to meet the needs of the new-media revolution

As e-commerce and digital downloads change the way that the music industry is doing business, this growing market gets its own part in Midem 2000.

By Steve Hemsley

The majority of delegates at last year's Midem flew into Cannes thinking about the three-week-old Euro and flew out five days later talking about the Internet. This time around, new-media issues have been placed firmly at the head of the agenda, where it is safe to say they will remain for a long time to come.

Delegates travelling to Cannes early to attend MidemNet on Saturday January 22 will hear an opening keynote speech by Franck Group (France) chairman and CEO, François-Henri Pinault, outlining the impact of the internet on the wider economy and consumer habits, and why music must continue to adapt. Other sessions will discuss the partnership negotiations and agreements taking place between music companies and global internet media firms.

The amount of electronic activity that has taken place in the music industry in the past year should have dispelled the doubts of even the most hardened Internet sceptic. The Secure Digital Music Initiative (SDMI), a coalition of more than 100 music and technology companies, has agreed and published a set of specifications for portable digital audio players, such as MP3, in an effort to control the growth in music downloading. Meanwhile, estimates of the value of global online album sales from label

Estimates of the value of online album sales from label and artist websites in 2005 now range from £575m to £2.4bn

and artist websites in 2005 now range from £575m (source: Verdict Research) to £2.4bn (source: Market Tracking International).

Anyone at Midem who still needs convincing can expect to see labels and publishers scrambling for copyrights and online licensing deals as they attempt to guarantee future revenue from downloading. The Palais Des Festivals will also be brimming with distributors and exporters offering to fulfil album sales generated via the growing number of internet retailers.

For UK publishers, the main topic of debate will be how global intellectual property legislation can be harmonised. They will also use Midem as a forum to discuss the new contractual and pricing models currently being drawn up with record companies, while addressing the issues generated by those songwriters who have identified the internet as a potentially profitable new vehicle for exploiting their work.

Members of the Music Publishers Association



Midem 2000: Cannes' Palais Des Festivals plays host to music executives from around the world

(MPA) met last March to discuss the threats and opportunities they perceive from the move online. The association openly supports the MCPS's proposed mechanical royalty rate in the UK for music downloaded via the internet. The MCPS argues that an initial flat fee of 10p for musical works for up to five minutes and 2p per minute beyond that had to be proposed now, because the growth of the online market has made it unclear who exactly will be selling or distributing music in the future.

The MPA's chief executive, Sarah Faulder, says the MCPS is simply trying to find a way to

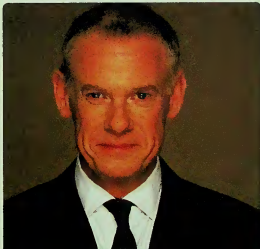
reward creative songwriters. "Most publishers realise we must establish a value for music used for online purposes. The record companies say 10p is too high, but we are entering a different world to that of physical product. Online consumers will choose what tracks they want and ignore others," she says.

Some labels are unhappy that the MCPS figure differs from the 8.5% of dealer-price royalty rate for physical discs, but EMI Music Publishing UK managing director and continental Europe president, Peter Reichardt, points out that, if the music market leans more

towards online business during the next 10 years, record companies will see their retail and manufacturing costs slashed.

"There are a lot of discussions going on, but what is important is that we all get paid for music used on the internet," he says. "I believe there is no need to rush to find a definitive solution because the internet revolution will be slower than some people think."

Nevertheless, EMI Music Publishing has been busy buying up catalogue to strengthen its hand in a changing market. In November, it paid £11m for a 51% stake in Hit And Run Music, giving it a



Reichardt: Important to meet people face-to-face



Keene: Midem helps locate prospective clients

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edited by Adam Woods

Danny Keene, marketing director at MCI



"In 2010 Midem will still have a vital role to play in our business because people will always have catalogue to sell and will still want to license product, regardless of how the distribution of music has changed."

Rights will still have to be agreed for exploitation in local territories, which means we will need to be at Midem to meet prospective clients.

E-commerce is all very well, but we would never license product to someone we have never met - this would be too much of a risk as they could be a pirate, so you can

share in profits from 8,000 songs, and last August it paid £125m for 40,000 copyrights owned by Windward Pacific Publishing's parent company, Fuji Pacific Music.

Windward held business affairs, Paul Flynn, says the company will put new corporate strategies of its own in place during the next few months to strengthen its position in an online market. Windward representatives were at the MPA meeting last March, and Flynn says every publisher must be more pro-active and not see the internet as a threat to its traditional business.

"Publishers must regard the internet as an opportunity to make music available to a wider audience," he says. "That has to be a good thing, as long as we get paid for it."

British Music Rights, the umbrella organisation for the MPA, MCPS/PRS Alliance and the British Academy Of Composers And Songwriters, is scrutinising the way in which online copyright is being viewed by the British and European governments to ensure music's interests are well served. The UK's Electronic Communications Bill is due to be debated in the House Of Commons in April while the EU's E-Copyright Directive is currently in draft form, with an amended version expected to be heard by the European Parliament in March.

'In a congested market, the internet is a form of distribution which can benefit catalogue specialists' - Roger Semon, Castle

assume we will still be negotiating plenty of face-to-face deals in Cannes in 10 years.

The type of person we will be dealing with, however, is likely to have changed. I would expect the event to become more popular with business people with strategic marketing plans who see the potential of using music to bring people into their online services. These executives will replace the traders who are at Midem nowadays.

Whatever happens with the internet, people will still be buying finished sound carriers in 10 years and Midem will still be the place to secure business."

In the UK, the Creative Industries Taskforce Intellectual Property Working Group, chaired by the DTI, is looking into how to explain to consumers the importance of copyright, with particular emphasis on copyright in a digital age.

"The creative industries are being viewed by the UK government as a crucial contributor to the UK economy," says MCI's director of business affairs Chris Martin. "That is a far cry from the out-dated view still prevalent in some countries that copyright is in some way a

barrier to trade."

The EU's E-Copyright directive sets out to apply copyright to the world of the internet and electronic product, and aims to give songwriters the same rights payments they enjoy from existing contracts covering other forms of exploitation.

An international association of entertainment lawyers will meet for a session at Midem on the effect of the internet on music publishing. According to Denton Hall senior solicitor Tara Donovan, writers are beginning to question whether publishers should still acquire all rights to their work. "If the publisher has strengths in certain media markets, perhaps their agreement should be limited to such media," she says. "Following the example of the film and

Osman Erlep: indies face unique opportunities - and challenges

At the end of 1999, the independent music industry faced one of the greatest challenges in its history. Consolidation among the majors, new musical genres, and new technologies offered huge opportunity. But there were huge pitfalls as well: financial constraints, three-party distribution and marketing arrangements which left lower margins to offset A&R gambles, and the eternal question for Indies - how to back your hits without either exposing yourself to bankruptcy or eternal servitude to the majors on the other, writes Osman Erlep.

The sector is responding with more dynamism and vigour than it has shown in two decades, changing its structure in three key areas - creative, commercial and technological. Just a year from now, let alone in 10 years' time, it will be structured very differently, except for the one thing that is its defining principal - the entrepreneurs who own their companies, steering and controlling the destiny of their labels.

The independent scene, which has long made Midem its own event, has witnessed a crucial couple of years, which have seen post-UnionGram consolidation, the replacement of traditional 'indie' band culture by a DJ-led dance/alternative dance scene pioneered by acts such as Basement Jaxx, and the mainstream market's shift to pop. The response of the Indies in many instances points to the ways the sector will attain success in the future.

First and foremost, pop is no longer the exclusive domain of the majors (its production network but its distribution - where the real money is - no longer is). The two biggest symbols of 1999 pop success worldwide - Backstreet Boys and Britney Spears - come from live, which is independently owned, controlled, and in several European territories, distributed similarly. German indie Edele forged ground-breaking relationships in the pop world with, among many others, Scandinavian indie Mega (Ace Of Base), and in publishing with writer Desmond Child (Bon Jovi, Aerosmith, Ricky Martin). Expect pop to see increasing forays from



Two successes: Basement Jaxx (left) and Backstreet Boys

work on behalf of successful Indies in return for long-term, closer relationships. It is no surprise that the most thriving of these networks - Play It Again Sam and Virgin Labels - are aligned with larger partners Edel and Virgin (perhaps the last bastion of 'independence' within the major labels).

Watch very carefully what Mute and Beggarz do in the months ahead. Those two groups, with their deep catalogues and strong rosters, are leading the way in reshaping how the independent sector deals with repertoire in the continent, just as Virgin Europe and PIAS are the ones to watch on licensing, as they strengthen their own International A&R capabilities.

And then comes technology - the greatest force of them all. Every major technological change has created opportunities for indie - and, remarkably, they have all come at times of stagnating record sales and saved the industry's profitability as a result. But is the explosion of music on the internet going to do the same, helping the Indies first and then the majors? The signs are mixed and scary.

On the surface, the internet should be a boon to Indies. It enables listeners, for the first time ever, to hear music (and see artists) outside the limited confines of live tours, radio and television. However, the internet has proved elusive and confusing to most Indies, and the majors, co-mingled with cable and broadcast interests, have taken the lead in internet promotion and A&R as record companies.

There are too many small internet players offering shares in return for exclusive rights

that add little value to the artists' campaigns. The future of the net is decidedly not about exclusive digital download, it is about inclusive digital promotion. The Indies will have to forgo the temptation to do up their digital rights with a handful of exclusive rights acquirers - e-music, Atomic Pop, ARTISTdirect - unless these providers can prove that they will promote the artists and music extensively and inclusively across the vast array of channels, sites and portals on the net.

The internet providers will have to take the lead from AOL's acquisition of Time Warner to get closer to music companies and help promote and market acts locally, where the action really is.

There will be approximately 60 web-based companies attending Midem this year, meeting hundreds of labels and publishers. They come from separate planets, one from artists and hits, the other from data management and the financial markets. If there is one thing they can both do to thrive as independents, then that is to listen to each other about how they can help each other find and promote hits and artists.

It will not be easy - the internet works the opposite way to record companies. Record companies think globally but act locally, breaking records by market. Internet companies like to view the world as one world without borders. The don't know how different an artist's profile might be, say, in London, where he might have a big, from, say, Bologna, where he might have neither. They are learning, but the majors are right on the heels of music and internet Indies, thinking every day about how to make the two worlds work with each other, because their shareholders are demanding it.

As Michael Robertson, the chairman of MP3.com said recently, "The majors will bang their heads against the walls enough times to stumble through the door of opportunity." The big question is, will the Indies already be there?

Osman Erlep is chairman of Investment and consultancy company Spectrum Ventures

television industries, perhaps music rights will become the subject of multi-layers of exploitation with "windows" specifically negotiated for certain media. If a publisher wishes to acquire these new rights, it may have to give specific undertakings to exploit them."

She adds that if online exploitation grows to replace or compete with physical product, songwriters may discover that performance income becomes their prime source of revenue. This could lead to a shift in power away from the majors as writers decide that they no longer need the services of a publisher.

"They may consider joining their local collection society and receive 100% of the income collected by the society and its affiliates around the world," says Donovan.

But EMI's Reichardt says the industry would be wrong to write off the role of the publisher in a future dominated by online commerce.

"Writers appreciate that we police the use of works across the world and ensure they get paid what they are owed," he says. "They could go direct to the collection societies now, but they realise this is not practical."

PeerMusic managing director Nigel Elderton agrees and believes the industry is paranoid about the internet. He says whatever direction the music market takes, writers will always need publishers. "Publishers have traditionally helped songwriters whenever a new format has arrived, whether it was sheet music or the internet," he says. "Artists are good at creating but they are not always good at administration, and why should they be? We have 28 offices around the world offering writers a service they would find almost impossible to do for themselves."

It is not only publishers who are contemplating the role e-commerce will play in their businesses in future. Those heading off to

➔ Nigel Elderton, managing director of PeerMusic



"In 10 years there will be a different type of delegate at Midem and we will be talking to many more net-driven companies eager to acquire catalogue."

"During the next few years we will go to Cannes to negotiate strategic alliances with businesses that we can work closely with to fully exploit the potential of the internet and protect our copyrights. By 2010 Midem debates will be dominated by online rights."

"Technology moves forward so quickly that we will still want to come to Midem to learn from each other how to use the latest media to win more business. Yet however much technology changes during the next decade there will be no substitute for being in Cannes to reinforce a professional relationship, even if the relationships we are making have changed to meet online demands."

"Midem is a marketplace to come and meet potential clients and customers. Weighty industry issues get debated and resolved at Midem and the delegates who attend can discuss ideas face-to-face in a way they never could using e-mail."

"Midem has a habit of reinventing itself and if it can remain creative and innovative it will always be relevant to the global music industry."

Midem to agree licensing deals for compilations are also aware of the potential opportunities offered by new media.

In December, Castle Music launched its website as an online catalogue and ordering facility for its global network of dealers and distributors.

Commercial director Roger Simon claims that the internet is not a problem to companies such as Castle. "In a congested retail market, it is a form of distribution which can benefit music catalogue specialists and therefore offer incremental business," he says. "Deep catalogue is becoming harder to locate in the High Street. Being able to provide the individual with the facility to compile their own bespoke compilation or buy existing catalogue product has to be an advantage for any company that owns a substantial amount of intellectual copyrights."

MCI is pursuing a policy of purchasing catalogue to increase its control over what product is available for download or for sale online. The company was acquired by the Kingfisher group at the end of 1998 and the parent company has ensured that the necessary funds were available for MCI to acquire the Demon and Ace catalogues, for example. MCI marketing director Danny Keene says MCI is embracing e-commerce, although he does not expect the music market to change overnight.

"It is assumed that everyone will want to download their own compilations, but many consumers do not want to spend time retrieving 40 tracks from their computer," he says. "They will still prefer to walk into a shop and buy a hits compilation already compiled."

He adds that children who are not allowed to use their parents' credit cards will also continue to buy music from traditional stores until more flexible payment methods are available.

"The technology that will allow children to view

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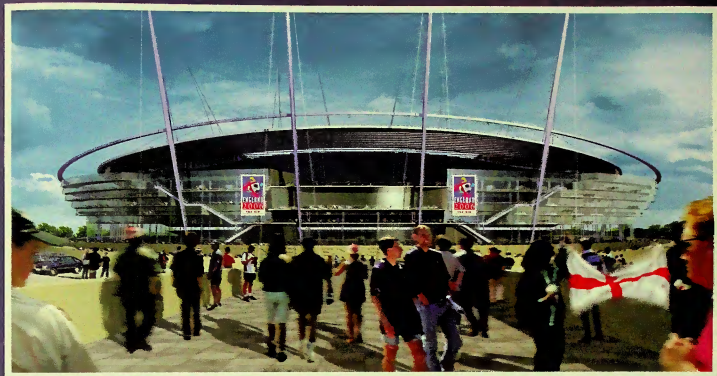
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Patrick Broderick, managing director of K-Tel



"I do not believe Midem will exist in its current form in 2010. At the moment Midem is vital for the independents. If electronic trading kills the entrepreneurial spirit, fewer indies will attend and Midem will no longer be the event we love.

I believe that in 10 years Midem will be more of an industry conference attended by 20 or 30 of the biggest online players along with a host of consultants helping and advising people about the latest technological advances.

top-up debit cards is still some way off and most youngsters enjoy going into a record store with their friends and spending money."

One compilation company that is convinced online trading will spell the end for areas of its core business is K-Tel Entertainment. The company has traditionally operated on the periphery of the music industry and was one of the first companies to sell into non-traditional outlets and to develop direct response TV ads.

Managing director Patrick Broderick is convinced the traditional retail side of K-Tel's business will ultimately disappear, but he says the company is investing in the internet as another form of mail order.

Last year, the company launched a website for the US market from which users can

download and order its catalogue. There are plans to launch a similar site for the UK and Europe, but it will not only sell music. It will be a general shopping site that also offers sports goods and kitchen equipment.

Whatever products people choose to buy on the internet, there will soon be a huge market which will require the services of traditional and specialist distributors. Two companies with fulfillment operations already in place are Global Fulfillment and Startle Distribution, and other players could reveal their hand at Midem.

Global has signed a deal to open a facility at

If Midem does remain in its current form it will be only the large publishers and internet companies who go. Too many people seem eager to sell catalogue, and I am being offered catalogue all the time by independents.

It is unlikely companies like K-Tel will be at Midem in 2010 unless we have secured a partnership or joint venture with a larger company. As a standalone business and as an independent, with no shareholders or outside investment, we are unlikely to be in Cannes at the end of the next decade."

THE warehouse which gives the company immediate access to more than 100,000 entertainment products, while THE has linked the service to its new Epos stock replenishment system.

THE managing director, Norman Smith, says the deal with Global will help the company maximise online sales, and he is not too concerned about the threat from download technology.

"Music will remain a gift purchase and albums will not be affected too much," he says. "Singles are a different story, but what is happening there is no different than consumers recording tracks from the radio,

which has been happening for years."

Startle Distribution, recently formed from Telsar following a management buyout, has forged a partnership with logistics company Tibbitt & Britton to form Track One Logistics, which will handle distribution for Startle and Lightning Exports and provide the company's internet fulfillment arm.

Pinnacle and Vital have been in discussions since the summer with the Association of Independent Music (AIM) about fulfilling orders from AIM's central website, www.indie.com. Pinnacle managing director Tony Powell says there is still confusion about the role online sales and downloading will play in the future of distribution, which is why companies are posting for position and forming partnerships to ensure they do not miss out.

'There's no rush to find a royalties solution because the internet revolution will be slower than people think' - Peter Reichardt, EMI Music

Ⓛ flying the flag

The Brits will be out in force as usual at Midem with the government's culture secretary Chris Smith once again giving his support.

Smith first visited the event in 1998, and BPI director general John Deacon says his attendance demonstrates the support the music industry is currently receiving from the government. "This will actually be the third year in a row that Midem has been supported by a ministerial visit, and these visits are underlining the importance of the music sector to the British economy," he says.

As well as the BPI, British Music Rights - the umbrella organisation for the MPA, MCPS/PRS Music Alliance and the British Academy Of Composers And Songwriters - will be represented on the British at Midem stand in the Palais Des Festivals.

MCPS/PRS Music Alliance chief executive John Hutchison will also be wearing his International Music Joint Venture (IMJV) hat and speaking on the Midem panel "Come Together", which will debate the future of collecting societies.

IMJV was created in March 1999 to establish a shared back office based in the Netherlands to serve music rights administration. The MCPS/PRS Music Alliance was a founding member along with overseas music rights societies Aescap and Buma/Stemra.

This will be IMJV's Midem debut and Hutchison will be joined on the panel by his counterparts John LoFrumento (ASCAP) and Ceis Vervoord (Buma/Stemra), while Jibrand Galema, who was appointed CEO of IMJV in August, will be attending his first Midem.

The MPA will be supporting British businesses at Midem for the 34th year and will be taking 20 companies as sponsor of exhibitors. The MPA was chosen as the sponsor of music industry exhibitors at the first Midem in 1967 when the DTI was



Deacon: government support known as the Board Of Trade Directorate Of Overseas Fairs.

Companies have been able to apply to the MPA for DTI funding to help with the cost of exhibiting, with £2,300 available for a standard four-unit stand in only apply for two grants in any 10 year period.

"This sponsorship is a practical way to help companies exporting British repertoire," says MPA chief executive Sarah Faulder. Ⓛ Steve Hemley

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"Pinnacle is in a strong position because, as part of the Zomba group, we have a talent base and a music company is nothing without talent," he says. "With label websites and internet fulfilment facilities, we are well-placed to take advantage of online opportunities." Last summer, Powell appointed former Virgin Records general manager Mark Hutton, as a consultant to oversee Pinnacle's online business.

Vital director Pete Thompson says the company will talk to any potential partner that could help to make an online fulfilment business profitable. Vital's parent company, Ray It Again Sam, announced in December that it was in the

'Publishers must regard the internet as an opportunity to make music available to a wider audience'
- Paul Flynn, Windswept

process of finalising key internet investments and it is expected to unveil details within weeks, with news possibly leaking out at Midem.

For UK exporters, the transition to internet fulfilment and satisfying orders from online retailers around the globe is only one step away from their existing business. Caroline International, the export arm of overstocks and deletions company Sound And Media, changed its name to Caroline 2 on October 1 and was relaunched with a new logo ready for its relocation, immediately after Midem, to modern premises in west London. It is currently upgrading its technology to make it easier to supply internet fulfilment houses and the company already has two contracts in place.

Peter Reichardt, managing director of EMI Music Publishing



"I expect to still be coming to Midem in 2010, but I do expect the event to change, as it has always evolved to accommodate the type of business people are doing at the time.

It is a unique event and as technology changes, the types of agreements we will be negotiating will change too. The licensing deals may lean more towards online, but the core aims of why we go to Midem will not change. Those are to represent songwriters and their songs, and to get the best deals for them.

Working from an office and relying on e-commerce is fine, but the industry must not underestimate the attraction of a trip to the South of France in January to meet up with business partners and old friends. We may be seeing new people in 10 years but it will always be important to get out of the office and to talk face-to-face. This is how deals are done today and it is how they will be negotiated in the future, however much technology moves forward."

General manager Nik Podgorski is resigned to the fact that when large numbers of consumers begin to download tracks to hardware formats such as MP3 it could severely hit Caroline's physical business because the company does not own catalogue. "We will also suffer from artists who make tracks only available via the internet," he says. "On a couple of occasions when this has happened, we have managed to buy wholesale products to supply fans who do not have access to the internet, but there could be a massive growth in internet-only labels."

One exporter which does not plan to become an internet fulfilment house is Lago. Sales manager Paul Burrows says the company will not invest millions of pounds in new systems because it does not believe the internet will provide big enough margins. "It will generate turnover and volumes but not profits," he says. "There is a price war at the moment and we cannot afford to get involved in supplying the public directly. There will always be room for physical product and our core business is in supplying bulk wholesalers and retailers. Like other exporters, we may find ourselves supplying internet fulfilment warehouses."

Lago is instead investing in its DVD business, which Burrows says is a less congested market than the CD sector but considerably more profitable. Most music companies are aware that new media is replacing many of the traditional methods of doing business and that consumers are adjusting to buying and listening to music in ways they were unable to a decade ago. The corporate decisions being taken now will determine who is in the best position to benefit from the changing market during the next 10 years. **G**



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① putting the personal touch back into a global business

In a business world where e-commerce dominates, it would be easy to dismiss as redundant the role of trade shows such as Midem, where people travel across the world to shake hands with customers they talk to every day via e-mail and telephone.

Yet the Reed Midem Organisation remains confident that the Cannes-based convention will remain a key event in the music industry calendar, because it continues to mould itself around the concerns of the global music business.

Midem's outgoing music division director, Christophe Blum, says this has meant making this year's event a forum for addressing and debating online issues that are worrying many companies. "The internet is part of the music industry and Midem is showing it is aware of the issues by holding MidemNet, a one-day pre-opening summit that will reflect this new way of distributing music, whether it is by download or the purchase of physical product," he says.

"The music industry is concerned and cautious about e-commerce and Midem has a responsibility to update and reassure people about what is happening. We are the only convention in Europe where members of the industry can meet and talk to each other about how the online revolution is affecting their day-to-day business."

Blum realises, too, that MidemNet must take a global perspective on the impact of internet, which he believes will dominate the music industry during the next 10 years. Midem's own research has discovered that 60% of traffic on the internet is music-related



Blum: MidemNet gives scope to broaden the type of delegate at Midem (right)

and it is, therefore, no accident that there will be more than 50 internet-related companies exhibiting in Cannes this year, from Microsoft to Global Fulfillment.

MidemNet is unlikely to be a one-off, and delegates will be questioned after the convention to discover how the specialist new media sessions were perceived and whether they should be improved or extended for next year.

"MidemNet is likely to be developed and repeated for many years to come. Midem has



always been at the forefront of new technology and we have been discussing the impact of the Internet, for example, for the past six years," he says.

The MidemNet Awards will honour companies that have already entered the online world with prizes for best record company and label site, best artist site and best internet broadcast among others.

Blum does accept that the delegate demographic attending Midem is likely to change in the future, although he is confident

regular attendees, such as small companies that want to meet the movers and shakers to agree licensing deals, will not be forced out.

"In 10 years, the music business professionals who have always attended Midem will still be there, but new media does give us the opportunity to widen the visitor base," he says.

"As more internet labels are set up and more music is used electronically, the event will become accessible to many more people." □ Steve Hemley

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As well as the influx of first-time new-media exhibitors at Midem this year, delegates will find a thorough programme of seminars dealing with the key digital issues.


Part of the conference's opening anti-piracy salvo is the "Cyber-Piracy: Regulations And Technology For The Internet" seminar, which will outline the new forms of piracy online, the most widespread of which is the illegal downloading of MP3 files. Speakers include former IPI chief Nick Garnett, who is now senior vice-president of trust utility for InterTrust, and Frank Creighton, RIAA senior vice-president and director of anti-piracy.

"Legal And Commercial Effects Of Digitisation On The Music Industry" puts the case that existing contractual and pricing models in individual nations are no longer valid in the global market created by the internet. The session will be tackling questions of enforcement and royalty-collection arrangements. One of the moderators of this conference will be Julian Turton, partner at The Simkins Partnership.

"We expect to provide a picture of the state of play from a legal point of view, in relation to digitisation issues, which are those affecting digital delivery as well as hybrid sales," says Turton. "We will be comparing the European legislation protecting the whole music environment on the internet with that in the US, and we will be looking at the impact of digitisation on the future of collection societies, publishers and artist-recording company relationships." "Will New Technologies Make Or Break Classical Music?" examines the

Delegates face up to key technological issues

Midem and MidemNet explore the new-media era. By Adam Gold



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steps the classical music sector is taking to strengthen its overall business model

through new media. Among the points addressed will be the degree of success with which classical labels are beginning sell physical product via the internet, the

opportunities offered by new formats such as DVD and Super Audio CD, and the potential use of downloadable samples as a marketing tool.

"We will look at whether classical companies should be worried about new technology or whether it can be viewed as an exciting prospect in a technologically-aware market," says Kevin Bee, producer of beeb.com, who will speak at the seminar. "It now seems that any areas of the record industry which don't embrace new technologies will be left behind. Their livelihoods could depend on it."

"Music Publishing: Issues And Options For Online Licensing" focuses on the emergence of e-track and the speeding up of internet delivery methods, and suggests that record companies increasingly need to market themselves as "must-have" online licensing services. Speakers include: Crispin Evans, director of legal and business affairs of Universal International Music Publishing; Ralph Peer II, president and CEO of PeerMusic USA; and Jenny Vacher, general director of ICMIP in France.

"Music On The Internet: Is It A Giveaway Media Or A Money Machine?" takes place in conjunction with the Association of Independent Music Publishers (AIMP) and will discuss how, when and where artists and songwriters will earn their royalties in the decades ahead. Robert Kohn, chairman of emusic.com is among the speakers.

A more in-depth debate on the partnership between the music industry and global internet media companies is MidemNet. Planned for January 22 at the Palais Des Festivals in Cannes, MidemNet will explore the global perspective on music in the online world today.

The pivotal opening discussion involves the impact of the internet on the music industry, on the broader business economy – such as financial markets, mergers and acquisitions, electronic commerce, advertising and marketing – and on consumer habits.

"Was It A Digital Christmas?" appraises the efforts made by the international recording industry so far to prepare for the onset of digital distribution. Among the topics under consideration is the Secure Digital Music Initiative (SDMI) and

the major labels' digital delivery strategies, as well as the different business models which are beginning to develop, and the growth in the market for portable MP3 devices.

The panel will also examine notions of the typical internet user, and discuss whether the recent holiday season represented a shift in the size and profile of the market.

"Music In The 21st Century: New Music Distribution Models" centres around how telecommunications companies and broadcasters are paying close attention to music's growing importance in the digital age. It also hopes to detail their efforts in integrating music into their businesses.

Another pivotal seminar at MidemNet is "Broadband: The Next Revolution?", which aims to provide a media and entertainment perspective on the growing sectors of webcasting and internet radio. The conference will give an overview of the broadband business and investment models established so far, examining strategic partnerships, technologies and payment structures.

A large panel of speakers is lined up to debate the seminar "How Are Technologies Going To Serve Music On The Internet?", including Jerry Keary, CEO of Liquid Audio, JD Heilprin, executive vice-president of RioPort, and moderator Joanne Marino, editor-in-chief of Webnoze. The panel looks at the international implications of SDMI specifications and the dominant and future formats for digital distribution such as MP3, Liquid Audio, RealAudio, Windows Media Audio and MP4. The marketing ramifications of a globalised, downloadable music industry will also be put under scrutiny.

The exploration of "Intellectual Property Rights: Legislation, Protection And Management In The Digital Reality" is to be moderated by Robert Allan of Denton Hall. The issues tackled here centre around how global laws can be implemented so that e-commerce development can truly take off.

"The rights issues are going to be incredibly complicated," says Allan. "Although you can argue that the internet overrides rights issues, the fact is that copyright laws are territorial, and we are all going to have our work cut out to make sense of it all." C

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Midem Classique 2000 has a mission to raise the profile of the classical, contemporary, traditional and jazz music sectors.

Companies which deal in those genres will occupy an exhibition space twice the size of previous years' allocation, with an emphasis on the intelligent juxtaposition of a wide range of exhibitors with related interests. Record and new-media companies with a classical, jazz and traditional focus sit alongside film-makers, promoters, managers, agents and artists operating in the same market.

"It is about establishing new collaborations and bringing various strands of the classical business together," explains Cornelia Much, who is responsible for the worldwide promotion of Midem Classique 2000. "There is already a buzz among the classical companies exhibiting, who have the chance to present new product to a worldwide audience."

Much points to the presence in Cannes of BMG Classics, the Munich-based major which this year exhibits in the Palais Des Festivals for the first time, encouraged by the presence of leading names in the world of classical music performance.

"We will promote a concert by the great Polish composer Krzysztof Penderecki on January 23, which will be broadcast live," says Much. "The fifth Cannes Classical Awards will be stronger than ever before, while IMZ's preview screenings will present 290 new music and dance programmes by

Classical music to play to larger audience at Midem

Classical's profile is being boosted at Cannes. By Andrew Stewart

58 broadcasters from 21 countries."

Classical music exhibitors from the UK include independent record companies Hyperion, Chandos and New World Records, as well as Gramophone Publications and Grove Dictionaries Of Music. These will share space with a range of companies operating in the jazz, contemporary and traditional fields.

"UK companies account for almost a third of the space in the specialist music area," says Emma Dallas, sales manager with the Reed Midem Organisation. "There should be around 1,500 classical and specialist delegates in total, which gives a good indication of the sector's importance to Midem."

Gramophone Publications, recently bought by Haymarket Publishing, has opted to retain its regular Midem presence. Although newly-installed Gramophone associate publisher Rupert Heseltine is a newcomer to Midem, he stresses that Haymarket recognises the business value of the magazine's Cannes platform.



Medieval Babes (with BMG Classics' Richard Dinnage): showcase

"It is clear there are two significant reasons for Gramophone to be there," says Heseltine. "The first is to talk to the industry and draw their comments on the magazine and its direction. Gramophone is the most important classical music magazine, so it is vital that we have a major presence. The second reason for attending Midem, from our point of view, is the opportunity to generate advertising sales. I know how important trade shows are for building and rebuilding advertising relationships, especially at the beginning of a year."

In previous years, many UK companies have

made use of Gramophone's stand as a general meeting point. As a commercial concern, Gramophone is hardly obliged to provide the entire classical record business. But Haymarket is not about to break with tradition, according to Heseltine, who says that all delegates will be more than welcome to visit the Gramophone stand.

Midem Classique 2000's exploration of trends in internet and multimedia technology is welcome news to Haymarket, which is currently redesigning the magazine's website and will shortly be appointing a full-time webmaster. Gramophone's editor, James Jolly,

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edited by Adam Woods

15

will be attending the pre-opening internet conference on January 23," says Heseltine. "In common with the rest of the classical music business, we are looking for new audiences, and we see the internet as a potent marketing tool to help us reach them."

Eidam-based independent label Hyperion, a Cannes regular since 1987, has opted to take its own stand for the first time at Midem Classique 2000, its exhibition fees underwritten by a grant from the DTL.

"It makes good business sense for us to go to Cannes," says Hyperion marketing director Mike Spring. "We decided to take four people down this year, and we discovered it was only marginally more expensive to take a stand. It will mean that we have a place to meet people in comfort at our own stand. In the past, we've borrowed Gramophone's stand, which was a bit cheeky."

"During the years, Midem has evolved, in our eyes, from the place where we sorted out distribution deals to the place where we meet our established contacts. We don't have a lot of new business to do now, as far as distribution goes, although it will be interesting to see what kind of people the stand attracts."

Spring adds that Hyperion's stand at Midem Classique 2000 should help raise the company's already high international profile, providing a valuable marketing return at the beginning of the company's 20th anniversary year. However, his expectations of the trade fair's enhanced classical coverage are relaxed.

"I'm not expecting to find too much that we have not already seen in previous years. The main reason for us to be there is to meet our established distributors, go through next year's plans and take them out for dinner." **C**

Acts get suited and booted for The British@Midem

The process of choosing bands to appear at the 2001 BPI British music showcase at Midem will begin almost as soon as producer Allan McGowan returns from this year's convention.

In the meantime, the 2000 gig - fronted by Mick Fleetwood - will be the fourth put together by McGowan, who says he is approached all the time by managers who want their bands included.

"As soon as we arrive home from Midem the process begins for the next year. We usually invite applications formerly through the newsletters of trade organisations," he says.

"What we are looking for are bands that have reasons for wanting to come to Midem," he adds. "They may be seeking publishing or licensing deals, and they must be willing to help fund the event. Midem asks bands to pay around £100 per musician to use the production facilities."

McGowan says that, by the summer, a list of possible bands is drawn up and this has to be whittled down by a panel of executives from the BPI and other bodies. "We do this by choosing bands that are being talked about in the UK and could break in other territories, or they may be established artists with new projects. Last year Squeeze were invited because they had a new label and were looking for licensing deals. We try to finalise everything by early November," he says.

The showcase has previously been known as Best of British, but from this year it is The British@. This is an attempt by the BPI to create a branding that it can adapt for other events such as The British@Popkomm, for example.

The BPI has managed to attract sponsorship



The Stranglers (left) and Superstar: part of The British@Midem

from footwear brand Dr Martens and from Maxx, a division of NatWest Card Services which has developed secure payment technology for downloading music from the internet. "The funding from the sponsorship ensures the branding of the stage is right and that we are able to convey the right message for British music at Midem," says McGowan.

The money also helps pay for the 3,000 promotional brochures that are sent out to key executives and media prior to Midem and distributed from British stands during the convention. The brochures include photos of all



the bands performing, with details of who interested parties should talk to if they want to begin negotiating deals.

The British@Midem show will again be staged at the Martinez Hotel in two parts, with an early evening singer-songwriter section in the Salon Estereel followed by the bands showcase in the ballroom at 9.30pm. Artists confirmed include The Stranglers, Superstar, The Peter Bruntell Band and Vicious Circle, whose youngest member is aged 12 and who must not perform on stage after 10pm under European law. **C**

Steve Hensley

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Record label specialists in mid-price catalogue, children's spoken word. Stand number: 0931
Key delegates: John Cooper - managing director; Brian Oatway - export manager; Robin Taylor - sales director; APM South Africa

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Address: 3 Abbey Road, London NW8 9AY; tel: 020 7866 7182, fax: 020 7866 7321, e-mail: inter@abbeyroad.co.uk website: www.abbeyroad.co.uk
Type of business: Multimedia developer; Stand no: 1309
Key delegates: Samantha Harvey - creative director; Christina Schönbauer - account and project manager; Coleen Barber - radio manager

ARC MUSIC PRODUCTIONS INTERNATIONAL
Address: PO Box 11, East Grinstead, West Sussex RH19 4EZ; tel: 01432 328 567, fax: 01342 315 958, e-mail: info@arcmusic.co.uk website: www.arcmusic.co.uk
Type of business: Music production company; Stand numbers: R1.15, Key delegates: John Gourlay - executive director; Gila Gourlay - international sales co-ordinator; Andrea Grant-Webb - sales manager; Hotel's Liners

ARISA SURROUND SOUND LTD
Address: Unit 11, Forest Business Park, South Access Rd, Walthamstow, London E17 8BA; tel: 020 8520 7264, fax: 020 8223 0332, e-mail: arisa@arisa.co.uk
Type of business: CD manufacturer; distribution, import/export label, record company, publishing; Stand number: 13, 17; Key delegates: Roney Anderson - international business affairs; Jane Bourne - production/manufacturing; Morris Cawthorne - managing director; Dionne Maynes - A&R label manager

BBC MUSIC
Address: 80 Wood Lane, London W12 0TT; tel: 0208 376 3606, fax: 0208 376 241, e-mail: [bbc.co.uk](mailto:bbc@bbc.co.uk) website: bbc.co.uk
Type of business: Distribution; Stand number: R06.3; Key delegates: Kevin Bee - producer; David Jackson - head of music; BBC Wales
BMG MUSIC PUBLISHING INTERNATIONAL
Address: Bedford House, 69 - 79 Fulham High Street, London SW6 3JW; tel: 0207 384 7600, fax: 0207 384 8162; Type of business: Music publishing; Stand numbers: R1.10, 6; Key delegates: Andrew Jenkins - vice president of international (Majestic);

BRAVEHEART RECORDS
Address: 57 - 63 Grosvenor Street, Liverpool L3 2AS; tel: 0151 234 4443, fax: 0151 236 8416, e-mail: info@braveheartrecords.co.uk
Type of business: Pop and rock label; Stand number: 05.19; Key delegates: Trevor Burke - managing director; Carl Goodman - business development manager

CAROLINE T
Address: 56 Standard Road, London NW10 6ES; tel: 0208 961 2919, fax: 0208 961 1873, e-mail: [caroline2.com](mailto:caroline@caroline2.com)
Type of business: Export; distributor; Stand number: 1318; Key delegates: Nik Podgorski - general manager; Kevin Barber - key accounts manager; Representing Beehive, Sava Sparks - director; Oliver Combert - director; Hotel's Sany

CASTLE MUSIC
Address: A29 Barwell Business Park, Leatherhead Road, Chessington, Surrey KT9 2NT; tel: 0208 974 0201, fax: 0208 974 2674, e-mail: info@castlemusic.com website: www.castlemusic.com
Type of business: Distributor; record company; Stand number: 25.04; Key delegates: Jon Colwell - managing director (Majestic); Roger Smead - commercial director (Majestic); Ed Cook - finance director (Majestic)

CHANDOS RECORDS
Address: Chandos House, Commerce Way, Colchester, Essex CO2 8HQ; tel: 01206 225200, fax: 01206 225201, e-mail: enquiries@chandos-records.com website: chandos-records.com
Type of business: Record company; Stand number: 005.11; Key delegates: Ginny Cooper - sales manager; Jeff Coventry - marketing manager; Ralph Cousins - operations director; Hotel's Vilsa Francis

CHARLY RECORDS LTD
Address: 13 Bridge Way, Church Street, Old Islington, Middlesex; tel: 020 8232 1300, fax: 020 8232 1301; Type of business: Reissues label; Stand number: 20.02

CHERRY RED RECORDS
Address: Unit 17, Bykium Gate West, 126-128 New Kings Road, London SW6 4LZ; tel: 0207 371 5844, fax: 0207 384 1854, e-mail: info@red.demon.co.uk
Type of business: Record company; Stand numbers: 03.32; Key delegates: Ian McNay - managing director; Adam Veloso - label manager; Tim Wright - assistant label manager

COUNTERPOINT SYSTEMS
Address: 144 Camden High Street, London NW1



ONE, tel: 020 7543 7500, fax: 020 7543 7600, e-mail: info@courser.com website: www.courser.com
Type of business: Specialist administration software supplier; Stand number: 07.29; Key delegates: Paul Dawsey - UK office; Daniel Barkat - US office; Hotel's Le Mercure
DARK BEAT RECORDS
Address: 59th House, Blincoo, Perrinch, Cumbria, CA11 0DA; tel: 01768 483748, e-mail: darkbeat@compuser.com website: www.ourworld.com/compuser.com
Type of business: Record company; Stand number: R1.06; Key delegates: Glenn Wilson - general manager; Mike Croft - A&R manager; Irmata Bunnay - arts and visual manager

DEMON RECORDS
Address: Vase House, 1704 Mill Lane, London NW8 1TB; tel: 0207 433 3908, fax: 0207 443 3909, e-mail: cwain@demomusic.co.uk
Type of business: Importer, exporter, label, licensing, record company; Stand number: 07.11; Key delegates: Alan Fresh - international sales manager (Mondjour); Fave Mackin - general manager (Gray D'Alban); Carolyn Swann - export sales co-ordinator (Invicta)

DELOOM
Address: 78 Church Path, Fletcher Road, London W4 5B; tel: 01932 245177, fax: 01932 232 011, e-mail: dimebourne@deloom.com
Type of business: E-commerce, on-line distribution; Stand number: 09.08; Key delegates: Andy Ancoar - A&R manager; Rodney Buckle - VP International; D Melbourne - international manager

DISCRONICS MANUFACTURING UK
Address: Southwater Business Park, Southwater, West Sussex, RH13 7YT; tel: 01403 732002, fax: 04 44 (0) 1403 733786, e-mail: sales@discronics.co.uk website: www.discronics.co.uk
Type of business: Manufacturer of CD, CD-i, ROM, CD-R, CD-i, DVD, MC, Vinyl; Stand number: 05.23; Key delegates: David Mackie - CEO; Sue Mackie - general manager - European sales; Roger Twynham - multimedia sales manager; Marie Bigsby - sales manager for CD audio, cassettes and vinyl; Graham Skarplees - general manager planning

DRESSED TO KILL
Address: 11 Melrose Gardens, 11 Park Street, London W1Y 3R; tel: 020 7408 2111, fax: 020 7409 1935, e-mail: drill@kill.com website: www.dressedtill.com
Type of business: Record label specialising in low budget compilations and board sets; Stand number: 03.36; Key delegates: George Kimpton - managing director; Dave Perry - sales manager; Colin Coates - operations manager; Hotel's Art Angel

EAGLE RECORDS
Address: Eagle House, 22 Armory Way, London SW18 1E2; tel: 0208 870 8100, fax: 0208 875 0050, e-mail: mail@eaglerecords.com website: www.eaglerecords.com
Type of business: Record company; Stand number: R01.3; Key delegates: Terry Shand - chairman; John Knowles - managing director; Lindsay Brown - deputy managing director and international director; Mike Howell - catalogue exploitation manager

GOING FOR A SONG, Address: 3rd Floor, Chiltern House, 184 High Street, Berkhamstead, Herts HM3 3AP; tel: 01462 877417, fax: 01462 870944, e-mail: sales@goingforsong.com
Type of business: Record company; Stand number: 8110; Key delegates: James Hornaway - international sales; Joe Lind - UK sales; Corinne Maxwell - international sales
GOOD LOOKING RECORDS
Address: 84 Queens Rd, Wadford, Herts WD 2DA; tel: 01923 690 700, fax: 01923 249493, e-mail: gl@thegoodlookingorganisation.co.uk
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producer; Stand number: R08.02; Key delegates: Stephen Wright – managing director; IMG Artists (Nip Hilcox); Pierre-Olivier Bardet – chairman; CEO IDEAL Assistance; Oliver Clavet – vice president, business affairs; Idele Audé

JAZZ DEVELOPMENT TRUST: Address: 18 Carrow Road, London W6 0DX; tel: 020 8741 1752; fax: 020 8741 6540; e-mail: info@jdztd.co.uk; website: www.jdztd.co.uk; Type of business: Music. Type of business: Office of business: Official organisations and federations; Union; Stand number: R04.14; Key delegates: Jonathan Abbott – director; Sany Mehliah – producer; Jita Payne – development director

KTEL ENTERTAINMENT (UK)
Address: K: Tel House, 12 Fairway Drive, Greenford, Middlesex UB6 9DW; tel: 0208 575 3264; fax: 0208 575 2244; e-mail: info@k-tel.com; Type of business: Record company; Stand number: 26.01; Key delegates: Patrick Broderick – managing director (Gryp D'Alton); Jane Webber – label manager; Yasmin Faris – licensing and export manager (Uliver)

LASGO EXPORTS
Address: Unit 2, Chappans Park Industrial Estate, 278 High Road, London NW10 0DP; tel: 020 8459 8900; fax: 020 845 8325; e-mail: info@lasgo.co.uk; Type of business: Music distributor; Stand number: 09.24; Key delegates: Peter Lassman – director (Majestic); Nick Lassman – managing director (Playsite); Paul Burns – managing director (America Foot)

LIGHTNING 3-PART
Address: Units 3-4, Northgate Business Centre, Crown Rd, Enfield, Middlesex EN1 1TG; tel: 0208 805 5151; fax: 0208 805 5325; e-mail: info@lightning3-part.co.uk; website: www.lightning3-part.co.uk; Type of business: Audio and video export company; Stand number: 11.18; Key delegates: Graham Lamb – managing director (Carion Hoyle); Manfred Schmitt – export director

LIVERPOOL MUSIC EXPORT CONSORTIUM
Address: c/o J3 – 35 Parry St, Liverpool L1 4RN; tel: 0151 707 1054; fax: 0151 707 1111; Type of business: Music exports including blues, country, folk, dance, jazz and pop; Stand number: 8221; Key delegates: Alex Balon – director; Jennifer John – director; David Taylor – VMDA chief executive

MARKETING MANCHESTER
Address: Manchester, Churchgate House, 56 Oxford Street, Manchester M1 1LQ; tel: 0161 237 1010; fax: 0161 228 3960; e-mail: mm@marketingmanchester.co.uk; Type of business: Marketing Manchester-based labels and artists; Stand number: 23.12; Key delegates: Phil King – director; Richard Jones – director; marketing operations

MUSIC COLLECTION INTERNATIONAL
Address: Royal House, 72-74 Dean Street, London V1 5BH; tel: 0207 336 8889; fax: 0207 407 4656; e-mail: sales@mcicmusic.co.uk; website: www.mcic.co.uk; Type of business: Record company; Stand number: 07.15; Key delegates: Ian Foster – managing director (Garten Beach); Davy Keene – marketing director (Marnee); Adrian Sar – commercial director (Mandible La Napoule)

MILLER FREEMAN MUSIC GROUP
Address: 8 Montagu Close, London SE1 9UR; tel: 0207 940 8500; fax: 0207 407 7094; Type of business: Magazine and on-line publisher; Stand numbers: 26.10 (UK); R.12 (international); Key delegates: Steve Redden – publishing director; MF UK; Music Group; Ajax Scott – editor; Mick West & MS; Judit Rivers – deputy group sales manager (advertising); Mike West & MS – events – events manager; MF UK; Music Group; Chris Sice – head of new media; domestic; Matthew Tyrrell – international sales manager (advertising); ABE & fore

MINISTRY OF SOUND RECORDINGS
Address: 101 Gaunt Street, London SE1 4DP; tel: 0207 378 6528; fax: 0207 403 5348; e-mail: cd@ministryofsound.co.uk; website: www.ministryofsound.co.uk; Type of business: Record company; Stand number: 11.15; Key delegates: Matt Jagger – managing director; Sound Of Ministry; Simon Ducker – managing director; Delected Records; Dave Piacere – managing director; ABC Records; Nick Hobbs – managing director; Incentive Records; Nick Gordon Brown – A&R manager; Renaissance Records

MRA INTERNATIONAL
Address: 14 Chestnut Close, Swanton, Cambridgeshire CB3 4UT; tel: 01223 836041; fax: 01223 836041; e-mail: ukman@mraindonesia.com; Type of business: Distribution; import/export; label; record company; Stand number: 21.01; Key delegates: Sam Biss – chief executive; Mick Diplock – international manager

MUDDUT RECORD LTD
Address: 25 Pilgrim Way, London NW6; tel: 0207 723 4486; e-mail: info@muddut.co.uk; Type of business: E-commerce, on-line distribution, licensing, record company; Stand number: 05.35; Key delegates: Adam Clarendon – licensing director; Tim Parker – chairman; David Partridge – head of dance

music

MUSIC AND MEDIA
Address: Billboard Ltd, 50-51 Bedford Row, London WC1R 4LR; tel: 020 7822 8332; fax: 020 7242 9138; e-mail: info@musicandmedia.co.uk; Type of business: Music magazine; Stand number: 09.09; Key delegates: Ron Betts – international sales director; Emmanuel Legrand – editor-in-chief

MUSIC FACTORY ENTERTAINMENT GROUP
Address: Hawthorne House, Fitzwilliam Street, Park Gate, Rushmore, South Yorkshire S61 6EP; tel: 01709 71020; fax: 01709 523141; e-mail: info@mfeng.com; Type of business: Record company, label, licensing; publishing; Stand number: 09.3; Key delegates: Peter Parson – CEO; Andrew Pickles – chairman; Daira Foster – head of operations

MUSICUNIONED
Address: Unit 1, Parkside, Ravenscroft Park, London W6 0LZ; tel: 020 563 7646; fax: 020 563 7446; e-mail: info@musicunioned.com; Type of business: Music industry website portal; Stand number: 03.12; Key delegates: Aron Maharaj – managing director; Andy Barnett – operations director; Stewart Feeney – A&R director

NAMAMICHS EUROPE
Address: 8th Floor, Hays Gate House, 37 Uxbridge Rd, Middlesex UB8 3PH; tel: 020 858 9198; fax: 020 858 9198; e-mail: namamichs@paragon.co.uk; Type of business: Equipment supplier; Stand number: 03.28; Key delegates: Paul Binney – managing director; Don Bassant – sales director; Thomas Doherty – international sales and marketing director

NEAT RECORDS
Address: 71 Highgate East, Walsden, Type and West, NE28 7RQ; tel: 0191 262 4999; fax: 0191 263 7382; website: www.neatrecords.com; Type of business: Record company; Stand number: 07.21; Key delegates: Jess Cox – director; David Wood – director

NEW MILLENNIUM COMMUNICATIONS
Address: Red Cliff, Clifton Centre, 110 Clifton Street, London EC2 4HT; tel: 0207 729 0100; fax: 0207 729 0100; e-mail: info@nmc.co.uk; Type of business: Import/export; label; licensing; record company; Stand number: 09.35; Key delegates: Barry Sanders – director; Nick Hinde – sales manager; Emma Cornish – business and legal affairs manager

NEW WORLD MUSIC
Address: The Barn, Boaks Green, St Andrews, Suffolk NR4 2BN; tel: 01986 781482; fax: 01986 781465; e-mail: newworldmusic@ccp.com; website: www.newworldmusic.com; Type of business: Publishing; record company; Stand number: R0.13; Key delegates: Neil Worgan – chairman; Jeff Stewart – managing director; Adrian Sampson – international sales manager

NEWSOUND 2000
Address: Moorland House, Burgate, Fordingbridge, Hampshire SP14 1LY; tel: 01725 514411; fax: 01725 51291; e-mail: col@newsound2000.com; Type of business: Distribution, import/export; label, licensing, record company; Stand number: 05.15; Key delegates: Colin Ashby – managing director; Pezer Harris – sales director; Marcus Shelton – creative director

NORTHSTAR MUSIC
Address: PO Box 806, Cambridge CB1 65J; tel: 01223 897008; fax: 01223 890471; e-mail: info@northstarmusic.co.uk; Type of business: Advertisement and movie soundtrack; songwriting; label; licensing; publishing; Stand number: 06.32; Key delegates: Graham Molek – managing director; Ronald Fry – promotions manager; Brigitte Wynn – label manager

NYCARTS
Address: The Forum, 740 Camden Street, London NW1 0EG; tel: 020 73883833; fax: 020 738 3532; e-mail: nycarts@warnermusic.com; Type of business: Music for television and internet records; Stand number: R08.10; Key delegates: John Killeher – managing director; Simon Abbott – PR and marketing manager; Clive Sings – head of video and new media; Kim Thompson – director of television sales

OLIVER BOOKS
Address: 16-18 Winstanley Stadium Business Centre, Riverside Road, London SW17 0SA; tel: 020 7394 3949; fax: 0208 879 0792; e-mail: sales@oliverbooks.co.uk; website: www.oliverbooks.co.uk; Type of business: Publishing company; Stand number: 11.23; Key delegates: Keith Hurry – sales manager

ONE STAR MUSIC
Address: Independent House, Larkhall Road, London E4 6DP; tel: 0208 523 9000; fax: 0208 523 9000; Type of business: Music for television and internet records; Stand number: 05.15; Key delegates: Ian Hurry – sales manager

PALAN MUSIC PUBLISHING
Address: Greenland Place, 115-123 Bayham Street,

11.14; Key delegates: Tony Fordham – managing director; David Bell – international label manager

GRAMOPHONE PUBLICATIONS
Address: 15 Greenford Road, Sudbury Hill, Harrow, Middlesex HA1 3DT; tel: 0208 422 4562; fax: 0208 869 8403; e-mail: advice@gramophone.co.uk; website: www.gramophone.co.uk; Type of business: Music magazine; Stand number: R05.25; Key delegates: Kevin Costello – publishing director (Martinez); Conco; James Jolly – editor (Hazel Crisaf); Donald Pollock – publisher (Carion Palace); Rupert Haslegrave – associate publisher (Hazel Crisaf)

GREENLEES RECORDS
Address: Unit 14, Merino Industrial Estate, St John's Road, Liverpool, Merseyside TW7 4WJ; tel: 020 758 0544; fax: 0205 738 0811; e-mail: greenlees@esync.co.uk; Type of business: Record and publishing company; Stand number: 04.34; Key delegates: Chris Sedgewick – managing director; Paul Wood – business development manager; Caroline 'Ready' Pead – head of promotion; Hotel Embassy

GROVES DISTRIBUTION
Address: 23 Ecton Road, London SW1N 9NF; tel: 0207 881 8000; fax: 0207 881 8022; e-mail: groves@groves.co.uk; Type of business: Publishing; Stand number: R04.06; Key delegates: Sarah Archer – director and consortia sales manager; Catherine Jones – marketing manager

HALLMARK MUSIC AND ENTERTAINMENT
Address: 25-26 Horw Place, London NW1 6HR; tel: 020 7563 5400; fax: 020 7563 8156; e-mail: middleline@pointgroup.co.uk; Type of business: Distribution; import/export; record company; Stand number: 26.02; Key delegates: Marcello Timmozzi – managing director; Anthony Oliver – international sales manager; Peter Mair – sales manager

HENRY HADAWAY ORGANISATION!
HUK LICENSING/HSB MUSIC: Address: Savill House, 3 Blackburn Road, London NW6 1RZ; tel: 0207 328 8283; fax: 0207 328 9037; e-mail: licencing@hko.co.uk; website: www.hko.co.uk; Type of business: Independent licensing company and developments; In-Holloway – director of business development (Hazel Ciozzini); Henry Hadaway – managing director (Majestic); Ralph Gordon – business manager (Gryp D'Alton)

HYPERION RECORDS: Address: PO Box 25, London SE1 1AX; tel: 0208 294 1166; fax: 0208 294 1161; e-mail: info@hyperionrecords.co.uk; website: www.hyperionrecords.co.uk; Type of business: Record company; Stand number: R05.34; Key delegates: Mike Spring – sales manager; Tom Perry – managing director; Simon Perry – recordings manager; Mottel De Troevet

IAMIC PRODUCTIONS
Address: 89 Whitechapel Road, Bristol BS1 2NT; tel: 0117 933 7222; fax: 0117 933 8243; Type of business: Music for TV and video; Stand number: R08.06; Key delegates: Chris Hunt – producer; Judy Chesterman – producer; Angela Hall – production manager

IMF
Address: 1 Glenholme Mews, 115 Glenholme Road, London W6 6LG; tel: 020 8741 2555; fax: 020 8741 4856; e-mail: info@imf-uk.org; website: www.imf-uk.org; Type of business: Independent association for music managers; Stand number: 1124; Key delegates: Stephen Budd – producer; education group; Stuart Woodhouse – director of management

IMG ARTISTS' IDEAL AUDIENCE
Address: 100 Media House, 3 Burlington Lane, London W4 2TH; tel: 0208 223 5830; fax: 0208 233 5301; e-mail: swrth@imgworld.com; Type of business: Classical

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London NW1 0AG; tel: 0207 446 7444, fax: 0207 446 7447; Type of business: Music publishing; Stand number: 07.23; Key delegates: Mark Lewison - CEO; Tim Batten - senior vice president client liaison; Chris Gray - senior vice president operations

PEGASUS RECORDS (DIVISION OF EAGLE ROCK ENTERTAINMENT)
Address: Units A, Brook Traders Estate, Deadbrook Lane, Aldershot, Hampshire GU12 4XG; tel: 01252 350173, fax: 01252 350207, e-mail: danny@eagle-rock.com; Type of business: Distribution; record company; label; Stand number: 64.26; Key delegates: Dennis Lloyd - managing director; Danny Baines - export sales manager; Hotel: Abriol

PEOPLESOUND.COM
Address: 20 Orange Street, London WC2H 7ED; tel: 020 7766 4000, fax: 020 7766 4001, e-mail: enquiries@peoplesound.com; Type of business: CD-R, DVD, manufacturer and on-line distributor; Stand number: 03.26; Key delegates: Geoff Heddie - A&R manager, classical; Stefan Heller - director of management; Gary Fitz - business development manager; Ernesto Schmitt - president

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Type of business: Import, export, label, multimedia; Stand number: 0902; Key delegates: Joe Young - managing director; Terry Harrington - director; Steve Brink - music director; Simon Christie - music director

R & L MUSIC

Address: 54 Larkwood Road, London E4 4FD; tel: 020 8523 9000, fax: 020 8523 8088; Type of business: Music publishing; Stand number: 25.07; Key delegates: Herbie Bastians - co-ordinator; Catherine Bastian - international manager; Receiver Records, Address: Regents House, 1 Pratt Mews, London NW1 0AD; tel: 0207 287 6899, fax: 0207 287 6746; Type of business: Record company; Stand number: 23.06; Key delegates: De Taylor - labels manager; Ian Ansell - export manager

RM ASSOCIATES

Address: 45 Grove, Harborough, Leicestershire, London W1V 1DB; tel: 0207 439 2637, fax: 0207 439 251, e-mail: website: rm@rmasociates.co.uk; Type of business:

Distribution, producer, television, video, music, classical

Stand number: R08.01; Key delegates: Peter Mundy - managing director; Neil Mundy - director of programmes; Jill Feirhead - head of publicity;

SANCTUARY MUSIC GROUP
Address: Sanctuary House, 54-55 Finchar Road, W14 0NS; tel: 0207 602 4331, fax: 0207 603 5941, website: www.sanctuary.com; Type of business: Record and management company; Stand number: 19.16; Key delegates: Howell Doves - commercial director; Nick Aitken - A&R co-ordinator for rock; Iain Kerrison - international licensing and marketing; Splendid

SKL GLOBAL

Address: Oak Lodge, Leigham Road, Bicknacre, Chelmsford, Essex CM3 4HF; tel: 01254 326861, fax: 01254 329113, e-mail: sblsk@skl.com; Type of business: Record company; licensing, music for video and television; Stand number: 81.12; Key delegates: Jim Woodford - MD; Anthony Klein - sales manager

SCOTDISC'S PRODUCTIONS

Address: Newcomen Street, Killybegs QP; tel: 01234 821 081, fax: 01234 829000, e-mail: nscott@scotdisc.co.uk, website: www.scotdisc.co.uk; Type of business: Audio, video and CD-R/D manufacturer, record company, distributor and exporter of audio, video and multimedia; Stand number: 13.15; Key delegates: Dougie Stevenson - managing director (Sony Host)

SCOTLIFE TRADE INTERNATIONAL

Address: 120 Bowdrie Street, Glasgow G7 7JF; tel: 0141 228 2847, fax: 0141 221 3712; Type of business: Official organizations and federations, union; Stand number: 14.81; Key delegates: Horaz Brooksbait - director; Sam Hurst - senior development executive

SEH UK

Address: 64 Hillmark Trading Estate, Fourth Way, Wembley HA9 0LF; tel: 020 8902 7666, fax: 020 8902 7888, e-mail: floss@seh.com; Type of business: CD-R, DVD, cassette and vinyl manufacturer; Stand number: 09.02; Key delegates: Neil Harrison - sales manager; John Smeaton - DVD product manager; Richard Saleem - product manager; Hotel: Swaney

SILVA SCREEN RECORDS GROUP

Address: 3 Prowse Place, London NW1 5PH; tel: 0207 428 5500, fax: 0207 428 2355, e-mail: info@silvascreen.com; Type of business: Record label; Stand number: 11.1; Key delegates: Peter Reynolds/D'Siva - managing director; David Sooner - royalty and licensing manager; Stephen Southam - label and export manager; Marion Garder - international and marketing manager; Hotel: Unvers

SNAPPER MUSIC

Address: 4C The Coca Centre, 189 Munster Road, London SW6 6AW; tel: 0207 610 0330, fax: 0207 386 7006, e-mail: sales@snappermusic.co.uk; Type of business: Record company; Stand number: 05.34; Key delegates: Jon Beecher - CEO, Dougie Duggan - director; Tony Harris - sales director; Alison Walfield - general manager

SONGLINK INTERNATIONAL

Address: 23 Belzha Crescent, London NW3 5QY; tel: 020 7794 2540, fax: 020 794 7793, e-mail: david@songlink.com; Type of business: media, music; publishing; Stand number: 07.32; Key delegates: David Stark - editor, publisher; Angelo Valentini - photographer; Mark Winters - correspondence

SONGS FOR CHILDREN

Address: Eastgate House, North Elmham, Norfolk NR20 5AB; tel: 01346 668543, fax: 01346 668297; Type of business: label; licensing manager; Stand number: 18.14; Key delegates: Robin Marlowe - managing director; Stephen Gilbert - sales manager; Warren D Markwell - export sales

THE CROWN RECORD COMPANY

Address: 100 Pall Mall, London SW1 Y 5HP; tel: 020 7321 3800, fax: 020 7321 3738, e-mail: kate@ccr.com; Type of business: Distribution, e-commerce, record company, retailer; Stand number: 04.17; Key delegates: Kenneth Coombs - chairman/CEO; Mike Coombs - director; Tim Coombs - executive; George Hargreaves - A&R director

THE HOME ENTERTAINMENT (THE)

Address: National Distribution Centre, Rosevale Business Park, Newcastle-Lindesay, Scotland

ST5 707; tel: 01782 546564, fax: 01782 548852; e-mail: export@the.co.uk; Type of business: Distribution, e-commerce, import/export, wholesaler; Stand number: 19.16; Key delegates: Jon Taylor - executive; Gavin and International manager; Liz Hepworth - senior sales executive

THE SALES OFFICE

Address: Unit 5, Fiddlers Farm, Dordenhill, Quainton, Aylesbury Bucks HP21 4DQ; tel: 01296 455900, fax: 01296 655909, e-mail: nigel@theoffice.co.uk; Type of business: Distribution; export, wholesaler; Stand number: 07.35; Key delegates: Nigel Finlay - managing director; Caroline Finlay - administrator

TIME MUSIC INTERNATIONAL

Address: Units 9-10, Sutherland Court, Tapita Lane, Wyke, Harrogate W61 0SP; tel: 01973 712233, fax: 01973 778253, e-mail: timamusic@time.fish.co.uk; Type of business: Record company, import/export; Stand number: 19.06; Key delegates: Alan Green - managing director; Patrick Packwood - consultant; Mark Wilkins - business affairs

TIP PAN ALLEY MUSIC

Address: 13 Bramley Road, London W10 6SP; tel: 020 7465 0203, fax: 020 7465 0204, e-mail: tippan@chrysalis.co.uk; Type of business: Music publishing; Stand number: 09.03; Key delegates: Peter Knight - general manager

VIRTUAL ENTERTAINMENT SEARCHERS
Address: Epsom House, 126-128 New Kings Road, London SW6 4LZ; tel: 020 7565 4090, fax: 020 7565 4099, e-mail: info@vsearchers.net; Type of business: Virtual reality, interactive; Stand number: 09.30; Key delegates: Peter Jackson - managing director; Sue Bayne - head of marketing; Steve Finn - head of international sales

VITAL DISTRIBUTION (PIAS)

Address: 138A Ludlow Grove, London W10 5AH; tel: 020 8234 2400, fax: 020 8234 0001, e-mail: info@vitaluk.com; Type of business: Distribution; Stand number: R01.16; Key delegates: Peter Thompson - managing director; Ian D - producer; director: Nick Church - international manager

WINDSONG INTERNATIONAL

Address: Electron House, Cray Avenue, St Mary Cray, Croydon, Kent BR5 3BU; tel: 01893 856 566, fax: 01893 890 388, e-mail: sales@windsong.co.uk; Type of business: Import/export; Stand number: 07.19; Key delegates: David Pegg - managing director; Adrian Clay - purchasing manager; Mark Huston - e-commerce business manager

WORLD ONLINE UK

Address: Charles House, 180 Charles Street, London W1X 7HB; tel: 020 7647 4556, fax: 020 7647 4456, e-mail: gerry.drew@worldonline.com; Type of business: E-commerce, on-line distributor; Stand number: 01.12; Key delegates: Laurence Alexander - chief operations director; Gerry Drew - sales manager; Dominic Price - international manager

WORLDWIDE TRIBE COM

Address: The Coca Centre, 189 Munster Road, London SW6 6AW; tel: 020 7411 1300, fax: 020 7410 0353, e-mail: info@worldwidetribecom.com; Type of business: E-commerce, label; Stand number: 05.34; Key delegates: Jon Beecher - CEO; Dougie Duggan - senior vice president; Laurie Pryor - A&A; Stephen Scott - business controller

THE BRITISH @ MIDEM 2000

Stand 17.19: Absolute Marketing AD Distribution: Are Records; Animate Records; Angel Air; Recordz; Apex Entertainment; Group Association; Music Amc; Beggars Banquet Group; Chocolate Boy Recordings; Colossus Records; Cooking Vinyl; Dome Records; The Music Global; First Sound & Vision; Global; Records LTD; Records; Just Music; Kinetic Music; Kickin' Music; Merica International; Note Distribution; NRC Records; Associations: AMP; BRIS; Academy of Songwriters; ASC; Composers; PPL; NPA; UK Music; Rights; by Karen Fox

PLATIPUS RECORDS

Address: Unit G4, Coogee House, 2 Michael Road, London SW16 2AD; tel: 0207 731 4004, fax: 0207 731 4007, e-mail: Platipus@platipus.com, website: www.platipus.com; Type of business: Record and publishing company specialising in vintage music; Stand numbers: R11.17; Key delegates: Simon Barry - managing director; Paul Glynn - label manager; Anna Siskis Adang - A&R manager

PRIME! RECORDINGS (aka Prime Music, Prime! Recordings and Prime! Records)

Address: 343 Adlon Road, Aliperton, Midlands HA0 1BX; tel: 0208 601 2211, fax: 0208 971 2292, e-mail: john@prime!freemove.co.uk; Type of business: Label; licensing; specialising in techno; Stand number: 07.34-07.36; Key delegates: John Werwick - label manager (Belle Page); Jo Feates - international and licensing (Horn Critical); Frim Music; Mark Cooper - director (Sweety); Sam Semuels - export manager (Belle Page)



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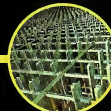
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MID-PRICE

This	Last	Title	Artist	Label (Cat No./Distributor)
1	1	TRACY CHAPMAN	Tracy Chapman	Elektra 83671742 (TEN)
2	9	DIOKIE	Green Day	Reprise 53265252 (TEN)
3	12	DOCK OF THE BAY - DEFINITIVE COLLECTION	Otis Redding	Atlantic 9248317392 (TEN)
4	2	THE MASTERPLAN	Genesis	Creation CRECD201 (3M/MP)
5	7	HOTEL CALIFORNIA	Eagles	A&M JKD535 (TEN)
6	7	THE SCORE	Columbia 685242 (TEN)	
7	13	NEVER MIND THE BOLLOCKS	Sax Patches	Virgin CVD226 (TEN)
8	2	HARVEST	Neil Young	Reprise 7243121 (TEN)
9	5	BROTHERS IN ARMS	Dixie Strats	Verity 824982 (L)
10	8	DEFINITELY MAYBE	Sisair	Creation CRECD 130 (3M/MP)
11	10	NOTHING TO LOSE	Metro Music MMCDL008 (MM)	
12	10	BLUES BROTHERS	Warner Bros 75672672 (TEN)	
13	10	PURPLE BAY	Portrait Pops 223241 (TEN)	
14	20	FOUR SYMBOLS	Atlantic 757636332 (TEN)	
15	16	DEFENDING TERRORISTS	Columbia 471902 (TEN)	
16	16	DIVA	RCA 742133102 (BMG)	
17	16	SCREAMADELICA	Creation CRECD76 (3M/MP)	
18	17	LINELY UP YOURSELF	Empire EMPREX205 (BMG)	
19	17	THE ODDIES	Elektra 9243012 (TEN)	
20	18	TANGO IN THE NIGHT	Warner Bros 8255472 (TEN)	

BUDGET

This	Last	Title	Artist	Label (Cat No./Distributor)
1	1	STRICTLY DRUM & BASS 2	Various	Beechwood STRD21 (BMG/BMG)
2	10	U KNOW WHAT'S UP?	Dorell Jones	LaFace 742122725 (BM)
3	2	99.2	Moving Shadow ASHADOWN95CD (SRD)	
4	10	STRICTLY HOT BEAT	Various	Beechwood STRD21 (BMG/BMG)
5	1	THE GOLD COLLECTION	Frank Sinatra	Deja Vu RCD4411 (TBD)
6	1	GOLD	Deja Vu RCD4446 (TBD)	
7	5	GOLD COLLECTION	Tom Jones	Deja Vu RCD4468 (TBD)
8	8	THE COLLECTION	Michael Ball	Spectra 551712 (U)
9	10	BEST OF	Gene Campbell	Music For Pleasure COMF4819 (E)
10	10	THE BEST OF	Willie Nelson	Columbia 490412 (E)

R&B SINGLES

This	Last	Title	Artist	Label (Cat No./Distributor)
1	1	U KNOW WHAT'S UP	Dorell Jones	LaFace 742122725 (BMG)
2	10	HOT BOYZ	Missy Missleamander Elliott	Elektra 7303CD (BMG)
3	1	RISE	Defected DEFECTION (BMG/UM)	
4	2	I FYI COULD TURN BACK THE HANDS OF TIME	R-Kelly	Jive 623318 (P)
5	1	TRU	Macy Gray	Epic 668182 (TEN)
6	6	NASTRADAMUS	Nas	Columbia 638578 (TEN)
7	7	DEAR LIE	LaFace/Arista 74219212 (BMG)	
8	5	LEARNED FROM THE BEST	Whitney Houston	7432712292 Arista (BMG)
9	3	WILL 2X	Will Smith	Columbia 669452 (TEN)
10	4	TURN YOUR LIGHTS DOWN LOW	Sal'Ya feat. Lauryn Hill	666436 Columbia (TEN)
11	10	THE BRICK TRACK VERSUS GITTY UP	Max In Papa	PCD073 (HYF)
12	8	WHY	Glamma Kid	WEA WEA 23801D (U)
13	11	ENOUGH IS ENOUGH	Y'70be feat. Elisabeth Troy	Northwest 10 NORTHD 002 (V)
14	11	MS. FAT BODY	Max Def	Rawkus RAWK20CD (P)
15	9	HEARTBREAKER	Columbia 668372 (U)	
16	14	BOMB DIGGY	Arctur' Level	Northwestside/Arista 7421712212 (BMG)
17	17	SUNSHINE	Gal'athea	Go Beat 03802 (21 U)
18	12	KING FOR A DAY	Jamiequai	621225 32 (TEN)
19	13	EDUSTED	LeField/Scotti Maxx	Higher Ground/Hard Hands HAMD 098201 (TEN)
20	15	DEEP INSIDE	Mary J Blige	MCA/Uni-Ireland MCT5 40224 (U)
21	21	SATISFY YOU	Puff Daddy/R R Kelly	White Label 72832 (Import)
22	16	BUG A BOO	Destiny's Child	Columbia 6693882 (TEN)
23	20	YOU DON'T KNOW	Joc	Motown/Uni-Ireland TMV11532 (L)
24	10	FUNK ON AN HOLL	Janes Brown	Indefinite/Eagle SAG1203 (MM/3M/5M)
25	28	ILL BE MISSING YOU	Puff Daddy & Faith Evans	Puff Daddy/Arista (Import)
26	29	UNFRETTY	TLC	LaFace/Arista 742189552 (TEN)
27	19	SWEET LIKE CHOCOLATE	Shirley & Bigshot	Papper 903350 (P)
28	22	GIVE IT TO YOU	Jordan Knight	InterScope 497177 (L)
29	22	GENIUS CONSCIENCE	Shamir feat. Dr Dre	InterScope 497122 (L)
30	25	SISTA SISTA	Beverly Knight	Parlophone Rhythm Series (E)

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COUNTRY

This	Last	Title	Artist	Label (Cat No./Distributor)
1	1	COME ON OVER	Shania Twain	Mercury 170012 (U)
2	2	THE WOMAN IN ME	Shania Twain	Mercury 52286 (U)
3	5	I AM SHELBY LYNNE	Shelby Lynne	Mercury 546172 (U)
4	3	LEANN RIMES	LeAnn Rimes	Curb/London 827395122 (TEN)
5	6	WIDE OPEN SPACE	Dixie Chicks	Epic 489642 (TEN)
6	4	FLY	Epic 695152 (U)	
7	7	THE WOMAN IN ME/SHANIA TWAIN	Shania Twain	Mercury 546172 (TEN)
8	8	SHANIA TWAIN	Shania Twain	Mercury 516422 (U)
9	9	A PLACE IN THE SUN	Tim McGraw	Curb/London 554122 (BMG/TEN)
10	12	SONGS OF INSPIRATION	Daniel Dornell	Riz RZCD 878 (RMG/CD)
11	10	STILL CAN'T SAY GOODBYE	Charlie Landersborough	Riz RZCD 878 (RMG/CD)
12	14	SITTING ON TOP OF THE WORLD		
13	11	FORGET ABOUT IT	LeAnn Rimes	Curb/London 55602 (U)
14	13	TRAMPOLINE	Alison Krauss	Roadster RRD 0465 (DIR)
15	14	THE BEST BOWL SYMPHONY	The Mavericks	MCA Nashville UMD 8046 (BMG)
16	18	GRASS IS BLUE	Nanci Griffin/LSO	Egema 755624102 (TEN)
17	16	EMOTION	Dolly Parton	Sugar Hill SHCD2906 (DIR)
18	15	SO GOOD TOGETHER	Martina McBride	RCA 824269522 (BMG)
19	12	WESTERN WALL - THE TUCSON SESSIONS	Linda Ronstadt/Emmylou Harris	MCA Nashville MCT 7002 (U)
20	19	LIVE SONGS	Kenny Rogers	A&M 75580482 (TEN)

ROCK

This	Last	Title	Artist	Label (Cat No./Distributor)
1	8	NEVERNINO	Nirvana	Geffen DGCD 2425 (L)
2	2	AMERICANA	The Offspring	Columbia 491562 (TEN)
3	3	THE MATRIX (OST)	Various	Maverick/Warner Bros 50634152 (TEN)
4	1	DOODIE	Green Day	Reprise 62624782 (TEN)
5	9	THE BATTLE OF LOS ANGELES	Rage Against the Machine	Epic 491932 (TEN)
6	6	ISSUES	Korn	Epic 496392 (TEN)
7	10	UNPLUGGED IN NEW YORK	Nirvana	Geffen GED 2427 (BMG)
8	7	LIVE - ERA 87-93	Kiss w/ Rites	Geffen 499542 (U)
9	4	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 73825662 (TEN)
10	5	EMOTION HENDRIX - THE BEST OF	Jim Hendrix	Telstar TV TCD5 250 (TEN)

DANCE SINGLES

This	Last	Title	Artist	Label (Cat No./Distributor)
1	1	RISE	Eddie Amador	Defected DEFECTION (BMG/TEN)
2	10	HOT BOYZ	Missy Missleamander Elliott	Elektra E 702CD (TEN)
3	1	RAINBOW COUNTRY	Bob Marley w/ Funkstar Delux	Club Tools 06872010 (P)
4	2	HAZIN' & PHAZIN'	Choo Choo Project	Defected DEFECTION (BMG/TEN)
5	1	A LITTLE BIT OF LUCK	DJ Luck & MC Neat	Rise Rose 12R0502 (U)
6	3	BARBER'S ADOPT FOR STRINGS	William Orbit	WEA WEA 2417 (TEN)
7	5	ENOUGH IS ENOUGH	Y'70be feat. Elisabeth Troy	Northwest 10 NORTHD 002 (V)
8	6	NASTRADAMUS	NAS	Columbia 638578 (TEN)
9	25	HYPTIC	Ukva	Ministry Of Sound DAT66 (ADD)
10	4	RE-BUILDING THE CROWD SAY BO SELEKT	Anti/Boyz feat. Craig David	Public Domain/REVIEWS/RELENT (U)
11	14	EVERYBODY	Progress Presents The Boy Twins	Manilla FESX 65 (U)
12	10	JUDYDIE	Colour Girl	4 Liberty LIBT 12024 (P)
13	13	SIMON SAYS	Pharmane Monche	Rawkus RAWK 355 (P)
14	13	PULSAR	Miuro Piccato	Nukefunk NUFP 0182 (ADD)
15	16	MY FEELING	Junior Jack	Pics Records PIAS8 0127 (U)
16	16	MINDUNDERSTANDING	Valerie Ezeine	Clean Up CU048 (P)
17	18	SUNSHINE & HAPPINESS	Darryl Pandey/Nirvia's Dubwork	Azusa AP 01 (V)
18	18	FOR AN ANGEL	Paul Van Dyk	Deviant DONT 242 (V)
19	19	25 BASS/SMASHOT	Roni Size	Full Cycle FCY020 (SRD)
20	20	SWEETER/MILLENIUM	Steve Thomas	Tripplet TRP4056 (ADD)

DANCE ALBUMS

This	Last	Title	Artist	Label (Cat No./Distributor)
1	3	ZOO!	Dr Dre	InterScope 4501861 (L)
2	9	RE-IMAGINE WANNABE	Dorell Jones	LaFace 730262091 (BMG)
3	10	U KNOW WHAT'S UP	Dorell Jones	LaFace 742122725 (U)
4	8	RYTHM AND HEALTH	LeField	Higher Ground/Hard Hands HAMD 098104 (TEN)
5	6	UNLESS THE DRAGON	Sigco	5488182 Def Soul - 4 (U)
6	2	STILL I RISE	2 Pac	InterScope 494113/494014 (L)
7	10	LETTERS	LeField	Columbia HAMD1.P/2/HAMD202 (2 SMS)
8	10	AND THEN THERE WAS X	DMX	Def Jam 5469331 (U)
9	10	NINJA CUTS - FUNKINGUSION	Various	Nirja Tune ZEN 33 (V)
10	10	VOL.1 LIFE AND TIMES OF SHAWN CARTER	Jay Z	Def Jam 546815/5468154 (U)

MUSIC VIDEO

TV	LV	Title	Label (Cat No.)
1	1	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor Dreamcoat	Universal Video 911832 (L)
2	2	STEPS: The Next Step - Live	Epic Video 950105 (U)
3	4	BYRONNE: By Request Their Greatest Hits	VAL 318 (U)
4	5	ORIGINAL CAST RECORDING: Oklahoma!	Universal Video 9259473 (U)
5	3	WESTFLE: The Story	BMG Video 742170015 (U)
6	6	ORIGINAL CAST RECORDING: Burn The Floor	WV 929952 (U)
7	5	CLUB 7: It's A 5 Club Thing	Warner Music Video 9230392 (U)
8	7	SHANIA TWAIN: Live	Universal Video 922551 (U)
9	7	CLIFF RICHARD: Live In The Park	Video Collection VCA48
10	10	MICHAEL BALL: Live At The Royal Albert Hall	Universal Video 91822 (U)
11	12	THE VERVE: The Videos 96-98	His/Virge 14710 (U)
12	11	BYRONNE: Dublin - Live By Request	VAL 318 (U)
13	11	MICHAEL FLATTERY: Feet Of Flames	VAL 318 (U)
14	14	FRANK SINATRA: My Way	VAL 318 (U)
15	14	MADONNA: The Video Collection	Video Collection VCA450
16	19	ORIGINAL CAST RECORDING: Cas	Warner Music Video 9230392 (U)
17	17	GEORGE MICHAEL: Ladies & Gentlemen - Best Of	Polygram Video 01943
18	18	SPICE GIRLS: In America - A Tour Story	SMV Epic 200562
19	19	FRANK SINATRA: My Way	Vega 920387
20	25	VARIOUS ARTISTS: My Way My Product	Video Collection VCA47
			Video Collection VCA46

22 JANUARY 2000

COOL CUTS CHART

as featured on Tim Lincecum's show on Galaxy

1	10	SAVE ME Meekat	Undersaver
2	OFF THE WALL	Wimania	Positiva
3	THE JACKSONS	Yorlanda	Manitoba
4	WANT	Yorlanda	Manitoba
5	DON'T GIVE UP CHIC	Xirraganza	Manitoba
6	BELEVE	Ministers De La Funk	Defected
7	WANT	Yorlanda	Manitoba
8	LETTIN' YA MIND GO	Desert	Glow
9	GET UP	Delouraux	Strictly Rhythm
10	REACHES	Transectores	Hoo! Choons
11	I'M IN LOVE	Starparty	Incentive
12	EXTREMELY	Primal Scream	Crestline
13	DON'T FALTER	Mint Royale	Faith & Hope
14	THE CRUNCH PART III	The Screamblasters	white label
15	DOING IT FOR MONEY	The Abbot	white label
16	FREE AGAIN	Nova Nova	Vision
17	CRIED ME A RIVER	Jersey SJ	Juno!r
18	BORN THIS WAY	Pearl Herma	No Camp
19	SUBSTANCE	Blu Peter	React
20	WHITE TREBLE	BLACK BASS Spt Slick	Neo

Continued from page 20...
 1. OFF THE WALL: Wimania
 2. THE JACKSONS: Yorlanda
 3. WANT: Yorlanda
 4. DON'T GIVE UP CHIC: Xirraganza
 5. BELEVE: Ministers De La Funk
 6. WANT: Yorlanda
 7. LETTIN' YA MIND GO: Desert
 8. GET UP: Delouraux
 9. REACHES: Transectores
 10. I'M IN LOVE: Starparty
 11. EXTREMELY: Primal Scream
 12. DON'T FALTER: Mint Royale
 13. THE CRUNCH PART III: The Screamblasters
 14. DOING IT FOR MONEY: The Abbot
 15. FREE AGAIN: Nova Nova
 16. CRIED ME A RIVER: Jersey SJ
 17. BORN THIS WAY: Pearl Herma
 18. SUBSTANCE: Blu Peter
 19. WHITE TREBLE: BLACK BASS Spt Slick

URBAN TOP 20

1	3	NOTORIOUS	The Notorious B.I.G.	Puff Daddy
2	4	SWEET LOVE	Fierce	Wildstar
3	1	I THANK GOD I FOUND YOU	Mariah Carey	Columbia
4	10	DANCIN'	Guy	MCA
5	9	BREATHE & STOP D-Tip	Virgin	WEA
6	13	IMAGINE	Shela Ama	Arista
7	5	BLACK DIAMOND	(LP SAMPLER)	Angie Stone
8	5	FLAVA/YO'RE THE BOMB	Imajin	Jive
9	6	APPARENTLY NOTHING	Brand New Heavies	Jive
10	4	HIDE & SEEK	Traze	Relevant
11	17	NASTROUMBO	Nas	Columbia
12	20	I KNOW WHAT'S UP	Donell Jones	LaFace
13	15	HOT BOYZ	Milky Elliott	Gold Mind/East West
14	8	CAUGHT OUT	The Real Kells	RCA
15	11	HIP-HOP/IT'S BIGGER	THAN HIP-HOP	Deez
16	12	GET YOUR MONEY OFF	Dirty Dancz	Elektra
17	14	ALL I WISH/I'M LOVIN'S ABOUT	THE/HELL ME Divine	Red Ant
18	2	WHAT A GUY WANTS	Christina Aguilera	RCA
19	16	THE TUNNEL	FLP Funkmaster Flex & Big Kap	Del Jam
20	8	GET IT ON...	TONTÉ Montell Jordán	Del Jam

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including singles, EPs, Pop and Rap) CD charts can be obtained from MCA's website at www.drmusic.com. To receive the Club, Urban and Pop charts in full by fax call Kim Rachon on 0171 940 8505.

CLUB CHART TOP 40

1	3	I'M IN LOVE	Starparty	Incentive/Neo
2	4	CHOCOLATE SENSATION	Lenny Fontana & DJ Shory	Essential/IT
3	10	THE CHASE	Giorgia Moroder	Logic
4	7	HOME	Chakra	WEA
5	2	MUST BE THE MUSIC	Joey Negro Real. Taka Boom	Wildstar
6	2	SWEET LOVE	Fierce	Incentive
7	11	HUMANISTIC	Kawala	Netwerk
8	1	PITCHIN' (IN EVERY DIRECTION)	Hi-Gate	Incentive
9	13	YOUR EYES	Simply Red	East West
10	5	MR DEVIL	Big Time Charlie	Inferno
11	4	DEFECTED PROMO EP	Various	Defected
12	6	WHITE TREBLE	BLACK BASS Spt Slick	Neo
13	10	MR DEVIL	Big Time Charlie	Neo
14	8	TRULY	Peshay feat. Kym Mazelle	Blue/Island
15	9	COMMUNICATION	Armin	AM-PM
16	11	HUMANISTIC	Kawala	Pepper
17	6	SHINE	2000 Space Brothers	Manifesto
18	10	LOVE ON THE NORTHERN LINE	Northern Line	Global Talent
19	24	DESERT ROSE	Sling	A&M/Polydor
20	6	ADELANTÉ	Sash!	Multiply
21	15	(JUST) ME & YOU	New Vision	AM-PM
22	7	THAT'S THE WAY LOVE IS	Byron Stingily	Manifesto
23	16	WON'T LET THIS FEELING GO	Sundance	Inferno
24	23	NEW YEAR'S DAY	Saint Mark	IT
25	14	FEEL LOVE	CRW	white label
26	22	WHAT'S GOING ON	Examen feat. Wookie	Nikebeez
27	17	TEARDROPS	Lovestation	white label
28	15	WELCOME TO THE DANCE	Dave Mitchell	Fresh
29	26	IN YOUR ARMS (RESCUE ME)	Nu Generation	Code Blue
30	21	APACHE	Starlighter	Concept Music
31	18	0'VOTION '99	R. Dote feat. Beth Hirsch	Sound Of Ministry
32	20	I NEVER KNEW	Roger Sanchez	VC Recordings
33	30	BACK TO THE FUNK	Kluster	INcredible
34	26	LIVE FOREVER	Queen Of Klubz	Neo
35	39	LIVE INTO MY LIFE	Slefano Gamba & Jenny B	Big Onion
36	31	I GOT THE FEELING	Baby Bumps	Undiscovered
37	34	MOVE YOUR BODY	Eitel 65	Sound Of Ministry
38	31	FUNKIN' TOWN	Beatmaniac feat. BiSkid	Eternal
39	27	RISE	Gabriele	Spacefunk
40	29	STAGE ONE	Space Manoeuvres	Go, Beat

CLUB CHART BREAKERS

1	MUSIC IS MY WAY OF LIFE	The Lab Rats	Soulfire
2	ANGRY SKIES	Maria Naylor	Deconstruction
3	SINGLES & ANGLES	Submerge	Good:As
4	STOP PLAYING WITH MY MIND	Barbara Tucker	Positiva
5	WANKERS ON DUTY	Da Hool	Deconstruction
6	CAN'T GET USED TO LOSING YOU	Colourgirl	4 Liberty
7	MY GOD IS REAL	Kaya	US Subliminal
8	SNEAKY ARMADA	Ivlich	white label
9	DEEP DEEP DOWN	Heppburn	Columbia
10	VOICES/TWO TIMES	Ann Lee	Systematic

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including singles, EPs, Pop and Rap) CD charts can be obtained from MCA's website at www.drmusic.com. To receive the Club, Urban and Pop charts in full by fax call Kim Rachon on 0171 940 8505.

CHART COMMENTARY

by ALAN JONES

The Incentive label had its first major sales hit a few weeks ago with Mario Piu's Communication, and proved it is getting even hotter last week by becoming only the third label ever to occupy all of the top three places in the Club Chart simultaneously. It achieved this courtesy of Hi-Gate, Joey Negro featuring Taka Boom and Starparty. This week the label - run by Nick Halikes, who previously served XL Recordings and Positiva with distinction - has only one of the top three but it is the one that matters, with Starparty's 'I'm In Love' moving into pole position in place of Hi-Gate's 'Pitchin' (In Every Direction)'. For the fifth week in a row the chart is one in which the margin of victory or defeat is minimal. In fact, there is no difference at all between the points totals (602) registered by Starparty and the Lenny Fontana & DJ Shory single Chocolate Sensation, the two being separated only by the fact that in case of a tie the record registering support from most DJs is placed first, and Starparty's record was reported by two more DJs than its rival. The chart remains oddly becalmed, with just half a dozen new entries in the published Top 40, and six more in the rest of the Top 100... Female R&B continues to show signs of recovery, with the record company itself giving its all to promote their cover of Anita Baker's 'Sweet Love'. Taking on a song rendered so perfect in its original incarnation is a fool's errand but it is one fierce tactic with gusto and just to make sure they have a major hit their label, Wildstar, has commissioned many and various mixes which are spread across no fewer than six different 12" inches, including an import on the US Basement Boys label on which the group are styled Three Fierce Divas. It seems to be working well, however, with the record taking flight and making its presence felt in the Top 10 of all three of our club charts - a feat of rare synchronicity. It is number two on the Urban Chart, number five on the Club Chart and number two on the Pop Chart... The top two on the latter chart are both Italian productions, with Eitel 65's towering Move Your Body still well ahead of The Tempters' Hammer To The Heart. They could face competition next week from another Italian dance production - UK export Ann Lee's Voices, the follow-up to the monster hit 2 Times, is the week's highest entry at number seven.

POP TOP 20

1	1	MOVE YOUR BODY	Eitel 65	Eternal
2	2	HAMMER TO THE HEART	Tempter feat. Maya	Pepper
3	7	IT'S RAINING MEN	Markie Wash	Logic
4	4	BEST THINGS	Adam Rickitt	Polydor
5	2	ADELANTÉ	Sash!	Multiply
6	17	FEEL LOVE	CRW	Nikebeez
7	10	VOICES/TWO TIMES	Ann Lee	Systematic
8	2	SWEET LOVE	Fierce	Wildstar
9	15	I'M IN LOVE	Starparty	Incentive
10	5	IN YOUR ARMS (RESCUE ME)	Nu Generation	Concept Music
11	16	PITCHIN' (IN EVERY DIRECTION)	Hi-Gate	Incentive
12	12	YOUR EYES	Simply Red	East West
13	2	MORE THAN I NEED TO KNOW	Scotch	Accolade
14	10	DESERT ROSE	Sling	A&M/Polydor
15	11	DEEP DEEP DOWN	Heppburn	Columbia
16	13	LIVE FOREVER	Queen Of Klubz	Big Onion
17	3	MUST BE THE MUSIC	Joey Negro feat. Taka Boom	Wildstar
18	11	THE WAY	Redz	Jive
19	8	AFRICA	2000 Echobats	Eternal
20	6	SNEAKY TO BOOBY/FRANCE	MILK&HONEY feat. France	All Around The World

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ALL THE CHARTS EXPOSURE

22 JANUARY 2000

AIRPLAY FACTSHEET

AT A GLANCE WEEKLY MARKET SHARES

CHART COMMENTARY

by ALAN JONES

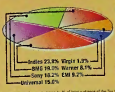
● **Artful Dodger's** *Rewind* continues to impress, climbing 6-5 on the airplay chart, despite suffering from the growing support for an earlier **Artful Dodger** single, *Mo'N* **Too Fast**. The latter single, just re-serviced to radio, debuts at number 72 and was played 24 times by Radio One last week. As the station also played *Rewind* 34 times, **Artful Dodger**

achieve the rare distinction of having two records at once in the station's 25 most-played tracks. ● **Gabriele** reached number seven on the airplay chart with her last single *Sunshine* and her *Dylan*-sampling follow-up *Rise* is set for a similarly lofty position. It jumps 34-14 on its second full week on the airwaves.

TOP TO COMPANIES



TOP CORPORATE GROUPS



While the airplay chart took an extended break from *Muscle Week* over Christmas, **Robbie Williams**' *She's The One* completed an eight week run at number one before letting **Macy Gray**'s *I Try* - which had preceded it at the top - to return for a two week engagement. Their dual domination is finally over this week, with Williams falling 2-3, while Gray takes a 1-6 tumble. Williams' decline is at least in part due to renewed exposure for the other side of his single, it's *Only Us*, which was seized on by renewed enthusiasm by radio programmers with little new to play over Christmas. It has continued to improve ever since, and moves 41-35 this week, achieving its highest position to date. If airplay for both sides of Williams' single were added together throughout their separate chart careers, he would have had the number one airplay hit for 12 straight weeks. Instead,

this week's number one is **Len**'s *Steal My Sunshine*, which beats off the challenge of **Britney Spears**' *Born To Make You Happy* by a very slender margin. The *Len* single, which has shown great tenacity in the sales arena too, has had a slow ride to the top of the airplay chart and seemed to be in decline as recently as three weeks ago, moving 50-34-22-17-14-9-4-3-5-3-1. Its success is very impressive, given the fact it's their debut hit, and it has not reached any higher than number eight on the sales chart, and must be partly attributed to Radio One, where it topped the most-played list last week with 38 spins. It was also one of three records to be most-played at Virgin 1215, with 142 plays.

Oasis had the highest debutting single on the airplay chart for more than six months last week, when their upcoming single *Go Let It Out* (on Big Brother, not Creation as shown

in the chart) debuted at number 17. It continues its rapid colonisation of radio this week, jumping to 10th place. *D'You Know What I Mean*, the introductory single from their last album, debuted lower (number 50) but climbed higher on its second week (number four). Swedish singer **Andreas Johnson**, whose glorious single *run Oasis* is close second for highest debut last week is unchanged at all, meanwhile, remaining in 18th spot.

Two years ago this week **Al Saints** were enjoying their biggest ever hit with *Never Ever*, which topped both the sales and the airplay chart, a year ago this week they were reflecting on the failure of *War Of Nerves* to reach their fourth number one sales hit - it peaked at number seven - in the almost complete absence of radio support, reaching no higher than number 31 on the airplay

chart. And this year? They seem to be back on the right track, with pundits judging their upcoming single *Pure Shores*, from the film *The Beach*, to be their best yet. Radio is quickly behind the single, which samples **Dennis Coffey**'s *Sing Of Scorpions*, with 705 plays last week generating an audience of more than 35m for the track, which is the Top 50, jumping 76-20.

The **Manic Street Preachers**' only previous number one sales hit *You Tolerate This* Your Children Will Be Next also topped the airplay chart but *The Masses Against the Grasses* has had less support from radio than might have been expected thus far. It is improving rapidly, however, jumping 49-27 this week, though it is currently being dependent on 32 plays from Radio One which provided all but 6m of its 27m audience last week.

MTV

1	RE-BUILDING THE CROWD SAY SO SELECTA	Artful Dodger
2	BORN TO MAKE YOU HAPPY	Britney Spears
3	GO LET IT OUT	Oasis
4	SAY YOU'LL BE MINE	Steps
5	KISS (WHEN THE SUN DON'T SHINE)	Vengaboys
6	WHAT A GIRL WANTS	Christina Aguilera
7	KEEP ON MOVIN'	Five
8	SHE'S THE ONE	Robbie Williams
9	TWO IN A MILLION	5 Club
10	I TRY	Macy Gray

Most played videos on MTV UK/Asia Research Ltd w/e 14/1/2000
Source: MTV UK

THE BOX

1	BORN TO MAKE YOU HAPPY	Britney Spears
2	KEEP ON MOVIN'	Five
3	GIRL ON TV	Lena
4	SEASONS IN THE SUN	Westlife
5	TWO IN A MILLION	5 Club 7
6	FLYING WITHOUT WINGS	Westlife
7	MORE THAN I NEEDED TO KNOW	Scotch
8	RE-BUILDING THE CROWD SAY SO SELECTA	Artful Dodger
9	BACK IN MY LIFE	Alicia Keys
10	KISS (WHEN THE SUN DON'T SHINE)	Vengaboys

Most played videos on The Box w/e 10/1/2000
Source: The Box

BOX BREAKERS

1	MOVE YOUR BODY	Eiffel 65
2	SATISFY YOU Putty Dadd	Lee Kelsy
3	GO LET IT OUT	Oasis
4	WHAT A GIRL WANTS	Christina Aguilera
5	DON'T BE STUPID (YOU KNOW I LOVE YOU)	Shania Twain
6	OH STICK YOU	Daphne & Celeste
7	U KNOW WHAT'S UP	Donell Jones
8	BREATHE & STOP T	P
9	CAUGHT OUT THERE	Kelis

Highest circulation videos on The Box in advance of single release w/e 10/1/2000
Source: The Box

TOP OF THE POPS

Performances: I Know What's Up
Donell Jones feat. Left Eye; Stand
Tough Preach; More Than I
Needed to Know; Scotch; Hot Boys
Money Jamaica; Leslie; Left Eye
The Masses Against the Grasses; Manic Street
Preachers; Back in My Life; Alicia Keys; A Little Bit
of Luck & MC; Heat; You Only Tell Me You
Love Me When You're Drunk Put Shop Boys

Draft lineup: 20/1/2000

CD:UK

Performances to Your Arms
(Reese) M; No Generation
Turn; Tronic; Adelaide; Sash!;
More Than I Needed to Know; Scotch; The Masses
Against the Grasses; Manic Street Preachers
Videos: Won't Take It Lying Down; Honore; Do Or Die
Super Fairy Antennas; Pure Shores All Saints

Final lineup: 15/1/2000

RADIO ONE PLAYLISTS

What a Girl Wants Christina Aguilera; Pure
Shores All Saints; Rewind Artful Dodger;
Alpha Delta in Vegas; A Little Bit of Luck & MC;
MC; Sweet Love; Heat; Gabrielle; Blessing Andreas
Johnson; U Know What's Up Donell Jones feat. Left Eye;
Caught Out There Kelis; Steal My Sunshine; Len;
The Masses Against the Grasses Manic Street Preachers;
Rhinestone Country Boy vs. Funstar; Deep Love;
Notorious B.I.G. Notorious B.I.G.; Go Let It Out Oasis;
Because Of You Scanty Sandwich; Born To Make You
Happy Britney Spears

Playthings Love Air; Movin' Too Fast Artful
Dodger feat. Ronnie Johnson; M' E's
Beautiful; Bush; Hot; Hot Boys; Micky; Deep
Down; Hugobon; 'Heart' Take It Lying Down; Honore;
Money Jamaica feat. Bonnie Marie; Anything Jay Z; Save
Me; Meekins; Don't Fatter Miss Royale feat. Lauren Lavigne;
Welcome To The Dance De Moya; In Your Arms
(Reese) M; Generation; Sineas Says; Franchise; March;

How Long Do I Get Ripped; The Great Beyond REM; Got To
Get It Sineas; Do Or Die Super Fairy Antennas; Hammer
In The Heart The Tamperer feat. May: King of My Castle
Wandoo Project

C-List *Fast As You Can Fiona Apple; *Move Your
Body Eiffel 65; *Take A Picture Filter; Why
Don't You Call Me? Macy Gray; Southern Home; *Must Be
The Music; Joey Negro feat. Rose Dorn; *Willow; *Ninety-9;
*Truly Posh; feat. Kym Mazelle; *Adelante Sash!; Don't
Be Stupid (You Know I Love You) Shania Twain; Love Song;
Utah Saints

RL playlists for week beginning 17/1/2000
* Denotes additions

MTV UK PLAYLISTS

It's Only Us/She's The One
Robbie Williams; I Have A
Dream/Seasons In The Sun
Westlife
Rewind Artful Dodger; Say You'll Be Mine
Steps; Two In A Million/You're My Number One
5 Club 7; Born for the Moment/Manic Street Preachers
Go Let It Out Oasis; What a Girl Wants Christina Aguilera
Back in My Life Alicia Keys; Caught Out There Kelis
(When The Sun Goes Down)/Oasis; Glorious
Andreas Johnson; U Know What's Up Donell Jones
& Celeste; Because Of You Scanty Sandwich;
Sweet Love The; The Greatest Romance Ever Sold
The Artist; Thank God I Found You Manic Gray; Don't
Be Stupid (You Know I Love You) Shania Twain; She's
The Meaning Of Being Lonely Backstreet Boys;
Hammer To The Heart The Tamperer feat. May;
Rhinestone Country Boy vs. Funstar; De-Love
Deep Down Deep Down; Don't
Take It Lying Down; Honore; Do Or Die
Super Fairy Antennas; Pure Shores All
Saints

RL playlists for week beginning 17/1/2000
* Denotes additions

THE PEPSI CHART

Performances: Stand Tough
Preach; More Than I Needed to Know
Scotch; Adelaide; Sash!; Know
What's Up Donell Jones feat. Left Eye
Videos: Rise; Gabrielle; Sweet Love; Funstar; Rhinestone
Country Boy; Micky; Jay vs. Funstar; De-Love

Draft line up: 20/1/2000

RADIO TWO PLAYLISTS

Don't Get Used To Looking You Any
Williams; The World Is Not Enough Garbage;
Here Comes My Baby The Mavericks; I Try Macy Gray;
Radio 2 Songs Of The Century (album); Radio 2
Contest; Sineas's Mother Don'ta Luvine; Born To Make
You Happy Britney Spears; If I Could Turn Back The Hands
Of Time R Kelly; Music Of My Heart Gloria Estefan &
'N Sync; Nerheim Star Melrose C

RL playlists for week beginning 17/1/2000
* Denotes additions

B2-LIST

Harvie David Bowie; Fast As You Can
Fiona Apple; Don't Take It Lying Down
Leanne; Lauren Lavigne; Got To Get It Sineas; Dolphins
Were Always In Brown; The Great Beyond REM;
Oasis; The Manic Street Preachers; Breathe And Stop
QTIP; Knocking Down Siskit; Do Or Die Super Fairy
Antennas; Sineas; Micky; Hot Boy Dead Preach;
Mistral's Soul; Scotch; Rock'n'Roll (You Can't Hit No
Low The) Rhinestone Boy; Micky; Sineas; Dolphins
Country; Sitting Down Love Micky; Superhero
Lover; Dancing In The Moonlight Toploader; Who
Satan Caring; Honore; It's OK Delonious; Caught Out
There Kelis (repeated)

BEST SELLERS OF 1999 SINGLES TOP 100

Britney Spears rewrites the record books as stability returns to the chart

Between 14 November 1952, when the British singles chart was inaugurated, and 8 July 1995 there were 35 number ones. In 1999 alone there were 36 number ones, beating the record pace set in 1998 by five. In the circumstances it might seem odd to claim that the singles chart is showing a great deal more stability than it has for years but it is true. For the second year in a row, a record 20 singles topped 500,000 sales – it was tough and go, with Macy Gray's 'I Try' tipping over the mark near to close of business on the very last day – and the chart as a whole played host to only 910 singles, the lowest tally of the Nineties and some 218 (19.4%) fewer than the record set in 1997.

For the second consecutive year, a female soloist was responsible for the year's biggest-selling single. In 1998 it was Cher who triumphed with Believe, in 1999 it was Britney Spears with Baby One More Time. Don't be fooled into believing that it is commonplace for women to top the rankings, however. It has only happened twice before that in 39 years in which statistics have been compiled, first in 1985 when Jennifer Rush triumphed with The Power Of Love and then in 1992 when I Will Always Love You won Whitney Houston the gold medal.

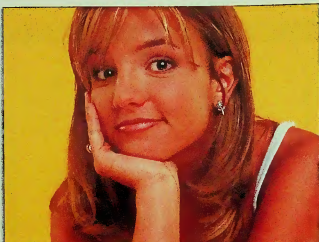
Baby One More Time was a winner from the start, selling nearly 464,000 copies on its first week in the shops, not just the highest first week tally of the year but also the best ever by a new act. The only million-seller of the year, Baby One More Time has sold 1,445,000, and earns the 19-year-old Spears (she was 17 at the time) the honour of becoming the youngest artist ever to top the annual sales chart – and the first to do so on an independently-owned label since 1977, when David Soul triumphed with the Private Stock single Don't Give Up On Us. Spears' triumph was one of four in the year for Jive's parent company Zomba as it celebrated its 18th birthday.

There were four more number ones from other artists, and it is not surprising to find that the 'indies' tally of 22 records among the year's Top 100 is not only their best ever – beating 1998's record by one – but also superior to any major company, beating by one the newly-consolidated Universal's total. Jive and sister label Pepper contributed nine to the 'indies' total, single-handedly beating majors Warner and Virgin.

Spears not only had the year's biggest seller, but with impressive follow-up hits in Sometimes and (You Drive Me) Crazy she was also the year's top singles artist, with total sales of more than 2m, beating off the challenge of the Vengaboys, one of a record 11 chartmakers from the Netherlands to reach the Top 75 in the year.

The Vengaboys are one of two acts with four singles in the Top 100 for the year, with Boom!, Boom!, Boom!, Boom! at number 15, We Like To Boom! (The Vengabus) at number 29, We're Going To Ibiza! at number 38 and Kiss (When The Sun Don't Shine) – still in fall flow – at number 79.

Westlife matched the taking 26th, 46th, 58th and 59th place with I Have A Dream/Seasons In The Sun, Sweet R Again, Flying Without Wings and If I Let You Go. Westlife's co-manager Ronan Keating and



Spears (l) achieved best ever first week sales for a new act while Westlife (top right) and Vengaboys shared four singles each in the top 100

HOW 1999'S TOP 100 SINGLES BREAK DOWN

TOP 100 BY TYPE OF ARTIST



TOP 100 BY COUNTRY OF ORIGIN



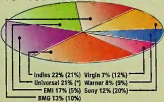
TOP 100 BY GENRE



NUMBER OF ENTRIES BY CORPORATE GROUP

Group	Top 10	Top 20	Top 40	Top 100
INDIES	5	7	11	22
UNIVERSAL	2	4	6	21
EMI	—	2	7	17
BMG	1	3	8	13
SONY	1	2	4	12
WARNER	1	1	3	8
VIRGIN	—	1	1	7

TOP 100 BY CORPORATE GROUP



Small labels in brackets: Universal 6%, PolyGram 17%. Source: CRIA/M Research

TOP 100 BEST-SELLING SINGLES ARTISTS 1999

1 BRITNEY SPEARS	2.3m
2 VENGABOYS	1.74m
3 STEPS	1.49m
4 WESTLIFE	1.43m
5 BOYZONE	1.35m
6 S CLUB 7	1.33m
7 SHANIA TWAIN	1.12m
8 WHITNEY HOUSTON	1.05m
9 ATB	1.06m
10 GERI HALLIWELL	0.95m

Top artists rankings are based on the 1,000 best-selling singles of 1999

his group Boyzone placed three singles on the Top 100 for the fifth straight year, a sequence without equal. Keating also took 18th place as a soloist with his Notting Hill hit When You Say Nothing At All.

It's remarkable that we've come this far without even an incidental mention of a British act but the sad fact is that for the second year in a row the biggest hits were by foreigners, with the all-time low of two UK records in the Top 10 – set only a year ago – being equaled. Our savours this time were Cliff Richard, who finished third with the Millennium Prayer, and Shanks & Bigfoot, eighth with Sweet Like Chocolate.

In previous years, continental acts have prospered at the expense of Americans, with British acts maintaining roughly half of the market. In 1999, however, US acts staged a recovery, taking 30% of the action compared to 25% the year before, while Europe is now a clear and distinct third force, and increased its share of the action to an unprecedented 26%.

With the rest of the world (actually just Canada and Australia) chipping in with 5%, homegrown talent accounted for a meagre

39% of the chart, a 9% lead over the Americans, compared to 24% in 1998.

Several factors point to the fact it is British A&R that is to blame rather than any real shift in the market, the most telling

BIGGEST SINGLES 1990-1999

- 1990: UNCHAINED MELODY The Righteous Brothers
- 1991: (EVERYBODY I DO) DO IT FOR YOU Bryan Adams
- 1992: I WILL ALWAYS LOVE YOU Whitney Houston
- 1993: I WOULD DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) Meat Loaf
- 1994: LOVE IS ALL AROUND Wet Wet Wet
- 1995: UNCHAINED MELODY/WHITE FLUFFS OF DOVER Robson & Jerome
- 1996: KILLING ME SOFTLY The Cifuentes
- 1997: SOMETHING ABOUT THE WAY.../CANDLE IN THE WIND 1997 Elton John
- 1998: BELUEVE Cher
- 1999: BABY ONE MORE TIME Britney Spears

being that the Top 100 by genre is almost unchanged from last year – pop, hip-hop/R&B and country are all static while rock gains a percentage point from dance – emphasising that there was no new trend or style, thereby leaving the Brits

struggling to catch up.

One area where the US excels is in female vocalists. For some reason, there have always been far more American women in the year-end chart than Brits. This held true in 1999, when Britney Spears, Christina Aguilera, Macy Gray, Whitney Houston, Madonna and R&B firmers TLC all placed records among the 30 best-sellers.

In Whitney Houston's case, she had two huge hits, both of which came within a whisker of half a million sales. We Love Is Your Love (22nd with sales of 493,000 units) would surely have got there if it had not been deleted, and It's Not Right But It's Okay (25th, 485,000) is still selling in small quantities and may yet make it. Altogether, Houston sold 1,086,924 singles, becoming one of nine acts to sell 1m singles in the year, three fewer than the record set in 1998.

Alan Jones

The chart covers the 52 weeks up to and including sales on Saturday January 1, 2000 (Music Week chart dated January 2, 2000). Highest position and weeks on chart are for these 52 weeks only.

BEST SELLERS OF 1999 SINGLES TOP 100

Peak Pos.	Title	Artist	Label (Distribution)	Peak Pos.	Title	Artist	Label (Distribution)
1	22	BABY ONE MORE TIME Britney Spears	JIVE (P)	50	10	FLY AWAY Larry Kravitz	Virgin (EMI)
2	1	BLUE (DA BA DEE) Eiffel 65	Eternal (TEN)	51	2	BETTER BEST FORGOTTEN Stacy	Ebu/Live (Pinnacle)
3	7	THE MILLENNIUM PRAYER DJ Premier	Papillon (Pinnacle)	52	4	THANK ABBA FOR THE MUSIC Various Artists	Epic (TEN)
4	15	MAMBO NOS (A LITTLE BIT OF...) Lea Beqa	RCA (BMG)	53	4	IF YOU HAD MY LOVE Jennifer Lopez	Columbia (TEN)
5	15	SPM (TILL I COME) ATB	Sound Of Ministry (Dmz)(TEN)	54	8	BACK IN MY LIFE Alice DeLay	Positive (EMI)
6	17	LIVIN' LA VIDA LOCA Ricky Martin	Columbia (TEN)	55	3	WHEN YOU BE GONE Bryan Adams feat. Melanie C.	A&M/Mercury (Universal)
7	3	THAT DON'T IMPRESS ME MUCH Shane Tavin	Mercury (Universal)	56	14	LOOK AT ME Gen Halvax	EMI (EMI)
8	16	SWEET LIKE CHOCOLATE Shanks & Bigfoot	Pepper (Pinnacle)	57	9	LIFT ME UP Soul II Soul	EMI (EMI)
9	15	FLAT BEAT Mr. Oizo	F Communications (Vital)	58	11	FLYING WITHOUT WINGS West116	RCA (BMG)
10	16	WHEN THE GOING GETS TOUGH Boyzone	Polydor (Universal)	59	11	IF I LET YOU GO West116	RCA (BMG)
11	15	BRING IT ALL BACK S.O.D. 7	Polydor (Universal)	60	2	S CLUB PARTY S Club 7	Polydor (Universal)
12	3	BETTER OFF ALONE Alice DeLay	Positive (EMI)	61	2	IF YA GETTIN' DOWN Eve	RCA (BMG)
13	13	GENIE IN A BOTTLE Christina Aguilera	RCA (BMG)	62	12	LOVE'S GOT A HOLD ON MY HEART Shepa	Ebu/Live (Pinnacle)
14	20	PERFECT MOMENT Martine McCutcheon	Innocent/Virgin (EMI)	63	4	KISS ME Sweeney Stone The Richer	Elektra (TEN)
15	15	BOOM,BOOM,BOOM,BOOM! Vengaboys	Positive (EMI)	64	2	CHANGES 2 Pac	Jive (Pinnacle)
16	19	NO SCRUBS TLC	Laface (BMG)	65	3	IMAGINE John Lennon	Parlophone (EMI)
17	3	IF I COULD TURN BACK THE HANDS OF TIME R. Kelly	Jive (Pinnacle)	66	8	EVERY DAY I LOVE YOU Boyzone	Polydor (Universal)
18	17	WHEN YOU SAY NOTHING AT ALL Ronan Keating	Polydor (Universal)	67	2	RUNAWAY Corrs	Atlantic (TEN)
19	10	HEARTBEAT/TRAGEDY Shepa	Ebu/Live (Pinnacle)	68	3	SUN IS SHINING Bob Marley	Club Town (Pinnacle)
20	7	ITRY Macy Gray	Epic (TEN)	69	11	PRAYCE YOU Fatboy Slim	Skint (3am/Pinnacle)
21	2	2 TIMES Ami Lee	Neo/Systematic (TEN)	70	3	DRINKING IN L.A. Brian Van Dyke	Capitol (EMI)
22	12	MY LOVE IS YOUR LOVE Whitney Houston	Arista (BMG)	71	5	YOU DRIVE ME CRAZY Britney Spears	Jive (Pinnacle)
23	2	BEAUTIFUL STRANGER Madonna	Maverick/WEA (TEN)	72	5	STRONG ENOUGH Cher	WEA (TEN)
24	2	TURN AROUND Phats & Small	Multiply (TEN)	73	10	PROTECT YOUR MIND (FOR THE LOVE OF A...) DJ Sakan & Friends	Pinnacle (EMI)
25	3	IT'S NOT RIGHT BUT IT'S OKAY Whitney Houston	Arista (BMG)	74	3	HEY BOY HEY GIRL Chemical Brothers	Virgin (EMI)
26	3	I HAVE A DREAM/SEASONS IN THE SUN West116	RCA (BMG)	75	2	DOH LA LA Willis Love	Wall Of Sound (Vital)
27	2	WITCH DOCTOR Cartoons	EMI Catalogue (EMI)	76	1	BLAME IT ON THE WEATHERMAN B*Witched	Glow Worm/Epic (TEN)
28	7	KING OF MY CASTLE Wanda Prater	AM-PM (Universal)	77	2	WILL 2X Will Smith	Columbia (TEN)
29	3	WE LIKE TO PARTY! (THE VENGABOYS) Vengaboys	Positive (EMI)	79	3	KISS WHEN THE SUN DON'T SHINE Vengaboys	Positive (EMI)
30	11	PRETTY FLY (FOR A WHITE GUY) Oliver Newton	Columbia (TEN)	80	3	DON'T STOP ATB	Sound Of Ministry (Dmz)(TEN)
31	18	EVERYBODY'S FREE (TO WEAR SUNSCREEN) The Lubbers	EMI Catalogue (EMI)	81	3	RED ALERT Basement Jaxx	XL Recordings (Vital)
32	2	WILD WILD WEST Will Smith	Columbia (TEN)	82	4	JESSE HOLD ON B*Witched	Glow Worm/Epic (TEN)
33	12	MARIA Blondie	RCA/Beyond (BMG)	83	3	TWO IN A MILLION/YOU'RE MY NUMBER ONE S Club 7	Polydor (Universal)
34	3	SOMETIMES Britney Spears	Jive (Pinnacle)	84	4	AS George Michael & Mary J. Blige	Epic (TEN)
35	14	I WANT IT THAT WAY Backstreet Boys	Jive (Pinnacle)	85	11	UNPRETTY TLC	Laface/Arista (BMG)
36	1	KEEP ON MOVIN' Five	RCA (BMG)	86	10	I BREATHE AGAIN Adam Rickitt	Polydor (Universal)
37	5	RE-REWIND THE CROWD SAY BO SELECTA Astral Dogg	Roland/Public Demand (Dmz)(TEN)	87	4	MICKY Lulu	Polydor (Universal)
38	12	WE'RE GOING TO IBIZA! Vengaboys	Positive (EMI)	88	2	WHAT I AM Tin Tin Out feat. Emma Bunton	VC Recordings (EMI)
39	2	TENDER Blur	Food/Parlophone (EMI)	89	8	BAILAMOS Enrique Iglesias	Interscope/Polydor (Universal)
40	5	YOU GET WHAT YOU GIVE New Radicals	MCA (Universal)	90	4	COCONUTS VS INTELLIGENTSIA Cuban Boys	EMI Catalogue (EMI)
41	12	MY NAME IS Eminem	Interscope/Polydor (Universal)	91	9	HONEY TO THE BEE Skit	Innocent/Virgin (EMI)
42	13	MI CHICO LATINO Gen Halvax	EMI (EMI)	92	9	SING IT BACK Melko	Epic (Pinnacle)
43	2	THE LAUNCH DJ Jean	AM-PM (Universal)	93	8	WESTSIDE TQ	Epic (TEN)
44	1	YOU DON'T KNOW ME Armand Van Helden/Diana Hayden	Fer (TEN)	94	4	BARBER'S ADAGIO FOR STRINGS William Orbit	WEA (TEN)
45	12	(MUCHO MAMBO) SWAY Shab	Wonderboy (Universal)	95	8	ENJOY YOURSELF A-	Universal (Universal)
46	13	SWEAR IT AGAIN West116	RCA (BMG)	96	1	A LITTLE BIT MORE S11	Virgin (EMI)
47	3	MAN! I FEEL LIKE A WOMAN! Sharna Twin	Mercury (Universal)	97	9	WAITING FOR TONIGHT Jennifer Lopez	Columbia (TEN)
48	7	SHE'S THE ONE/IT'S ONLY US Robbie Williams	Chrysalis (EMI)	98	6	NORTHERN STAR Melanie C	Virgin (EMI)
49	12	YOU NEED ME Boyzone	Polydor (Universal)	99	8	SYNTH & STRINGS Yungsta	Manfesto (Universal)
				100	4	IN OUR LIFETIME Texas	Mercury (Universal)

BEST SELLERS OF 1999 ALBUMS TOP 100

Twain leads Universal top trio British acts' share slides

For the first time ever, women were responsible for the best-selling single and album last year. As newcomer Britney Spears topped the singles ranking with Baby One More Time, Shania Twain's Come On Over captured the album title. While Spears' triumph was signposted from very early on, Twain's was not.

When first released in March 1998, Come On Over debuted at 15, gaining considerable benefit from the number 10 success of Twain's debut hit single Still The One. Though it climbed no higher, hits with When and From This Moment On extended the album's introductory stay in the album chart to six months, and in the 1998 rankings it was placed 67th with sales of 174,000.

The subsequent enormous success of That Don't Impress Me Much raised the stakes, with a repackaged Come On Over exploding from 29 to 3 in June of last year. The album has not been out of the top five since, spending 11 weeks at number one and selling as many as 277,000 copies in a week, the pace quickening after Man! I Feel Like A Woman was another huge hit. Come On Over finally climbed to the top of the year-to-date chart in November, and eventually sprinted well clear of runners-up Boyzone's By Request compilation, adding 2,202,000 copies to its 1998 tally. Twain is the first country artist, and the second Canadian, to top the annual albums chart, doing so three years after Alanis Morissette led the annual ranking with Jagged Little Pill, which is now the only album by a female soloist to sell more copies than Come On Over.

Twain's success is tough on Boyzone, who must have thought the nine weeks they spent at number one with By Request and the 1,516,000 copies it sold would earn them the number one slot for the year – it would have done in five of the last 10 years. By way of consolation, it does give Boyzone their highest placing in the annual chart, however, topping the number three slot earned by Where We Belong in 1998.

The Stereophonics' Performance And Cocktail was the first big new album of 1999, and proved to have great staying power, springing off a succession of hit singles and eventually selling 1.1m copies. It also landed fifth place in the chart of the year after becoming the first million seller for Richard Branson's V2 label. The album did not end up as the biggest-selling album of new material released in the year, however, as Travis progressed from cult to mainstream success with their formidably strong album The Man Who Winning over first the music press and then record buyers. Though it spent only two weeks at number one in the chart, The Man Who certainly sold more than 1.4m copies to earn third place.

More remarkably, Abba's 1992 compilation CD – Greatest Hits sold over 1.25m copies in the year to secure fourth place. This easily beats its number 10 year-end placing in 1992, and even though it was boosted by Abba TV programmes, a West End musical and a tribute album in the year, its success is remarkable. Now certified 12 times platinum, it is one of the 20 biggest-selling albums of all time.

The battle for top debut album was one which was led for much of the year by Britney Spears but she was overtaken in November



Shania Twain sold more than 2.2m units of Come On Over; Travis (top) reached third place while Abba's Gold secured its best position yet



HOW 1999'S TOP 100 ALBUMS BREAK DOWN

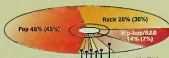
TOP 100 BY TYPE OF ARTIST



TOP 100 BY COUNTRY OF ORIGIN



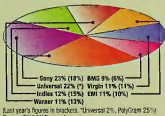
TOP 100 BY GENRE



NUMBER OF ENTRIES BY CORPORATE GROUP

Group	Top 10	Top 20	Top 40	Top 100
SONY	2	4	9	23
UNIVERSAL*	3	4	6	22
INDIES	2	5	7	12
WARNER	1	2	4	11
EMI	1	2	5	11
VIRGIN	-	1	4	11
BMG	1	2	4	9

TOP 100 BY CORPORATE GROUP



TOP 10 BEST-SELLING ALBUM ARTISTS 1999

1 SHANIA TWAIN	2.25m
2 BOYZONE	1.84m
3 CORRS	1.79m
4 STEPS	1.46m
5 TRAVIS	1.45m
6 ABBA	1.43m
7 ROBBIE WILLIAMS	1.36m
8 STEREOPHONICS	1.21m
9 GEORGE MICHAEL	1.02m
10 CELINE DION	0.97m

by Macy Gray, who was herself overhauled in the first few days by Westlife, whose self-titled debut sold more than 770,000 copies. Among new British acts, S Club 7's 450,000 sale of S Club was easily the best.

Although three of 1999's four biggest-selling albums are owned by Universal (all by acts from former PolyGram labels), it lost its position as the number one company to Sony by half a point. Although it was well back in the singles pack providing just 12 of the year's top 100 singles, Sony had 23 of the top 100 albums, an improvement of five over 1998. That is enough to beat Universal, whose tally of 22 includes 50% of Cher's Greatest Hits.

British acts' share of the action has dwindled dramatically since 1997 when it stood at 65%. In two years it has shrunk to 46%, while America's share has jumped from 20% to 32%, the gap thus closing from 45% to 14%. European acts have a smaller share of albums than singles but they have never been more successful, with a 25% share, leaving the rest of the world with 7% for the third year in a row. The main problem seems to be lack of good new English acts. There are just 16 records by English or

predominantly English acts in the Top 50, compared to 13 from the rest of the British Isles, with Wales alone providing five acts. England is by far the most populous area but is not producing acts of the calibre of

BIGGEST ALBUMS 1990-1999

- 1990... BUT SERIOUSLY Phil Collins
- 1991: STARS Simply Red
- 1992: STARS Simply Red
- 1993: BAK OUT OF HELL II – BACK INTO HELL Meat Loaf
- 1994: CROSS ROAD – THE BEST OF Bon Jovi
- 1995: ROBSON & JEROME Robson & Jerome
- 1996: JAGGED LITTLE PILL Alanis Morissette
- 1997: BE HERE NOW Oasis
- 1998: TALK ON CORNERS The Corrs
- 1999: COME ON OVER Shania Twain

Travis, the Stereophonics or the Corrs. There is no significant change to the share of the market accounted for by the various genres, except for hip-hop/R&B, which power ahead with 14 entries in the Top 100 – double their presence of a year ago and nearly triple what they had two years back.

Though Abba's Gold was the star performer among catalogue releases, the best achievement among original (not

compilation) albums more than 10 years old was Tracy Chapman's self-titled 1988 outing, which sold nearly 175,000 copies in the year, most of them at a significant discount. Meanwhile, the Beatles take 19th place on the top artists list, placing 18 albums on the Top 1,000 – significantly more than any other act. Heading the queue, as is customary, is Sgt Pepper's Lonely Heart Club Band, which occupies 131st place for the year with more than 92,000 sales.

Having saluted the high achievers we should briefly mention those who were expected to do better. Alanis Morissette's MTV Unplugged is number 222 for the year, Diana Ross' Every Day is a New Day ranks 510th and Shola Ama's Much Love is 603rd. But at least they did better than Eternal's self-titled album and Sheryl Crow & Friends' Live From Central Park, both of which fell short of the Top 1,000.

Alan Jones
The chart covers the 52 weeks up to and including sales on Saturday January 1, 2000 (Music Week chart dated January 2, 2000). Highest position and weeks on chart are for these 52 weeks only.

BEST SELLERS OF 1999 ALBUMS TOP 100

Rank	Wks on ch.	Title artist	Label (distributor)	Rank	Wks on ch.	Title artist	Label (distributor)
1	45	COME ON OVER Shania Twain	Mercury (U)	50	19	AMERICANA Dixie Chicks	Columbia (TEN)
2	31	BY REQUEST Boyz n the Banda	Polydor (Universal)	51	16	FEELING STRANGELY FINE Santitas	MCA (Universal)
3	32	THE MAN WHO Travis	Independence (TEN)	52	13	RHYTHM AND STEALTH Lethbridge	Higher Ground/Ward/Hands (TEN)
4	50	GOLD - GREATEST HITS Alba	Polydor (Universal)	53	38	INTERNATIONAL VELVET Carolina	Bianco Y Negro/WEA (TEN)
5	43	PERFORMANCE AND COCKTAILS Sheepophones	V2 (Gm/Pinnacle)	54	5	AWAKE AND BREATHE B*Witched	Glow Wormy/EMI (TEN)
6	52	I'VE BEEN EXPECTING YOU Robbie Williams	Chrysalis (EMI)	55	33	THE BEST OF 1980-1990 L'Arc'En Ciel	Island (Universal)
7	10	STEPTACULAR Shayne	SbuLive (Pinnacle)	56	11	CLAPTON CHRONICLES - THE BEST OF Eric Clapton	Duck/Warner Bros (TEN)
8	40	TALK ON CORNERS Corrs	Atlantic (TEN)	57	3	SUPERGRASS Supergrass	Parlophone (EMI)
9	2	WESTLIFE Westlife	RCA (BMG)	58	8	HEART & SOUL/NEW SONGS FROM ALLY MCBEAL Vonda Shepard	Epic (TEN)
10	28	ON HOW LIFE IS Macy Gray	Epic (TEN)	59	25	CALIFORNICATION Red Hot Chili Peppers	Warner Bros (TEN)
11	34	THE HUSH Tegan	Mercury (Universal)	60	23	SACRED ARIAS Andrea Bocelli	Philips (Universal)
12	7	ALL THE WAY...A DECADE OF SONG Celine Dion	Epic (TEN)	61	4	ONE NIGHT ONLY Bea Dingle	Polydor (Universal)
13	44	YOU'VE COME A LONG WAY, BABY Fanny Sjö	Skint (Gm/Pinnacle)	62	9	LOVE AND THE RUSSIAN WINTER Simply Deep	East West (TEN)
14	44	BABY ONE MORE TIME Britney Spears	Jive (Pinnacle)	63	25	BIG WILLIE STYLE Will Smith	Columbia (TEN)
15	52	MY LOVE IS YOUR LOVE Whitney Houston	Arista (BMG)	64	12	THE SLIM SHADY LP Eminem	Interscope (Universal)
16	46	STEP ONE Sade	EbuLive (Pinnacle)	65	7	LIQUID SKIN Gomez	Hut (EMI)
17	48	THE MISSEDUCATION OF Lauryn Hill	Columbia (TEN)	66	38	TRACY CHAPMAN Tracy Chapman	Elektra (TEN)
18	4	SONGS FROM THE LAST CENTURY George Michael	Virgin (EMI)	67	10	NORTHERN STAR Melania C	Virgin (EMI)
19	44	FORGIVEN, NOT FORGOTTEN Corrs	Atlantic (TEN)	68	3	VERSION 2.0 Garbage	Mushroom (Gm/Pinnacle)
20	41	THE PARTY ALBUM! Vengaboys	Positiva (EMI)	69	24	B*WITCHED B*Witched	Glow Wormy/EMI (TEN)
21	3	S CLUB 3 S Club 7	Polydor (Universal)	70	5	THE COLLECTION Bryan Adams	Universal Music TV (Universal)
22	39	LADIES & GENTLEMEN - THE BEST OF George Michael	Epic (TEN)	71	6	WORD GETS AROUND Sheepophones	V2 (Gm/Pinnacle)
23	14	RELOAD Tim Lincecum	Bat (Viva)	72	2	THE BEST OF M People	M People (BMG)
24	24	SYNKRONIZED Jankin'ol	Sony S2 (TEN)	73	4	REMEDY Bianca M. Jaxx	XL Recordings (Viva)
25	17	YOU, ME & US Marina McDonald	Innocent/Virgin (EMI)	74	25	BRING IT ON Dixie	Hut (EMI)
26	8	GREATEST HITS III Queen	Parlophone (EMI)	75	11	PEACE Eurythmics	RCA (BMG)
27	48	INVINCIBLE Five	RCA (BMG)	76	3	NO EXIT Blondie	Beyond/RCA (BMG)
28	45	FANMAIL TLC	LaFace/Arista (BMG)	77	15	R R. Kelly	Jive (Pinnacle)
29	39	RAY OF LIGHT Madonna	Maverick/WEA (TEN)	78	12	THE WRITING'S ON THE WALL Bernie Taupin	Columbia (TEN)
30	8	THE GREATEST HITS Cher	WEA/Universal TV (EMI)	79	28	GREATEST HITS 2 Pac	Jive (Pinnacle)
31	9	UNPLUGGED Corrs	Atlantic (TEN)	80	14	ON THE 6 Jennifer Lopez	Columbia (TEN)
32	37	THIS IS MY TRUTH TELL ME YOURS Metric Street Preachers	Epic (TEN)	81	26	THE ULTIMATE COLLECTION Nat King Cole	EMI (EMI)
33	51	LIFE THRU A LENS Robbie Williams	Chrysalis (EMI)	82	11	BACK ON TOP Van Morrison	Pointblank (EMI)
34	26	SURRENDER Chemical Brothers	Virgin (EMI)	83	12	ATOMIC/ATOMIX - THE VERY BEST OF Roc-A-Fella	Chrysalis (EMI)
35	31	RICKY MARTIN Ricky Martin	Columbia (TEN)	84	2	SAVAGE GARDEN Savage Garden	Columbia (TEN)
36	7	CHARLOTTE CHURCH Charlotte Church	Sony Classical (TEN)	85	25	QUENCH Braniff Smith	Ge Discs/Mercury (Universal)
37	33	MILLENNIUM Backstreet Boys	Jive (Pinnacle)	86	9	RAINBOW Manish Dey	Columbia (TEN)
38	35	GRAN TURISMO Cidrigars	Stockholm/Polydor (Universal)	87	19	THE BEST OF Dany Belfort	Mercury/Universal TV (Universal)
39	29	SCHIZOPHONIC Geri Halliwell	EMI (EMI)	88	4	ONE FROM THE MODERN Ocean Colour Scene	Island (Universal)
40	10	TURN IT ON AGAIN - THE HITS Genesis	Virgin (EMI)	89	12	AFFIRMATION Sheena Easton	Columbia (TEN)
41	7	WILLENNIUM Will Smith	Columbia (TEN)	90	2	THE STAR AND WISEMAN - THE BEST OF Ludymyth Black Mambo	Universal Music TV (BMG)
42	29	THE VERY BEST OF - CAPITOL/REPRISE YEARS Dean Martin	EMI (EMI)	91	7	NEXUS Amen, local	Northwestside (BMG)
43	27	13 Blur	Foxt/Parlophone (EMI)	92	30	LEGEND Bob Marley And The Wailers	Tuff Gong (Universal)
44	12	THE BEST OF ME Bryan Adams	A&M/Universal (Universal)	93	24	BLUE LINES Minnie Driver	Wildunch (Virgin/EMI)
45	30	SOGNO Andrea Bocelli	Polydor (Universal)	94	6	MOON SAFARI Air	Virgin (EMI)
46	22	WHERE WE BELONG Bryant Myers	Polydor (Universal)	95	25	NO 15 Marilyn Derry	Columbia (TEN)
47	23	EQUALLY CURSED AND BLESSED Catalona	Bianco Y Negro/WEA (TEN)	96	3	SONGS FROM ALLY MCBEAL Vonda Shepard	Epic (TEN)
48	7	BELIEVE Cher	WEA (TEN)	97	22	ANOTHER LEVEL Another Level	Northwestside (BMG)
49	9	TWENTY FOUR SEVEN Tina Turner	Parlophone (EMI)	98	1	HITS Phil Collins	Virgin (EMI)
				99	4	THE VERY BEST OF Eva Casaglia	Universal Music TV (Universal)
				100	5	BRAND NEW DAY Sling	A&M/Polydor (Universal)

BEST SELLERS OF 1999 TOP 50 COMPILATIONS

Pk	Wks	Title	Label (Dist)	Pk	Wks	Title	Label (Dist)
1	6	NOW THAT'S WHAT I CALL MUSIC! 44	EMI/Virgin/Universal (E)	25	6	THE BEST OF BOND...JAMES BOND	Capitol (EMI)
2	1	NOW THAT'S WHAT I CALL MUSIC! 42	EMI/Virgin/Universal (EMI)	26	8	TOP OF THE POPS '99 - VOLUME TWO	Universal Music TV (Universal)
3	1	NOW THAT'S WHAT I CALL MUSIC! 43	EMI/Virgin/Universal (EMI)	27	1	HITS 99	Warner/Global/Sony TV (BMG)
4	1	HUGE HITS 99	Warner/Global/Sony TV (BMG)	28	6	BEST...AND FRIENDS ALBUM IN THE WORLD...	Virgin/EMI (EMI)
5	2	ABBAMANIA	Polydot/Universal TV (Universal)	29	5	MUSIC OF THE NIGHT	Universal Music TV (Universal)
6	2	MUSIC OF THE MILLENNIUM	Universal/Virgin/EMI (Universal)	30	6	KISS CLUBLIFE 2000	Universal Music TV (Universal)
7	2	THE ANNUAL - MILLENNIUM EDITION	Ministry Of Sound (Bmg/ITEN)	31	11	THE BEST LOVE SONGS...EVER!	Virgin/EMI (EMI)
8	2	MUSIC TO WATCH GIRLS BY	Columbia (ITEN)	32	7	LOCK, STOCK & TWO SMOKING BARRELS	Island (Universal)
9	2	HITS 2000	Warner/Global/Sony TV (BMG)	33	6	THE BEST MILLENNIUM PARTY...EVER!	Virgin/EMI (EMI)
10	1	BIG HITS 99	Warner/Global/Sony TV (BMG)	34	1	THE BEST CLUB ANTHEMS 99...EVER!	Virgin/EMI (EMI)
11	4	NOTTING HILL	Island (Universal)	35	1	NOW THAT'S WHAT I CALL MUSIC! 41	EMI/Virgin/Universal (EMI)
12	1	NOW DANCE 2000	Virgin/EMI (EMI)	36	9	KISS HOUSE NATION	Universal Music TV (Universal)
13	1	TRANCE NATION	Ministry Of Sound (Bmg/ITEN)	37	5	THE BEST CLUB ANTHEMS 2000...EVER!	Virgin/EMI (EMI)
14	1	NEW HITS 99	Warner/Global/Sony TV (BMG)	38	5	AUSTIN POWERS - THE SPY WHO SHAGGED ME	Maverick (ITEN)
15	1	EUPHORIA	Telstar TV (ITEN)	39	7	THE ALL TIME GREATEST LOVE SONGS III	Sony TV/Universal TV (ITEN)
16	2	THE BEST IBIZA ANTHEMS ...EVER!	Virgin/EMI (EMI)	40	1	BEST DANCE ALBUM IN THE WORLD...EVER! 9	Virgin/EMI (EMI)
17	2	BEST CHRISTMAS ALBUM IN THE WORLD...EVER!	Virgin/EMI (EMI)	41	7	CLUBBER'S GUIDE TO... NINETY NINE	Ministry Of Sound (Bmg/ITEN)
18	1	LOVE SONGS	Warner/Esp/Universal TV (Universal)	42	6	DEEPER - EUPHORIA	Telstar TV (ITEN)
19	1	KISS IBIZA 99	Universal Music TV (Universal)	43	4	ESSENTIAL SOUNDTRACKS	Telstar TV (ITEN)
20	1	IBIZA ANNUAL 99	Ministry Of Sound (Bmg/ITEN)	44	1	DANCE NATION SIX - TALL PAUL/B BLOCK	Ministry Of Sound (Bmg/ITEN)
21	7	CREAM ANTHEMS 2000	Virgin/EMI (EMI)	45	7	KISS CLUBLIFE	Universal Music TV (Universal)
22	9	WOMAN II	UMTV/Sony TV/Global (Universal)	46	1	LAND OF MY FATHERS	Universal Music TV (Universal)
23	1	CLUBBERS GUIDE TO IBIZA - SUMMER '99	Ministry Of Sound (Bmg/ITEN)	47	4	MORE MUSIC TO WATCH GIRLS BY	Columbia (ITEN)
24	3	DAWSON'S CREEK	Columbia (ITEN)	48	5	MASSIVE DANCE HITS 2000	Warner/UMTV/Global (Universal)
				49	7	CLUB MIX 99	Universal Music TV (Universal)
				50	9	QUEER AS FOLK	Almight (BMG)

Now! scores top hat-trick - again

The most successful compilation brand ever established, the Now That's What I Call Music! series, celebrated its 16th birthday last year and - in the face of increasing competition - managed not only to maintain its traditional and overwhelming superiority but also to reach new heights. For the second year in a row, and only the second time in its history, it filled all of the top three places in the annual recap for 1999, doing so more decisively than ever.

Now! 44 - released just six weeks before the year ended - was the star performer, selling more than a quarter of a million copies in each of its first five weeks in the shops - a feat not previously performed by any album, compilation or artist. By the end of the year, it had sold a remarkable 1,442,000, improving on the sales of 1998's champion Now! 41 by more than 42%. Now! 42, in second place, sold more than 725,000 copies while the third placed Now! 43 sold in excess of 661,000, each significantly outperforming its 1998 counterpart.

Since its launch in 1983, the Now! series has produced the year's biggest-selling album on all but two occasions. The exceptions being in 1984 - when Now! 3 went head-to-head with The Hits Album and was found wanting - and in 1993 - when the soundtrack album The Bodyguard was number one. While the EMI/Virgin/Universal team is behind the Now! album, The Hits Album was a BMG/Sony/Warner creation, and its current equivalent produced four of 1999's biggest-selling compilations, with



Now! 44 was the star performer; Huge Hits followed in fourth place and the Abbamania tribute album neared half a million sales

Fresh Hits 99 shifting 175,000 in 27th place for the year, New Hits 99 placed 14th with 247,000 sales, Big Hits 99 in 10th slot with 406,000 and Huge Hits 99 coming closest to the Now! tri, finishing fourth with 552,000. This represented a 25% improvement on its 1998 equivalent Fresh Hits 98.

The increased level of sales the Now! and Hits albums experienced was not unique; after flagging badly in 1998 and looking increasingly unhealthy in the first part of 1999, compilations staged a remarkable revival, eventually improving their sales year-on-year. This is vividly illustrated by the fact that while the 50th biggest-selling compilation of 1998 sold precisely 1,000,000 copies, it shifted more than 124,000 in 1999. Further



evidence of the sector's revival is provided by the fact that the number 50 compilation occupies 148th rank in the combined artist/compilation chart for 1999, compared to 165th place in 1998.

For the second year in a row, only one dance compilation makes the Top 10, and in both years it has been the Ministry Of Sound's Annual which has saved the day, taking seventh place. Even though the dance sector still appears to be overexposed, there are nevertheless 21 dance compilations in the Top 50, a 50% improvement on last year and 42% of the overall total.

After two years as the number one film soundtrack, The Full Monty faded away in 1999 leaving another British movie, Notting Hill, to claim first place. Mixing classic



tracks with contemporary hits by the likes of Ronan Keating, Shania Twain, Eivis Costello and Another Level. Notting Hill sold more than 387,000 copies to take 11th place for the year.

Another British movie, Lock, Stock & Two Smoking Barrels was runner-up for the second year in a row, with 152,000 sales earning it 32nd place overall.

Meanwhile, tracks assembled for the purpose of TV programmes prospered, with Abbamania emerging as the biggest tribute album since the Elton John/Bernie Taupin project Two Rooms to take fifth place for the year with 483,000 sales, while tracks from Dawson's Creek and the Queer As Folk soundtrack are 24 and 50 respectively.

Alan Jones

Madonna is first female radio topper

With Shania Twain's *Come On Over* the best-selling album of 1999, and Britney Spears' *Baby One More Time* the number one single, Madonna completed the clean sweep and a hat-trick of titles for female soloists in the annual rankings, with her Austin Powers single *Beautiful Stranger* taking the airplay title.

The first solo female to take the airplay prize in the seven years in which the chart has been compiled by Music Control, Madonna had experienced problems getting airplay for her 1998 single *Drowned World* (Substitute For Love) but *Beautiful Stranger* was quick off the mark, debuting on the airplay chart at 28 on May 29, and arriving at the summit five weeks later. It spent five weeks at number one and established a record for most plays in a week on the Music Control panel - a record later broken by Robbie Williams' *She's The One*.

Beautiful Stranger was still in the Top 50 at the end of the year, by which time its 31-week tenure had earned it 44,483 plays and an audience of 1,463,204 - not bad for a record which managed only 23rd place in the sales rankings for the year.

The record which serves as its runner-up on the airplay chart is the record it had to dethrone to reach number one, Spice 1's *Nova The Richer's Kiss Me*. The debut hit by the religious soft rockers, it struck a much louder chord with radio programmers than with punters, and was the 63rd biggest seller of the year, emphasising yet again that radio and retail are two wholly separate worlds.



Madonna (left), the first woman to take the airplay top spot, and Texas



Only two records were in the Top 10 of both the sales and airplay chart, with six appearing in both Top 20s. Britney Spears' sales champ *Baby One More Time* achieved a creditable third place in the airplay rankings - completing the triumvirate of records which attracted a higher audience than Robbie Williams' *Angels* secured to top the 1998 rankings - but airplay hits which under-achieved at retail were numerous. Among those which finished 50 or more places lower on year-end sales than on airplay are Robbie Williams' *Strong* (5 airplay, 112 sales), George Michael and Mary J. Blige's *As* (6, 84), Jamiroquai's *Canned Heat* (7, 101), Sugar Ray's *Every Morning* (16, 163), Motoko's *Sing It Back* (21, 92) and Why Does It Always Rain On Me? by Travis (23, 154).

Texas proved the most adept act at securing airplay without commensurate sales success, however, with *In Our Lifetime*, *Summer Son* and *When We Are Together* - making them one of only two acts with three singles in the airplay Top 50 (Robbie Williams

was the other). But their airplay positions of nine, 28 and 45 were flattening given the records' sales ranks of 100, 147 and 232.

Looking at the other side of the coin, one of the more remarkable aspects of the year was the fact that only one of the three biggest-selling singles managed to make it into the Airplay Top 50. The number one sales hit by Spears was placed third on airplay, as already noted, but Et'el's 65 *Blue* (Da Da Da), which was its runner-up on the sales list, finished 52nd on airplay, and Cliff Richard's *The Millennium Prayer* achieved third place on sales, while accumulating a miserable total of just 1,102 plays - a farthing of the most successful records - to take 481st place.

US acts took the top four places on the chart and outranked British acts by 21 to 16 on the Top 50, despite the fact that the 100 best sellers list includes 39 by British acts and 30 by Americans. More US repertoire seems radio-friendly, and 1999 was the fourth year in a row they've beaten native talent on the

NUMBER ONE AIRPLAY HITS SINCE 1993*

- 1993: RIVER OF DREAMS Billy Joel
 - 1994: LOVE IS ALL AROUND Wet Wet Wet
 - 1995: BACK FOR GOOD Take That
 - 1996: FASTLOVE George Michael
 - 1997: DON'T SPEAK No Doubt
 - 1998: ANGELS Robbie Williams
 - 1999: BEAUTIFUL STRANGER Madonna
- * The monitoring of airplay by Music Control did not start until 1993

airwaves while losing to it at retail. Even though it took the top two places on the chart, Warner had a poor year, with five singles in the Top 50, a total beaten by all the major companies except Virgin, which landed just two hits in the list.

Universal took the crown from Sony, with 12 hits, Sony and BMG had nine each, and EMI charted six - a modest achievement but a vast improvement on 1998 when they topped with Robbie Williams but had nothing else in the Top 50. Indies placed nine records on the Top 50 in 1999, with two from Jive (both by Britney Spears) and one each from seven others.

Finally, it is not that unusual for records to appear in the airplay chart for two years in a row, but there is one which is appearing for the third year on the trot - Natalie Imbruglia's *Torn*. After occupying 16th slot in 1997, it finished in third place in 1998 and outperformed most of 1999's releases to take 50th place last year, with upwards of 19,000 plays.

Alan Jones

PK	WOC	Title	Artist	label
1	31	BEAUTIFUL STRANGER	Maverick/Warner	
Madonna				
2	1	KISS ME	Spice 1	Elektra
3	22	BABY ONE MORE TIME	Britney Spears	Jive
4	27	YOU GET WHAT YOU GIVE	New Radicals	MCA
5	24	STRONG	Robbie Williams	Chrysalis
6	28	AS	George Michael & Mary J. Blige	Epic
7	23	CANNED HEAT	Jamiroquai	S2
8	24	THAT DON'T IMPRESS ME MUCH	Shania Twain	Mercury
9	1	IN OUR LIFETIME	Texas	Mercury
10	26	NO SCRUBS	TLC	LaFace/Arista
11	27	MY LOVE IS YOUR LOVE	Whitney Houston	Arista
12	22	TURN AROUND	Phats & Small	Multiply
13	18	LIVIN' LA VIDA LOCA	Ricky Martin	Columbia
14	22	UNPRETTY	TLC	LaFace/Arista
15	2	I TRY	Maoy Gray	Epic
16	23	EVERY MORNING	Sugar Ray	Lava/Atlantic
17	1	SHE'S THE ONE	Robbie Williams	Chrysalis
18	21	IF YOU HAD MY LOVE	Jennifer Lopez	Columbia
19	2	RUNAWAY	The Corrs	Atlantic
20	2	WHEN YOU SAY NOTHING AT ALL	Ronan Keating	Polydor
21	23	SING IT BACK	Motoko	Echo
22	17	PRaise YOU	Fatboy Slim	Skirt
23	8	IT'S NOT RIGHT BUT IT'S OKAY	Whitney Houston	Arista
24	1	GENIE IN A BOTTLE	Christina Aguilera	RCA

PK	WOC	Title	Artist	label
25	23	WHEN YOU'RE GONE	Bryan Adams With Melanie C.	A&M/Mercury
26	17	MARIA	Blondie	Beyond/RCA
27	3	YOU DON'T KNOW ME	Armand Van Helden	FFrr
28	15	SUMMER SON	Texas	Mercury
29	20	WHY DOES IT ALWAYS RAIN ON ME?	Travis	Indpendiente
30	16	MAN! I FEEL LIKE A WOMAN!	Shania Twain	Mercury
31	6	9PM (TILL I COME)	ATB	Sound Of Ministry
32	14	MAMBO NO 5 (A LITTLE BIT OF...)	Loz Beaga	RCA
33	17	BETTER OFF ALONE	DJ Jurgen Presents Alice Deejay	Positive
34	17	FLY AWAY	Lenny Kravitz	Virgin
35	11	MY FAVOURITE GAME	The Cardigans	Stockholm/Polydor
36	17	SOMETIMES	Britney Spears	Jive
37	31	MUSIC SOUNDS BETTER WITH YOU	Stardust	Virgin
38	41	WAITING FOR TONIGHT	Jennifer Lopez	Columbia
39	13	TENDER	Bliz	Food/Parlophone
40	17	WILD WEST WEST	Will Smith	Columbia
41	15	ONE WEEK	Barenaked Ladies	Reprise
42	15	RED ALERT	Basement Jaxx	XL Recordings
43	15	SUN IS SHINING	Bob Marley Vs Funkstar De Luxe	Club Toolz/Edel
44	14	CLOUD #9	Bryan Adams	A&M/Mercury
45	9	WHEN WE ARE TOGETHER	Texas	Mercury
46	33	MILLENNIUM	Robbie Williams	Chrysalis
47	14	DRINKING IN L.A.	Bran Van 3000	Capitol
48	12	YOU STOLE THE SUN FROM MY HEART	Manic Street Preachers	Epic
49	4	(MUCHO MAMBO) SWAY	shaft	Wonderboy
50	59	TORN	Natalie Imbruglia	RCA

TOP UPFRONT TRACKS DANCE CHARTS

Double-top for Phats & Small as Donell takes urban crown

It is five years since our Club Chart was split into two parts, with the upfront chart reflecting what was being played in the nation's hipper clubs while the Pop chart focused its attentions on the more commercial venues. Since then, many records have been hits on both charts, some even reaching number one on both, but Phats & Small's debut single Turn Around breaks new ground by becoming the first to top both year-end charts. Based around a vocal sample from a long-forgotten Tony Lee

single, Turn Around was convincingly ahead of all competition on both charts demonstrating admirable staying power. In fact, it never actually reached number one on the Pop chart but stuck around so long it finished up more than 10% ahead of anything else. All three singles by Phats & Small (pictured above) were huge hits on both charts, with 'Tonic at 18 on the Pop front and 34 upfront and First Good at 20 on Pop and 62 upfront.

In a year when trance became the dominant form on most dancefloors, it is fitting that one of the giants of the genre, Paul Van Dyk, finished runner-up on the upfront chart. On the Pop chart, Alice Deejay picked up both second and fourth places with their hits Better Off Alone and Back In My Life, while fellow Dutch Positiva act the Vengaboys managed to take third, seventh, 10th and 15th place with their four singles. Eight of the Top 10 records were of continental origin, only Phats & Small's Tonic and UK-based American act Sha!t's Sway breaking the monopoly.

The clear winner on the Urban chart was U Know What's Up by Donell Jones (pictured left) a record which straddled around like it owned the chart for the best part of six months, even though it only received a puzzling late UK release last week. Like Phats & Small's Tonic on the Pop chart, Jones' single never actually reached number one on the Urban list, peaking at number three as far back as last August, but its reluctant and snail-paced decline helped it to far outscore runner-up Faith Evans' All Night Long, which was helped to its lofty position by a bonus mix of Newer Knew Love Like This, the song which topped the Urban chart for 1998. Completing an all-Arista-marketed top three, TLC's No Scrubs was another long-lasting and memorable hit.

Alan Jones



CLUB CHART TOP 50 TRACKS OF 1999

1	TURN AROUND Phats & Small	DeWalt	26	BE ALONE NO MORE Another Level	Norwestside
2	AUENUEJANTHER WAY Paul Van Dyk	Motiv8	27	LA RUSSICA Ruff Drivers presents Armla	Inferno
3	HAIZ YOUR HANCS Big Room Girl feat. Daryl Pook	Jailor Boyz	28	DON'T CALL ME BABY Madison Avenue	VC Recordings
4	NOT OVER YET Planet Perfecto feat. Grace	Code Blue	29	HORRY HORNS Perfecta Phase	Pescha
5	CREAM Blank & Jones	DeWalt	30	8 WITH U Junior Sanchez feat. Dajae	Manista
6	INVULNERABLE Titi	DeWalt	31	NO END OF MY LIFE A.T.F.C. presents Onephaldeva	Delecto
7	YOU GET ME BURNING UP Cevis Fisher feat. Letetia Hillroy	Hollywood	32	READY FOR THE WEEKEND Nightvision	Duty Free
8	INVISIBLE Titi	Hood Choons	33	JOY Kelly Brown	Azuli
9	I KEVER KNEW Roger Sanchez	INCredible	34	TONITE Phats & Small	Multiply
10	CHECK IT OUT (EVERYBODY) BMR feat. Felicia	AM-PM	35	CRAZY Lucid	Delirious/fir
11	MAKES ME LOVE YOU Eclipse	Azuli	36	T'S ALL GOOD Da Mob feat. Jocelyn Brown	INCredible
12	YOU BETTER MOUNT Rushmore presents The Knack	Universal	37	MY LOVE Kile Le Roc	1st Avenue/Wildcard
13	SING IT BACK Maloko	Echo	38	EVERYBODY Progress presents The Boy	Manista
14	SYNTH & STRINGS Yamanda	Manista	39	LIZARD Miami Pucio	VC Recordings/Nikuz
15	PEARL RIVER Johnny Shaker feat. Serial Diva	Low Sense	40	PUSH UPSTAIRS Underworld	Junior Boy's Own
16	SALTWATER Chicago with Malre Brennan	Xtravaganza	41	THE FINAL PHIL Faloner	Kromologic
17	(JUST) ME & YOU New Vision	AM-PM	42	GIVE A LITTLE LOVE The Invisible Man	Sonus
18	BRING MY FAMILY BACK Faithless	Chucky	43	CARTE BLANCHE Versacocha	Positiva
19	HAPPINESS HAPPENING Lost Witness	Sounds Of Ministry	44	APPRETTLY NOTHING Brand New Heavies	fir
20	PLAYING WITH KNIVES Bizarre Inc.	Vinyl Classics	45	FEELING IT TOO 3 Jays	Multiply
21	KING OF MY CASTLE Wamdue Project	AM-PM	46	CAN'T GET ENOUGH Soulstarz	Delecto
22	SOMEBODY SCREAM Honey United	Logic	47	EVERY DAY, EVERY MOMENT... Agnelli & Nelson	Xtravaganza
23	COMMUNICATION (SOMEBOY...) Mario Piu	Incentiv/Nikuz	48	PLEASURE LOVE DeFunk	INCredible
24	FREAK IT! Studio 45	Azuli	49	SUN IS SHINING Bob Marley	Club Tools/Edel
25	RESCUE ME SunKids feat. Chance	AM-PM	50	GOTTA HAVE HOPE Blackout	Multiply

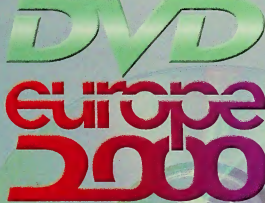
URBAN TOP 20 TRACKS OF 1999

1	U KNOW WHAT'S UP Donell Jones	LaFace
2	ALL NIGHT LONG/EVER KNEW LOVE... Faith Evans	Bad Boy
3	NO SCRUBS TLC	LaFace
4	HEARTBREAKER Mariah Carey	Columbia
5	WHAT'D YOU COME HERE FOR? Trina & Tamara	Columbia
6	WHERE MY GIRLS AT? 702	Motown
7	GEORGY BOOBY Eric Benet feat. Faith Evans	Warner Bros.
8	BILLS BILLS BILLS Destiny's Child	East West
9	GET INVOLVED Ragaheb Saadig feat. Q-Tip	Hollywood
10	BUS A BOO Destiny's Child	Columbia
11	IT'S OVER/PAGES OF LIFE Rimes	Universal
12	DID YOU EVER THINK R. Kelly	Jive
13	GREATEST DAY Beverley Knight	Rhythm Series/Parlophone
14	GLIM FRENCHBOFFENO Blackstreet & Janet	Interscope
15	ALL THAT I CAN SAY Mary J. Blige	MCA
16	MY LOVE IS YOUR LOVE (LP) Whitney Houston	Arista
17	DO YOU FEEL ME? (...FREAK YOU) Men Of Vision	MJL/Epic
18	MY LOVE Kile Le Roc	1st Avenue/Wildcard
19	ALL IN MY GRILL Missy Elliott	Elektra
20	NAS IS LIKE NAS	Columbia

POP TOP 20 TRACKS OF 1999

1	TURN AROUND Phats & Small	Multiply
2	BETTER OFF ALONE Alice Deejay presents Alice Deejay	Positiva
3	WE LIKE TO PARTY (THE VENGABOYS) Vengaboys	Positiva
4	BACK IN MY LIFE Alice Deejay	Positiva
5	2 TIMES Ann Lee	Nao/Symantic
6	DON'T STOP ATB	Sounds Of Ministry
7	WE'RE GOING TO IBIZA! Vengaboys	Positiva
8	(MUCHO MAMBO) SWAY Shar	Wonderboy
9	SOMEBODY SCREAM Honey United	Logic
10	ROOM ROOM ROOM ROOM Vengaboys	Positiva
11	SYNTH & STRINGS Yamanda	Manista
12	THIS PARTY SUCKS! Fused	Downby/Columbia
13	MY LOVE Kile Le Roc	1st Avenue/Wildcard
14	SEPTEMBER 09 Earth Wind & Fire	INCredible
15	BABY ONE MORE TIME Brinley Spears	Jive
16	KISS (WHEN THE SUN DON'T SHINE) Vengaboys	Positiva
17	SALTWATER Chicago (with Malre Brennan)	Xtravaganza
18	TONITE Phats & Small	Multiply
19	BE ALONE NO MORE Another Level	Norwestside
20	FEEL GOOD Phats & Small	Multiply

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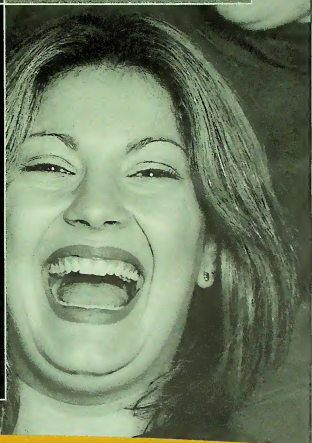
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