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Imports put pressure on UK labels

by Robert Ashton

The strong pound, VAT and sky-high High Street rents are crippling the UK music industry as a newly-completed European music retailing survey confirms that British consumers are paying more for albums than their counterparts in other territories.

The results of the exclusive study, conducted by Music Week's sister title *Focus* across 15 countries and involving 10 top-line album and five singles titles, shows that key UK retailers are being forced to charge up to 16% more on albums than their counterparts throughout the continent.

Consumers buying albums from central London branches of HMV, Tower and Virgin Megastores are paying an average £13.08 (£21.98) for the CD albums surveyed compared to only £11.32 (-19.02) across Europe, with Austria and then

Germany the cheapest markets.

The extent of the pricing discrepancies are largely to be explained by factors outside the control of record companies and retailers, notably the strong pound, VAT and High Street rents. "Records are more expensive in the UK than in Germany and France at the moment because of the exchange rates, but three years ago the opposite was the case," says Sony Europe chairman Paul Russell.

The current price differentials are fostering a thriving market for parallel importers, who are able to pick up albums across Europe for between £5.50 and £7.95 compared to a typical "low" UK dealer price of £8.90.

The survey comes as every large record company examines its individual pricing policies across the continent. Senior executives at Warner, EMI, Universal and BMG privately confirm that they are mon-

itoring the situation closely as they finalise their own plans. The situation is complicated by the different operational structures of each company across the continent. Meanwhile, Beggars Banquet and more recently Sony have already attempted to tackle the import problem by harmonising their dealer prices across the continent, though the effects have yet to

London/ftr A&R manager Phil Faversham signed Artful Dodger, the most successful UK garage act, last week. Their first single, *Woman Trouble*, features Craig David - who fronted their debut smash *Re-Rewind* (The Crowded Sea Bo Selecta) - and Robbie Craig and is set for release in June. It will be followed by a mix compilation, with their first proper album and fourth single set for September. London/ftr is currently in talks to license the act's first two singles, *Re-Rewind* (released on Public Demand) and *Moovin' Too Fast* (Public Demand/Locked On). Pictured, left to right, are Craig, Public Demand's Dave Low, Artful Dodger's Mark Hill and Pete Devereux, Faversham, Public Demand's Jimmy Lewis and ftr director Pete Tong.



Compromise brings end to PPL/Bard row

Retail body Bard has reached a ground-breaking agreement with PPL, allowing its members to play music in their stores.

The three-year deal, which has been back-dated to April 1, gives the retail body a blanket licence for playing music and finally brings to an end a long-running discrepancy where only some retailers were paying PPL fees.

"It's rare in which they've had to come to terms with the AOL/Time Warner deal and downloading, this is a bit of good news for bricks-and-mortar retailers," says Bard director general Bob Lewis, who negotiated the deal on behalf of the organisation's 190 members and around 3,500 stores.



Lewis: 'Common sense prevailed'

Lewis notes that PPL recognised the important role retailers play in promoting music in stores, which gives both of us something to be happy about," he says.

PPL managing director John Love says that in the past PPL had

agreed to waive fees for music retailers, but across the years this had become more complicated because increasing numbers of stores have started selling music as part of a broader product offer. He adds that the deal agreed allows for an overall discount since Bard will be paying the total retailers' fees in one lump sum. "We each decided to give something so the other side could walk away feeling they'd got something out of the deal," said Love.

The agreement does not cover music from in-store radio stations such as Virgin Retail's Virgin Megastore Radio (VMR), which is involved in an ongoing licensing battle with PPL.

HOW CD PRICES ACROSS EUROPE COMPARE

	Average albums price		Average singles price	
	£	€	£	€
Austria	9.08	15.26	3.45	5.79
Germany	9.33	15.67	3.38	5.67
Spain	9.49	15.94	3.30	5.55
France	10.95	18.39	2.99	5.03
Netherlands	11.16	18.74	4.23	7.11
Italy	11.26	18.91	3.39	5.69
Ireland	11.35	19.06	4.02	6.76
Norway	11.86	19.93	4.56	7.66
UK	13.08	21.98	3.94	6.62

Source: *Focus*

work their way through the system.

Parallel importers concede they are worried if other majors follow Sony's approach, which saw it raise its prices in key European markets outside the UK from April 1. However, one trader suggests UK record companies would have to cut their UK dealer prices by at least 15% if they were to make it uneconomical

for retailers to source product from the "grey market".

"Right now the majors are putting out releases in the UK for around £9, but they're going to have to reduce that to something below £7.50 so that retailers don't think it is worth the bother going to people like us," he says.

Other parallel importers claim that their activities offer the only opportunity for indie retailers to compete against the aggressive pricing practices of High Street supermarkets, which are using chart music as loss leaders.

Major label sources suggest they can lose up to 20% of sales on key albums to imports. However, stressing that the strong pound rather than different local dealer prices is the major culprit, one importer suggests that some of the majors are overstating the parallel imports problem.

New era arrives at the BPI as Deacon hands reins to Yeates

The BPI is preparing to enter a new era after endorsing the appointment of Andrew Yeates as the new director general.

The move, which has been expected and will be formally ratified at this July's AGM, will draw to a close more than two decades of leadership under John Deacon. However, Deacon's involvement with the BPI will not end immediately because he will continue as a consultant until the end of the year.

Yeates joined the BPI as director of legal affairs last July after 11 years at Channel Four. His appointment was seen as a move to groom a successor to Deacon, but his promotion within the organisation was put on hold while the BPI council examined the possibility of creating a full-time executive chairman post alongside the director general and current chairman Rob Dickens. That new position is now understood to have been shelved.

Deacon, who was honoured with a OBE last year, will leave a lasting legacy at an organisation he has served as director general since 1979. The music industry and Government have never enjoyed such close relations, testament to



Old and new faces of the BPI (left to right): Deacon, Yeates and Dickens

the network of political and high-powered contacts Deacon has engineered. By remaining as a consultant, Yeates will be able to tap into this knowledge.

Dickens' tenure of the chairman's job - historically a two-year post in which he is already in his second year - may also be under discussion at the AGM.

He says, "Given John's extraordinary contribution to the industry over his long and distinguished career, Andrew will have a hard act to follow. But I am confident that Andrew brings the right skills and thorough determination to help us meet the challenges of the coming difficult years."

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All Saints (pictured) were among the winners at last Wednesday's Capital FM Help A London Child Awards, picking up EMIChevy's Robbie Williams which saw a hat-trick of prizes as he won London's favourite single and video for She's the One and was named favourite male. Columbia's Will Smith took the best International male prize and Jive's Britney Spears the female equivalent, while London Records' All Saints picked up favourite soundtrack song for Pure Shores. The best album award went to Rise by Go Beat/Polydor artist Gabrielle, while Wildstar signing Craig David was awarded the favourite newcomer prize and RCA's Westlife were named best International newcomers. Other winners included East West's The Corrs, who were voted Capital FM listeners' favourite International group, and Mercury act Texas, named favourite domestic group. The outstanding contribution to music honour went to Mercury/AVM's Bryan Adams, while Gut's Tom Jones won the lifetime achievement award.



Deconstruction A&R hirings finish Marsh's Telstar rejig

by Paul Williams

Jeremy Marsh has put in place the final parts of his senior management restructuring at Telstar by poaching Pete Hadfield and two colleagues from Deconstruction.

Hadfield, who was co-founder of the joint managing director of the BMG-assigned label, has assumed the position of A&R director at the Telstar label, where he will be joined by former Deconstruction A&R colleagues Russell Cook and Sas Lamped.

Telstar managing director Jeremy Marsh says the appointments will fill an "A&R vacuum" at the Telstar label, which has to date failed to match the chart success being enjoyed currently by sister labels Mottley and Wildstar. However, one of its

key acts, BB Mak, has this week debuted on the *Billboard* Hot 100 with *Back Here*. "Pete has got to build up a formidable roster and to compete with the other two labels," he says. "It will be a very broad church but with Pete it's always something with a twist. Every band he has signed has been completely different."

Marsh believes Hadfield will bring a "very contemporary experience" to the label. "He's had a lot of successful albums with the M People albums probably the most successful, but there has also been Beth Orton and Death In Vegas," says Marsh.

In addition, the A&R director will also be charged with helping to change the image of the Telstar label, which Marsh concedes is still synonymous with its compa-



Hadfield (l) and Marsh: boosting A&R roots. "The only way to get it across is to sign successful acts and have hits. The other labels we've got done that with the likes of Sash! and Craig David. With Telstar, Pete needs to have many UK hits and as quickly as possible," he says.

The Telstar managing director says the appointment of Hadfield

Knowles resigns from top job at Eagle Rock

John Knowles has resigned as managing director of Eagle Rock Entertainment for what are described as "personal reasons".

The company is remaining tight-lipped about the exact circumstances behind Knowles' decision to leave the company he joined from Castle in 1997. However, chairman Terry Shand says Knowles will remain working with the company as a consultant. Shand is expected to announce a restructuring and new appointments next week.

Knowles, who enjoys the colourful nickname 'Knocker', has filled a wide range of top jobs during his three decades in the music business including general manager of Magnet in the late Eighties and a spell as Chris Rea's co-manager.

news file

EMI PUBLISHING SIGNS INTERNET DEAL
The sheet music for songs by Rod Stewart, Robbie Williams, Sting and the rest of EMI Music Publishing's 3m-plus catalogue will be digitally delivered over the internet following a ground-breaking deal between the publisher and the France-based musician portal Net4Music. As part of the deal EMI Publishing is taking a minority stake in the portal, which can translate sheet music into five languages.

COLLINS WINS ROYALTES CASE
Phil Collins last Wednesday won a High Court battle against former Earth, Wind & Fire musicians Rahmille Michael Davies and Louis Satterfield for overly payments for the singer's *Serious Hits* A&M album. The court agreed the pair had been overpaid by £500,000, though Justice Jonathan Parker ruled Collins was only entitled to £245,000 and will be repaid through future royalty payments.

CAPITAL RAISES BORDER TV BID
The network's weekly raised its cash bid for Border Television from £13 to £14 a share to offset rival bidder Scottish Radio Holdings. The new offer for the group, whose radio interests include the three Century regional radio stations, values the group at £151.2m.

HANLON JOINS PEOPLESOUL
Peoplesoul has poached MCMPS media licensing manager Rob Hanlon to head its newly-launched licensing division. The move into marketing its repertoire for commercial use represents a significant shift towards a more dedicated business-to-business focus for the start-up, which has previously concentrated on driving consumer traffic to the site.

DATAMARK SEEKS MUSIC PARTNERS
UK visual watermarking technology company Datamark is looking for music industry partners to develop a version of its digital identification and tracking software for audio files. Datamark has encoded visual material for the likes of picture library Getty Images since 1996.

WH Smith cuts CD range in focus on digital retail

WH Smith is set to scale back drastically its physical music retail activities in favour of moving towards supplying custom on-demand CDs and digital downloads.

The move follows the High Street retailer's announcement last week in its interim results that its video and music margins fell by 3% for the six months to February 29, slashing around £6m from its bottom line. Smiths chief executive Richard Handover says the retailer is determined to reduce its exposure to the "volatility of the [CD retailing] market", though he adds it will not be pulling out of music retailing altogether.

"We are still working out a strategy of how best to tailor the range within different stores to consumer demand. People do want a one-stop shop approach, especially when travelling, for example," says Handover.

He adds that the low quality of chart releases during the past six months drove Smiths customers towards back catalogue, and hints that it will now emphasise a broader



Handover: facing volatile CD market range of titles, including genres such as easy listening and classical.

The retailer's new strategy is likely to see it increasing its focus on CD retailing, mainly in book retailing.

Meanwhile, HMV's parent company HMV Media, which also owns bookseller Waterstones, is reportedly scouting for £200m financing to boost its e-tail expansion, while Tower Records is seeking a \$100m private share placing in the US to fund its physical and online expansion.

WTO upholds Irish case on US royalty payments

The World Trade Organisation (WTO) has upheld a complaint from the Irish Music Rights Organisation (Imro) with its ruling last week that US restaurants, shopping malls and bars should pay performance royalties for radio and TV broadcast.

The WTO upheld the action brought by the European Commission that elements of the US 1998 Fairness in Music Copyright Act were not in line with international competition and trade regulations.

Imro first complained to the EC last year, claiming that foreign artists were potentially losing several million Euros a year as a result of US legislation which exempted US restaurants, malls and bars from paying performance royalties.

Imro director of services Eamon Sheehy says the WTO decision is a real boost to the industry. "The ruling shows the system does actually work, that it's possible for a relatively small organisation to access redress," he says.

The EC and the US authorities now have four to six weeks to consider the details of the WTO's recommendations.

Stay sharp when life gets hectic and physically demanding. Drop one Berocca tablet into water to make an effervescent vitamin cocktail.



MUSIC COMMENT

FACING UP TO THE PRICING ISSUE

If anyone is looking for proof of the damage caused to the UK music industry by the Government's failure to join the European Exchange Rate Mechanism, then look no further than *fonò's* snapshot survey of CD prices across Europe.

According to the survey, the UK has some of the highest CD prices in Europe. This will come as little surprise to hysterical advocates of the 'Rip-Off Britain' school of thought. A saner analysis of the facts, however, produces a very different interpretation of the international price differentials.

It was not always thus. Travel around Germany just a few years ago and every senior executive you spoke to would grimace at the cheaper imports flooding into the country from territories such as the UK. The reason?

The strength of the Deutschmark against the pound. But now the UK's continuing refusal to join the ERM and the resulting strength of the pound means the tables have been turned. Whatever the true extent of the parallel imports problem – part of the problem when analysing it is that no accurate figures exist – it is not surprising that majors and the largest independents are all hurrying to scrutinise in minute detail their pricing policies. Each one has to work out the strategy that suits them best. And, in the meantime, retailers are inevitably trying to do whatever makes most financial sense for the health of their own businesses.

Ultimately there is no single 'correct' policy to adopt. UK-based Beggars Banquet opted to reduce its UK prices while Sony more recently moved to raise its own on the other side of the Channel. What is clear, however, is that this is an issue that will not go away.

One day more sophisticated pricing structures and exchange rate changes are likely to produce a natural levelling-out of prices. But until then the industry as a whole – retailers and labels alike – remains open to those familiar 'Rip-Off Britain' jibes. The only way to tackle them is to seize the initiative. Then the game can do the talking. *Ajax Scott*

TILLY

UK GARAGE: GROWING UP QUICKLY

Great to see one of the garage boys coming through and looking like he could be a real superstar of tomorrow. He is only 18 but Craig David has been associated with two massive records, the first being *Arnold*. Dodge Rewind and now with his first solo outing. Looking forward to his album, he is going to be massive. I hope he doesn't lose his credible club background now he has achieved big success. That said, I still can't get over the amount of money being thrown at some of these other so-called big garage tunes. Lots of A&R guys are going to get their fingers burnt, but the sad philosophy of buying success is still alive and well. "When will we ever learn?" to quote a classic song.

I know some of you think I am a nostalgic old bastard, but I must say the Top 10 series featured on Channel 4 on Saturday evenings has been a wonderful example of a great concept well researched and executed brilliantly. It has stirred some great memories, with songs by some of the best groups and solo singers of past decades, covering nearly all areas of popular music. What a brilliant way to repackage pop history. Channel 4 should repeat at a more convenient time – aren't the powers that be aware that most music lovers go out on Saturday night? It would also make a great sell-through video package.

Talking of nostalgia, I had the privilege of seeing a preview of the film of Nick Hornby's book *High Fidelity*. It's going to be a must-see film when released here in the summer with excellent acting, screenplay and music – don't miss it. Jack Black is a new comic star.

So I hear the head honchos from America are helping our acts out. Gilve Davis is involved with Westlife (not that he was able to do such a great job on Take That) and his other namesake, Mr Calder, is taking an interest in Steps. I suspect these two would never have signed these acts a million years ago. Perhaps they should just leave it to the experts, Cowell and Waterman. After all they haven't done a bad job so far and even with this US input I think it is very unlikely that these acts will really break across the Atlantic.

Tilly Rutherford's column is a personal view

4



by Paul Williams
Radio One controller Andy Parfitt was forced to go on the defensive at this year's Music Radio 2000 conference after GWR's Steve Orchard accused the BBC of commercial funding 'via the back door' over the chart sponsorship deal.

The allegations, which were rigorously denied by Parfitt, were made by the GWR group director of operations and programme director during a keynote speech last Tuesday in which he renewed calls for Radio One and Two to be privatised.

Orchard questioned the exact details of the chart deal between himself and Worldspan and whether it meant that the BBC would be paying lower costs for its own chart broadcast deal, which is expected to be finalised very shortly. "If so, the BBC is receiving funding via the charts. If it isn't passed on, the consumer is being ripped off. We need to know the details," he told the Radio Academy-organised event at London's Peacock Theatre.

Orchard then aggressively questioned Parfitt directly. "There's a deal there. What's the deal?" In response, the Radio One controller

Tong wins award for contribution to radio

Pete Tong has been honoured with one of the radio industry's most prestigious awards in recognition of his continuing influence on music.

The Radio One presenter was awarded at last Tuesday's Music Radio 2000 conference with the Radio Academy PRS award for outstanding contribution to music radio, adding his name to a roll of honour which also includes the likes of Alan Freeman, Johnnie Walker and Steve Wright.

The conference also post-humously honoured Anglo Plugging founder Scott Piering as the first recipient of the Scott Piering Award, which will be given out annually to the individual who has made the greatest contribution to promoting music to radio. It was collected on his behalf by his widow Hil. Meanwhile, Trevor Dann, in his final year as event co-chairman, was inducted into the Radio Academy Fellowship.

Orchard blasts Parfitt over BBC chart funding



Orchard: aggressive speech

calmly told him that the BBC was paying the market rates for the charts. "I can reassure you that the BBC is paying more than it did before. There's no sponsorship of BBC programming as a result of that deal," he said.

Parfitt was put on the defensive again after Orchard called for the privatisation of Radio One and Two, which he concluded were not being driven by public service but by market share. "It is clear to me that the BBC's two prime national music stations are moving inexorably towards privatisation," said the GWR executive. "Every step you take will be placed under great scrutiny."

Dickins attacks radio-biased selection

Rob Dickins has blasted UK record companies for slavishly following radio programmers' needs with a diet of 'saccharine' pop.

The former Warner UK chairman, who now heads his own Sony-backed label Instant Karma, told the Music Radio conference that in the past radio picked up on what the record industry was doing. "Now the record industry says what radio supports and makes records for radio," said Dickins in a keynote speech, in which he also attacked the way record companies are making records that are as unimaginative as each other.

"What is happening is a lot of records are coming from the same talent sources and there are a few songwriters and producers who are favour of the moment to whom record companies say, 'Give us a song.' This is a terribly dangerous thing to do," he said as he singled out major labels for particularly going down this route.

Parfitt responded that his performance was not measured in terms of market share. "What I'm measured against is Radio One's central aim, which is bringing the best new music to the widest possible audience," he said.

Orchard's speech also attacked the quality of presentation in local radio as well as both the BBC and commercial radio's "aversion" to taking risks and the fact that music positioning had "become the battle for the middle ground". He believed that with digital radio there would be more diversity because one multiplex owner or radio operator determined the range of services.

Elsewhere, in a so-called sector, 42-year-old Billy Bragg, who has presented programmes on Radio Two, hit out at the lack of programming for his own age group. "I realise I belong to a generation that is presently falling between a number of stools. The most obvious is between Radio One and Two. Radio One's remit is now 19 and Radio Two, while trying to get younger all the time, is really waiting for us to get old," he said.



Dickins: blasting 'saccharine' pop

"Saccharine pop music is getting to a point where the public is going to demand the industry come up with something else," he added.

Meanwhile, the current poor performance overseas of UK music was highlighted by Radio Two and Classic FM presenter Paul Gambaccini, who pointed out that last year was the first since 1950 when not a single UK act registered among the Top 100 singles of the year in the US. He said the US was not interested in the UK's "karaoke boy bands and very repetitive techno disco".

Aim plans growth with indie-themed TV night



Wenham: targeting US market

The AGM, which will be staged for Alm's 380 members at Chelsea FC's Stamford Bridge ground on June 16, will elect four new directors to add to existing team, which includes Beggars Banquet's Martin Mills, Pinnacle's Steve Mason and Guy's Guy Holmes. Wenham says the new faces will create a broader

representation and contribute fresh ideas to the group, which meets around eight times annually. The board will face a number of issues in the coming year, one of which will be attempting to increase the profile of UK indie in the US. "Market share has slipped and we really want to target the US as a region," she says.

"We've made a lot of progress in the last year and I now can't envisage a time when Aim didn't exist."

One of Alm's recent successes was to lobby the Government to lift tax breaks and attract new investment to the sector. It is also gearing up to launch its musicindie.com online project in August.

Records are in the charts for performers

● Richard Ashcroft's A Song For The Lovers continues its rise in Europe's charts on European radio as it also wins its first place in a key overseas sales Top 10. The Hot/Virgin single, which moves 87 on the foreign chart, arrives on the sales charts in the week while progressing 20-14 on Italy's airplay survey.

● Re-Surveyed by Artful Dodger featuring Greg David disappears from the UK-only foreign chart but the arrival at 12 of XL act Basement Jaxx's Bingo Bango ensures that the independent sector keeps its eight-track tally in the Top 20 for a second successive week. Elsewhere, honours are dishd out perfectly equally with two representatives across for BMG, EMI, Sony, Universal, Virgin and Warner.

● Melanie C adds Australia to her list of Top 10 achievements this week with Never Be The Same Again, which spreads from its hugely-successful European base into the British charts on the singles chart down under. The Virgin-issued single makes a 26-place leap to seven and end the run by the Shores by All Saints as the territory's biggest UK-sourced hit. Sporty Spica also moves to one and the same single in Norway and jumps 5-3 in the Netherlands, though slips to two in Sweden. Last week it kept 30-19 in Germany.

● Independent act Travis's disappointment at The Man Who Dipped four places to 12 in Australia is more than made up by the debut at 14 on the singles chart of Why Does My Heart Feel Like This on Decca? The same chart also welcomes Don't Give Up by Chicane featuring Bryan Adams, while the Xtravaganza-issued parent album Behind The Sun is new at 15.

● Supergrass, who have already achieved Top 20 status with their third album on the Australian chart, have been making inroads in North America by entering the Billboard Heatseekers chart for new and developing acts at 13 in the US and debuting at 65 in Canada. By musical contrast, the same two charts are also graced by UK headline whose self-titled first album last week entered at 12 on Heatseekers and 89 on the overall Canadian album chart.

● Tom Jones has been near or at the top of several European charts of late thanks to his Reload project, but it is repertoire of an earlier vintage that has taken him to number one in Spain. A Universal-released best of collection called Back has climbed to the top as Reload dips 14-11. Elsewhere, his album at number one on the French singles sales chart ends seven singles weeks with his Mousse T collaboration Sex Bomb being replaced at the top by Sex Soldiers La by Yannick.

● Vintage Pink Floyd material fills a void left by the absence of new UK output in France with the double live album It Bites. Anybody Out There? leaping 23-8. The same EMI album remains at one in Portugal and in Italy where, in both cases, the closest challenger is Supernatural by Santana. Meanwhile, fellow UK veteran Van Morrison sees his platinum-released best of album back at 13 in Denmark.

by Paul Williams
Oasis emerged as the UK's biggest musical exports of quarter one, despite suffering a huge drop off in sales from their record-breaking last album. Over a period marked by a dearth of big-name UK-sourced releases, Standing On The Shoulder Of Giants became an instant Top 10 hit in Australia, Canada, France, Germany, Italy and Japan, where it managed to go as high as number three on the combined chart, which is usually dominated by domestic acts.

But the band's ability to still outpace the rest of the UK competition should be viewed in relative terms with their sales and chart placings significantly down on 1997's Be Here Now album. That album opened with 4.5m sales, compared to 2.3m for the follow-up, and debuted at two in the US, while Standing On The Shoulder Of Giants opening Billboard chart story during that quarter was a disappointing 24-84-128-154.

Their swift US decline, which Sony will be hoping can be turned around by live dates there throughout April, reflects a continuing poor showing for UK talent across the Atlantic. Bloodflowers by the Cure, handled there by Elektra, matched its huge European success for Polydot in

INTERNATIONAL PERFORMANCES IN FIRST QUARTER 2000											
		UK	Japan	Germany	France	Italy	Canada	Holland	Australia	Total	Albums
UNIVERSAL	Singles:	0	0	2	1	2	2	2	2	7	4
	Albums:	0	0	5	2	2	1	2	2	4	4
EMI	Singles:	0	0	0	0	4	1	3	0	4	4
	Albums:	0	1	0	0	1	1	0	0	2	2
SONY	Singles:	0	2	1	1	1	1	2	2	4	4
	Albums:	0	0	0	0	1	1	0	0	2	2
BMG	Albums:	0	0	0	0	3	1	3	1	4	4
	Albums:	0	0	0	0	2	0	2	0	2	5
WARNER	Albums:	0	0	2	2	2	1	1	1	2	3
	Singles:	0	0	2	1	1	1	2	2	3	3
Virgin	Albums:	0	0	1	1	0	1	0	1	2	2
	Albums:	0	0	1	1	1	0	1	3	3	3
INDIES	Singles:	1	0	2	1	2	0	2	3	4	4
	Albums:	0	0	3	2	1	0	1	2	4	4

Source: Music Week and Info. Figures represent Top 20 appearances, Jan-Mar 2000

hitting the US Top 20, but it was a rare UK success story Stateside.

The UK's only other Top 20 entry in the US this year has been Sonique's single It Feels So Good, which in the following quarter became the first UK-sourced Top 10 hit in the States in 18 months, having ironically only reached 24 in the UK back in November 1998. It has managed to go against the grain of a number of other UK-signed acts trying to crack the States, such as S Club 7, Steps and Westlife, by being as big an airplay as satellite.

Across the border in Canada, though, S Club 7 have already become Top 10 stars through their debut album S Club, which also

became a Top 20 album in Australia and Germany to give the UK's biggest success in the period. Their first two singles, Bring It All Back and S Club Party, have also hit the Top 10 in several key territories.

No one corporate giant has dominated with UK-sourced material in the quarter with some of the biggest successes instead coming from the independents. The sector's increasingly important and varied contribution to UK-sourced music's presence overseas included veterans Tom Jones and Cliff Richard on one hand and dance acts such as Artful Dodger, Moby and Phats &

Small on the other. Jones' out-issued Reload album, which is handled by V2 outside the UK, North America, Australasia and South Africa, reached the Top 20 in the quarter in Australia, France, Germany, Italy and the Netherlands.

Warner's biggest international success has come through its acquisition of London Records, whose All Saints went into the Top 10 in Australia, France, Germany and the Netherlands with True Shores; it also topped the Italian chart. Meanwhile, BMG's two big pop acts, Five and Westlife, continue to make international waves with Five's invincible album going Top 10 in Australia, Italy and the Netherlands. Westlife have hit the US Hot 100 with Sweet It Again.

Outside of Oasis and the continuing success of Charlotte Church in the US, Sony had a relatively quiet opening three months to 2000 as did EMI, whose best performing artist John Legend with the re-issued Imagine single and album, Queen and Tina Turner. However, Supergrass's self-titled third album hit the Australian Top 20 as part of a wave of UK guitar bands finding success down under. The following Supergrasses in the chart have been The Man Who by Travis for Independent/Sony and Gomez, whose Liquid Silk album reached number nine in Virgin.

UK TOP 20 AIRPLAY HITS IN EUROPE

UK	EU	Artist/Track (UK company)
1	1	Pure Shores All Saints (London)
2	2	Sex Bomb Tom Jones & Mousse T (Gig)
3	3	Risa Gaborille Go Beat/Pyroton
4	5	Home Be The Same Again Melanie C (Virgin)
5	4	Don't Give Up Chicane feat. Bryan Adams (Zomba)
6	8	The Time Is Now Melaine C (Gig)
7	6	A Song For The Lovers Richard Ashcroft (Island)
8	7	Alive! The Fat Family Archive Feet. Bonnie Langford (Capitol)
9	13	Fit Me In Only David (Widestar)
10	10	88 Bell Biv DeVoe (A&M)
11	9	Big Up Big Up Carl Barrett (EMI)
12	11	Bring Me Back Basement Jaxx (20. Recordings)
13	15	Find A Way Westlife (RCA)
14	14	Bring It All Back S Club 7 (Polydot)
15	16	Life Story Arnie Strain (BMG)
16	11	Natural Back Moby (Nonesuch)
17	18	Maria Tell Me You're Gone Tom Jones & Stephanie Mills (Gig)
18	19	Who's The One Robbie Williams (Chrysalis)
19	17	Why Does My Heart Feel Like This? Moby (Mercury)
20	19	Why Does My Heart Feel Like This? Moby (Mercury)

Charts based on the 20 most played UK-sourced tracks on Europe's radio stations in the week ending 28 April. Source: Music Week and Info.

GAVIN US ALTERNATIVE TOP 20

UK	US	Artist/Track (UK company)
1	1	Outside Red Hot Chili Peppers (Warner Bros)
2	2	Pardon My Intoxication (Mousetalk)
3	3	Stand Inside Your Love/Smoking Punks (Virgin)
4	7	America's Song Book J&R (Capitol)
5	4	Misérable (RCA)
6	5	The Sea Train Bloodgood Greg (Polydot/Geffe/Interscope)
7	11	Mystrite 3 Card Drive (Polydot/Universal)
8	12	Knock Knock (Polydot/Universal)
9	10	My One Best Friend (Immortal/Epic)
10	8	Sleep Now In The Face Range Against The Machine (Epic)
11	9	Everything You Want Without Reason (RCA)
12	6	Delirious! No One (Interscope)
13	18	Breakout Flow Fighters (RCA)
14	14	Bring Me Back (Interscope)
15	14	Sour Girl Stone Temple Pilots (Atlantic)
16	20	Honey Staked (Elektra/CD)
17	17	New Beginning Six (Capitol)
18	13	Reimagined Love (RCA)
19	15	Never Let You Go This Eye Blind (Polydot/Epic)
20	19	Let The Cowboy Speak (Warner)

Chart based on the 20 most popular new US alternative tracks in the week April 24. Source: Chart Monitor/USA.

AMERICAN CHARTWATCH

by ALAN JONES

Remaining entrenched at the top of the albums chart are 'N Sync, taking the title for the fourth straight week with No Strings Attached. The album has sold another 422,000 copies last week, proving more than twice as useful as its nearest rival, No Doubt's Return Of Saturn, which sold 202,000 copies to debut in second place.

Among British acts, Sting's Brand New Day rebounded 38-36 to return to where it was a fortnight ago, a feat duplicated by Sonique's Hear My Cry. The latter album climbed 70-67 to equal the best position of its nine-week chart career. Meanwhile, despite being heard on the nation's fifth most popular firm at the box office, Elton John's The Road To El Dorado soundtrack slips 72-79. But Charlotte Church benefits from another round of TV appearances to recover 139-119 with Voice Of An Angel, while her self-titled debut returned to the chart at number 160. After making their chart debut last week, Travis suffered a slight decline in sales of The Man Who but it was less than the market average, hence its upward drift. 158-133. The band are currently touring America with Oasis, whose Standing On The Shoulder Of Giants bounded 183-110 last week but now sinks back to 144. Noel Gallagher had some kind words to say for S Club 7 (pictured) in the week,

and America likes them too, with their self-titled debut album selling 11,000 copies on its first week in the shops to debut at number 120. The band has become very popular with pre-teens in the US, selling nearly 200,000 copies of their first album, It Bites, in All Back and Two In A Million, though neither record breached the Hot 100, as airplay has been sadly lacking, and the Hot 100 rewards airplay over sales every time. Things are looking up on the Hot 100, however, with a chart besting of three UK acts currently charting. After a tally of number eight last week, it feels so good by Sonique slips in to number 10, and Elton John's Someday Out Of The Blue - the first El Dorado single - is placed at number 56. But boy band BB Mak - a Testa act who are packed to Hollywood in America - gain a hold on the chart, going to number 99 with Back Here. Disney - which owns Hollywood - is giving the band plenty of exposure, and Back Here debuts largely on the strength of sales generated by this coverage; it is number 55 on sales at present from the anthology chart. Back Here was a number 8 hit in the UK last August. Finally, Santana's Maria Maria was the number one choice of radio and retail last week and topped the overall Hot 100. This week it loses its sales throne to Toni Braxton and its airplay crown to Sisqo but still rules the roost overall.



S Club 7



newsfile

GODRICH KEEPS BUST WITH NEIL HANNON
Producer Nigel Godrich is to work with The Divine Comedy's Neil Hannon on his first album for Parlophone, as soon as Godrich finishes work on the fourth Radiohead album, which they finished recording last Wednesday. Meanwhile, the recording of Travis' third album will now start in September rather than next month as expected, with Godrich remaining in the producer's chair.

WYCLEF JEAN WRAPS UP SECOND ALBUM
Sometime Fugees member Wyclef Jean has finished his second solo album, *The Ecstasie*, as fans await the follow-up to Fugees' multi-platinum 1997 album *The Score*. Jean has collaborated this time with Mary J. Blige, Earth, Wind & Fire and The Product G&B. The producer/rapper reportedly refers to the remainder of another Fugees album on the track *Fugees This, Fugees That*, which he says: "Where Fugees at? I need Fugees to pick up on this track" and "Lauryn, if you're listening, Pras, if you're listening, give me a call... We used to rap, how quick y'all forstar."

HOLMES RETURNS WITH STAR-STUDDED ALBUM
Belafast producer David Holmes has finished the follow-up to his 1997 album *Let's Get Killed — Bow Down To The Exit Sign*, which is due for June release on Go Beat. A host of collaborations contested in New York include work with Blues Explosion's Xz Spenser, former Ticky singer Martina, composer David Arnold and Primal Scream's Bobby Gillespie.

THE CORRS FINISH ALBUM WITH LANGE
The Corrs have finished the follow-up to last year's *Unplugged* album reunited with Multi Lange (Shania Twain) and for the first time with Mitchell Froom (Crawford House), who she produced. It will be released on July 10, preceded by the Lange-produced *Breathless* single on June 26.

ARAB STRAP GO UNDERGROUND AGAIN
As expected, Chemical Underground last week re-signed Arab Strap, who had been signed to Go.Beat. The Glasgow-based indie released their critically-acclaimed debut EP *The First Big Weekend* and subsequent album *The Week Never Starts Round Here* in 1996. One insider suggests the band were unhappy with the way their *Elephant Sho* album had been promoted by Go.Beat, although another said they were unhappy at being associated with a major through its Polydor connections.

CAST TRAWL BOOTLEES FOR LIVE ALBUM
Polydor's Cast are appealing for "good quality bootleg live cassettes or CDs" for an intended live album as they begin work on their fourth studio album, the follow-up to last year's *Magic House*, for release next year. John Lockie (Stone Rose Radiohead) is being tipped to work with the band, who have so far recorded about 20 demos in their Glasgow studio and will broadcast the album's recording on their website (www.cast.co.uk).

MACY GRAY HOOKS UP WITH FATBOY SLIM
Macy Gray last week recorded vocals with Norman Cook, aka Fatboy Slim, in a New York studio. A spokesman declined to comment on which project they were collaborating on or whether the track would ever get a release. Gray has previously lauded Cook's work in an interview while he has separately expressed an interest in working with a variety of live vocalists for the follow-up to 1996's *You've Come A Long Way...Baby*.

OCEAN COLOUR SCENE RE-RECORD ITALY
Universal Island's Ocean Colour Scene have re-recorded July from their *One From The Modern album* as the theme tune for the *Lock Stock And Two Smoking Barrels* follow-up Channel 4 TV series to the cult UK movie. It will be released as a double-A side single with I Am The News for release on June 5.

Top-ranking writers jump on board for Kylie's new release

by Stephen Jones

The final tracks for Kylie Minogue's debut Parlophone album, due for a September release, are set to be finalised next week ahead of its mastering, as details of her collaborations emerge.

Her first Fast Love-sounding single will be *Spinning Around* (released June 19), produced by new Vienna-based production team 7th District and penned by late Eighties/early Nineties pop star Paula Abdul with songwriters Osborne Bingham, Kara Dio Guardi and Ian Snickman (Stevie Wonder, Chaka Khan).

Parlophone managing director Keith Wozencroft describes Minogue — the champagne-sequence female solo artist, who is A&R and A&R director Miles Leonard, and senior A&R manager Jamie Nelson — as a revelation to work with. He adds that her "quality pop" record will enable her to reclaim her position at the top of the pop mountain.

Minogue's last record was her eponymous album for Deconstruction in 1996 — renamed from 1997's ill-fated *Impossible Princess* — and the March 1998 number 14 hit single *Breathe*, which culminated in her splitting from the label. Her signing of a worldwide deal (excluding Australia) with Parlophone last June provoked not only interest from the media but also from songwriters and producers.

Among those who contributed to the project were the Robbie Williams and Guy Chambers writing team, though Leonard dismisses suggestions that this particular col-



Kylie: heavyweight collaborators

laboration is either predictable or similar to her previous association with the Manic Street Preachers. "It's not that predictable as they've not written for anyone else. I do believe those two have a massive pop sensibility when it comes to making a record that's contemporary," he says.

He adds, "It's not a disco record, or a club record, or a return to the great years with PWL. We weren't looking for anything light and sugary or a throw-away pop record, but what Deconstruction was probably trying to achieve with a traditional rock band, we're trying with great songwriters."

The Chambers/Williams tracks, recorded at Battery and Metropolis' studios in London, are *You're Disco Needs You* and *Lovesalt*, while Chambers also penned *I'm So High* with Minogue and Megan Smith, and co-produced all three tracks with Williams' erstwhile producer Steve Power.

Parlophone is now confirming the final tracklisting, with collaborations with Rick Nowels and Madison Avenue thought unlikely to make the final cut. However, other collaborations on the 14-track record include three co-writes with Johnny Douglas (George Michael, Al Saints) — *Disco Down*, *Password* and *Koo Ka Choo* — Douglas also produced *So New* Goodbye, written by Minogue and former Brothers In Rhythm member and her long-term collaborator Steve Anderson at Sarm Studios in London. The pair also wrote a ballad *Bittersweet* Goodye, featuring strings arranged by Will Malone (The Verve, Massive Attack) and produced by Anderson at Real World and Whitfield Street studios, and *Butterfly*, which was produced by Chicago-based Mark Picchiotti (Madonna, Abdul).

Spice Girls and *Five* collaborators Biff Stannard and Julian Gallagher also surface as co-writers on the title track *Let It Be* Years and *Please Stay* (with John Thomas), recorded in Dubai's Windmill Lane studios. They also produced her only cover, *Under The Influence*, originally written by Paul Politi and Barry White and recorded by the Love Unlimited Orchestra, which Leonard sourced and Stannard recorded since he had often played it as a DJ at London club Heaven.

Cher and Ricky Martin collaborator Brian Rawling — with Mark Taylor, Steve Torti and Graham Stack — also wrote and produced *A Night Like This*, an energetic track similar to the tone of the rest of the album's upbeat mood.



David Bowie has approved a sample from his 1980 hit *Ashes To Ashes* to be used by new Wildcard/Polydor pop artist Samantha Mumba on her album track *Body To Body*. The Lucas-produced number is a potential follow-up to her debut single *Gotta Tell You*, which will be released on June 19. The Warner Chappell-published 17-year-old — who is managed by Louis Walsh (Boyzone, Westlife) — has also worked with producers including Marilyn's Anders Bagge (Backstreet Boys, Stephen Gately), Stargate (Richard Blackwood, S Club 7), Sweden-based Pop and Norway-based Janski. Her material, A&Rred by A&R director Colin Barlow, is a mix of R&B and pop with unusual deep vocals. Another stand-out track is *Baby Come On Over*.

Shifty Disco snaps up Unbelievable Truth

The Unbelievable Truth have signed a new deal — having left Virgin Records a fortnight ago after two Top 40 hits in 1998 — with cut Oxford indie label Shifty Disco, which was responsible for their debut release.

A spokesman for the band says that when the record was presented to Virgin Records both parties realised "it was the proverbial case of 'a square peg, round hole' and wisely went their separate ways". Best known for featuring Andy Yorke, brother of Radiohead frontman Thom Yorke's, the Oxford three-piece take the album rejected by Virgin with them. Entitled *sorrythankyou*, it will now be released in July, to be preceded by the quickly-issued new single *Ango* on May 22.

Meanwhile Shifty Disco has also signed *Pluto Monsoon*, the band comprising two fits of ex-East West act Dawn of The Replicants, to a long-term deal while working on a project with Automator, who is producing Damon Albarn's solo album.

Cutfather & Joe aim for further hits with Milk's Lorela and Da Rock

Danish record producers Cutfather & Joe (Five, Billie) are developing two artists on their Milk label venture in association with WEA Germany to launch this summer — US pop/rapper Da Rock and Lithuanian female singer Lorela.

Lorela's first single, *Trouble With Boys*, which featured in last week's episode of *Friends* and on the recent *Friends* compilation album, *Friends Again*, will be the label's next release in July.

Earlier this month, Cutfather & Joe were able to boast that about 10% of the records in the UK Top 40 had been produced by them. The highest of all was their number two production *Sweet Female Attitude's* *Flowers on Milk*.

The other records were Atomic Kitten's *See Ya* (co-produced), B*Witched's *Jump Down and Angie Stone's* *My Life Story* (both releases production and remix work).

Cutfather & Joe — who run Milk Records with their management company, XL Talent Partnership which includes former Epic



Lorela: next release on Milk

Records head of A&R, Gordon Charton and former agent Ian Wright — have also recently produced five tracks on the platinum-selling US debut album by Lyte Funkle Ones.

Will tech shares slide hit music's dotcom future?

A UK stock market traders arrived at work last Monday nervously waiting to see if the UK market would go into the same tailspin as the US market the previous Friday, the look of foreboding was plain to see on the face of Peoplesound president Ernesto Schmitt.

Infanous for his bullish belief in the ability of his internet music start-up to seize an influential role in the new music economy, the newly subdued Schmitt admitted the technology space had become a "very unpleasant place to be".

He maintained, if slightly less convincingly than before, that Peoplesound – which he currently values at \$4.30m – will still stride strongly to market "when the markets have calmed down later in the year". And he hints that the company is close to signing yet more big-name strategic investors before Initial Public Offering. But his was not the only nervous face last week.

One senior London-based analyst warns that the honeymoon is finally over, suggesting that US investors – who hold the bulk of music dotcom shares – have "suddenly woken up to the fact that [the pure digital download model] is not the high-flying model they once thought and were led to believe and so have dumped their shares." In some cases they have even resorted to legal action – EMI is having to defend against allegations of unsustainable pre-IPO hype of Musicmaker, an allegation also recently levelled at Dutch ISP World Online.

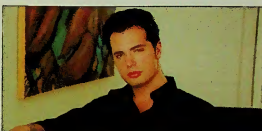
The recent chaotic slide in tech stocks is nothing new. The US technology-weighted Nasdaq exchange has tended to experience fairly dramatic "corrections" every six or eight months and, as the dotcom cornucopia proliferated on this side of the

HOW INTERNET MUSIC STOCKS ARE PERFORMING

Company	Offer price	Market cap	52-week high	52-week low	Current price
audiomack	\$12.00 (08/3/00)	n/a	\$12.75	\$4.81	\$4.81
emusic	\$15.75 (04/10/99)	\$94.4m	\$35.00	\$2.68	\$2.68
mp3.com	\$28.00 (04/5/99)	\$802.9m	\$105.00	\$9.68	\$11.31
World Online	\$14.00 (7/7/99)	\$86.6m	\$28.12	\$1.94	\$2.68

* Figures correct at press time

Source: Nasdaq



Schmitt: pursuing flotation plans

pond, a knock-on shakedown in overvaluation was inevitable.

But there is a consensus that both new media and traditional companies looking to raise funds for internet expansion plans will now have to work much harder to convince investors of their real profit potential. And the end of the initial free-for-all influx into the new music economy in turn raises further questions.

How much will the recent shakedown, characterised by the hammering of shares in US players Emusic, Artist Direct and Musicmaker (see table above), damage the prospects of European companies that have not even gone to the market? Will it afford a breathing space to more traditional music players looking to develop ways of delivering music to consumers online? And what are the knock-on effects on the plans of long-established music companies as diverse as the Ministry of Sound and HMV Media, which have previously confirmed their plans to fund future expansion by raising money from the stock market?

Jason Blaine, head of new media and interactive UK at Universal Music, says a more cautious market should be welcomed.

"A cautious dotcom market will mean real businesses with a strong basis will appear," he says. "I believe blowing away the fluff and the foam of the internet bubble is no bad thing."

Fionnuala Duggan, VP new media for EMI Europe agrees, arguing that, although consolidation is bound to follow, truly innovative new web businesses with a real proposition will continue to find funding. "Innovation from new small companies has always been the lifeblood of the music business and this is especially true in the new media sector," she says.

One of the newcomers is UK-based A&R site Music Unsigned, which recently secured around \$1m from internet investment house Evestment ahead of planned pan-European and pan-US expansion and is currently in the throes of negotiating second round financing. Though this might now seem a risky place to be, company CEO Paul Ayers – who previously experienced market booms and slumps when he worked at Netscape and then Real Networks – claims the company is not finding it any harder to raise interest from "world class" large investment houses.

"Raising second-round financing is a completely different game to seeking seed investment. It requires a comprehensive business plan with a real illustration of how you will get to profitability, based on a tangible B2B basis," he says, "but it should never be underestimated how hard it is to raise cash."

He adds, "Companies with revenue models based on traffic are now really out in the cold – they need to demonstrate real marketability and profit potential." Tony Sailer, CEO of European CD e-tailer Boxman, warns that the emerging online industry should not be complacent and assume that the slide is a temporary blip, adding that the weak players will disappear as consolidation continues. "They will be bought as entire companies by people like us," he says.

Perhaps the real silver lining for the established UK music industry will be the redirection of dotcom funds – hitherto often spent on poorly-targeted billboard advertising and shimmering launch parties – into developing a competitive and ultimately even profitable new music economy.

Mary-Louise Harding

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RETAIL FOCUS: SELECTADISC

by Karen Faux

While the gritty indie ethos of Selectadisc may not be every music shopper's taste, the thriving four-store chain has found that sticking to its own path has been the secret of success over the years. With three stores on Nottingham's Market Street and one in London's Berwick Street, Selectadisc continues to maintain its profile as a leading UK independent and believes that self-promotion and advertising are superfluous to a reputation built on a sheer love of selling music.

"One of our big strengths is that we have always managed to pick up on things before they have gone mainstream," says Jim Cooke, who switches between the Nottingham and London shops to ensure both dovetail in terms of service and product. "We are more flexible than a large organisation and we don't feel the need to get involved in any promotional activities with record companies. If we like something we will stock it in the window and that is as far as it goes."

As Cooke asserts, there are not very many cities where consumers are so well served by



Selectadisc: taking pride in independent status

the presence of an indie music chain, conveniently centred in one street. For those on a mission to hunt out singles, there is a whole outlet devoted to them while the other two stores offer an impressive range of specialist, mainstream and vinyl product between them. "We made the decision to stay with vinyl and we have been proved right," says Cooke. "We source it from all

HIP-HOP SALES SURGE

Selectadisc's hip-hop buyer Richard Willis reports that the genre is currently going through a resurgence. "There is a big buzz around it at the moment and this week we have seen extremely strong sales for Dilated Peoples' 12-inch, Platform," he says. "We've been selling it on import for more than a month now and it is outstripping anything from the UK." On a local tip, Nottingham band Johnny Fish & The Flames is developing a following. Their current single Irritating Noses is currently steaming out.

over the world and we see the same people coming in on the same day each week to rummage through the racks." Cooke believes that it is increasingly difficult to define the chain's customer-base as it is growing all the time. Many of the staff are DJs who generate their own clientele and this combines with both students and a bedrock of loyal, local

customers with a wide range of tastes. "These days we are selling so much product across the board that it is difficult to pin down any one area as providing the 'hottest hip trend,'" says Cooke. "We don't expect people just to shop with us on the basis of price alone. It is a case of combining product knowledge, service and musical credibility. We know we can't sell every record in town but we enjoy doing what we do and are certainly proud of our independent status."

Selectadisc's stock control is carried out in the old-fashioned tradition of the masterlog system and so far has rejected using computers. "People like the feel of a record and they like to see it being put in the bag," says Cooke. "These kind of aesthetics are very important and all part of the identity of the shop."

The chain's only concession to modern technology is that it is currently in the process of setting up a website. "It is something we need to get into in order to let more people know we exist and show them what we've got to offer," says Cooke.

IN-STORE NEXT WEEK (from 1/5/00)



Windows - Ricky Martin, Pearl Jam, Toploader, 'Price Drive' sale; **In-store** - Dark Star, Youssou N'Dour, Ricky Martin, Absolute Hardcore, UK Garage Flava, Philip Glass, Doves; **Press ads** - Bob Dylan, Youssou N'Dour, UK Garage Flava, 5 Years of Distance, Absolute Hardcore, Feed Your Head, Deluxe, When Jazz Meets Brazil, Ian Hunter, Philip Glass, Doves



Singles - Britney Spears, Watergate, Made in London, Toploader, Albums - Trance Nation 3, The Weekend, Hanson, Best TV Ads in the World...Ever!, Twice As Nice; **Press ads** - TV Hits, Smash Hits



In-store - two rock or pop CDs for £15, buy one and get one free on Boots exclusive CDs, two classical CDs for £10



Album of the month - Delgado's; **In-store displays** - Deckwacker, Lip, Echoboy, Rosta, Clinic, Sleater Kinney



Singles - Britney Spears, Toploader, Watergate, Made in London, Saigara.

Madison Avenue, Pearl Jam, Dark Star; **Albums** - Trance Nation 3, Twice As Nice, Hanson; **In-store** - TJ, Moloko, Buffy The Vampire Slayer; **Press ads** - Pearl Jam, Made in London, Britney Spears, N-Trace, Dilated Peoples



Single - Britney Spears; **Album** - Oxide Neutrinio; **In-store** - Trance Nation 3, The Weekend, Twice As Nice



Windows - Toni Braxton, Trance Nation 3, Waking Ned, East Is East; **Listening posts** - Grand Central, Youssou N'Dour, Merz, Neil Young, David Gray, Maximalists, James Jan, Death in Vegas; **Q Recommendations** - Hobotakt, Tom Jones, Saint Germain, Paul Simon, Black Box Recorder, Bill Wyman



In-store - Toni Braxton, Toploader, Pearl Jam, MJ Cole, Lilly, Scooby; **Windows** - Long Good Friday promotion, Alcatel mobile phone offer; **In-store** - System F, Kevin & Perry



Selecta listening posts - The Mighty Wah!, Linea 77, Tony Touch; **Mojito recommended retailers** - The Mighty Wah!, The Rooks, Russell Mills, Big Sinned & Blue, Willy

Porter, Bill Miller



Singles - Toploader, Dark Star, Pearl Jam; **Windows** - Bon Jovi, Eagle-Eye Cherry, Toni Braxton, Twice As Nice; **In-store** - sale, two videos for £15; **Listening posts** - TJ, Merz, Black Box Recorder, Sly & Robbie, David Gray, Lou Reed, Clinic, Ricky Martin, Lena Marini; **Press ads** - Moloko, Chicane, two videos for £15



In-store - Kiss House Nation 2000, Pearl Jam, Essential Selection Spring 2000, MJ Cole, Mint Royale, Bloodhound Gang, Randall & Hopkirk (Deceased), Peter Green, Dutch Force, System F; **Press ads** - Kevin & Perry, Llama Farmers, MJ Cole, Bellatrix, Rosta, Echoboy, Sleater Kinney



Single - Britney Spears; **Album** - Oxide Neutrinio; **In-store** - Trance Nation 3, The Weekend, Twice As Nice



In-store - Britney Spears, Oxide Neutrinio, Toni Braxton, TOP2, Neil Young, Essential Selection Spring 2000, Classic FM, TV 2000, Kiss House Nation 2000, Ricky Martin, Jessica Simpson, Now 45

ON THE SHELF

VJAY MISTRY,
owner, 2-Funky,
Leicester

been a consistent seller. Demand for vinyl shows no signs of slowing and the mail-order side of this business is becoming increasingly international.

Talking of international sales, we are very pleased with the way our website is progressing (www.2-funky.co.uk), and we have been busy processing orders for the Far East and Europe. We have tried to provide as much information as possible and our product list includes full track details, producer name-check, a review of each disc. There are also links to artist websites and a few details about the shop.

The beauty of the site from my point of view is that the information is very easy to manipulate and you do not need to have a lot of computer knowledge. We usually see a drop in sales during the summer holiday when the students migrate but hopefully by the time the website will ensure that business is still booming."



ON THE ROAD

PAUL HERDGE,
BMG territory manager for
the south of England

"My area covers six different counties including East and North London, and it incorporates a very wide cross-section of independent stores. Most of them seem to be doing okay despite the impact of e-commerce and High Street discounting. Those that are still around are the strong ones which know how to adapt to a changing market."

At the moment the territory manager's job is being redefined to include a stronger dimension of customer care. Each manager on the road will be responsible for coordinating all aspects of a store's contact with BMG including sales, returns, in-store profiling and any type of account query.

This week we have the first single from Toni Braxton in four years which looks like being a Top Five hit and it precedes a new album, scheduled for April 24. Another chart contender is True Stuffers' 'Bugin', on new Arista imprint NuLife. Next week sees the release of follow-up singles from Q-Tip and

Death in Vegas and a bit further down the line, we have a single, Dirty Water, from new female trio Made in London.

Other pre-sales include a Donnell Jones single follow-up and a debut solo single from PJ. People's Heather Small. Several UK releases are currently giving the latter good exposure and Radio Two has made it a single of the week. There is an album to follow and this will be targeted at a mature audience through appropriate TV appearances.

Undoubtedly our biggest project is Whitney Houston's Greatest Hits, which is a double CD pack set for release on May 15. It features three new singles and duets with George Michael and Deborah Cox.

Meanwhile, all eyes are on LaFace signing Pink whose single There You Go is currently in the Billboard Top 10. Her album, Can't Take Me Home, is released next week and will be followed by the UK release of the single on May 22."

CLASSICAL news

by Andrew Stewart

NEW GARRETT ALBUM, SHOW AND BOOK
Lesley Garrett's status as the nation's favourite soprano is to receive a boost with the May 15 release of *I Will Wait For You*, a collection of serious opera arias, concert songs, light classical and Broadway numbers.

The RCA Victor album, produced by the versatile saxophonist and composer John Harle, also includes the premiere recording of Karl Jenkins' setting of WB Yeats' *He Wishes For The Clothes Of Heaven* and an arrangement of *You'll Never Walk Alone* for solo voice and brass band.

I Will Wait For You rolls out to coincide with a new six-part series of Lesley Garrett Tonight, scheduled for broadcast on BBC 2 in May and June, and the release of the singer's autobiography, *Notes From A Small Soprano*. The album is backed by an extensive PR and marketing campaign, including radio advertising on Classic FM and press ads in the *Daily Mail* during each week of the television series.

According to Richard Dimmidge, director of EMI Classics UK, Garrett's ability to break down traditional barriers and bring classical music to new audiences is an invaluable asset.

"As far as I know, she is the only classical artist in the world to have her own TV show," says Dimmidge. "With the exception of the Classical Brit Awards, her television series will be the single most important means of bringing classical music to a general audience this year."

He adds that the range of artists appearing on her latest album, from Mexican tenor Ramon Vargas to lady-inth Black Mamba, reflects Garrett's desire to appeal

to the widest possible variety of musical tastes.

"Lesley's repertoire embraces so many styles and she is a natural entertainer. I believe a few purist critics have taken cheap shots at her because she has dared to stray off the classical straight-and-narrow. But it is more important to look at her positive role as an ambassador for classical music."

CAMINO OFFERS UMBRELLA LABEL FOR HACKETT

Former Genesis guitarist Steve Hackett and his flute-playing brother John have revisited familiar and neglected works by Erik Satie for a May 8 release on Camino Records, presenting an anthology of arrangements for flute and classical guitar.



Sketches of Satie, according to the Hacketts, offers "the timeless folk music of a culture yet to exist" — a claim that would surely have appealed to the composer's quirky sense of humour.

Billy Budis, director of Camino Records, feels that the Satie release should appeal to Steve Hackett's fanbase, already used to his eclectic musical tastes.

"Steve has a history of playing acoustic pieces, with two albums of acoustic guitar music to his credit and also an album on EMI Classics called *A Midsummer Night's Dream*, which did quite well for us," says Budis. "I'm hoping that we will get some crossover between Hackett fans and the light classical consumers who were turned on by *A Midsummer Night's Dream*."

Budis adds that the disc carries a Camino Classics logo, designed to back up other classical projects if the Hacketts' take on Satie proves a commercial success.

Andrew Stewart can be contacted by email at AndrewStewart2@compuserve.com

ALBUM of the week



FREDDY KEMPF PLAYS RACHMANINOV:
Piano Sonata No.2; Etudes-tableaux Op.39, etc. Freddy Kempf (BIS BIS-CD-31042).

Pianist Freddy Kempf, a nominee for the Young British Classical Performer Classical Brit, turns to the fiendishly difficult original version of Rachmaninov's Second Piano Sonata for his second BIS album. There is an elegance and beauty in Kempf's sound that is immediately appealing, backed by flawless finger-work and a wonderful feeling for the music. He delivers the romantic melodies of the Opus 39 Etudes-tableaux beautifully, producing seamless lines and arresting the ear with subtle changes of tone. The album includes the bonus of the composer's arrangement of Fritz Kreisler's *Liebesleid*. This release is backed in the UK by extensive advertising in the specialist classical and quality press.

REVIEWS

For records released up to April 24, 2000

ALAN TITCHMARSH — IN A COUNTRY GARDEN:
Various works and artists (Sony Classical Sony TV 85CD). Ground Force and Gardener's Ward stalwart Alan Titchmarsh has

worked with Sony to build a compilation of familiar works associated with the countryside and gardens. The result includes Delius, Grainger, Debussy, Mozart and JS Bach. Sony Classical UK director Chris Black is eager to develop what he considers a growing market for accessible classics among the over-50s, advertising this set in *Saga Magazine* as well as a national TV campaign and national middle-market newspaper and magazine ads.

HOWARD GOODALL: We Are The Burning Fire — Songs from a small planet. Choir of Christ Church Cathedral, Oxford; Harle: CO of London/Goodall. (Metronome: METCD 1040). Metronome produced a compilation disc tied to the Goodall's recent *Big Bangs*

series on Channel 4, a consequence of working with Goodall on the premiere recording of *We Are The Burning Fire*. The composer discovered songs outside the Western classical tradition and arranged them for performance by musicians from a wide variety of musical cultures including a Brazilian percussionist, the Chamber Orchestra of London, various keyboardists and saxophonist John Harle.



SERENADE: Songs and arias by Beethoven, Schubert, Caldara, Gluck, Cesti, Vaughan Williams, Poulenc, etc. David Daniels, Martin Katz. (Virgin Classics VC 5

45400 2). For his third Virgin Classics solo release, American counter-tenor David Daniels moves beyond early music territory to include German lieder, French chansons and folk, as well as song settings by Vaughan Williams. The album, which also contains early baroque repertoire, is set for a Classic FM radio ad campaign, advertising in *Gramophone* and independent poster displays.

Martin Katz
David Daniels
SERENADE

"Daniels has one of the most beautiful and instantly recognisable voices of any category recording today... his virtuosity is staggering"
The Sunday Times

"Daniels' effortless tone has rocketed him to the top of his genre... every phrase a jewelled cadence"
The Daily Telegraph



David Daniels joins pianist Martin Katz in a programme of songs by Purcell, Beethoven, Schubert, Gounod, Vaughan Williams, and Poulenc that demonstrate not only the ravishing beauty of his voice but also its amazing versatility.

Available on CD from 2 May VC 5 45400 2

To order please contact your local Virgin Classics sales representative, or call the EMI order desk on 01926 888883 Fax: 01926 466372; www.virginclassics.com

APRIL 29 2000

CHART COMMENTARY

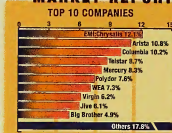
by ALAN JONES



For the first time this millennium, there is an unchanged top three, with Toca's *Miracle* by *Fragma*, *Fill Me In* by *Craig David* and *Thong Song* by *Shogun* all holding their positions, though all suffer declining sales – their combined tally for last week was 245,828, a 34% fall on the previous week, while their share of the total singles market dropped from 29.9% to 18.7%, not least because the market overall expanded a healthy 5.2%. Singles sales have increased in each of the past five weeks but are still down by 23.5% on the year to date.

The *Fragma* single is well ahead at the top, with second-week sales of more than 116,000 propelling it past 305,000 in a fortnight, which runs-up Craig David's 69,000 third-week sales with *Fill Me In* push that disc's overall tally to more than 328,000. The *Fragma* single is the first to spend more than a week at number one since *All Saints'* *Pure Shores*, and it is also the second-fastest seller of the year, behind the same disc. Pure

MARKET REPORT



Figures show top 10 companies by % of total sales of the top 75, and corporate groups share by % of total sales of the top 75



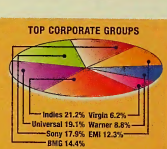
SALES UPDATE
VERSUS LAST WEEK: +9.2%
YEAR TO DATE VERSUS LAST YEAR: -23.5%

Shores had first in excess of 354,000 copies after its first two weeks in the shops and is still emphatically the biggest hit of the year,

SINGLE FACTFILE

There is good news and bad news for Oasis this week. The good news is that *Who Feels Love?* extends their sequence of consecutive Top Five hits to 10. The bad news? Its number four debut is their lowest since *Cigarettes & Alcohol* checked in at number seven in October 1994. *Who Feels Love?* was number two in early sales flashes but faded badly and sold just 57,500 copies in the week, slightly less than a third as

many copies as their last single *Get It Out* sold in debuting at number one in February. The group's latest waltz *Standing On The Shoulder Of Giants* – which features both *Get It Out* and *Who Feels Love?* – has reaped no discernible rewards from the release of the latter as a single and continues its decline, slipping 23.2% this week. Its total sales, after eight weeks in the shops, exceed 430,000.



with sales to date of more than 656,000. *Fill Me In* is number five for the year, with Toca's *Miracle* at number six.

He Wasn't Man Enough is Toni Braxton's first single from her new album *The Heat* and has a superb week on both sides of the Atlantic. In America it surges 24-3 while in the UK it debuts at number five. The single is Braxton's biggest hit since *Un-Break My Heart* reached number two here and number one in America in 1995.

Cypress Hill make a similarly successful return to the UK chart with their double A-sided hit pairing (*Rip*) *Superstar* and (*Rock*) *Superstar*. It's their ninth single and ninth hit since they launched their career with *Inmate* in the Brain in 1994 – and the biggest. Its number 13 debut beats the number 15 mark set by their 1995 hit *Thru Your Soul* in The Air. It's the first single from their new album *Skull & Bones*.

White Stripes' current hit, samples his number one *Live!* *La Vida Loca*, *Ricky Martin* returns to the upper echelon of the chart this week with *Private Emotion*, his duet with Scandinavian's *Meja*, which debuts at nine.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (Distribution)
1	NEW	WHO FEELS LOVE?	Oasis	Big Brother RKSDDCO 03 (3MV/P)
2	1	BLOW YA MIND	Lead 'n' Lead	Pepper 8220182 (P)
3	2	DEEPER SHADE OF BLUE	Steps	East/West 5091022 (P)
4	4	THE FACTS OF LIFE	Melika	Echo E55C308 (P)
5	3	SISTER	Black Box Recorder	Note NDD 48021 (3MV/P)
6	6	SISTER	Sister 2 Sister	Mushroom MLSH 700DS (3MV/P)
7	7	BINGO BANGO	Basement Jaxx	XL Recordings XLS 120C (V)
8	5	ONLY THE LOOT CAN MAKE ME HAPPY	R Kelly	Jive 8250202 (P)
9	8	RIGHT BEFORE MY EYES	R'n'B feat Kallaghan	Urban Heat UHT000C (V)
10	9	MOVIN TOO FAST	Artful Dodger & Ronin Johnson	Lackd OnX Recordings LUX 113C (V)
11	NEW	FAT BASTARD	Melway	Hooj Choons HDX 303C (V)
12	NEW	TYRANTAMIC	Breeder	Rhythm Syndicate RNSYN0620 (ADD)
13	16	BEY EYE EYE	'N Sync	Jive 8250202 (P)
14	12	MAMA TOLD ME NOT TO COME	Tom Jones & Stereophonics	Get CXCX173 (V)
15	NEW	LOSING TOUCH	My Vertical	Infectious INTCTB80C5 (V)
16	15	NATURAL BLES	Moby	Mute COMDU25 (V)
17	NEW	BALLAD OF CABLE HOGUE	Calceyo	City Slang 20154C (V)
18	16	SHOW ME THE MEANING OF BEING LONELY	Backstreet Boys	Jive 8250202 (P)
19	NEW	BELIEVE	Traveller & In Motion	Five AM FAM12002 (3MV/P)
20	NEW	TO LOVE IS TO LISTEN	Lisa Pin Up	Nikizoo NIK010208 (ADD)

48 charts © CN

PEPSI Chart

This Week	Last Week	Title	Artist	Label
1	1	WHO FEELS LOVE?	Oasis	Big Brother RKSDDCO 03 (3MV/P)
2	1	BLOW YA MIND	Lead 'n' Lead	Pepper 8220182 (P)
3	2	DEEPER SHADE OF BLUE	Steps	East/West 5091022 (P)
4	3	THE FACTS OF LIFE	Melika	Echo E55C308 (P)
5	4	SISTER	Black Box Recorder	Note NDD 48021 (3MV/P)
6	5	SISTER	Sister 2 Sister	Mushroom MLSH 700DS (3MV/P)
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TOP 75



Pos	Label	Title	Artist (Producer)	Chart Info
1	EMI	PLAY	Moby (Moby)	WEEK 105 (1999)
2	BMG	RELOAD	Tom Jones (Tom Jones)	WEEK 105 (1999)
3	BMG	SUPERNATURAL	Barbara Lewis (Barbara Lewis)	WEEK 105 (1999)
4	BMG	HELICENTRIC	Paul Weller (Weller/Lynch)	WEEK 105 (1999)
5	BMG	THINGS TO MAKE AND DO	Mika (Mika)	WEEK 105 (1999)
6	BMG	WESTLIFE	Westlife (Mac/Chasin/Topham/Terry/Watson/Fraser)	WEEK 105 (1999)
7	BMG	COME ON OVER	Shania Twain (Shania Twain)	WEEK 105 (1999)
8	BMG	AT HIS VERY BEST	Ergebnert Humphreys (Lewis/Dunfield)	WEEK 105 (1999)
9	BMG	THE MAN WHO	Tom Jones (Tom Jones)	WEEK 105 (1999)
10	BMG	THE WOMAN IN ME	Shania Twain (Shania Twain)	WEEK 105 (1999)
11	BMG	NORTHERN STAR	Virgin (Coxon)	WEEK 105 (1999)
12	BMG	BRAND NEW DAY	Sting (Sting/Kapriel)	WEEK 105 (1999)
13	BMG	TRELEMUM	Sash (Sash/Tokop)	WEEK 105 (1999)
14	BMG	ON HOW LIFE IS	Macy Gray (Stoner)	WEEK 105 (1999)
15	BMG	THE WRITING'S ON THE WALL	Destiny's Child (Dunbar/Jenkins/Edmondson)	WEEK 105 (1999)
16	BMG	2001	Dr Dre (Dr Dre/Mel-Man)	WEEK 105 (1999)
17	BMG	STEPCHILD	Sting (Sting/Kapriel)	WEEK 105 (1999)
18	BMG	THE ULTIMATE COLLECTION	Suzanne Vega (Suzanne Vega)	WEEK 105 (1999)
19	BMG	AUTOMATIC FOR THE PEOPLE	R.E.M. (LaurieSEM)	WEEK 105 (1999)
20	BMG	UNLEASH THE DRAGON	Def Soul (Sisqo/West)	WEEK 105 (1999)
21	BMG	FAMOUS IN THE LAST Century	Stacy Q (Pleasant)	WEEK 105 (1999)
22	BMG	RISE	Go Beat/Polydor (Sawyer)	WEEK 105 (1999)
23	BMG	THE VERY BEST OF STRANGE TIMES	The Moody Blues (The Moody Blues)	WEEK 105 (1999)
24	BMG	BABY ONE MORE TIME	Britney Spears (Spears/Max/Martinez/Magnum/Scott)	WEEK 105 (1999)
25	BMG	TALK ON CORNERS	The Corrs (Lester/Poston/Carr/Pearson/Wilson/Sheehy/Balfe)	WEEK 105 (1999)
26	BMG	STANDING ON THE SHOULDERS OF GIANTS	Olivia Newton-John (Olivia Newton-John)	WEEK 105 (1999)
27	BMG	ALL SAINTS	All Saints (The Roots)	WEEK 105 (1999)
28	BMG	AFFIRMATION	Steeze (Gardner/Alvarado)	WEEK 105 (1999)
29	BMG	S CLUB 2	Slade (Slade)	WEEK 105 (1999)
30	BMG	THE PLATINUM ALBUM	Vengaboons (Dimitris Del Mando)	WEEK 105 (1999)
31	BMG	MARVIN AT THE MOVIES	Mark Martin (Mark Martin)	WEEK 105 (1999)
32	BMG	ENEMA OF THE STATE	MCA/Universal (MCA)	WEEK 105 (1999)
33	BMG	THE BEST OF ME	Bryan Adams (Lange/Clemons/Robinson/Morris/Van)	WEEK 105 (1999)
34	BMG	INVINCIBLE	RCA (RCA)	WEEK 105 (1999)
35	BMG	SOBRIOPHONIC	Cori Yellinek (Sobriatic)	WEEK 105 (1999)
36	BMG	100 BROKEN WINDOWS	Ford/Falanga (Ford)	WEEK 105 (1999)
37	BMG	FIGURE 8	Elliott Smith (Elliott Smith/Schmidt)	WEEK 105 (1999)
38	BMG	OUT OF TIME	Warner Bros (Warner Bros)	WEEK 105 (1999)
39	BMG	BEHIND THE SUN	Xtreme/KTAW (KTAW)	WEEK 105 (1999)
40	BMG	GOLD - GREATEST HITS	Alba Anderson (Alba Anderson)	WEEK 105 (1999)
41	BMG	JAGGED LITTLE PILL	Alma Morante (Morante/Balfanz)	WEEK 105 (1999)
42	BMG	RUMORS	Warner Bros (Warner Bros)	WEEK 105 (1999)
43	BMG	THE BARRY WHITE COLLECTION	Universal (Universal)	WEEK 105 (1999)
44	BMG	REBORN	XL Recordings (XL)	WEEK 105 (1999)
45	BMG	GREATEST HITS	RCA (RCA)	WEEK 105 (1999)
46	BMG	CALIFORNICATION	Warner Bros (Warner Bros)	WEEK 105 (1999)
47	BMG	TROPICAL BRAINSTORM	V2/VIR (V2)	WEEK 105 (1999)
48	BMG	PERFORMANCE AND COCKTAILS	Virgin (Virgin)	WEEK 105 (1999)
49	BMG	LEGEND	Tuff Gong/EMCA (Tuff Gong)	WEEK 105 (1999)
50	BMG	SÜRENDER	Virgin (Virgin)	WEEK 105 (1999)
51	BMG	CELEBRATION!	Philips (Philips)	WEEK 105 (1999)
52	BMG	BLOOD SUGAR SEX MAGIK	Warner Bros (Warner Bros)	WEEK 105 (1999)
53	BMG	PLAYING MY GAME	Virgin (Virgin)	WEEK 105 (1999)
54	BMG	IS THERE ANYBODY OUT THERE? - LIVE	EMCA (EMCA)	WEEK 105 (1999)
55	BMG	MY NAME IS JOE	Virgin (Virgin)	WEEK 105 (1999)
56	BMG	ONE YEAR A DECADE OF SONGS	Virgin (Virgin)	WEEK 105 (1999)
57	BMG	APPETITE FOR DESTRUCTION	Geffen (Geffen)	WEEK 105 (1999)
58	BMG	TRACY CHAPMAN	Elektra (Elektra)	WEEK 105 (1999)
59	BMG	BY REQUEST	Polygram (Polygram)	WEEK 105 (1999)
60	BMG	AMERICAN MUSIC - THE GREATEST HITS	Captain Jack (Captain Jack)	WEEK 105 (1999)
61	BMG	WORD GETS AROUND	V2/VIR (V2)	WEEK 105 (1999)
62	BMG	THE VERY BEST OF	A&M (A&M)	WEEK 105 (1999)
63	BMG	POLICE, NOT FORGOTTEN	2 Atlantic (Atlantic)	WEEK 105 (1999)
64	BMG	SLIM SHADY	Interscope/Polygram (Interscope)	WEEK 105 (1999)
65	BMG	DRAWN FROM MEMORY	Virgin (Virgin)	WEEK 105 (1999)
66	BMG	RETURN OF SATURN	Interscope (Interscope)	WEEK 105 (1999)
67	BMG	NO STRINGS ATTACHED	Jive (Jive)	WEEK 105 (1999)
68	BMG	RICKY MARTIN	Columbia (Columbia)	WEEK 105 (1999)
69	BMG	BROTHERS IN ARMS	Vertigo (Vertigo)	WEEK 105 (1999)
70	BMG	MILLENNIUM	Backstreet Boys (A&M)	WEEK 105 (1999)
71	BMG	LOST SOULS	Heavenly (Heavenly)	WEEK 105 (1999)
72	BMG	THE GREAT CHEMICAL UNDERGROUND	The Chemical Brothers (The Chemical Brothers)	WEEK 105 (1999)
73	BMG	THE BEST OF 1980-1990	101 (101)	WEEK 105 (1999)
74	BMG	LIQUID SIK	HTMCA (HTMCA)	WEEK 105 (1999)
75	BMG	LADES & GENTLEMEN - THE BEST OF	EMI (EMI)	WEEK 105 (1999)

TOP COMPILATIONS

Pos	Title	Label/CD/Cass/Art/VMD (Distributor)
1	NOW THAT'S WHAT I CALL MUSIC! 45	EMI/Universal (EMI)
2	CREAM LIVE	Virgin/EMI (Virgin)
3	PURE EUPHORIA - LEVEL 4	Testar TV (Testar)
4	GIRLS 2K	Virgin/EMI (Virgin)
5	A PERFECT LOVE III	Virgin/EMI (Virgin)
6	THE CLASSICAL ALBUM	Universal/EMI (EMI)
7	RELOADED	Universal TV (Universal)
8	NEW WOMAN 2000	Virgin/EMI (Virgin)
9	TREVOR NELSON'S RHYTHM NATION	EMI (EMI)
10	KEVIN AND PERRY - GO LARGE	Virgin/EMI (Virgin)
11	PURE GARAGE	Warner Bros (Warner Bros)
12	POKEMON - THE FIRST MOVIE	Atlantic (Atlantic)
13	DANCE NATION - TALL PAUL/RANDON HOLL	Miramax (Miramax)
14	NEW HITS 2000	Warner Bros (Warner Bros)
15	TOP OF THE POPS 2	Universal TV (Universal)
16	TV 2000	Columbia (Columbia)
17	ESSENTIAL SOUNDTRACKS	Testar TV (Testar)
18	BEST JAZZ ALBUM IN THE WORLD... EVER!	Virgin/EMI (Virgin)
19	WWF AGGRESSION	Priority (Priority)
20	SWITCHED ON	Testar TV (Testar)

APRIL 29 2000

CHART COMMENTARY

by ALAN JONES

While sales of other albums ebb and flow below it, *Moby's Play* is enjoying flat but impressive demand and extends its reign at number one to three weeks. In each of those weeks it has sold more than 48,000 and less than 49,000 copies. It enjoys its easiest victory at the top of the charts to date this week, outselling Tom Jones's *Reload* - which jumps 5-2 - by more than 65% and has now sold nearly 430,000 copies since it was released last May. Incidentally, though it has performed more modestly in the charts in the US and has yet to spin off a Hot 100 single, Play has sold more than 500,000 copies Stateside and this week it climbs 59-53 to achieve its highest position to date.

The recent Saturday night TV broadcast of a Shania Twain concert generated increased sales for all her albums last week. Come On Over jumps 10-7 with a 56% increase week-on-week - carrying the album's sales past 2.8m - while *The Woman In Me*'s 43%



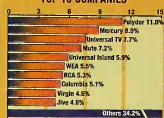
Status Quo extend their impressive album chart career to 27 years with the release of their latest collection, *Famous In The Last Century*, which debuts this week at 21. It is the group's 31st chart album - a tally beaten by only one group in chart history, that being the Rolling Stones. Quo's career has had several peaks and troughs but *Famous In The Last Century* catches them on the upswing, having already surpassed the number 26 peak of their last album,

ALBUM FACTFILE

1999's *Under The Influence*. *Famous In The Last Century* is a title which applies not only to Quo itself but also to the songs on their new album, which comprises covers of hits like *Hound Dog* (Elvis), *Claudette* (Everly Brothers), *Rock 'n' Me* (Steve Miller) and the first single *Mony Mony* (Tommy James & The Shondells). The only original track on the album, somewhat perversely, is band member Andy Bown's title track which opens and closes proceedings.

MARKET REPORT

TOP 10 COMPANIES



Figures show % of companies by % of total sales, and corporate group shares % of total sales of the Top 20 retail charts.

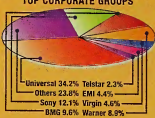
SALES UPDATE

VERSUS LAST WEEK: +13.4%

YEAR TO DATE VERSUS LAST YEAR: +8.1%

acceleration generated a 12-10 move. The pre-fame demos import Wad & Wicked slipped 100-101 despite a 23% improvement while

TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART

UK: 48.0% US: 57.3% Other: 14.7%

her self-titled 1993 debut, which has never charted before, enters at number 124 with sales more than doubled.

COMPILED

The compilation sector had easily its best week of the year, with sales ballooning by a massive 76.4% week-on-week. More than 750,000 compilations were sold last week, this massive tally ensuring that a small downturn for the year to date as compared to 1999 has been overturned, with a 4.1% improvement now the trend. There are seven new entries to the Top 10, with Kevin & Perry Go Large in at number 10, Trevor Nelson's *Rhythm Nation* at number nine. The *Classical Album* at number six, *A Perfect Love III* at number five, *Pure Euphoria - Level 4* at number three, *Cream Live* at number two and - course - *Now That's What I Call Music!* 45 at number one.

Now 45 sold 200,000 copies, accounting for a little over a quarter of the

market as a whole while outselling the number two album by nearly five to one. Now 45's first-week sales are the second highest for the spring edition of the all-conquering EMI/Virgin/Universal series, being outgunned only by Now 42's opening tally of 213,000 last April.

Among the 45 tracks on *Now 45* are *off* of this week's top three singles - which may also explain why their sales were down significantly this week - as well as tracks such as *Sitting Down Here* by Lane Marlin, *Don't Give Up* by Chicane featuring Byron Adams and *The Time Is Now* by Moloko. Unusually, it also includes a couple of tracks which have yet to be released as singles - *Watergate's* *Heart of Asia* and *Big Girl* by the Precocious *Brat* of Kevin & Perry.

MARKET REPORT

TOP 10 COMPANIES



Figures show % of companies by % of total sales of the Top 20, and corporate group shares % of total sales of the Top 20.

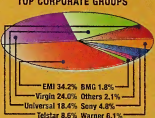
SALES UPDATE

VERSUS LAST WEEK: +76.4%

YEAR TO DATE VERSUS LAST YEAR: +4.1%

compilation generated a 12-10 move. The pre-fame demos import Wad & Wicked slipped 100-101 despite a 23% improvement while

TOP CORPORATE GROUPS



COMPILED'S SHARE OF TOTAL SALES

Artist albums: 68.0%
Compilations: 32.0%

INDEPENDENT ALBUMS

This last	Title	Artist	Label (Catalogue)
1	1	Moby	Mute CDSTUMM 172 (V)
2	2	PLAYS TO MAKE AND DO	Echo ECHD 31 (P)
3	3	RELOAD	Gut GUTCD 006 (V)
4	10	TROPICAL BRAINSTORM	Tom Jones V2 VVR100082 (SMV/P)
5	5	STANDING ON THE SHOULDER OF GIANTS	Oasis Big Brother BKID CD002 (SMV/P)
6	4	REMEDY	Basement Jaxx XL Recordings XLCD 128 (V)
7	8	BABY ONE MORE TIME	Britney Spears Jive 92382 (72 (P))
8	9	STEFANOLAR	Stacy Ebu/Ujive 951948 (V) Jive 923522 (P)
9	NEW	MY NAME IS JOE	Stacy V2 VVR 100638 (SMV/P)
10	6	WORD GETS AROUND	Stereophonics V2 VVR 100642 (SMV/P)
11	7	PERFORMANCE AND COCKTAILS	Stereophonics V2 VVR 100642 (SMV/P)
12	NEW	THE GREAT EASTERN	The Delgados Chemikal Underground CIRM 0400 (V)
13	14	BUENA VISTA SOCIAL CLUB	Ry Cooder World Circuit WCM 050 (V)
14	11	JOURNEY INWARDS	LJL Baker Good Looking GLRAA 001 (SRD)
15	19	NO STRINGS ATTACHED	N'Sync W5 Jive 92382 (72 (P))
16	15	EXTENSIONIST	Primal Scream Creation CRECD23 (SMV/P)
17	NEW	HOT FOOT POWDER	Pearl Green with Nigel Watson Afters: SMAC028 (P)
18	18	MILLENNIUM	Backstreet Boys Jive 92382 (72 (P))
19	16	SHOWRIZ	Mushroom Mushroom MUSH 58CD (SMV/P)
20	13	THE MENACE	Musica Deceptive BLUFF 075CD (V)

THE YEAR SO FAR...

TOP 20 ALBUMS

This last	Title	Artist	Label
1	1	THE MAN WHO	TRAVIS
2	2	STANDING ON THE SHOULDER OF GIANTS	DASH
3	3	COME ON OVER	SHANIA TWAIN
4	4	OH HOW LIFE IS	MACY GRAY
5	8	PLAY	MOBY
6	6	SUPERNATURAL	SANTANA
7	5	RISE	GASPERELLE
8	9	RELOAD	TOM JONES
9	7	BABY ONE MORE TIME	BRITNEY SPEARS
10	10	WESTLIFE	WESTLIFE
11	11	S CLUB	S CLUB 3
12	12	PERFORMANCE AND COCKTAILS	STEREOPHONICS
13	13	ALL THE WAY... A DECADE OF SONG	ELPHINDO
14	14	NORTHERN STAR	MELANIE C
15	15	GOLD - GREATEST HITS	ABBA
16	16	STEFANOLAR	STEPS
17	17	PIECES IN A MODERN STYLE	WILLIAM ORBIT
18	18	THE WOMAN IN ME	SHANIA TWAIN
19	17	INVINCIBLE	FIVE
20	18	THE COLLECTION	BARRY WHITE

© CN Last figures represent the chart placing from the last published Top 20 for sales of the week.

april
29
2000

THE OFFICIAL CHARTS

WV music week

AS USED BY
BIBI RADIO 1
97-99 FM



albums

april
29
2000



1 TOCA'S MIRACLE

- | | Positive |
|----|--|
| 2 | FILL ME IN Craig David |
| 3 | THE SONG Sisto |
| 4 | WHO FEELS LOVE? Oasis |
| 5 | HE WASN'T MAN ENOUGH Toni Braxton |
| 6 | BUGGIN' ME True Steppers feat. Dane Bowers |
| 7 | THE BAD TOUGH Bloodhound Gang |
| 8 | FLOWERS Sweet Female Attitude |
| 9 | PRIVATE EMOTION Ricky Martin feat. Meja |
| 10 | BLOW YA MIND Lock 'n' Load |



- | | | | | |
|----|----|------------------------------|-------------------------------|----------|
| 9 | 11 | NEVER BE THE SAME AGAIN | Melanie C/Lisa Left Eye Lopes | Virgin |
| 10 | 12 | DEEPER SHADE OF BLUE | Steps | Jive |
| 11 | 13 | RAP SUPERSTAR/ROCK SUPERSTAR | Cypress Hill | Columbia |
| 12 | 14 | DAILY TO | | Epic |
| 13 | 15 | IF ONLY | Hanson | Mercury |
| 14 | 16 | SAY MY NAME | Destiny's Child | Columbia |
| 15 | 17 | I WANNA LOVE YOU FOREVER | Jessica Simpson | Columbia |
| 16 | 18 | JUST AROUND THE HILL | Sash! | Mercury |

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CD2 Free poster + mixes by Rhythm Masters
& Richie Santana
MC includes Not Too Young



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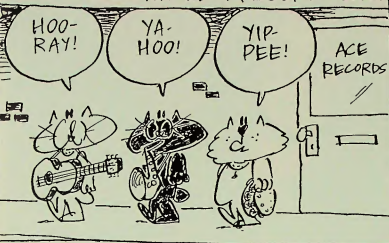
11 PLAY

- | | Major | Minor | |
|----|-------|--------------------------|-----------------------|
| 5 | 2 | RELOAD Tom Jones | |
| 6 | 3 | SUPERNATURAL Santana | |
| 7 | 4 | HELIOCENTRIC Paul Weller | |
| 8 | 5 | THINGS TO MAKE AND DO | Moloko |
| 9 | 6 | WESTLIFE Westlife | |
| 10 | 7 | COME ON OVER | Shania Twain |
| 11 | 8 | AT HIS VERY BEST | Engelbert Humperdinck |
| 12 | 9 | THE MAN WHO | Travis |
| 13 | 10 | THE WOMAN IN ME | Shania Twain |

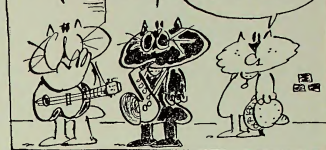


- | | | | | |
|----|----|---------------------------|-----------------|-------------|
| 14 | 11 | NORTHERN STAR | Melanie C | Virgin |
| 15 | 12 | BRAND NEW DAY | Sting | A&M/Polydor |
| 16 | 13 | TRILENIUM | Sash! | Mercury |
| 17 | 14 | ON HOW LIFE IS | Macy Gray | Epic |
| 18 | 15 | THE WRITING'S ON THE WALL | Destiny's Child | Columbia |
| 19 | 16 | 2001 | Dr. Dre | Interscope |
| 20 | 17 | STEPTACULAR | Steps | Euro/Line |
| 21 | 18 | THE ULTIMATE COLLECTION | Santana | Columbia |
| 22 | 19 | AUTOMATIC FOR THE PEOPLE | REM | Warner Bros |

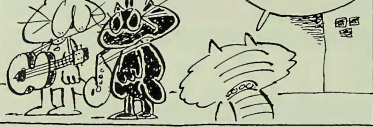
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HEYYYY!



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Taken from the
brand new album
'oops!...I did it again'
Released 15th May



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- Chris Wright, chairman, Chrysalis Group

**FLEMING
&
CONNOLLY**

Plugging by professionals



When Britney Spears was catapulted into the nation's consciousness with *Baby One More Time* in January of last year, one of the most notable features of her success was the way radio embraced the track with much the same enthusiasm as the buying public. In an age where sales success is no guarantee of radio approval for a pop record, *Baby One More Time* shot to the top of the airplay chart six weeks after entering, before going on to become the most-played track of the quarter and the third-biggest airplay song of the year.

Ironically enough, the plugger responsible for introducing national radio programmers to the 17-year-old, future teen phenomenon, was taking his first steps in the music industry some seven or eight years before the artist herself was even born. Clearly, Nick Fleming, and indeed Britney's label Jive Records, are firm believers in the maxim that there is no substitute for experience – even when peddling a young act to a predominantly teenage audience.

"We always felt that Britney was going to be a very big act, but that brings with it a lot of other problems, such as securing the right radio coverage and the right TV appearances," says Jive managing director Steve Jenkins. "Co-ordinating the promotion of an artist like that is a difficult job, but



The Fleming & Connolly team

Fleming & Connolly came through with flying colours."

The success which Fleming and his company have experienced during recent years in handling Jive's stellar pop roster – which also includes Steps, R. Kelly, Backstreet Boys and 'N Sync – is only the latest chapter in a plugging career which has taken in acts as diverse as Motörhead, Deborah Harry and PJ & Duncan.

Fleming & Connolly has promoted four number ones since the beginning of 1999 alone – Steps' *Heartbeat/Tragedy*, Britney Spears' *Baby One More*

Time and Born To Make You Happy, and Backstreet Boys' *I Want It That Way*. Other recent satisfied clients have included Groove Armada and Damage, as well as catalogue artists such as Billy Ocean, George Benson and Bread.

It is typical of Fleming's humility that he is prepared to accept little of the credit for the chart performance of the records he has plugged. Certainly, for a man who makes his living out of promotion, he is remarkably averse to promoting himself. Instead, he is quick to commend his team – head of television Matt Connolly, national radio plugger Nino Severino and regional plugger Mike Peyton – and, above all, the quality of the material he is given to work with.

"I am fortunate to be working artists such as R. Kelly, Britney Spears and Steps, because people will talk to me, and if I have got a new act then people will listen," he says. "It is so important to be on the right records these days."

But if Fleming is reluctant to sing his own praises, there are numerous others who are more than happy to give him the credit he deserves.

Producer and MPL chairman Pete Waterman describes the plugger as "a true gentleman" in the mould of his father Paddy Fleming, a legendary promotions man for almost 30 years until he

Two generations of promotion

In an industry with a legendary turnover of staff, there can be relatively few music business professionals who can claim to provide a link between the first UK hits of both Demis Roussos and Steps.

But while Nick Fleming's career spans untold hits and countless musical movements, his longevity is par for the course in the Fleming family, which boasts an impressive music business heritage across two generations.

Nick Fleming's father Paddy plugged acts including ABBA, Andy Williams and Rod Stewart, working first for Philips, then for Sony from the late-Fifties to the Eighties. The younger Fleming recalls loudly bemoaning the presence of Rod Stewart at the family home one evening after school, as it meant his father was unavailable to play football with his sports-mad son.

But when Fleming was stuck for an initial career direction in the early Seventies, it did not take long



before he decided to follow in his father's footsteps.

"I left school not knowing what I wanted to do, so I started at the bottom of the music business," says Fleming. "I avoided working for my father, which I think was a good idea."

He started out at Philips in 1975, working on tracks such as The Stylistics' *Can't Give You Anything But My Love*. From there,

he made his way up the promotions ladder, working for companies including United Artists, DJM, Arista, Creole, Magnet and Bronze, and plugging tracks such as Barry Manilow's *Could It Be Magic?*, Gerry Rafferty's *Baker Street* and Motörhead's *Ace Of Spades*, before setting up as an independent promotions company in his own right in 1985.

Fleming's first hit as an indie was Amil Stewart's *Knock On Wood*, and in his first year he achieved the rare distinction of plugging the top two singles in the chart, in the shape of Boris Gardiner's *I*

Want To Wake Up With You and Sinitta's *So Macho*.

In 1988, Fleming formed Fleming and Smallman with Oliver Smallman, who has since gone on to find further success at the helm of First Avenue, the company behind Honey, Louise and Eternal. The partnership lasted for five years, and was responsible for hits such as *The Proclaimers' Letter From America*, *Yazz's The Only Way Is Up* and *Lisa Stansfield's All Around The World*.

Next came Fleming and Molloy, where Fleming continued his winning streak, and his knack for spotting world-class talent, plugging tracks including *Boom Shake The Room* by DJ Jazzy Jeff and *The Fresh Prince* and the first UK singles from R. Kelly and Backstreet Boys.



Fleming & Connolly was inaugurated in 1997, and has mined a rich seam in pop and R&B acts ever since, with its most recent number one, Britney Spears' *Born To Make You Happy*, taking the company to the top of the first quarter airplay chart for the second year in a row.

'He is one of the true pros. He has been around forever but he still stays interested in the product, and he does it with good grace and a really non-aggressive but insistent style'

- Mark Goodier, managing director, Wise Buddah and Radio One DJ



'He does his job, he does it brilliantly, and he drives himself harder than I could ever drive him'
 - Pete Waterman, chairman, PWL



retired in 1986 at the age of 64. Radio One DJ and Wise Buddha managing director Mark Goodier rates Fleming Jr as "one of the true pros", and former business partner Oliver Smallman of First Avenue Management calls him "a fabulous promotions partner and a wonderful strategist".

Fleming freely admits that the majority of the company's work comes from a single record company. But if a promotions outfit is going to take the vast majority of its business from a single indie label client, then that client might as well be Jive, the UK's biggest independent label by sales for the past two years.

The association between Fleming and Steve Jenkins dates back 20 years, and Fleming has effectively been Jive's plugger of choice since Jenkins was appointed as managing director of the label in 1989. As you might expect, Fleming is fulsome in his praise of the label.

"It is not a fluke that they are doing so well," he says. "They are professional from top to bottom. They are the top indie label every year, and they are competing with the majors now. I know labels have hot streaks, but as far as Jive is concerned, this has been a hell of a long one. I think Britney Spears alone is about the biggest thing around at the moment. In fact, I would say she is where Madonna was 10 or 15 years ago."

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Fleming has only good words to say for Jive's in-house promotions department, but he is

25 YEARS OF HITS

- 1975: Demis Roussos - Happy To Be On An Island
- 1976: Kenny Rogers - Lucie
- 1977: Crystal Gayle - Don't It Make My Brown Eyes Blue
- 1978: Gery Rafferty - Baker Street
- 1979: The Beat - Tears Of A Clown
- 1980: Kiki Dee - Star
- 1981: Aneka - Japanese Boy
- 1982: Gidea Park - Beach Boy Gold
- 1983: Chris Rea - I Can Hear Your Heartbeat
- 1984: Mottishead - Ace Of Spades
- 1985: Jennifer Rush - The Power Of Love
- 1986: Boris Gardiner - I Want To Wake Up With You
- 1987: Jackie Wilson - Reet Petite
- 1988: Yaz - The Only Way Is Up
- 1989: Lisa Stansfield - All Around The World
- 1990: Billy Idol - Money Money
- 1991: Kirsty McColl - Walking Down Madison
- 1992: The Proclaimers - Letter From America
- 1993: DJ Jazzy Jeff and the Fresh Prince - Boom Shake The Room
- 1994: R Kelly - She's Got That Vibe
- 1995: TLC - Waterfalls
- 1996: R Kelly - I Believe I Can Fly
- 1997: Galt - Freed From Desire
- 1998: Steps - Heartbeat/Tragedy
- 1999: Britney Spears - Baby One More Time
- 2000: Britney Spears - Born To Make You Happy

adamant that a key element of his own team's success lies in Fleming & Connolly's independence. "More and more promotion is being taken in-house these days, which I feel is unfortunate," he says. "It is not that indies are better than label promotions teams, it is just that we often get more time to concentrate on a particular act. We work

fewer records, so we can concentrate on finding new angles and working out what will suit an individual artist."

Fleming sheepishly admits to having once promoted a record for sales points - Karel Falcka's Hey Matthew, which he claims earned him just £1,300 despite the fact that it was a Top 10 hit - but now he says his preferred arrangement involves an annual contract.

"I view everything we do as breaking a career rather than just breaking a single," he says. "If you do an annual deal, you know you are going to be involved with an artist all the way along the line."

While friends and professional associates from both radio and record company backgrounds trip over themselves to emphasise the quiet efficiency and dignity with which Fleming gets on with his job, possibly his defining characteristic is his ability to tell it like it is.

"Nick, and Fleming & Connolly as a whole, give it to you as it is, which, if you are a producer and an A&R man, is absolutely essential," says Pete Waterman. "You need to know what people are really saying about your record. Even if you don't agree with them, it helps you appreciate where the obstacles are, so you can at least try to avoid them."

Fleming is not ashamed to admit that his forthrightness in this regard frequently compels him to turn down records he has no faith in.

"We are fortunate to be in a position where we can turn work down," he says. "My judgement is always based on whether or not we

→ cont'd page 6

MANY
 CONGRATULATIONS!
 NICK

FROM THE STAFF AND ARTISTES AT JIVE RECORDS,
 THANKS FOR ALL YOUR HELP AND SUPPORT.



'Dealing with Nick is a pleasure, because his style of plugging cuts straight to the chase with no bullshit, and in the busy world of radio, that goes a long way'

- Clive Dickens, head of programmes, Capital Radio group

**FLEMING
&
CONNOLLY**



Taking to the airwaves

When it comes to national radio plugging, Nick Fleming is assisted by Nino Severino, who joined Fleming & Connolly three years ago to work on television promotion, before taking on his current role last November. The radio team is completed by Mike Peyton, who handles regional promotions.

"I have an overall view of everything, and I spend most of my time at radio," says Fleming. "Nino is the young face, and is a very good radio plugger in his own right. I know that people don't necessarily look at me and say, 'He looks like an R&B plugger'. I keep the office young because young acts obviously expect to have young people working on their behalf, but it is important to achieve a balance between youth and experience."

This combination provides a key part of the armoury with which Fleming & Connolly approaches national radio programmers. In practical terms, Fleming's decision to base the company right in the heart of London's radio community, around the corner from Radio One and Radio Two, and just down the road from stations such as Capital, Virgin and Kiss FM, is one which any national plugger would endorse.

Radio One programmers play host to Fleming & Connolly once a week, as a favoured high-rotation plugging company. Compared to this closely regulated regime, Radio Two is rather more relaxed, though by no means less crucial to the success of new artists.

"Generally at Radio Two, I can ring up Geoff Mullin or Colin Martin and they will just tell me to come round - it is a lot less formal."

Fleming is the first to admit that the contacts he has built up during 25 years in the industry come in particularly useful at a station such as Radio Two, which now has a weekly reach of 9.5m listeners and has developed a reputation as a powerful



Nick Fleming



Nino Severino

force in breaking new acts.

"Radio Two is very important," he says. "They have a larger audience than Radio One now, but a lot of pluggers still do not cover it properly, which is fine by me."

There are also those who do cover the station, of course, and Fleming grabs the opportunity to give a nod to his rivals. "We may not be as sexy as some partnerships," he says, "But with us, the record comes first."

'Nick can switch instantly from A Tribe Called Quest to Britney Spears - he is calm, he is confident, and he has my absolute trust and faith' - Steve Jenkins, managing director, Jive Records UK

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FOR THE NEXT

25 YEARS

'As I think he has proved with Steps and Britney Spears, Nick has definitely got a knack for spotting a major pop act'
- Oliver Smallman, chairman, First Avenue

FLEMING & CONNOLLY

→cont'd from page 4 I can get it played. I have no reservations about that at all, because the fewer conversations I have to have where I explain to someone that their record is not on the playlist, the better."



N Sync

Fleming is typically forthright about what he considers to be the main obstacle in the way of pop pluggers at the moment, and that is a radio network which does not reflect the overwhelming popularity of the music.

"TV is very pop-friendly, but radio is not," he says. "In particular, Radio One's support for pop music is limited, and I think it is very strange. For as long as I can remember, people have been saying that pop has had it and it isn't going to work anymore; then you see these indie bands going into the chart at number 60. But there still isn't really a station for pop music."

He also notes the fundamental difference between the priorities of radio programmers and record companies when it comes to the issue of when a record should be played. "Record companies need their singles to go on the radio six weeks upfront," he says. "Radio would prefer to put records on two weeks before they are released and play them for six or seven weeks afterwards."



R Kelly

Despite these grumbles, Fleming is clearly proud of the fact that his company merits 'high rotation' weekly appointments at Radio One, alongside major record labels' in-house departments and a carefully chosen selection of independent companies, many of which are substantially larger than Fleming & Connolly.

The respect with which Fleming is clearly regarded by his peers is reflected in the way in the fact that his name is clearly one of Fleming & Connolly's greatest assets. Matt Connolly was elevated to equal billing when the company was formed in March 1997, but Fleming remains the undisputed boss. Although his career has seen long partnerships with Oliver Smallman and Les Molloy - as Fleming and Smallman and Fleming and Molloy respectively - he is now happy to go it alone.

Steps (left to right)



"These days I will succeed or fail by myself," he says. "I had some great times working with other people, but it is difficult in a partnership. There are very few which go on and on." As far as the future is concerned, branching out into other disciplines is the last thing on Fleming's mind. Rather, his plans are characteristically straightforward. "We are out-and-out pluggers," he says. "I believe in plugging. I like it. As things stand, we haven't got any diversions, and I have no intention of trying to run a promotions company with one hand and a record company with the other."

As far as that plugging service is concerned, there are new singles and albums imminent from Steps, R Kelly, Britney Spears and Damage, and both 'N Sync and Backstreet Boys continue to surf the crest of the boy band wave.

That the future looks so good for Fleming & Connolly is a testament to the single-mindedness with which Nick Fleming has honed his craft over the years. And while contemporaries have risen to exalted positions within the music industry, Fleming has been happy to carry on providing the highly effective, no-nonsense service they have always paid him for - and he will no doubt continue to do so for many years to come.

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**FLEMING
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CONNOLLY**

Small screen successes

The majority of Fleming & Connolly's clients retain the agency to handle TV promotion as well as national radio work. Given that many of Jive's acts are US-based and in demand all over the world, a high level of co-operation between Fleming & Connolly's radio and TV pluggers is essential.

"Obviously, we have access to artists like Britney Spears and Backstreet Boys for a limited time on each promotional trip," says head of television Matt Connolly. "That means we can only take up the very best of the radio and the best of the TV opportunities, so we need to work closely together to ensure that time is used as effectively as possible."

One of the true challenges of the television pluggers, according to Connolly, is in managing year-round enquiries for a popular artist, when that performer might only be in the country for a few days out of the year. "Britney Spears is one of those artists you constantly get requests for, even when there is no album out," he says. "Clearly, her appeal is not just about her records, it is about her as a person. You have to be very careful not to waste any of those opportunities. There are lots of occasions when you could get a great TV slot for her, but you have to ask yourself whether you wouldn't be better off trying to hold off until another time."

Connolly has worked with Nick Fleming since 1993, when the company was still in its Fleming & Malley incarnation. One of his first tasks was to handle television plugging for two young actors from the children's TV series Byker Grove who were embarking on a pop career.

"Ant and Dec basically started in music at the same time as I did, although they were known as PJ & Duncan in those days," says Connolly. "They were a great act to work with, and having come from television they were in great demand. It was perfect for me, because I was getting access to all the top producers and booking them into all the biggest TV shows."



Matt Connolly



Britney Spears and Jeremy Fleming

Jive managing director Steve Jenkins is quick to point out that it is not only Fleming & Connolly's radio promotion service that keeps him coming back time and again. "I admire Matt Connolly's style," he says. "I think he is exceptionally good on TV, and a lot of the success we have had is down to the combined radio and television strengths of Fleming & Connolly."

'Nick is one of the old-school guys in that he is very straight to deal with, a good, honest old-fashioned pluggers who gets great results and is always a pleasure to work with'

**- Daniel Lyceff
managing director,
Edel Records UK**

mw music week

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11 **20** A SONG FOR THE LOVERS Richard Ashcroft



11 **21** ARE YOU STILL HAVING FUN? Eagle-Eye Cherry



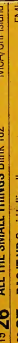
14 **22** FOOL AGAIN Westlife



17 **23** SMOOTH Santana feat. Rob Thomas



18 **24** IMAGINE Shola Ama



16 **25** THE TIME IS NOW Moloko



19 **26** ALL THE SMALL THINGS Blink 182



28 **27** BAG IT UP Geri Halliwell



13 **28** FREAKYTIME Point Break



21 **29** STILL D.R.E. Dr Dre feat. Snoop Dogg



23 **30** AMAZED Lonestar



22 **31** SITTING DOWN HERE Lane Marlin



15 **33** AIRWAVE Rank 1



27 **34** AMERICAN PIE Madonna



18 **35** SISTER Sister 2 Sister



32 **36** SEE YA Atomic Kitten



25 **37** DON'T GIVE UP Chicane feat. Bryan Adams



11 **38** SUNSTORM Hurley & Todd



43 **39** DON'T WANNA LET YOU GO Five



35 **40** SHALALA LALA Vengaboys



compilations

1 NOW THAT'S WHAT I CALL MUSIC! 15 & 11 PURE GARAGE
warner.asp
EMI/Virgin/Universal

2 CREAM LIVE
Virgin/EMI
8 **12** POKEMON - THE FIRST MOVIE (OST)
Atlantic

3 PURE EUPHORIA - LEVEL 4
Virgin/EMI
2 **13** DANCE NATION - ALL THAT BRANDON BLOK
Ministry Of Sound

4 GIRLS 2K
Virgin/EMI
4 **14** NEW HITS 2000
warner.asp/Global TV/Sony TV

5 A PERFECT LOVE III
warner.asp/Universal TV/Global TV
11 **15** TOP OF THE POPS 2
Universal TV

6 THE CLASSICAL ALBUM
Universal/Virgin/EMI
16 **16** TV 2000
Columbia

7 RELOADED
Universal TV
9 **17** ESSENTIAL SOUNDTRACKS
RCA

8 NEW WOMAN 2000
Virgin/EMI
11 **18** BEST JAZZ ALBUM IN THE WORLD... EVER!
Virgin/EMI

9 TREVOR NELSON'S RHYTHM NATION
Includable
13 **19** WWF AGGRESSION
Priority

10 KEVIN AND PERRY - GO LARGE
Virgin/EMI
12 **20** SWITCHED ON
Telstar TV

peoplesound.com top10chart

The peoplesound.com new music top ten chart

NEW	TW	1	2	3	4	5	6	7	8	9	10
		Kry (Miss Away)	Acorn Jardin d'Eden	Drawbacks Square Roots	Shirley Du Gony Lids and Times of Ghetto Stars	Reno Five Pale and Men	The Infiltrator Sleeping Sword	Asterix Pulse	Twinkle Mondo Mingo	Blazetip and Madrifit Copycat Freaks	The Mad Dog Reflex Save Our Souls

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

peoplesound.com

18 **20** UNLEASH THE DRAGON Stereo



21 FAMOUS IN THE LAST CENTURY Status Quo



22 RISE Gabrielle



19 **23** THE VERY BEST OF STRANGE TIMES The Moody Blues



27 **24** BABY ONE MORE TIME Britney Spears



54 **25** TALK ON CORNERS The Corrs



23 **26** STANDING ON THE SHOULDER OF GIANTS Oasis



8 **27** ALL SAINTS All Saints



24 **28** AFFIRMATION Savage Garden



35 **29** S CLUB S Club 7



32 **30** THE PLATINUM ALBUM Vengaboys



26 **31** MARVIN AT THE MOVIES Hank Marvin



25 **32** ENEMA AT THE STATE Blink 182



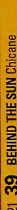
44 **33** THE BEST OF ME Bryan Adams



34 **34** INVINCIBLE Five



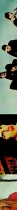
30 **35** SCHIZOPHONIC Geri Halliwell



15 **36** 100 BROKEN WINDOWS Idlewild



11 **37** FIGURE 8 Elliott Smith



48 **38** OUT OF TIME REM



21 **39** BEHIND THE SUN Chicane



29 **40** GOLD - GREATEST HITS Abba



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

MID-PRICE

This	Last	Title	Artist	Label	(Distribution)
1	5	WHAT'S GOING ON	Marvin Gaye	Polygram	500882 (U)
2	1	RAINY DAYS	The Cardigans	Stockholm/Polygram	500818 (U)
3	2	TRACY CHAPMAN	Tracy Chapman	Elektra	K360742 (TEN)
4	NEW	PLAY	Moby	Mute	STUMM172 (U)
5	3	THE MASTERPLAN	Oasis	Big Brother	8K002009 (JMV/P)
6	10	LEFTISM	Leftfield	Higher Ground	HM050020 (TEN)
7	NEW	THE ARTISTS - READALONG	Original Cast Recording	Walt Disney	W0217814 (TEC)
8	NEW	COME FIND YOURSELF	Funk Lovin' Originals	Chrysalis	CD081911 (E)
9	NEW	ESSENTIAL GARAGE SELECTA	Various	Beechwood Music	EBX003 (BMG)/BMG
10	15	STANLEY ROAD	Paul Weller	GO DISCS	826192 (U)
11	NEW	NEVER MIND THE BOLLOCKS	Sex Pistols	Virgin	CV02026 (E)
12	16	SCREAMADELICA	Primal Scream	Creation	CRC05783 (JMV/P)
13	9	MAYBE YOU'VE BEEN BRAINWASHED TOO	New Radicals	MCA	CM011183 (U)
14	NEW	THE FOX & THE HOUND - READALONG	Original Cast Recording	Walt Disney	W0217814 (TEC)
15	17	THE SCORE	Fugees	Columbia	4954262 (TEN)
16	NEW	LONDON CALLING	The Clash	Columbia	4954242 (TEN)
17	NEW	BLACK SUNDAY	Cypress Hill	Columbia	474932 (TEN)
18	20	GARBAGE	Shed Seven	Nashboro	CD3450 (JMV/P)
19	14	GOING FOR GOLD: GREATEST HITS	Various	Polygram	500422 (U)
20	11	DEFINITELY MAYBE	Oasis	Big Brother	8K002006 (JMV/P)

© CN

BUDGET

This	Last	Title	Artist	Label	(Distribution)
1	2	THE BEAT SURRENDER	The Jam	Spectrum	500002 (U)
2	9	GODFATHER OF SOUL	James Brown	Spectrum	5004002 (U)
3	1	GOONA CATCH YOU	Barkin Brown feat. Johnnie Fall	Brothers Og	BRU0015 (U)
4	4	SOUL SEDUCTION	Barry White	Spectrum	5005052 (U)
5	NEW	APRAXAS	Sartana	Columbia	CD54687 (U)
6	16	THE COLLECTION	Michael Ball	Spectrum	5511712 (U)
7	6	THE MUSIC STILL GOES ON	Alba	Spectrum	5511912 (U)
8	3	STRICTLY HARD HOUSE	Various	Beechwood	STR014 (BMG)/P
9	8	VERY BEST OF	Don McLean	Curb	RJ042 1014 (RMG/U)
10	11	THE BEST OF	The Mexican League	Virgin	SITH001 (E)

© CN

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distribution)
1	2	FILL ME IN	Craig David	Widestar	CKW128 (TEN)
2	1	THONG SONG	Dr Soul	508992 (U)	
3	NEW	HE WASN'T MAN ENOUGH	Toni Braxton	Arista	942017652 (BMG)
4	NEW	BUGGIN' ME	Tommy Stinson feat. Dime Novas	Mercury	MLA/Arista 7432175341 (BMG)
5	NEW	RAP SUPERSTAR/ROCK SUPERSTAR	Cypress Hill	Columbia	7432175341 (BMG)
6	3	DAILY	Epic	669275 (U)	
7	NEW	NEVER BE THE SAME AGAIN	Melanie C/Lisa Left Eye Lopes	Virgin	VSX01X 1282 (E)
8	NEW	IMAGINE	Shola Ama	WEA	WEA2521 (TEN)
9	NEW	GIVE ME YOU	Mary J Blige	MCA/Universal	(U)
10	4	SAY MY NAME	Destiny's Child	Columbia	9681282 (TEN)
11	6	STILL D.R.E.	Dr Dre feat. Snoop Dogg	Interscope	492282 (U)
12	5	ONLY DO DA PIE	Monie Love	Relentless	RELE0127CDS (JMV/P)
13	17	THE LOOT(WHEN A WOMAN) CAN'T SLEEP	R Kelly	Jive	925292 (U)
14	8	GET IT ON TONITE	Montell Jordan	Def Soul	562722 (U)
15	10	SATISFY YOU	Puff Daddy feat. R. Kelly	Puff Daddy/Arista	7432174532 (BMG)
16	11	FEELIN' SO GOOD	Jamiro Quid	Columbia	969792 (TEN)
17	12	CAUGHT OUT THERE	Kelis	Virgin	YVST158 (E)
18	9	LIFE STORY	Ariana Stone	Arista	7432174632 (BMG)
19	13	THANK GOD I FOUND YOU	Mariah Carey	Columbia	669592 (TEN)
20	15	MONEY	Janelle	Parlophone	Rhymes Series 1289179M27 (E)
21	16	STILL	Macy Gray	Epic	668982 (TEN)
22	14	RISE	Gabriele	Go Beat/Polygram	GL025 25 (U)
23	17	HIP HOP	Def Prez	Epic	668982 (TEN)
24	NEW	WON'T TAKE IT LYING DOWN	Honeyz	1st Avenue/Mercury	HMZ CDS (U)
25	18	U KNOW WHAT'S UP	Davey Jones	LaFace/Arista	7432172732 (BMG)
26	20	BREATHE AND STOP	Q-Tip	Arista	7432173231 (BMG)
27	22	FORGIVE ME	Coaltones III	Columbia	1200L346 (E)
28	NEW	FOR YOUR LOVE	Hi St Soul	Dome	12D0ME132 (JMV/P)
29	21	MUST BE THE MUSIC	Joey Negro feat. Taka Boom	Innovative	CENT ACDS (JMV/P)
30	23	IF I COULD TURN BACK THE HANDS OF TIME	R. Kelly	Jive	925292 (U)

© CN. Compiled from data from a panel of independents and specialist multiples.

COUNTRY

This	Last	Title	Artist	Label	(Distribution)
1	1	COME ON OVER	Shania Twain	Mercury	170082 (U)
2	2	THE WOMAN IN ME	Shania Twain	Mercury	522882 (U)
3	4	WILD & WICKED	Shania Twain	Line1night	NE234701 (Impor)
4	3	REAL LIFE WOMAN	Tisha Yearwood	MCA Nashville	770192 (U)
5	5	I AM SHELBY LYNN	Shelby Lynne	Mercury	519422 (U)
6	6	SHANIA TWAIN	Shania Twain	MCA Nashville	MC070027 (U)
7	12	SO GOOD TOGETHER	Patsy Cline	Epic	6405152 (TEN)
8	7	FLY	Delia Chin	Epic	4684242 (U)
9	8	WIDE OPEN SPACE	Delia Chin	MCA Nashville	UM0166 (U)
10	10	THE TRAMPOLINE	The Mavericks	Epic	72592182 (TEN)
11	11	IT'S THE BEST BOVWL SYMPHONY	Marc Strydom	Ritz	RZC0 020 796 (JMV/G)
12	13	STILL CAN'T SAY GOODBYE	Charlie Landsborough	Ritz	RZC0 020 796 (JMV/G)
13	14	LEANN RIMES	LeAnn Rimes	Curb/Arden	85738512 (TEN)
14	15	SONS OF INSPIRATION	Daniel O'Donnell	Ritz	RZC0 020 796 (JMV/G)
15	20	LOVE WILL ALWAYS WIN	Faith Hill	Warner Bros	536473312 (TEN)
16	NEW	COAST TO COAST	Royce	Arista	7432174732 (BMG)
17	NEW	THE MOUNTAIN	Steve Earle	Grignone	GRACD 252 (JMV/G)
18	18	BREATHE	Faith Hill	Warner Bros	536473312 (Impor)
19	16	SITTING ON TOP OF THE WORLD	LeAnn Rimes	Curb/Arden	556022 (TEN)
20	17	FORGET ABOUT IT	Alison Krauss	Rounder	RRCD 045 (DIR)

© CN

ROCK

This	Last	Title	Artist	Label	(Distribution)
1	2	STANDING ON THE SHOULDER OF GIANTS	Oasis	Big Brother	RHD 02002 (JMV/P)
2	1	ENEMA OF THE STATE	Link 16	MCA/Universal	MCD 11956 (U)
3	3	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros	75256812 (TEN)
4	4	SIGNIT	Sigheot	Roadrunner	RN 8655 (U)
5	6	NEVERMIND	Nirvana	Geffen	GD02 24245 (U)
6	7	THE MATRIX (OST)	Various	Maverick/Warner Bros	536247452 (TEN)
7	8	REINVENTING THE STEEL	Pantura	Elektra	756024512 (TEN)
8	9	DOOKIE	Green Day	Reprise	536257952 (BMG)
9	NEW	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen	GEFO 24148 (BMG)
10	10	AMERICAN	The Offspring	Columbia	491562 (TEN)

© CN

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distribution)
1	NEW	IMAGINE	Shola Ama	WEA	WEA25220 (TEN)
2	NEW	BUGGIN' ME	The Strippers feat. Dime Novas	NuLife/Arista	7432175342 (BMG)
3	2	THONG SONG	Sigheot	Def Soul	568991 (U)
4	1	TUCAS MIRACLE	Fragma	Positive	12TV 128 (E)
5	3	FLOWERS	Sweet Female Attitude	MILK&VIA VEA	245 (U)
6	6	FAT BASTARD	Madkay	Hooj	CH008 10202 (U)
7	NEW	SOMETHING ABOUT THE MUSIC	De Stearnin' Phnrgz	WEA	WEA25230 (TEN)
8	7	BLOW YA MIND	Lock 'n' Load	Pepper	923016 (U)
9	14	FREEDASE	Tall Paul	Duty Free	DR015 (U)
10	16	CHEQUE ONE TWO	Sunship feat. MC RC	Fines	FRLT 644 (P)
11	NEW	WORMHOLE	Tom Wax & Jan Jacarta	Southside	SS1200R (ADD)
12	NEW	METBALL	Traveler & Motion	Moving Shadow	ASAD04025 (S)
13	NEW	RELEASE	Afro Celt Sound System	RealWorld	RWSCD (E)
14	6	I NEED A MAN	Tyler Grlz feat. Anne Savage	Tyler Trax	TDY180T (ADD)
15	5	AIRWAVE	Manifesto	FES X19 (U)	
16	4	FROM RUSSIA WITH LOVE	Matt Daves feat. DSP	Liquid Asset	ASSET1203 (U)
17	21	RIGHT BEFORE MY EYES	N 'n G feat. Kallan	Urban Heat	UH01 040 (P)
18	18	BELIEVE	Travis & Motion	Five AM	FAM1292 (JMV/P)
19	NEW	IT'S TOO LATE	Hats	Infection	12NFR10 (U)
20	NEW	IF I MAY REANIMATION	Blaqkiss	Max	WMM01263 (S V)

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DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distribution)
1	NEW	MY NAME IS JOE	Joe	Jive	CD020352 (P)
2	1	THINGS TO MAKE AND DO	Moby	Echo	ECHR13 3FIVE0MG (U)
3	2	PLAY	Moby	Mute	STUMM1252STUMM12 (U)
4	NEW	CREAM LIFE	Various	Various	EMI/EMI DVDX0034 (E)
5	NEW	PURE EUPHORIA - LEVEL 4	Various	Various	Various
6	NEW	CENTRAL HEATING - VOL. 2	Various	Various	Various
7	5	UNLEASH THE DRAGON	Sleazy	Def Soul	5-566939 (U)
8	3	ZOO	Dr Dre	Interscope	4904811 (U)
9	4	JOURNEY INWARDS	L.T. Burrek	Good Looking	GLRAA 308 (U)
10	9	PURE GARAGE	Various	various	various

© CN

TW	UV	Title	Label	Cat. No.	Description
1	NEW	BOYZ-2000 Live From The Point	VVL	201383	Video Collection 0079A
2	2	STEPS: The Next Step - Live	Epic	UV 520195	Video Collection 0149
3	1	MANIC STREET PREACHERS: Live Through This	Sony	COL 6011292	SMV Epic 201132
4	3	VARIOUS ARTISTS: Drilling The Veins III	Resistor	780573	Video Collection 04750
5	6	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor Dreamcoat	Various	781933	Roadrunner 161493
6	10	S CLUB 7: It's An S Club Thing	Warner Music	157309739	PolyGram Video 15943
7	12	SHANIA TWAIN: Live	Universal Video	220545	Warner Music Video 233215
8	9	STEPS: The Videos	Epic	UV 521375	Warner Music Video 7332853
9	NEW	WESTLIFE: The Day After Tomorrow	BMG Video	742170033	Warner Music Inc 87374173
10	7	VARIOUS ARTISTS: Boy Band Karaoke	Compend	CD121927	Discs Video 30878AUC

CHART COMMENTARY

by ALAN JONES

Melanie C and Lisa Lopes survive a second straight week of declining support to remain atop the airplay chart - but it's getting light, with newcomers **Sweet Female Attitude** matching their number two sales peak with Flowers, while **Craig David**'s *It* in surprisingly fails to make any upward movement, staying at number three with only a marginal improvement in its audience.

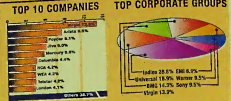
After taking top debut honours last week, **Britney Spears**' *Oops... I Did It Again* continues its rapid ascent, jumping 26.15 with a massive 54% increase in audience. This week's highest new entry is **Sonique**'s *It Feels So Good*, which enters the Top 50 at 33 in the wake of its US Top 10 success. A number 24 CD success when first released in 1998, it failed to attract significant radio support at the time and fell short of the Top

AIRPLAY FACTSHEET

● The Bloodhound Gang's single *The Bad Touch* was the highest climber on the airplay chart last week, bounding to number 23. Despite enjoying a third straight week in the sales Top 10, however, it seems to have reached the peak of its airplay aspirations, and now slips three notches, possibly because radio considers its lyrics a little off-colour, even in

the clean(ish) edit. You wait till they hear the next single about porn star Chassey Lain... ● "I am ready to rise again" sings **Gabrielle** on her former number one hit *Rise*, and as some managers to improve her airplay and sales position with the record this week, even though it should be in decline now, not least because her new single is about to roll.

AT A GLANCE WEEKLY MARKET SHARES



Figures show top 10 companies by full-time audience of the 16-34, and corporate group shares by full-time audience of the Top 10.

50. Radio One is among its early supporters this time around, playing it 13 times last week to provide more than 63% of its sales.

Meanwhile, the record most likely to prove the highest new entry to the Top 50 next week is **Whitney Houston & George Michael**'s *If I Told You That*. A remake of a track Houston performs solo on her *My Love* is your Love album, it did not reach radio until Wednesday morning but managed to receive 120 plays and an audience of more than 13m by the end of a week, to leave it poised just outside the Top 50 at 57.

Unveiled later that day, **Travis**'s new single *Coming Around* attracted a smaller audience to about 8.6m for 94 plays to debut at 89 but can also be expected to head north with some speed next week.

Another big mover is likely to be the new

Charlatans single *Impossible*, which enters at 64 with 77 plays.

Already their smallest sales chart hit in 10 releases, **Oasis**'s *Who Feels Love?* is struggling to avoid the same fate on the airplay chart. To do so, it needs to reach the airplay chart. This week it improves only 35.32, though even this is positive compared to its audience, which actually slips by 1.4% compared to last week. Radio One usually plays *Davis* singles at least 30 times a week at their peak but it spun *Who Feels Love?* just 21 times last week, compared to the 41 plays it gave to its top choice, **Toca**'s *Miracle Fragma*.

We've mentioned before in this column that only about 10% of records enjoy higher playings on the airplay chart than on the sales chart. One such record is **Shelby Lynne**'s *Leavin'*, which climbs 81.45 on

airplay this week, while making its sales chart debut at 73. The US singer-songwriter is being heavily championed by Radio Two, where *Leavin'* rose to the top of the most-played list last week, attracting 20 spins compared to just 23 from the remainder of the stations monitored. It also contributed a massive 98.2% of the record's audience. It's a typical example of a fine record which, due to the tight formatting of radio these days, has no natural home outside Radio Two and suffers as a consequence.

Macy Gray has two songs on the Top 40 for the 12th straight week - a rare feat. It's been on the chart for 33 weeks and is clearly going to be around for a long time, while *Still* is also showing a reluctance to decline. The latter's buoyancy is certainly helped by *Atlantic 252*, where it topped the most-played list last week with 91 spins.

MTV THE BOX

Rank	Artist	Label
1	NEVER BE THE SAME AGAIN Mel C feat. Lisa Lopes	Virgin
2	FILL ME IN Craig David	Wildstar
3	THING SONO Scorp	Def Jam/Island
4	TOKA'S MIRACLE Fragma	Positive/EMI
5	PRIVATE EMOTION Ricky Martin feat. Meja	Columbia
6	THE TIME IS NOW Holsko	Echo
7	HE WASN'T MAN ENOUGH Toni Braxton	LaFace/Arista
8	ALL THE SMALL THINGS Blink 182	MCA
9	DEEPER SHADE OF BLUE Steps	Euro/Jive
10	A SONG FOR THE LOVERS Richard Ashcroft	Hut/Virgin

Rank	Artist	Label
1	OOPS... I DID IT AGAIN Britney Spears	Jive
2	THING SONO Scorp	Def Jam/Island
3	BOUND 4 DE RELAY Odeco Neutrin	East West
4	ALL THE SMALL THINGS Blink 182	MCA
5	FORGOT ABOUT YOU Dre Dr Dre feat. Eminem	Interscope/PolyDor
6	THE BEST IS YET TO COME Scooch	Accolade
7	TOKA'S MIRACLE Fragma	Positive/EMI
8	FODAL AGAIN Westlife	BCA
9	FILL ME IN Craig David	Wildstar
10	DAY AND NIGHT Billy Piper	Innocent

Rank	The Artist	Label
1	HELLO WORLD Belle Perez	EMI
2	HE WASN'T MAN ENOUGH Toni Braxton	LaFace/Arista
3	WALKING ON WATER Madusa	Y2 Recordings
4	DON'T CALL ME BABY Madison Avenue	All Around The World
5	SHAKE YA BODY N-Trace	Epic
6	CANDY Mandy Moore	Columbia
7	PRIVATE EMOTION Ricky Martin feat. Meja	Polydor
8	PER SEMPRE AMORE Luby	BMG
9	MASTERBASTER 2000 DJ Luck & MC Neat feat. J-Rod	Real Red
10	BUGGIE Two Steps From Hell	Dave Bowers

Rank	The Artist	Label
1	HELLO WORLD Belle Perez	EMI
2	HE WASN'T MAN ENOUGH Toni Braxton	LaFace/Arista
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6	CANDY Mandy Moore	Columbia
7	PRIVATE EMOTION Ricky Martin feat. Meja	Polydor
8	PER SEMPRE AMORE Luby	BMG
9	MASTERBASTER 2000 DJ Luck & MC Neat feat. J-Rod	Real Red
10	BUGGIE Two Steps From Hell	Dave Bowers

TOP OF THE POPS

Rank	Artist	Label
1	THONG SONG Sligo; Only Hanson; He Wasn't Man Enough; Toni Braxton; Buggie; Two Steps From Hell; Dane Bowers; Day; Who Feels Love? Oasis; (Rap) Superstar; Supersize Craig David	Toca's Miracle Fragma

CD:UK

Rank	Artist	Label
1	PERFORMANCES : Deepa Shinde Of Blue Steps; Candy Mandy Moore; Proud Heart; Small; Who Feels Love? Oasis; Buggie; Two Steps From Hell; Dane Bowers; Day; Who Feels Love? Oasis; (Rap) Superstar; Supersize Craig David	Toca's Miracle Fragma

THE PEPSI CHART

Rank	Artist	Label
1	PERFORMANCES : Deepa Shinde Of Blue Steps; Candy Mandy Moore; Proud Heart; Small; Who Feels Love? Oasis; Buggie; Two Steps From Hell; Dane Bowers; Day; Who Feels Love? Oasis; (Rap) Superstar; Supersize Craig David	Toca's Miracle Fragma

RADIO ONE PLAYLISTS

Rank	Artist	Label
1	A SONG FOR THE LOVERS Richard Ashcroft; Binga (Bangs) Bennett; Janet; All the Small Things; Blink 182; He Wasn't Man Enough; Toni Braxton; Never Be the Same Again; Melanie C feat. Lisa Lopes; P!M in Fragras; Ben's Cat; Mikey Madison Avenue; The Time is Now; Moby; Candy Mandy Moore; Who Feels Love? Oasis; Vivant Thing O'ie; Thong Song; Sligo; It Feels So Good; Sonno; Oops... I Did It Again; Whitney Houston & George Michael; Buggie; Two Steps From Hell; Dane Bowers; Tell Me Why (The Middle); Paul Van Dyk feat. Saint Etienne	Various

Made in London: Day And Night Billy Piper; Taken For Granted Sia; Daily TC; 'Com'ing Around; Toni Braxton; Funky Mole; Utah Saints; Koolha; Armand Van Helden; Heart Of Asia Tereza

RADIO TWO PLAYLISTS

Rank	Artist	Label
1	LEVIN'S Shelby Lynne; Smooth Santana; Breathe Fresh; The Long Goodbye Paul Brady; A Song For The Lovers Richard Ashcroft; Amazed Lonnie; Proud Heart Small; Private Emotion Ricky Martin	Various

C-LIST: Imagine Shola Amis; 'New Way New Life' Resonance; Asa Dub Foundation; Autophylla; The Blueprints; Impossible The Charlatans; I Am The Sun Dark Star; American Tragedy The Delgados; 'If I Told You That' Whitney Houston & George Michael; Sex Bomb Tom Jones & Mousse T.; 'What's Your Name?' Angel; Lene; Take It Easy Miki Rogers; Bound 4 De Relat Odeco Neutrin; 'Luvetock' Southside; Spinners; Achilles Heel Toploader

R1 playlists for week beginning 24/4/2000
* Denotes additions

BBC RADIO 2

The Poor Boys Dance Lulu; Time After Time Tina Turner; In These Shoes? Hirsty MC; Sitting Down Here Lene Marlin; 'Where The Heart Is' Paddy Smith; Real Live Women (album) Tinchy Woodcock; Give Me More Joy! B!B; So Good Together (album) Reba McEntire; Groovin' Bill Wyman's Rhythm Kings; Red; Bewley Skerrie; I I Didn't Have You Ananda Marley; Silver & Gold (album) Neil Young; Let's Make Love: Suni & Gold (album) The Flat Time Ever I Saw Your Face Cecilia D'Amico

R2 playlists for week beginning 24/4/2000
* Denotes additions

MTV UK PLAYLISTS

Rank	Artist	Label
1	NEVER BE THE SAME AGAIN Melanie C feat. Lisa Lopes; Buggie; Two Steps From Hell; Dane Bowers; Day; Who Feels Love? Oasis; (Rap) Superstar; Supersize Craig David	Toca's Miracle Fragma

B-LIST: Does My Heart Beat So Fast? Redneck Moby; If Only Hanson; Deeper Shade Of Blue; Supersize Buggie; Two Steps From Hell; Dane Bowers; Bound 4 De Relat Odeco Neutrin; Are You Still Having Fun? Eagle Eye Cherry; Who Feels Love? Oasis; Flowers Sweet Female Attitude; There You Go Pink Jax; Around The Hill Sligo; Crazy Love Mandy Moore; Call Me Baby Hanson; Another Candy Mandy Moore; It's My Life Ben Joni; Oops... I Did It Again Britney Spears

B2-LIST: Day & Night Billy Piper; Daily TC; It Feels So Good; Lulu; Terry Maud; Sex Bomb Tom Jones & Mousse T.; I Am The Sun Christina Aguilera; I Don't Want To Kiss You Goodnight Little; Funkie Oons; Masterbaster 2000 DJ Luck & MC Neat

C-LIST: Topless Hitz; Drift Distant Thoughts; Achilles Heel Toploader; The Promise Dilated Peoples; Cryptic Souls Crew; Theme From The Character; Shirley Ryan; Impossible The Charlatans; Lohan Merc; Save Me Emotions; Foud A Way Out B!B; Autophylla; The Blueprints; Shouty Donnie Jones; Letting The Cables See (surrealist) Burt

APRIL 29 2000

How Long Has This Single Been In The Chart?

music control

How Many Weeks In The Top 50?

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
NEVER BE THE SAME AGAIN	FLOWERS	FILL ME IN	PURE SHORES	THE TIME IS NOW	TOCA'S MIRACLE	SONGS FOR THE LOVERS	SITTING DOWN HERE	DON'T GIVE UP	SMOOTH	MOVIN' TOO FAST	THONG SONG	RISE	SAY MY NAME	OPPS!... I DID IT AGAIN	DON'T CALL ME BABY	FOOL AGAIN	JUST AROUND THE HILL	ALL THE SMALL THINGS																															
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Virgin	WEA	Milk/WEA	Wilderstar	London	Echo	Positiva	Hut/Virgin	Virgin	Xtremazone	Arista	Locked On/UK Recordings	Def Soul/Mercury	Go Beat/Polydor	Columbia	Jive	VC Recordings	RCA	Mercury	MCA																														
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79.92	75.94	75.94	75.56	75.46	68.06	68.06	65.43	65.43	56.57	56.57	51.05	51.05	47.18	46.73	45.58	42.91	41.17	40.17	39.96																														

BIGGEST TOP 50 CLIMBER		BIGGEST INCREASE IN AUDIENCE		MOST ADDED	
21	2	SEX BOMB	Tom Jones And Mousse T.	Gut	1328 +87 38.45 +86
20	4	IT FEELS SO GOOD	Sonicvue	Serious/Universal Island	313 +207 23.22 +91
22	4	ARE YOU STILL HAVING FUN?	Eagle-Eye Cherry	Polydor	1286 +17 35.27 +6
23	4	BINGO BANGO	Basement Jaxx	XL Recordings	511 -29 35.17 +18
24	8	PRIVATE EMOTION	Ricky Martin feat. Meja	Columbia	934 +22 34.03 -10
25	8	BUGGIN ME	True Steppers feat. Dane Bowers	NuLife/Arista	728 -30 33.78 +20
26	3	THE BAD TOUCH	Bloodhound Gang	Geffen	1088 +9 32.18 +38
27	35	AFTER THE RAIN HAS FALLEN	Sing	A&M/Polydor	495 +9 27.83 +22
28	12	STILL	Macy Gray	Epice	1138 -15 27.20 -9
29	17	SHOW ME THE MEANING OF BEING LONELY	Backstreet Boys	Jive	855 -12 27.05 -7
30	20	SHE'S THE ONE	Robbie Williams	Chrysalis	657 -6 26.51 +9
31	4	AMAZED	Lonestar	Grapevine/BMG	582 -1 26.03 -5
32	3	WHO FEELS LOVE?	Oasis	Big Brother	367 +27 24.12 -1

TOP 10 PRE-RELEASE			
1	OPPS!... I DID IT AGAIN	Richard Spears (Jive)	150621672222
2	PURE SHORES	All Saints (London)	44786203815943
3	SITTING DOWN HERE	Lance Amstrong (Virgin)	409319561907
4	FILL ME IN	Craig David (Wilderstar)	4102217341760
5	THE TIME IS NOW	Maloko (Echo)	3430816621647
6	SONGS FOR THE LOVERS	Richard Ashcroft (Blk/Virgin)	300215101573
7	FLOWERS	Sweet Female Attitude (M&A/WEA)	3011114371561
8	RISE	Gabriele (Arista)	301721471483
9	MOVIN' TOO FAST	Artful Dodger & R. Johnson (UK Recordings)	269811651458
10	DON'T GIVE UP	Chicane feat. Bryan Adams (VC Recordings)	26001169911267
11	TOCA'S MIRACLE	Fragma (Polygram)	26001169911267
12	SMOOTH	Santana feat. Rob Thomas (Arista)	26001169911267
13	FOOL AGAIN	Westlife (RCA)	26001169911267
14	SEX BOMB	Tom Jones And Mousse T. (Gut)	26001169911267
15	ARE YOU STILL HAVING FUN?	Eagle-Eye Cherry (Polydor)	26001169911267
16	SAY MY NAME	Destiny's Child (Columbia)	26001169911267
17	THE BAD TOUCH	Bloodhound Gang (Geffen)	26001169911267
18	DON'T CALL ME BABY	Melissa Annan (VC Recordings)	26001169911267
19	STILL	Macy Gray (Epice)	26001169911267
20	PRIVATE EMOTION	Ricky Martin feat. Meja (Columbia)	26001169911267
21	OPPS!... I DID IT AGAIN	Richard Spears (Jive)	26001169911267
22	JUST AROUND THE HILL	Sash! (Mercury)	26001169911267
23	THONG SONG	Sisqo (Def Soul/Mercury)	26001169911267
24	SHOW ME THE MEANING OF BEING LONELY	Backstreet Boys (Jive)	26001169911267
25	AMERICAN PIE	Melvin van Peebles/Warner Bros (Arista)	26001169911267
26	BAE IT UP	Carli Halliwell (EMI)	26001169911267
27	ALL THE SMALL THINGS	Blink 182 (MCA)	26001169911267
28	DEEPER SHADE OF BLUE	Steps (Ebul/Jive)	26001169911267
29	MAMA TOLD ME NOT TO COME	Tom Jones & Stereophonics (Gut)	26001169911267
30	SHES THE ONE	Robbie Williams (Chrysalis)	26001169911267

* Music Control UK. Chart shows tracks having greatest increase in sales
 * Music Control UK. Chart shows tracks having greatest increase in sales
 * Music Control UK. Chart shows tracks having greatest increase in sales

TOP 10 GROWERS				
1	SEX BOMB	Tom Jones And Mousse T. (Gut)	1328	819
2	OPPS!... I DID IT AGAIN	Richard Spears (Jive)	1038	485
3	DON'T CALL ME BABY	Madison Avenue (VC Recordings)	1162	302
4	TOCA'S MIRACLE	Fragma (Polygram)	952	302
5	THONG SONG	Sisqo (Def Soul/Mercury)	1105	241
6	JUST AROUND THE HILL	Sash! (Mercury)	968	231
7	IT FEELS SO GOOD	Sonicvue (Serious/Universal Island)	213	211
8	ARE YOU STILL HAVING FUN?	Eagle-Eye Cherry (Polydor)	855	208
9	ARE YOU STILL HAVING FUN?	Eagle-Eye Cherry (Polydor)	1236	188
10	PRIVATE EMOTION	Ricky Martin feat. Meja (Columbia)	934	170

TOP 10 MOST ADDED			
1	IT FEELS SO GOOD	Sonicvue (Serious/Universal Island)	14
2	GROUND AROUND THE HILL	CASUALTY Divide And Neutron (East West)	14
3	COMING AROUND TONS	Independence	9
4	I TOLD YOU THAT	Whitney Houston & George Michael (Arista)	9
5	SEX BOMB	Tom Jones And Mousse T. (Gut)	8
6	NEW BEGINNING	Stephen Gaddly (Polydor)	7
7	OPPS!... I DID IT AGAIN	Richard Spears (Jive)	7
8	HES WASTN'T MAN ENOUGH	Tom (Lafayette/Arista)	7
9	WHO FEELS LOVE?	Oasis (Big Brother)	7
10	CANDY	Mandy Moore (S55 Music)	7

RADIO ONE

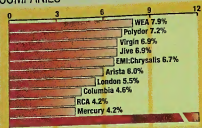
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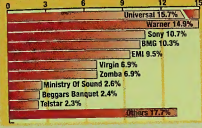
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SINGLES: FIRST QUARTER PERFORMANCE 2000

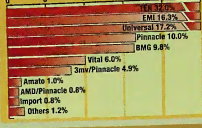
COMPANIES



CORPORATE GROUPS

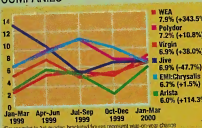


DISTRIBUTORS

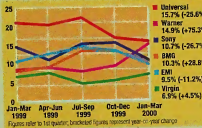


SINGLES: 12-MONTH TREND

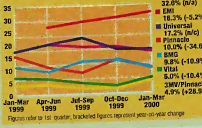
COMPANIES



CORPORATE GROUPS



DISTRIBUTORS



Figures refer to 1st quarter; bracketed figures represent year-on-year change

Figures refer to 1st quarter; bracketed figures represent year-on-year change

Figures refer to 1st quarter; bracketed figures represent year-on-year change

TOP 10 SINGLES

- PURE SHORES
All Saints (London)
- RISE
Gabrielle (Go Beat/Polydor)
- AMERICAN PIE
Madonna (Maverick/Warner)
- BORN TO MAKE YOU HAPPY
Britney Spears (Jive)
- MOVIN' TO FAST ARTFUL Dodger
feat. Romina Johnson (Lockes On)
- GO LET IT OUT
Oasis (Big Brother)
- NEVER BE THE SAME AGAIN
Melanie C feat. Lisa Lopes (Virgin)
- U KNOW WHAT'S UP
Donell Jones (LaFace/Arista)
- DON'T GIVE UP Chicago feat.
Bryan Adams (Xtravaganza)
- BAZ IT UP
Geri Halliwell (EMI)

PRODUCERS OF TOP 10

- ORBIT
- DOLLAR
- ORBIT/MADONNA
- LUNDIN
- ARTFUL DODGER
- GALLAGHER/STENT
- LAWRENCE
- FERRERL/LIGHTY
- CHICANE/HEDGES
- ASSOLITE

TOP SINGLES ARTISTS

- ALL SAINTS
- ARTFUL DODGER
- GABRIELLE
- MADONNA
- BRITNEY SPEARS
- VENGABOYS
- OASIS
- MELANIE C
- DONELL JONES
- WESTLIFE

DATA SOURCE

Compiled by Era from Millward Brown figures. Survey based on a weekly sample of singles sales and full-price and mid-price album sales through 4,000 UK outlets from January to March 2000 inclusive. Minimum prices for LP and cassette albums £2.70; £4.25 for CDs

WEA and Polydor rec

Madonna is the link as WEA tops the singles market share players for the first time since 1997

SINGLES

The world was a somewhat different place for WEA back in 1996 when it last topped the singles company market shares. Rob Dickins was still firmly at the helm of Warner Music UK, Mark Morrison was making the headlines for all the right reasons and Gina G was doing her "bit" for the British Eurovision cause.

Still, the enduring popularity of Madonna ensures at least one musical constant at the company with the singer charting both in the second quarter of 1996 - its last period on top - with One More Chance and during the most recent quarter, when her version of American Pie finished as WEA's biggest hit. Alongside her Don McLean cover, hits by the likes of Eiffel 65, REM and Andreas Johnson helped the company to a more than three-fold increase in market share compared to a year ago. However, its victory was a far less comprehensive one than that scored by Jive 12 months earlier when the Zomba company's 13.2% share was almost twice as big as second-placed Columbia's.

Instead WEA on 7.9% had to settle for just a 0.7 percentage points victory over runner-up Polydor with only 1.2 percentage points separating the top company and EMI/Chrysalis in fifth place.

Running against a trend in which seven of the 10 highest-ranked singles were by UK acts, WEA's success was heavily dominated by artists from overseas. It claimed four of the quarter's 40 biggest hits but its most successful release by a UK act was only placed 45th. That was Barber's Adagio For Strings by William Orbit, who came as near as any individual to dominating the quarter. Besides scoring a hit in his own right, he coproduced Madonna's American Pie (third during a quarter) and co-wrote and produced All Saints' Pure Shores, which was the period's biggest single.

Slotted in between the two Orbit-supported hits was Gabrielle's Rise, which was easily the biggest contributor to Polydor's singles market share. One of only three singles in



Madonna: WEA's biggest hit

the period to spend more than seven days at the top, it was the company's only entry in the quarter's Top 30, though there were several just outside, including Sill D.R.E. by Dr Dre featuring Snoop Dogg (36) and S Club 7's Two in a Million/You're My Number One (44).

Scoring 6.9% to occupy third place (and not fourth, as stated last week), Virgin enjoyed its first chart-topping experience with a Spice Girl in more than a year and also benefited from a now familiar trend of non-chart-topping singles outselling number one hits. While Melanie C achieved her first solo number one with Never Be The Same Again (ranked seventh), lifted Virgin act Lene Marlin's Sitting Down Here only peaked at six in the weekly chart but still managed to finish 11th of the quarter on the back of an extended chart run. Even more spectacularly, the Universal-issued Och Stock Xout by D'Neche & Celeste finished 20th overall despite peaking no higher than eighth. However, eight of the period's Top 10 sellers were chart toppers.

Melanie C won the battle of the Spices, heading off Geri Halliwell's 10th-placed Baz It Up, which was EMI/Chrysalis' most successful release during the three months and helped the label to fifth place. Meanwhile, Jive's fourth-place showing of 6.9% was around half what it scored 12 months earlier, though it exactly matched what it achieved in the previous quarter. Britney Spears was the main contributor to

its victory in 1999's quarter one and she delivered the goods again with her second number one, Born To Make You Happy (fourth).

Just below EMI/Chrysalis, both Arista and London experienced huge year-on-year lifts with Arista rising 114.3% across the 12 months and the latter 587.5%. Arista's comeback to finish sixth with 6.0% was driven by the likes of Donell Jones (eighth) and Puff Daddy (29th) with All Saints London's only entry in the quarter's Top 100.

Universal experienced its worst showing on the corporate rankings since its merger with PolyGram but still held on for top spot with 15.7% compared to taking 24.1% 12 months ago. Universal's loss was partly Warner's gain, with Nick Phillips' company incorporating London's market share, which was claimed by Universal at the start of 1999. That, along with a market-leading performance by WEA on the record company table, lifted Warner above Sony, EMI and BMG to take second place with 14.5% - only 0.8 percentage points behind Universal. Warner was the only one of the majors to see its corporate share rise over the last quarter with Sony suffering the largest fall, losing nearly a third of its share to drop from second to third place with 10.7%.

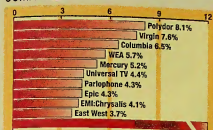
Among the biggest gainers were Beggars Banquet, which ranked ninth with a 2.4% share (1,100% up year-on-year), and Telstar, which came in 10th place with 2.3%. For the first time Warner rather than Sony was the main contributor to ten's topplace distribution ranking with 32.0%, a 14.8 percentage points lead over runner-up Universal. For the second successive period Pinnacle broke the majors' usual stranglehold on the top five places to finish fourth with 10.0%.

Overall, there was no shortage of hits during the period with another rapid turnover of numbers one but beyond the headlines the reality was a much weaker unit sales by around a quarter on the previous year. However, with few big-hitting albums yet to enter stores this year, the singles chart still represents the most active area of the entire record market.

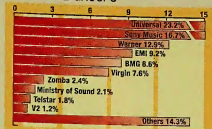
Paul Williams

ALBUMS: FIRST QUARTER PERFORMANCE 2000

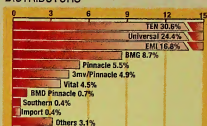
COMPANIES



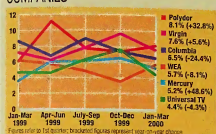
CORPORATE GROUPS



DISTRIBUTORS

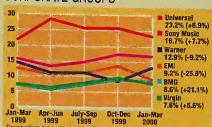


COMPANIES

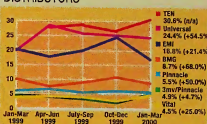


ALBUMS: 12-MONTH TREND

CORPORATE GROUPS



DISTRIBUTORS



claim share crowns

While strong sales of albums released in 1999 proved a winner for Polydor in the first quarter

ALBUMS

Despite the presence of no day-to-day managing director since the promotion of Luciano Greig to the deputy chairmanship of Universal Music UK, Polydor reclaimed the album market share crown for the first quarter of the millennium.

In the capable hands of general managers David Joseph (Polydor) and Greg Castell (Polydor Associated Labels), Polydor's 8.1% enabled it to replace last quarter's champion Virgin, which came second with 7.6%, although both companies are yet to score noticeably on any new releases this year.

With Virgin issuing no singles from Songs From The Last Century by George Michael (the 27th best seller of the quarter), Polydor was able to steam ahead propelled by cuts from last year's Rise by Gabrielle through to Best (fifth-placed album for the quarter) Go Beat by S Club 7 (11th). With further singles still to come from Gabrielle and a new S Club 7 album due – and with no new Spice Girls album until at least the third quarter – Virgin may find it tough to challenge Polydor in the second quarter.

As it was, Virgin's best sellers this year so far have turned out to be Melanie C's Northern Star (19th in quarter one), Chemical Brothers' Surrender (22nd), Enigma's The Screen Behind the Mirror (46th) and Gomez's Liquid Skin (49th). Polydor, which is on the verge of unleashing a new Eminem album and forming up solo careers for Boyzone members Stephen Gately and Ronan Keating, continued to sell Abba's Gold – Greatest Hits (15th), Sting's Brand New Day (23rd), Boyzone's By Request (31st) and 2001 by Dr Dre (41st).

On the face of it, third-placed Columbia's 6.5% looks a surprisingly high score given that this is its highest-placed artist album was Simon & Garfunkel's Tales From New York... The Very Best Of at 38 in the list of first quarter Top Sellers. But Columbia's enviable roster perhaps boasts more star



Gabrielle: fifth for the quarter

artists than most labels – Ricky Martin, Jennifer Lopez, Will Smith among them – and therefore brought it significant compilations success.

Alan McGee's now-defunct Creation Records bows out with another respectably selling album in the shape of Primal Scream's Xtrmntr (34th), aside from the share it would have picked up for Oasis's Standing On the Shoulder Of Giants (second), which was released via the band's fledgling Big Brother imprint although this was not enough to put Andy Macdonald's Independent label in the Top 10 of the year so far.

WEA was placed fourth with 5.7% largely thanks to William Orbit's Pieces In A Modern Style (14th) and a share in Cher's Greatest Hits with Universal TV, which contributed to the letter's sixth place with a 4.4% share. Meanwhile, a rival special marketing outfit, Warner, esp. scored the biggest compilation sale in the first quarter with a 195,000 unit sales of Pure Country that it outsold even Now That's What I Call Music! 44 on EMI/Virgin/Universal.

Sandwiched between WEA and Universal TV was Mercury in fifth position with 5.2%. The company's most successful album during the period was Texas' The Hush (20th), which with no singles managed to outsell Shania Twain's The Woman In Me (32nd) and Bryan Adams' The Best Of Me through A&M (36th), which experienced an uplift from its repackaging to highlight Chicago's chart-topping Don't Give Up featuring the Canadian rocker, which was formerly a hidden track.

The compilations sector saw a healthy presence of independents, with Ministry Of Sound scoring two albums in the Top Five (and four in the Top 50) while Telstar achieved two albums in the Top 10 (and four in the Top 50).

Universal remained at the top of the corporate grouping with its 23.2% share placing it head and shoulders above Sony's 15.7%, although both increased their market shares by 6.9% and 7.7% respectively. Among the biggest gainers was Ministry Of Sound, whose 91% improvement year-on-year placed it eighth. Meanwhile, EMI Music and V2, which a year ago were enjoying strong success with Robbie Williams and Stereophonics, suffered losses of 26% and 25% respectively to put them in fourth (on 9.2%) and 10th (1.2%).

A year ago Sony and Warner's Ten distribution joint venture had not yet come into existence, but, as expected, it grabbed pole position during the first quarter of 2000 with 30.6% of the market.

Meanwhile, all the other big players gained share: second-placed Universal's 24.4% was a 54.5% improvement, third-placed EMI on 16.6% was up 21.4%, fourth-placed BMG on 8.7% was up 68%, and fifth-placed Pinnacle's 5.5% was a 50% improvement.

Overall, it was a mixed quarter for albums. It is clear that consumers appear willing to turn to familiar names back catalogue in the absence of new product, but how long that is sustainable remains questionable.

Stephen Jones

TOP 10 ARTIST ALBUMS

- 1 THE MAN WHO TRAVIS (Independiente)
- 2 STANDING ON THE SHOULDER OF GIANTS Oasis (Big Brother)
- 3 COME ON OVER Shania Twain (Mercury)
- 4 HOW LIFE IS Macy Gray (Epic)
- 5 RESE Gabrielle (Go Beat/Polydor)
- 6 SUPERNATURAL Santana (Arista)
- 7 BABY ONE MORE TIME Britney Spears (Jive)
- 8 FLAY Moby (Wute)
- 9 RELOAD Tom Jones (Gut)
- 10 WESTLIFE Westlife (RCA)

PRODUCERS OF TOP 10

- 1 GORDRICH/HEDGES/WALLIS/GRIMBLE
- 2 STENT/GALLAGHER
- 3 LANGE
- 4 SLATER
- 5 SHORTEN/FERMIÉ/DOLLAR/STANARD/GALLAGHER/LINGER/HAMM/DAGOLF
- 6 DAVIS/SANTANA
- 7 FOSTER-WHITE/MARTIN/RAMI/MAGNUSSON/KREUGER/LUNDIN
- 8 MOBY
- 9 JOHANSSON/BRID & BUSH/CHAMBERS/POWER/JACOBS/HANNON/ERINGA/BRADFIELD/MOUSSE/T/DOUGLAS/D'INFLENCE/MORRISON/HAGUE/YASHIKI/WHEATLEY/FRIES/STONES/TOMMY D/BARROW/UTLEY
- 10 MAC/CHERON/TOPHAM/TWIGG/WATERMAN/FRAMPTON

TOP ALBUMS ARTISTS

- 1 TRAVIS
- 2 OASIS
- 3 SHANIA TWAIN
- 4 MACY GRAY
- 5 GABRIELLE
- 6 SANTANA
- 7 BRITNEY SPEARS
- 8 CORRS
- 9 STEREOPHONICS
- 10 MOBY

TOP 10 COMPILATIONS

- 1 PURE GARAGE (warner.esp)
- 2 NOW THAT'S WHAT I CALL MUSIC! 44 (EMI/Virgin/Universal)
- 3 CLUBBER'S GUIDE TO... 2000 (MoS)
- 4 REMIND – THE SOUND OF UK GARAGE (MoS)
- 5 THE BEACH (London)
- 6 THE LOVE SONGS ALBUM (Wiser/UMTV/Globet)
- 7 BREAKDOWN (Teletel TV)
- 8 AGIA NAPA... (Teletel TV)
- 9 CLUBMIX 2000 (Universal Music TV)
- 10 TOP OF THE POPS 2000 – VOL 1 (Universal Music TV)

SINGLE of the week

BILLIE PIPER: Day & Night (Innocent SINCDDL1). In the time she has taken to write and record her new album, Billie can rightly feel slightly miffed at losing ground to her US sisters in the pop princess stakes. Now she is back with a surname and a matured look, and her distinctly more contemporary sound is being wholeheartedly embraced. This single, already **Blisted** by Radio One three weeks upfront and **Top 10** on The Box weeks one and two, was co-written with Elliott Kennedy (Spice Girls) and produced by Stargate. It is right there - and ultimately sounds more convincing than Britney's latest offering.



ARMAND VAN HELDEN: Koochy (ffr FCDJ379). Currently causing a buzz on the dance scene - especially since the Winter Music Conference in Miami - Van Helden puts Gary Numan's Cars through the mixer for his first release since last year's chart-topping You Don't Know Me and the Top 20 Flowers. Surprisingly raw-sounding with its scratches and electro stylings topped by a steamy female vocal, it has reverenceless been **Blisted** at Radio One. It precedes his genre-defying, aerobic new album Killing Puritans, scheduled for release on May 29.

SINGLE reviews



STELLA BROWNE: Every Woman Needs Love (Perfecto PERF06CD). The duo behind speed garage act 187 Lockdown is responsible for a trio of

Top 40 hits in 1998 - return with a more disco-favoured sound on this single featuring classy vocals from Michelle Douglas. It has topped the **MW Club Chart** for the past two weeks.

UTAH SAINTS: Funky Music (Echo ECS096). This typically blustery return by the Saints features heavyweight vocals by Edwin Starr. It is **Blisted** at Radio One, while TV appearances are scheduled on TF1 Friday, the O'Zone and Videotech. Just ahead of a UK tour, it should further reawaken interest in the reborn act.

MADISON AVENUE: Don't Call Me Baby (VC Recordings VCR064). This funky house track seemed to be missed by most the first time around, so it is good to see it repackaged for a re-release. Growing airplay is led by an A-listing at Radio One.

DUBSTAR: I (Friday Night) (Food CDF00D128). Dubstar - who sound like they have never been away - return with this single lifted from their new album Make It Better, which frankly has more worthy singles worth unearthing. CD1 includes two tracks not on the album.

BIRTH: Found A Way Out (Hut HUTCD130). A favourite with **MV** since first appearing on a sampler last year, Found A Way Out is a slice of classic folk-influenced pop rock. With clean production and a melody driven by singer and multi-instrumentalist DL's vocal, this is the perfect introduction to the 'proper songs' approach of his debut album Gotten Bold, due for release on May 29.

FAITH HILL: Breathe (WEA W520CDX). Huge in her native US, country artist Faith Hill is now hoping to emulate the crossover success of peers such as Shania Twain and LeAnn Rimes over here. Breathe is perfect downtempo radio fodder, with smooth production and a huge chorus, and was **A-listed** by Radio Two last week. It will be a hit, and should lay the foundation for a new album, also titled Breathe (out on May 15).

DONELL JONES: Shorty (LaFace/Arista 04321 7489021). This track showcases Jones' voice wonderfully, although radio

seems to be favouring the weaker **Rax** Rideout mix over the edited album version. Coming off the back of his January number two hit **I Know What's Up**, this should have no problem in scoring.



TOM JONES & MOUSSE T: Sex Bomb (Gut 080UT33). The Welshman is cannily teamed up with the German star behind the 1958 hit **Horry** for a track that is already a big

hit throughout Europe, including a number one in France. It is in the **Top 20** of the **MW Club Chart**, and is **Blisted** at Radio One. **WORDPLAY/SOURCE WPO04CD).** The much-buzzed Detroit rappers finally get a proper release for this loving track featuring scorching by Jazzy Jeff. Snatches of familiar James Brown vocal interjections add to the old-school vibe for an act who could eventually follow **Jurassic 5** into the charts.

PAUL VAN DYK (WITH VIT ETIENNE: Tell Me Why (The Riddle) (DeWalt DVT36CDR). The top German trance producer teams up with the UK posters for perhaps his most chart-friendly release to date. Sarah Cracknell's sugary vocal provides the

perfect complement to Van Dyk's shimmering trance sound. The track has been **A-listed** at Radio One.

MIRWAIS: Disco Science (Epic XPCD2458). The French electronic pioneer - who is currently producing four tracks for the next Madonna album - is making a mark in Acid sounds top a sleazy, funk groove which sounds like a mix of Daft Punk and Seventies disco. Fellow dance veteran Giorgio Moroder supplies a remix, while Dave Lee provides a typically disco-fueled Joey Negro reworking. One to watch.

MATTHEW JAY: Friendly Fire EP (Food CDJAY002). This second release from Food's latest protégé sees him marking out his following territory between old troubadours like Drake and Harper and the new urban breed as exemplified by Elliott Smith. Four strong cuts indicate his debut album will be one to look out for.

LAMBCHOP: Up With People (City Slang 201592). Despite not being one of the best tracks on Lambchop's excellent Nicer album, this gospel-country tune still stands out from the pack. Add to that a Zero 7 remix and mounting radio support, and it deserves to find wide support.

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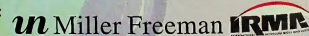
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RECORDED MANDY MOORE: I Wanna Be With You (Epic 488276/2/4). The global face of Neutrogena releases her first album ever here. The single, Candy, is already blisted by Radio One and the album has sold in excess of 1m units in the US. The teenage singer's music is perhaps too much like what might be expected with too few surprises. The writing is proficient with plenty of choice for future singles, particularly the big ballad Walk Me Home. The only question that remains to be posed is whether there is still room in the market for yet another teenage singer. On this evidence, quite possibly. **RECORDED**

ALBUM reviews



A REMINISCENT DRIVE: Ambrosia (F Communications F120CD). Three years

after the critically-acclaimed Mercy Street album comes another epic work from Parisian Jay Alamski. The 13 tracks range from pounding floor-fillers to ambient, cinematic soundscapes and the quality is impressive throughout.

RECORDED GRANDADDY: The Software Slump (Wii, V2 VVRL12252). Having much in common with bands such as Sparkhorse and Pavement, Grandaddy made a critical impact with their 1997 debut Under The Western Freeway and The Software Slump follows in its off-kilter path. With a growing fanbase and a sold-out show at Dingalls two weeks ago, these laconic Californians should go down a treat. **RECORDED**

VARIOUS: On The Floor At The Boutique - Mixed By The Midfield General (Skint BRASSIC 17CD). Steering a course between breakbeat, house, techno and hip-hop, Skint boss Damian Harris sails into

fresh waters with this third release in the label's mix CD series. Including classic techno from acts such as Kevin Saunderson and LP alongside newer tracks from Freq Nasty and Harris himself, it is an energetic mix that should find a wide market.

RECORDED HOBOTAIK: Beauty In Madness (Hut CDHUT61). Having garnered much attention for their debut Pictures Of Romance EP, Scotland's HobotaiK finally see their debut album released. Influences from acts such as James Taylor, Big Star and Neil Young show, but this is no bad thing as songs such as Dime and Never Said When Illustrate. Where HobotaiK's strength lies is in the raw beauty of both Pille's voice and his soul-baring songwriting.

CALEXICO: Hot Rail (City Slang 2015-2/1). Hot Rail is a haunting collection of country-tinged songs and evocative Tex-Mex instrumentals. The album's success lies in the band's ability to draw on a vast array of influences and blend them into a consistent, individual style. Recent single Ballad Of Cable Hogue was recently awarded single of the week by Radio One's Mark Radcliffe.

LOOPER: The Geometric (Jeepster JPRCD 009). Looper is now a full time concern for Stuart David following his recent

ALBUM of the week

EAGLE-EYE CHERRY: Living In The Present Future (Polydor CD5437442). While new single Are You Still Having Fun? (released last Monday) is



ultimately not as blockbusting as Cherry's classic 1998 number Save Tonight, this follow up to Desireless, Cherry's worldwide multi-million-selling debut album, is a considerably stronger album than its predecessor, with better-constructed songs, a better overall sound and a clutch of potential hit singles. Cherry's songwriting talents have clearly blossomed, while the production by Rick Rubin is tight but knows its place.



departure from Belle & Sebastian. The Geometric sees Looper progressing from the lo-fi scribbles showcased on last year's critically-acclaimed Up A Tree album to a significantly more full-bodied sound while maintaining the fey quality that appeals to Belle & Sebastian fans.



VARIOUS: Pure Drum & Bass (Telstar TVDC3124). With the current chart explosion of UK garage, the time could have come for drum & bass to achieve similar

crossover. Mixed by Radio One's Grooverider, this double CD features tracks by Ed Rush & Optical, Bad Company, Usual Suspects, Special K and Ram Trilogy. **BOB DYLAN:** Best Of Vol. 2 (Columbia 4983612). Although, predictably, almost half the tracks on this album were recorded between 1963 and 1967, the balance between early and later material is quite commendable. The inclusion of 1976's Hurricane and a new song, Things Have

Changed, are key selling points, as is the unreleased studio version of Dignity and a version of Quine The Eskimo. **RECORDED**

WEEN: White Pepper (Mushroom MUSH69CD). This seventh Ween album from is full of melodic, Californian alt rock and the usual pastiches. Sounding more and more like a 3.00C for the post-rock generation, the polished execution of Melchiodio and Freeman's quirky strangeness is never less than charming. **RECORDED**

JEFF BUCKLEY: Mystery Whiteboy (Columbia 497972-2). Despite occasional low levels, Buckley's angelic vocals carry these live recordings of tracks mostly taken from Grace, his superb debut album. It includes a sprinkling of covers, most notably Alex Chilton's Kangas Room.

Hear new releases

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

This week's reviewers: Simon Abbott, Dugald Baird, Michael Byrne, Jimmy Brown, Hamish Champ, Chris Finan, Tom FitzGerald, Stephen Jones, Owen Lawrence, Ajax Scott, Nick Tesco, Simon Ward and Adam Woods.



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Never an easy target for cheap shots, Radio One rap guru **TIM WESTWOOD** (1) ended up the butt of that rare commodity – a Trevor Dann joke – as he took to the stage last Tuesday during the **MUSIC RADIO 2000** conference at London's Peacock Theatre. As actually co-chairman Dann noted in his introduction, "Many one turn Chris Moyles (2, far right) who got all friendly during the Radio Academy-organised event with EMI-Chrysalis and was of regional radio promotions **ADRIAN TREDDINICK**. It really is nice to see the radio and record industries getting so close these days."



Remember where you heard it: it's not a case that the quality of radio presenters is reaching crisis point, but during last Tuesday's **MUSIC RADIO 2000** conference former Emap radio exec **Paul Kavanagh** suggested to event co-chairman **Gary Farrow** he should front a breakfast show. Well there's no denying he's got a perfect face for radio...Lord Farrow was dishing out his normal tongue lashings at the event at London's Peacock Theatre, not least to co-host **Trevor Dann**, whom he couldn't help ridicule for presiding over a conference involving the record and radio

industries – in neither of which Dann is now involved...Meanwhile, **Feargal Sharkey**, these days a **serious Radio Authority** suit, offered his own take on a certain London station: "Xfm is fantastic if you like guitar records that have been in the Top 20"...**Marc Marot** was staying very tight-lipped at the event about his next career move, only saying, "I'm on holiday"...**Rob Dickins** during his keynote speech gave some insight into his early days, revealing his father's words to him before the now BPI chairman's first day in the music biz: "Don't be nervous because everyone in the music industry is an idiot and you're not, so you'll do well"...**Luckily the Artful Dodger** signing went ahead without a hitch before poor staff at London Records were forced to go home early on Thursday after two days of no phone lines in or out...**Financial controller Steve Heeks** (3:13) headed a trio of EMI Music Publishing runners home in the **London Marathon**, which also featured A&R manager **Simon Harris** and film and TV co-



The atmospheric video to **STEPHEN GATELY'S** new beginning video was apparently the reasoning behind his album launch party being at the Sanctuary, the nearest women-only beauty hang-out in London's Covent Garden. Among the celebs in attendance were Dale Winton and Jonathan Creek star Alan Davies but all the tabloid headlines were stolen by the absence of fellow Boyzone member Mikea Graham – who, in an unrelated move, releases a single on the same day on his own label – when Ronan, Shane and Keith all turned up. More of a talking point on the night was concern over whether the expensive fish in the Sanctuary's tanks would be defecated by the music. Pictured (left to right) are: **Foxydot Associated Label's general manager OREG CASTELL**, Gately, Universal Music UK deputy chairman **LUCIAN GRANGE** and manager **CHRIS HERBERT**.

CUSTOMER CARELINE

If you have any comments or queries arising from this issue of Music Week, please contact Alan Scott at e-mail – ascott@unmf.com fax +44 (0)20 7407 7094; or write to – Music Week Feedback, Fourth Floor, 8 Montague Close, London SE1 9UR.

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ordinator **Howard Price** (both 3:48). Also taking part were Press Counsel's **Sarah Neve** (5:18), Universal Island's **Steve Matthews** (under 4:30) and **Castle Music's Paul Falzon** (4:07)...**AIM** is hoping for a massive turnout at its first AGM in June. But, chief executive **Alison Wenham** may have put undue pressure on some soccer-mad members after booking the club at Chelsea Football Club...No one had better rub **Nigel Sweeney** up the wrong way. The BMG mouthpiece has started **kick-boxing** in an effort to shed a bit of that puppy fat and presumably beef up his negotiating skills. But, for the time being his ability to back his arguments with a **quick one-two** has been hampered by a leg injury – after just two sessions. Poor love...**EMI Music Publishing's**

Peter Reichardt finally got the **This Is Your Life** treatment last week – well, he was in the main audience alongside both **Paul and Katie Conroy** for a show celebrating **Suggs**. **Dickins** got a mention for lending **Madness** £200 to make their first single... **Dooley** hears amazing and wonderful whispers about **Brian Wilson**, **Pit Sound**s

and possible **UK dates**... The Point public relations director **Peter Mountstevens** has left and can be contacted on **0207 737 0017** as he considers his options.....



The times have indeed been a-changin' for **BILL HOLLAND**, who these days is the respectable **divisional director of Universal Classics & Jazz** but **1963** was hanging out with heroes like **Bob Dylan** and **JOAN BAEZ** (pictured with him) while working in **HMV's** historic **383 Oxford Street** store. In those days dapper **Bill**, who, while working in the London store got the chance to serve luminaries such as **John Lennon**, was also running **Dylan's UK** fan club. Here he is caught with then **Dylan** girlfriend **Cathy** at the airport during a **UK visit** by the former **Mr Zimmerman**. No doubt, **Holland's** mind will be cast back to those times as he, along with many others, prepares to say goodbye to the **383 store**, which closes its doors for the final time this coming **Saturday (April 29)**.

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