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music week

EMI forced back to drawing board

by Robert Ashton

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

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

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

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

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



Mont: awaiting new proposals isles the regulators but which still makes financial sense to both parties. EMI and Warner and outside the companies suggest that it is becoming increasingly unlikely that a deal can be devised that not only sat-

The informal offer to dispose of

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

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

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

The collapse of the proposed merger has resurrected speculation that another bidder could make a move on EMI. Among the possible candidates are BMG, News Corp and Spain's Telefonica, although none has yet made any kind of move. The Zomba group last week confirmed that it would be interested in buying off some of Warner or EMI's assets if they wanted to sell in order to achieve acceptance of the deal in Brussels.

● Warner-EMI news, see p4

Polydor retains top spot for singles and albums

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

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

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

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

● Full details next week



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

Brilliant! duo join Fuller team

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

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

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

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

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

All Saints in online bidding war

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

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

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

Music3W is also understood to



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

Better news for EMI as albums hit home

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

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

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

Meanwhile, Radiohead's *Kid A* was also enjoying strong first-week

sales internationally and is expected to debut in the top five of the US sales chart when it is released later this week.

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

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Charity set to benefit in MVC's Christmas drive

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

This year's £1.8m co-op advertising campaign, titled 'Everything You Could Wish For', will run in five weeks running up to Christmas with 17,300-second slots broadcast across all commercial channels. Artists set to feature include Madonna, Lenny Kravitz and Rod Stewart.

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



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

newsfile

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

COURT DEBATE FOR ROBBIE TRACK
The High Court in London last week ruled Robbie Williams' track 'Jesus In A Carper Van' is in breach of copyright of Woody Guthrie's 1936 song 'Lum & Abner'. The way and a later adaptation by London Wainwright III. The copyright owners, New York-based Ludlow Music, had initially given the go-ahead for the song but the dispute arose over the offer of 25% royalty rate. The level of damages, expected to reach six figures, is still to be decided.

NEW BOARD AGREED AT MCPSPRIS
The MCPSPRIS Alliance has announced an agreement restructuring which sees the creation of a new executive management board to oversee the joint operations of the two collection societies. The new board will consist of Alliance chief executive John Hutchinson plus five executive directors who each already hold a board position at MCPSPRIS or the joint company.

MOS HIRES VITAL'S ELLIS
Ministry of Sound has appointed Katy Ellis as senior label manager. Ellis joins the company from Vital Distribution. Meanwhile, Charlotte Saxe is promoted from her Ministry Digital role to become assistant label manager.

TWO ARRESTED IN MP3 CASE
The BPI, ELSA and MCPSPRIS investigators teamed with police and trading standards officials to raid and arrest a father-and-son team found to be creating pirated CDs using MP3 files in Bexley Heath, Kent last week.

's David's night as Mobos celebrate ratings success

by Marie-Louise Harding

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

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

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

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

Alongside Craig David, who won the best single, newcomer and R&B act awards at the event (see story p.1), the winners included: Go Beat's Gabrielle (best album); Red Rose's DJ Luck & MC Neat (best UK garage act); Interscope/Polygram's Eminem (best hip-hop act); Parlophone Rhythm Series' Jamaica (best video); Rawkus' Torry Jordan feat. Mos Def (best jazz act); Virgin's Beenie Man (best reggae act); Talkin Loud's MJ Cole (best producer); Columbia's Mary Mary (Best Gospel act); Arista's Santana (best world music act); Steve Sutherland (best UK club DJ);



Sade: live performance

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

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

best album award.

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

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

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

Sheet music giants link in online distribution plan

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

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

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

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

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

Lycett quits BBC for solo projects

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

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

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

In 1990 Lycett became head of programmes for the network, during which time he developed important events such as Sound City and the Radio One Roadshow.

His enthusiasm for live music saw



Lycett: live music champion

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

BBC Music Live special director Bill Morris says, "Chris's contribution to the BBC's high standing in live music is vast. There is hardly a major band or festival that he's not broadcast and his real passion for the thrill of live performance comes through in all he does."

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BLUNDERS IN BRUSSELS

talk about tactical mistakes.

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

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

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

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

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

Alax Scott

TILLY

SALUTING CRAIG DAVID'S HAT-TRICK

I'm sorry to keep going on about awards like the Mercury Music Prize, but once again the UK record industry is looked on as a joke around the world.

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

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

Now I've had a chance to have a look round one of the V-Snaps, of which there's predicted to be around a 1,000 by the New Year, I can confirm, yet again, it's not good news for anyone but the majors. These are now going to be chart album and chart single shops, selling phones, games, books and so forth, just like the WH Smith chain. I'm sure this move will help them into profitability and the mainstream, but if you have an up-and-coming label, or a mid-price back catalogue, forget them. The level playing field has well and truly gone – the little guys out there have lost 50% of another chain where they could previously show your wares.

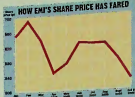
Tilly Rutherford's column is a personal view

Shareholders and City mixed over withdrawn deal

The City and EMI shareholders gave a mixed response to EMI were withdrawing their \$20bn merger application

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

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



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

credible deals".

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

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

Tactical blunders forced EMI and Warner to rethink

by Robert Ashton

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

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

It was at these hearings that the companies appeared in a London School of Economics professor to present a piece of economic theory, which would have had John Maynard Keynes spinning in his grave and Bill Gates rubbing his hands in glee: he proposed that market share does not necessarily equal to market power. This witness suggests this went down with the EC competition directorate as well as a British butcher trying to sell BSE-infected beef in Paris.

Although, only one part of its case, this line of argument seems to have done nothing to address the EC's concerns of the proposed Warner-EMI group dominating Europe in terms of publishing and digital delivery of music. And it also seems

Staff remain uncertain as future is put on hold

UK label staff living under the glare of a high-profile merger for nearly nine months were patting a brave face on its collapse last week.

Warner executives were perhaps less disappointed because at least they have the consolation of the AOL link up, which now appears to be moving towards gaining regulatory approval. One senior Warner executive says, "I think we're sitting pretty whatever happens". However, some key EMI and Virgin staff appear less confident about their companies' prospects. EMI has had to terminate its combination agreement with Time Warner as a condition of removing its merger application, which effectively puts it "back in play" for a bid.

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

COUNTDOWN TO WITHDRAWAL

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

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

June 14: EC declares general for competition rules that the deal should be referred to a three-tier investigative committee.

June 23: Speculation mounts that a consortium, including Spanish telecom giant Telefonos, is putting together a bid for EMI.

June 28: EMI shareholders approve proposed merger.

August 23: EC issues "statement of objections" outlining key concerns including the creation of an oligopoly and Warner EMI's likely dominance of digital delivery.

September 6/7: Closed EC hearings top EMI and Warner officials address the concerns of the "stakeholders of objections", addressing error concessions.

They have challenged the EC's view. Just days later a leaked "internal document" suggested that Mario Monti's office was more inclined to block the deal than allow it to proceed.

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

COUNTDOWN TO WITHDRAWAL

September 14: Final deadline for EMI to submit a bid to the EC.

September 22: EC issues "statement of objections" outlining key concerns including the creation of an oligopoly and Warner EMI's likely dominance of digital delivery.

September 23: EC issues "statement of objections" outlining key concerns including the creation of an oligopoly and Warner EMI's likely dominance of digital delivery.

September 28: News leaks that EMI and Warner have offered to sell Virgin Records and the Group's publishing arm respectively to ease the deal.

October 8: EMI and Warner withdraw their application for approval on the same day that the EC Advisory group is due to rule.

have removed "all doubts" about the merger.

In what many now view as a last desperate throw of the dice EMI is understood to have been prepared to sacrifice Virgin Records and Warner would have to sell all or part of Warner/Chappell publishing.

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

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

Time Warner/AOL on fast track

If there is a silver lining for – Warner Music – in the collapse of the Warner deal is now simply a formalisation of the Commission's test by when the Commission meets to rule on the merger either this or next Wednesday. Some also believe Time Warner may have offered up EMI as a "sacrificial lamb" to ease the large amount through the regulatory authorities.

This is denied by one source close to the company and the EC maintains it has treated each case separately. However, the EC competition spokeswoman hints that the withdrawal of the EMI deal may have some impact on how the competition authorities now assess AOL and Time Warner. "The concerns over the AOL/Time Warner deal refer to concerns over the music sector," she says. "Now EMI is no longer a case on the table EMI can draw up its own conclusions."

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

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

Time Warner/AOL on fast track

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

Xfm and Big Issue to release Xmas album

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

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

Artists were asked for a cover version of a new track. The songs include the Dandy Warhols' 'Little Drummer Boy' and Belle & Sebastian's 'O Come, O Come Emmanuel'.

All profits – around £4 from the sale of each album – will go to the charity which helps the homeless by providing resettlement and education.

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

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

The first edition of Worldpop's newly launched TV programme Dance 2000, which aired for the first time on ITV last Friday (October 6), claims to have established a UK terrestrial TV milestone for being the first show

to be entirely compiled from footage originally shot for use on the internet. "The quality of our camera work is setting us apart from other dance music shows," says Worldpop editorial director Ben Turner. "To be able to use our internet footage for national TV is what a truly multimedia company should be achieving." The Dance 2000 series, presented by former BBC Brother contestant Claire Strutton, will run for six one-hour episodes on ITV in the 2am Friday night slot previously occupied by dance show Clubavision. This Friday's edition will feature interviews with Roni Size, Danny Rampling, Bob Sinclair, as well as a focus on UK garage institution Tuff Enuff. "Dance music deserves a TV show made by people who support and understand the scene," says Turner. "Dance 2000 has a real music feel, it is not a lifestyle show."



newsfile

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

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

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

NUITY OST ON SALE IN CINEMA
Exclusive tracks and video clips from the Natty Professor II – The Klumps are to be promoted at 30 cinema sites across the country and the OST will be on sale in the selected cinemas following the deal struck by Mercury Records. Mercury has already added extra tracks by the Honeyz, Gabrielle and Roni Size for the UK version of the album, which it hopes will repeat the sales success of the first movie's OST, which sold around 200,000 units.

WESTLIFE FOUR TIMES PLATINUM
Westlife continue to come way of Westlife as their self-titled album goes four times platinum, while Radiohead have cause to celebrate as their latest album, Kid A, gets a platinum gong in its first week of release.

HOW TV SHOWS' RATINGS COMPARE

Programme	this week (000s)	% change on 1999
Top Of The Pops	4,073	30.7
SMTV	423	23.2
The Popal Chart	1,303	-16.8
CD-UK*	1,861	-42.7
Planet Pop (Sun)	629	-21.0
FB	228	1/4
Videochat	288	-17.8
Flava	181	1/4
Later	96	-56.9

*combined totals
Source: MediaCom TMB for w/e September 18 2000

dotmusic
The insider's guide to music
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Pan-European deal positions Sony music in web advertising market

by Mary-Lou Harding

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

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

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

traits – such as UK sites go-popsits and soul – and specific artist sites.

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

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

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



Martinez: offering specific audiences

with an industry average of less than 1%. The company expects to move away from banners to use pop-up windows – known as interstitials – to lessen the impact on the creative of an artist's site. She adds that the company plans to charge a "premi-

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

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

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

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

Union Square pushes Stiff & Cube

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

The company is releasing compilations by Cube acts Procol Harum, The Move and John Williams this quarter supported by advertising in the specialist music press as well as online and at retail, while Best Of's and box sets featuring Stiff acts Weekless Eric, Tempole Tudor, Tracey Ullman and Kirsty MacColl will be out in the first quarter of 2001.

"For the Stiff campaign we want to re-focus the marketing that the label was famous for, including the amusing T-shirts and label badges," says Stack.

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



Re-releases: Cube & Stiff Records

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

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

Emap appoints new managing directors for rock/dance brands

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

Dave Henderson is promoted from creative director to managing director for rock, adding Q magazine and Select to his portfolio of Kerrang! and Mojo. As managing director for dance Mark Story takes on Mixmag and Kiss TV alongside his Kiss 100 and Magic radio responsibilities. They will report to EPN managing director Dee Ford.

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

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



Ford: to oversee new directors

zine, an awards show and Q TV. One area I will be looking at is creating unique live events rather than the brand simply sponsoring shows." Story says he will also be overseeing Emap's compilations series and club activities. "The big advantage of bringing everything together is that clients can utilise the Kiss brand, for example, across different media and the various products we have can promote each other."

chart file

Bit artists no stronger in new nominations

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

Kylie Minogue has no less than three tracks in the overall Euro 100 airplay chart this week. On A Night Like This and Spinning Around are hovering inside the Top 50, while Kylie's duet with Robbie Williams, Kids, which appears on both artists' albums, rises 22 places to 76. The strong airplay could lay a firm foundation for album sales, with the UK and Ireland leading the way where Light Years enters at two and 13 respectively. Its first European album chart appearances are led by Hungary (4) and Greece (20), while it enters at 32 and 33 respectively in Sweden and Finland.

UK repertoire accounts for nine of the Top 20 airplay hits in Europe this week, with all but two of the other Top 20 hits being US-sourced. Polydor's Ronan Keating leads the way with Life Is A Rollercoaster at four, and Polydor parent company Universal is the undoubted leader in exporting UK hits, with two Sonique tracks as well as U2's Beautiful Day joining Keating in the Top 20. Virgin lists second, thanks to the Spice Girls and Melanie C, while Widdat/Telstar and Chrysalis are also represented in the Top 20.

Spiller's Groovejet (If This Ain't Love) looks set to build on its UK success across Europe as it is embraced by radio and single-buyers alike. In Germany the track is the highest new entry on the sales chart this week at 14, while in Australia it also reaches a new high at number eight. Groovejet also climbs eight places on the French sales chart to 20, and climbs six on the Italian sales chart. While no track may not exactly be new, radio figures suggest it has plenty of life yet. This is demonstrated by its continuing stridency in the UK, where the Irish airplay this week, holds steady at two in the UK while simultaneously rising in Denmark, Holland and Germany.

Scandinavia continues to warm to A1's cover of Axl's Take On Me. In Sweden Celebrating a number one in the Norwegian sales chart, it is the first single from the Columbia act's second album, the A1List, it is also the biggest grower of the week on Norwegian radio, gaining an extra 77% in plays to reach number one. In Sweden the track is the highest airplay climber of the week and lies at 10 in the sales chart.

by David Ballour UK artists lead the way in the short-list for the seventh annual MTV Europe Music Awards with Sonique and Robbie Williams receiving four nominations each while Melanie C and Travis are up for awards in three categories.

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

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



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

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

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

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

colour to its repeat programming of the event." In an annual calendar that is becoming ever more crowded with award ceremonies, Hansen says he is confident that the EMAs will stand out from other events. "There are a lot of award ceremonies and the EMAs are the Bits are around the world. The EMAs are very influential, so we take them seriously. Most award shows are only seen domestically, however, and very few have international power."

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

"The EMAs represent the channel and its audience," he says. "The aim is not simply to achieve ratings and revenue for the network, but also to take them seriously. The relationship between the artists and the audience."

Epic UK is preparing to follow up Jill Scott's Mobo awards performance with the release of a single Getting In The Way on October 23. Scott's debut solo album like she Jill Scott was released in July with Epic aiming to generate introduce her to the UK market, rather than opting for an almost marketing drive. Epic product manager Ted Cockle believes the Mobo performance will prove the perfect tool for widening awareness of Scott's skills as a songwriter and live performer. "Not only is the Mobo's crowd very receptive to her music, but it is also a great platform for spreading the net and introducing her to a wider audience," he says. The forthcoming single will feature an MJ Cole remix of the album, as well as a live version, while the 12-inch will feature a remix of Love Rain featuring Mos Def previously only available on a US promo. Scott will follow up the single release with UK tour dates in November, further supported by a performance on Joos Holland's Later on November 18.



UK TOP 20 AIRPLAY HITS IN EUROPE

Table with 3 columns: Rank, Title/Artist, and Chart Position. Includes tracks like 'Life Is A Rollercoaster' by Spiller and 'Kids' by Kylie Minogue.

GAVIN US URBAN TOP 20

Table with 3 columns: Rank, Title/Artist, and Chart Position. Includes tracks like 'Shabo Toos Myself' by Shaab and 'Bag Lady' by Enkya Bady.

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Table with 4 columns: Country, Single, Chart Position, and Weeks on Chart. Lists artists like Ronan Keating and Kylie Minogue performing well in various international markets.

AMERICAN CHARTWATCH

by ALAN JONES

This was to have been the week that 98 Degrees showed themselves worthy of comparison with fellow ten bands 'N Sync and the Backstreet Boys by detroning Madonna on both the singles and albums charts. Madonna duly lost both her crowns - but neither of them to 98 Degrees. The Chicago act's Revolution album shipped well over 1m copies but dealers were left with most of them as the album sold 276,000 copies to debut at number two behind rapper Mystikal, whose Let's Get Ready to go to the top with more than 330,000 sales. Madonna's Music dipped 49% week to week, with 212,000 copies sold in third place. Her four-week hold on the singles chart also comes to an end, with Christina Aguilera enjoying her third number one of the year as Come On Over Baby (I'll Be Yours) soars 11.1. Music slips to number two, while 98 Degrees' Give Me Just One Night (Una Noche) is also down a notch at number three.

Returning to the albums chart, a bumper drop of 26 new entries - the highest of the year - arrives in the Top 200. Among the albums which disappear from the list is Phil Collins' 1981 album, which retires two weeks short of two years in the chart. There are two other debuts in the Top 10, both by rappers. Puff Daddy protégé Shyne is in at number five, while Snoop

Dogg's chum, Lil Bow Wow, arrives at number eight with Beware Of The Dog. He bites again, even though he is only 13, but if you think that his youth is enough to make him the youngest artist on the chart, or at least the youngest newsworthy, you'd be wrong on both counts. Aaron Carter won't be 13 until December 7 and he debuts on the chart this week with Aaron's Party (Come Get It) at number 16, but only country crooner Doby Gilman - away from 53 with his million-selling One Voice album - is still seven months away from being a teenager.



Sting's Brand New Day moves into its second year on the album chart and remains the top record by a Brit, although it slips 2025. The pressure of several high new entries also impacts on Eric Clapton (down 28-40 with his BB King collaboration Riding With The King) and Sarah Brightman's La Luna (33-42). Diane's album No Angel came to a halt last week, but now resumes its climb with a purposeful jump of 10 places to number 47. It sold a best-yes 29,000 last week, as Here With Of 146 stations stay plays, and it is now reformed by the breaking success of Rock and 99.78 on Hot AC, according to Mediabase/Gavin. Country acts Samantha Mumba and U2 are both heading north, with Mumba's Irish Top! You Jumping 39-25 and U2's Beautiful Day up 75-73.

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*BPI 'Music Buyers' Survey 1999.

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

news file

ALBUM NUMBER 10 FOR JAMES

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

ELOW STRIKE ALBUM DEAL

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

AGNELLI & NELSON GET FIVE-ALBUM DEAL

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

IRVING AZOFF TO LOOK AFTER EAGLES

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

So Solid Crew forge a new UK garage sound

by James Roberts

Relentless Records is hoping that its newest signing, the 19-member So Solid Crew, are set to propel a new wave of UK garage into the mainstream with a gritty sound that owes as much to early hardcore as it does to R&B.

The act are a 19-piece collective based around the M25 area who have already spawned *Oxide & Neutro*, the duo who scored a number one single for East West with *Bound For Da Reload* earlier this year. Although originally signed as a one-off, East West is now also developing the duo as a serious album project of its own.

The scene, akin to early hardcore, is characterised by its progression from the melodic tunes that have epitomised the garage genre to date. Harder basslines, coupled with nursery rhyme hooks, are already making waves with a younger audience, typically 11- to 14-year-olds. "This is attitude music and it's totally the sound of urban Britain today," says East/West manager producer Christian Tattersfield. "It is the most exciting music I have heard in years."

The buzz on So Solid Crew has been building since their distinctive bass-driven track *Dilemma* - originally created for D3 to cut up over other tracks - became an underground club favourite. "It breaks too many rules," says Relentless co-founder Shabs, whose Ministry Of Sound-based album also first broke *Artful Dodger* into the mainstream when it released *Re-Working* at the end of last year. "I had to see it to understand them. It became more than just a record when we understood the nature of who they are; 19 people, all part of a crew, who have their own pirate station and do their own gigs."



So Solid Crew: 19-strong collective

So Solid Crew's first single, *Oh No* (Sentimental Things), is set for mainstream release on November 20. Playing on their trademark call-outs, it has already been played on Radio One by DJ Steve Lamacq as well as featuring in the sets of garage DJ's. Relentless is looking to develop the concept of So Solid as a brand, with a compilation as well as singles in the pipeline. "Kids who are into this scene aren't buying loads of artist albums, they're buying compilations," says Shabs.

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

"We sold 250,000 copies of *Bound For Da Reload* at full price, though despite being a number one it received little radio or media attention. This is an absolute 100% priority for us this year," says Tattersfield.

Universal snaps up Icelandic hopefuls for worldwide deal

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

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

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

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

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

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

LABEL TOPICS

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

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

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

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

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

One of the company's best set-ups has been for the release today (Monday) of *Warrior*, a mainstream radio (including a Radio One Blast!) after breaking at Sheffield's trance super-



Warrior: crossover hard house

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

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

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



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SADE Epic pins its hopes Sade comeback

by James Roberts

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

"Lovers Rock is an incredibly cool, contemporary record, it's as simple as that. It's got nothing to do with the mid-Eighties, and nothing to do with what any other British artist is doing," says Sony UK deputy chairman and Epic managing director Rob Stringer. "There are American artists that make this kind of album, plus there's one or two British artists — like Massive Attack — but it is very rare for a British artist to make this kind of record."

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

"We heard the record prior to it being mixed but the reality is she makes her own records, always has done and that will never change. She makes fantastic-sounding records so it's not like we had to suggest producers or mixers, because with the production talents of Stuart [Matthewman], Andrew Hale, Mike and Sade put together you don't need to have input on that level. If we had more artists like that it would probably be

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

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

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

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

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



SADE — WHERE THOSE 40M SALES CAME FROM

DIAMOND LIFE (July 1994)	12 x platinum	US, Italy	Two x platinum
UK	Five x platinum	Germany, Canada, Holland,	
France, Germany	Three x platinum	Japan, Denmark	platinum
Canada, Italy, Holland	platinum	LOVE DELUXE (November 1992)	
PROMISE (November 1995)	Three x platinum	US	Three x platinum
US	Four x platinum	UK, Italy	Two x platinum
France, Italy	Three x platinum	Germany, Canada, Hong Kong, Japan,	
UK, Holland, Australia,		Spain,	platinum
Sweden, Japan, Spain	Two x platinum	France	BEST OF SADE (November 1994)
Denmark	platinum	US, UK, Italy	Two x platinum
STRONGER THAN PRIDE (May 1998)	Three x platinum	Canada, Sweden, France,	
France		Denmark	platinum

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

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

KEVIN 'SHE'KSPIERE' BRIGGS

Keeping it simple, Briggs checks out UK talent

by Tony Farsides

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

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

In London last week for the Mobos, where he was shortlisted in the best producer category, Briggs is amiable and self-deprecating, not for him the role of tortured artist. "I can't really play that well," he explains. "So I think my music is very simple because that's the way I perceive it. Although I do all my own



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

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

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

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

Aside from the Mobos, Briggs is also in the UK to scout for artists and writers for his newly-formed record company Spere Records, via BMG, and publishing through Windswept Pacific. Like his mentor, Arista president LA Reid, Briggs is eager to make the move over from

record producer to record executive.

"The business side interests me the most. I'm not some creative mogul. I do a track when the cheque comes in and the deal is done," he laughs.

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

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

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

No Scrubs indeed.



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BMG

Reid finds his groove to make his mark at Arista

As he sits in his 10th floor penthouse suite in London's Metropolitan Hotel, LA Reid is enjoying himself. He is in London for the first time in five years and the night before he picked up a Mobo for lifetime achievement. "When I first came here 10 years ago I just couldn't find my groove, but now I love it," he beams.

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

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

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



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

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

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

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

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

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

and Milan in two weeks time.

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

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

For now, one of Reid's big priorities is Usher, whose new album's first single, Pop Your Collar - due in North America on December 6 and in Europe in the new year - is shaping up to be a pop smash. Produced by She'kspeere, it almost sounds like Craig David - until you remember that David has himself modelled much of his vocal delivery and phrasing on Usher Raymond. Either way its likely success reflects how R&B has taken over the world of pop. With a return trip to the UK already scheduled, Reid now seems intent on pushing that message through both inside and outside his native US.

Alex Scott

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Radio and TV

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

- 'Who The Hell Are You' was played at Capital two months prior to release.
- The Radio One playlist followed suit, the record being added six weeks upfront.
- Regional stations have not been slow to catch on, with additions coming thick and fast, again from six weeks prior to release.

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

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

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

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

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

- The Big Breakfast
- MTV Select
- Exclusive
- SMTV

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

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

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

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

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

- Lily Savage Live
- Pop! Chart Show
- CD:UK
- SMTV
- Planet Pop
- MTV Dancelfloor Chart Show

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

PRESS

Lots of interest in Chayne from the 'lads' 'lites' and in Andy from the dance press. Around the release of 'Don't Call Me Baby' we had substantial coverage in...

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

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

- Boyz
- Maxim
- Front
- Azim
- Jump
- The Sunday Times (Sunday Times)
- MixMag

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

MARKETING

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

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

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

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

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

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Giuliano CARMIGNOLA

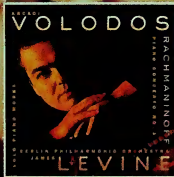
The Four Seasons
Three Concerti
with the Venice Baroque
Orchestra led by
Andrea Marcon
SK 51352
**Gramophone
Editor's Choice**



Arcadi VOLODOS

Rachmaninoff
Piano Concerto
No. 3

with the Berlin Philharmonic
conducted by James Levine
SK / SM 64384
**Gramophone
Editor's Choice**



CLASSICAL — EDITED BY ADAM Woods

ALBUM of the week

HANDEL: Theodora. Gritton, Bickley, Blaze, Agnew, Davies; Gabrieli Consort and Players; McCreesh (Deutsche Grammophon Archiv 469 063-2). Paul McCreesh and his period-instrument forces turn again to Handel's late



oratorios to this gripping, intensely moving performance of Theodora, who must choose between her dilemmas facing the Christian noble Theodora, and the Roman officer Didymus, faith and enforced prostitution, who powerfully explored by an outstanding cast. Susan Gritton's eloquent Theodora is by an outstanding cast. Susan Gritton's eloquent Theodora consistently raises the emotional temperature, while Robin Blaze is on exquisite form in airs such as The Royalist's Soul and Deeds is of kindness. The three-CD album will be advertised in Gramophone's awards issue and October's International Record Review.

REVIEWS

For records released up to October 16 2000

JS BACH: Goldberg Variations. Perahia (Sony Classical SK 89243). Pianist Murray Perahia's Bach performances sparkle with intelligence and profound

understanding of the composer's language. Here he chooses to follow Bach's repeats, adds graces of his own, and builds a wonderfully lyrical and stylish interpretation. Guaranteed to attract critical praise, and deserving of every superlative in the book.

A MARRIAGE OF ENGLAND AND BURGUNDY: Mass settings and motets by Walter Frye, Busnots, Anon. The Binchois Consort/Kirkman (Hyperion CDA 67129). The Binchois Consort, Gramophone Award winners in 1999, specialise in late medieval sacred vocal music, their performances

informed by the research of Andrew Kirkman, associate professor of music at Rutgers University. Here Kirkman and Co explore the Mass Summe trinitati by the 15th-century English composer Walter Frye together with motets by his Burgundian contemporary, Antoine Busnots. Ads will run in October's International Record Review, November's BBC Music Magazine and Gramophone's awards issue.

BEETHOVEN: Piano Sonatas Nos 7, 8 Pathétique, 13, 14 Moonlight. Solomon (Testament SBT 1189). Stewart Brown's historical reissue label has invested heavily in Solomon's compelling 1950s recordings of 18 Beethoven piano sonatas. This disc features a programme of popular and less familiar works which sound as fresh as if they had been recorded yesterday. The disc will be widely advertised and supported by reviews in the national and specialist classical press.

MENUHIN — THE LEGEND: Menuhin, various artists and orchestras (EMI Classics CMS 5 67326 2). This 2-CD collection of Yehudi Menuhin's post-war EMI recordings accompanies Humphrey Burton's new biography of the violinist. Highlights include Menuhin's reading of the first movement of Mendelssohn's Violin Concerto with the Berlin Philharmonic and Furtwängler and the



DAVE HEATH: African Sunrise/Manhattan Rave; Dawn of a New Age, Glennie, Harle, Smith; LPO (Black Box BHM1051). Although Evelyn Glennie and saxophonist John Harle need little introduction, Dave Heath is better known for his outspoken attacks on music critics than for his compositions. Heath is himself a gifted fute player, and can craft rock and jazz pieces as well as contemporary classical scores; his musical language draws on a wide range of influences and crosses boundaries with ease and credibility. These works were written for and premiered by Glennie, who boldly lives up to Heath's vision of an "incredible talent and personality smashing hell out of the drums". Sampled orchestral sounds, electronics, "industrial percussion", assorted trashcans and marimbas create the soundworld of African Sunrise/Manhattan Rave. A first-rate recording, backed by national radio advertising and an extensive press campaign.

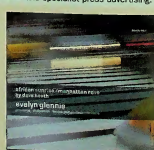
finale of Mozart's Fifth Violin Concerto. There will be national Classic FM radio advertising, a full-page ad in Classic FM magazine and a national poster campaign. **BRAHMS:** German Requiem. Blackwell, Wilson-Johnson; LSO and Chorus/Previn (LSO Live LSO0005). Recorded live at London Barbican Concert Hall in June this year, André Previn's reading of the Brahms Requiem manages to be reflective and reverential without becoming lugubly slow. He is helped by warm, responsive playing from the LSO and a decent, if not refined, performance from the London Symphony Chorus. Distributed at a budget price by Harmonia Mundi UK.

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

recent batch of 10 Decca Legends, this 1952 Mahler release ranks among the finest. Bruno Walter knew Mahler in Vienna during his youth and conducted the first performance of Das Lied von der Erde in 1914, while Kathleen Ferrier proved an ideal interpreter of the composer's tragic but tender vocal writing.

BRITTEN: War Requiem. Woytowicz, Pears, Wilbrink; Meos Ensemble; New Philharmonia Orchestra and Chorus; Giulini and Britten (BBC Legends BBCL 4064-3). Released on one disc, this 1969 live performance from the Royal Albert Hall can claim legendary status. Recorded by the BBC in stereo and critically acclaimed at the time of its broadcast, the performance appears here for the first time on disc and projects a genuine sense of very special music-making. Advertised in the specialist classical press, including October's International Record Review and November's BBC Music Magazine.

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



of an "incredible talent and personality smashing hell out of the drums". Sampled orchestral sounds, electronics, "industrial percussion", assorted trashcans and marimbas create the soundworld of African Sunrise/Manhattan Rave. A first-rate recording, backed by national radio advertising and an extensive press campaign.



Warner lines up heavy hitters for Christmas

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

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

of generating awareness of quality recordings.

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

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



Cosgrove: saying no to short-termism

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

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

Crossover and contemporary classical projects also feature in the Warner plans, with the Kronos Quartet's recording of the OST to *Requiem for a Dream* set for issue on November 6, Paolo Corti's new album *Razz Ma Tazz* appearing on November 15, and Philip Glass's *Fifth Symphony* and Debbie Wiseman's *Oscar Wilde Fairy Tales* both out on November 13. "Short-termism is not going to preserve our industry. We must continue to develop new work with established performers and upcoming artists, and Warners are doing more than any of our rivals to make core classical recordings that will last for years to come in the catalogue."

Dutton takes on Naxos with budget historical series

Dutton Laboratories, one of the leading sources of fine transfers of historical recordings, has launched a new budget range intended to compete directly with issues on the Naxos Historical label. The small independent company's first batch of releases rolled out on October 12, among them Ernest Ansermet's 1946 account of the suites from Stravinsky's ballets *Petrushka* and *The Firebird*, Sir Adrian Boult's reading of Vaughan Williams's *Sixth Symphony*, and a disc of violin works performed by Jascha Heifetz.



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

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

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

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

Complete switches distribution to BMG in expansion plan

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

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

Andrew Stewart can be contacted by e-mail at: AndrewStewart1@compuserve.com

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TOP 75



14 OCTOBER 2000

Pos	Label	CD/Cass (Distributor)	Title	Artist (Producer/Publisher/Writer)	7/12
1	NEW	London LONCD 454/LONCE 454 (TEN)	BLACK COFFEE	All Saints (EMI Universal) (Mercury/Novus/Universal)	
2	3	Columbia 69587/69588/74 (TEN)	AGAINST ALL ODDS	Mariah Carey & JAY-Z (A&R) (Mercury) (Columbia)	
3	NEW	Network 23108/21	SILENCE (REMIXES)	Dariusz Szlachetka (Mercury) (Network)	
4	3	Go Beat/Poppy GORBC 33/GORBC 33	BODY GROOVY	Archie Shepp, Nona Arcechechi (EMI) (Akababa/Universal)	
5	2	Data DATA 11CCS/DATA 11MCS (UMG)	KERNKRAFT 400	Zomba Records (Universal) (Data) (Capitol/Casablanca)	
6	NEW	Mercury MERDD 325/MERAMC 528 (U)	IN DEMAND	Texis (A&R) (EMI) (Mercury) (Capitol) (A&R) (Mercury)	
7	NEW	Arista 742179/742179/742179 (BMG)	CALL IT HAVE THIS KISS FOREVER	Whitney Houston (A&R) (Arista) (Mercury) (Arista)	
8	NEW	Interscope 497425/497425/424	THE WAY I AM	Eminem (Eminem) (Epic) (Mercury) (Interscope)	
9	6	Epic 66957/66957/84 (TEN)	I'M OUTTA LOVE	Ariana Grande (A&R) (Epic) (Mercury) (Arista) (Mercury)	
10	5	Sound of Blackcherry 507/507/507/507 (U)	LADY (HEAR ME TONIGHT)	Shirley Bassey (Mercury) (Sound of Blackcherry) (Mercury)	
11	NEW	Polygram 50743/50743/44 (U)	I BELIEVE	Stephen Gately (Mercury) (Polygram) (Mercury)	
12	4	Virgin VSDCD 1772/VSIC 1777 (E)	TELL ME	Mariah Carey (A&R) (EMI) (Mercury) (Virgin) (Mercury)	
13	NEW	Arista 742179/742179/742179 (BMG)	WHO LET THE DOGS OUT	Busta Rhymes (Mercury) (Arista) (Mercury) (Arista)	
14	7	LaFace/Arista 743217/743217/743217 (A&R)	MOST GIRLS	Rick Ross (A&R) (Mercury) (LaFace/Arista) (Mercury)	
15	4	London LONCD 448/LONCE 448 (TEN)	OVERLOAD	Cher (A&R) (EMI) (Mercury) (London) (Mercury)	
16	NEW	Capitol 497425/497425/424 (U)	TELL ME	Mariah Carey (A&R) (EMI) (Mercury) (Capitol) (Mercury)	
17	2	Road Rose GORDD 004/MORCROSE 04 (BR)	AINT NO STOPPIN US	Rod Roddenberry (Mercury) (Road Rose) (Mercury)	
18	5	Sirenia Universal MCSTD 4074/MCSC 4074 (U)	SKY	Sirenia (A&R) (Mercury) (Sirenia) (Universal) (Mercury)	
19	NEW	Positiva 10214/HOTCD 142	CHEEKY BOB BOW (THAT COMPUTER SONG)	Positiva 10214/HOTCD 142 (Mercury) (Positiva)	
20	4	Mercury 136297/136297/4 (U)	ABSOLUTELY EVERYBODY	Mercury 136297/136297/4 (Mercury) (Mercury)	
21	11	Ref Soul 57394/57394/4 (U)	UNLEASH THE DRAGON	Ref Soul 57394/57394/4 (Mercury) (Ref Soul)	
22	3	Innocent SINDX 19/SINDX 19 (E)	SOMETHING DEEP INSIDE	Innocent SINDX 19/SINDX 19 (Mercury) (Innocent)	
23	7	Maverick/Warner Bros W 53702/LW 5370 (TEN)	MY REMEDY	Mariah Carey (A&R) (EMI) (Mercury) (Maverick/Warner Bros)	
24	NEW	Tommy Boy B125/125/215 (U)	FINE DAY	Tommy Boy B125/125/215 (Mercury) (Tommy Boy)	
25	8	Parthenone CDRS 65467/CR 6546 (E)	ON A NIGHT LIKE THIS	Parthenone CDRS 65467/CR 6546 (Mercury) (Parthenone)	
26	4	Polygram 50743/50743/44 (U)	NATURAL	Polygram 50743/50743/44 (Mercury) (Polygram)	
27	3	Positiva 10214/HOTCD 142	GROOVEJET (IF THIS AINT LOVE)	Positiva 10214/HOTCD 142 (Mercury) (Positiva)	
28	10	Chrysalis CDCHS 5187/CDCHS 5187 (E)	ROCK DJ	Chrysalis CDCHS 5187/CDCHS 5187 (Mercury) (Chrysalis)	
29	5	Creem DREAM 742179/742179/742179 (U)	YOU TAKE MY BREATH AWAY	Creem DREAM 742179/742179/742179 (Mercury) (Creem)	
30	5	Mercury 66957/66957/84 (TEN)	IT DOESN'T MATTER	Mercury 66957/66957/84 (Mercury) (Mercury)	
31	6	Nullia/Arista 743217/743217/743217 (A&R)	OUT OF YOUR MIND	Nullia/Arista 743217/743217/743217 (Mercury) (Arista)	
32	6	Columbia 69587/69588/74 (TEN)	TAKE ME ON	Columbia 69587/69588/74 (Mercury) (Columbia)	
33	11	Doncasep DDC 02/DCPS 2M (TEN)	FREESTREYER	Doncasep DDC 02/DCPS 2M (Mercury) (Doncasep)	
34	1	Virgin VSDCD 1772/VSIC 1772 (E)	I TURN TO YOU	Virgin VSDCD 1772/VSIC 1772 (Mercury) (Virgin)	
35	7	Telstar TARD 11/CLM 61 (U)	WHO TOLD YOU	Telstar TARD 11/CLM 61 (Mercury) (Telstar)	
36	NEW	Capitol CDCL 824/CDCL 824 (E)	WONDERFUL	Capitol CDCL 824/CDCL 824 (Mercury) (Capitol)	
37	4	Positive CDCT 1297/CT 1297 (E)	ORDINARY WORLD	Positive CDCT 1297/CT 1297 (Mercury) (Positive)	

Pos	Label	CD/Cass (Distributor)	Title	Artist (Producer/Publisher/Writer)	7/12
38	28	Cherry 4 Music CAM 0007/CAM 0007 (U)	BIG BROTHER UK TV THEME	Cherry 4 Music CAM 0007/CAM 0007 (Mercury) (Cherry)	
39	28	Hot/Virgin FLOORDX 12/FLOORDX 12 (E)	LUCKY	Hot/Virgin FLOORDX 12/FLOORDX 12 (Mercury) (Hot/Virgin)	
40	10	Substance SUBS 300S/SUBS 3MCS (BMV) (TEN)	SLAVE TO THE WAGE	Substance SUBS 300S/SUBS 3MCS (Mercury) (Substance)	
41	NEW	Mercury 66957/66957/84 (TEN)	OUTTA SPACE	Mercury 66957/66957/84 (Mercury) (Mercury)	
42	25	Mercury 66957/66957/84 (TEN)	SORRY (I DIDN'T KNOW)	Mercury 66957/66957/84 (Mercury) (Mercury)	
43	2	East West MICKY 0501/MICKY 05 (U)	TELL ME IT'S REAL	East West MICKY 0501/MICKY 05 (Mercury) (East West)	
44	3	Mercury 66957/66957/84 (TEN)	1-2-3 GET WITH THE WICKED	Mercury 66957/66957/84 (Mercury) (Mercury)	
45	3	Mercury 66957/66957/84 (TEN)	WITH MY OWN EYES	Mercury 66957/66957/84 (Mercury) (Mercury)	
46	38	Mercury 66957/66957/84 (TEN)	YOU USED TO HOLD ME	Mercury 66957/66957/84 (Mercury) (Mercury)	
47	1	Mercury 66957/66957/84 (TEN)	BANG	Mercury 66957/66957/84 (Mercury) (Mercury)	
48	NEW	Virgin VSDCD 1772/VSIC 1772 (E)	CRAZY	Virgin VSDCD 1772/VSIC 1772 (Mercury) (Virgin)	
49	11	Mercury 66957/66957/84 (TEN)	MINORITY	Mercury 66957/66957/84 (Mercury) (Mercury)	
50	4	Mercury 66957/66957/84 (TEN)	BULLET IN THE GUN	Mercury 66957/66957/84 (Mercury) (Mercury)	
51	22	Mercury 66957/66957/84 (TEN)	CLOSER THAN MOST	Mercury 66957/66957/84 (Mercury) (Mercury)	
52	4	Mercury 66957/66957/84 (TEN)	7 DAYS	Mercury 66957/66957/84 (Mercury) (Mercury)	
53	NEW	Mercury 66957/66957/84 (TEN)	CHAMPAGNE HIGHWAY	Mercury 66957/66957/84 (Mercury) (Mercury)	
54	1	Mercury 66957/66957/84 (TEN)	IT'S GONNA BE ME	Mercury 66957/66957/84 (Mercury) (Mercury)	
55	3	Polygram 50743/50743/44 (U)	NURSERY RHYMES	Polygram 50743/50743/44 (Mercury) (Polygram)	
56	3	Mercury 66957/66957/84 (TEN)	THE LIGHT & THE 6TH SENSE	Mercury 66957/66957/84 (Mercury) (Mercury)	
57	4	Mercury 66957/66957/84 (TEN)	SISTER SISTER	Mercury 66957/66957/84 (Mercury) (Mercury)	
58	NEW	Columbia 669392/669392 (TEN)	THINGS HAVE CHANGED	Columbia 669392/669392 (Mercury) (Columbia)	
59	38	Incentive CENT 11/CDSC 202 (E)	ETERNITY	Incentive CENT 11/CDSC 202 (Mercury) (Incentive)	
60	NEW	Polygram 50743/50743/44 (U)	LIFE IS A ROLLERCOASTER	Polygram 50743/50743/44 (Mercury) (Polygram)	
61	6	Mercury 66957/66957/84 (TEN)	MY REMEDY	Mercury 66957/66957/84 (Mercury) (Mercury)	
62	5	Virgin DINSXCD 202/DINSX 202 (E)	UNFORGIVABLE SINNER	Virgin DINSXCD 202/DINSX 202 (Mercury) (Virgin)	
63	3	Def Soul 55291/55291/68 (U)	DON'T REALLY MATTER	Def Soul 55291/55291/68 (Mercury) (Def Soul)	
64	NEW	Pure 11152/11152/2 (U)	THE GREEDY YOUNG PEOPLE	Pure 11152/11152/2 (Mercury) (Pure)	
65	8	Mercury 66957/66957/84 (TEN)	BREAK OUT	Mercury 66957/66957/84 (Mercury) (Mercury)	
66	9	Data DATA 11CCS/DATA 11MCS (UMG)	TO TURN TO YOU	Data DATA 11CCS/DATA 11MCS (Mercury) (Data)	
67	6	Mercury 66957/66957/84 (TEN)	SAY IT ISN'T SO	Mercury 66957/66957/84 (Mercury) (Mercury)	
68	3	Mercury 66957/66957/84 (TEN)	SMILE	Mercury 66957/66957/84 (Mercury) (Mercury)	
69	RE	Mercury 66957/66957/84 (TEN)	BILLS 2 PAY	Mercury 66957/66957/84 (Mercury) (Mercury)	
70	54	Mercury 66957/66957/84 (TEN)	THE REAL SHADY	Mercury 66957/66957/84 (Mercury) (Mercury)	
71	7	Mercury 66957/66957/84 (TEN)	WIFEY	Mercury 66957/66957/84 (Mercury) (Mercury)	
72	4	Mercury 66957/66957/84 (TEN)	8 DAYS A WEEK	Mercury 66957/66957/84 (Mercury) (Mercury)	
73	42	Mercury 66957/66957/84 (TEN)	FOLLOW YOU FOLLOW ME	Mercury 66957/66957/84 (Mercury) (Mercury)	
74	3	Polygram 50743/50743/44 (U)	GIRLS JUST WANNA HAVE FUN	Polygram 50743/50743/44 (Mercury) (Polygram)	
75	6	RCA 743217/743217/743217 (A&R)	WE'LL ROCK YOU	RCA 743217/743217/743217 (Mercury) (RCA)	

TITLES A-Z


Pos	Title	Artist
1	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
2	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
3	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
4	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
5	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
6	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
7	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
8	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
9	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
10	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
11	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
12	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
13	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
14	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
15	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
16	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
17	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
18	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
19	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
20	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
21	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
22	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
23	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
24	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
25	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
26	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
27	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
28	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
29	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
30	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
31	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
32	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
33	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
34	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
35	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
36	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
37	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
38	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
39	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
40	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
41	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
42	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
43	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
44	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
45	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
46	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
47	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
48	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
49	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
50	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
51	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
52	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
53	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
54	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
55	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
56	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
57	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
58	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
59	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
60	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
61	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
62	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
63	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
64	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
65	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
66	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
67	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
68	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
69	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
70	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
71	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
72	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
73	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
74	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05
75	1-2-3 Get With the Wicked	East West Micky 0501/MICKY 05

ICE-T

GREATEST HITS: THE EVIDENCE

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MUSIC WEEK 14 OCTOBER 2000

14 OCTOBER 2000

CHART COMMENTARY

by ALAN JONES



The latest in a list of artists to register two number ones in 2000, All Saints debut in pole position with Black Coffee, although it sold only 60,000 copies last week. That's a stark contrast to their previous single Pure Shores, which debuted at number one in February with sales of more than 199,000. Pure Shores has the second highest first week sale of the year, trailing only Robbie Williams' Rock DJ, while Black Coffee has the

second lowest, beating only Westlife's 4th-35,000 tally with I've Got A Dream/Seasons In The Sun in the first week of the year.

All Saints have now had five number one singles from seven hits, and are back in second place among girl groups, trailing the Spice Girls' 14th of eight number ones but beating B*Witched, who had overtook them by placing their first four singles at number one.

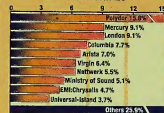
All Saints make their expected debut at number one with Black Coffee, which sold nearly 25% more than its nearest challenger last week despite its own low sales. Black Coffee is the third number one of the year to be produced by William Orbit, and nomenclature continues to provide his inspiration after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

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

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

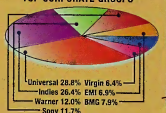
MARKET REPORT

TOP 10 COMPANIES



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

TOP CORPORATE GROUPS



SALES UPDATE

number two slot. Although only the 900th biggest selling single of 1999, with fewer than 5,000 copies sold in the year, it has been

PERCENTAGE OF UK ACTS IN THE CHART

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

VERSUS LAST WEEK: -2.4%
YEAR TO DATE VERSUS LAST YEAR: -22.0%

UK: 49.5% US: 22.7% Other: 28.0%

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

At the age of 70, Rod Harris is one of the oldest artists to have a hit single this or any other week. Rod, who became a septuagenarian in March, debuts at number 24 this week with his Tommy Boy single Fine Day. Rod's last five hits have all been on different labels, and Fine Day is his highest charting single since his remake of Led Zeppelin's Stay With Me in Heaven reached number seven in 1993.

INDEPENDENT SINGLES

Pos	Last	Title	Artist	Label (distributors)
1	NEW	SILENCE (REMIXES)	Delerium feat. Sarah McLachlan	Network 331982 (PI)
2	NEW	WHO LET THE DOGS OUT	Baha Men	Elef 0115425 (EWE) (V)
3	NEW	COFFEE	Superstition	Get COG137 35 (PI)
4	NEW	YOU TAKE MY BREATH AWAY	Sorel	Cream CREM036 (PI)
5	NEW	FINE DAY	Roll Harris	Tommy Boy TB02 2155 (V)
6	2	SORRY I DIDN'T KNOW	Monsta Boy feat. Denise	Locked On LOX1232 (V)
7	NEW	CHAMPAGNE HIGHWAY	Skandal	Prostage Management CKX011 (AA/MU)
8	5	LUCKY	Blindy Spears	Jive 9251022 (PI)
9	3	BULLET IN THE GUN 2000	Pianet Perfecto	Perfecto PERF 00333 (DM/PI)
10	NEW	THE GREEDY YOUNG PEOPLE	Halfone	Top Pure PURE 1112532 (V)
11	NEW	PHILLY GROOVE	Remain & Danny K/It	Vision VSN 500 (PI)
12	4	GALAXIA	Moomans	Heat Recordings HEAT1250 (V)
13	NEW	PLUG ME IN	Mad N To X	Mate COMUTE 254 (V)
14	6	IT'S GONNA BE ME	'N Sync	Jive 9251982 (PI)
15	7	UBIK	Tim Meas/Martin Bottlinghaus	Perfecto PERF00352 (DM/PI)
16	NEW	HARD BEAT EP 15	Various Artists	Nakazoo NAK0425 (ADD)
17	NEW	WYAN	Pub	Playbox PLAY 300 (V)
18	NEW	REAR END	Grand	Tidy Tax TIDY1447 (ADD)
19	NEW	DEEP INSIDE	Adam Dived	Additive 12A0964 (V)
20	26	SANDSTORM	Derade	Neo NEOD 033 (V)

All charts © CN

PEPSI Chart

Pos	Last	Title	Artist	Label
1	NEW	BLACK COFFEE All Stars	London	21
2	1	AGAINST ALL ODDS Maroon 5 & Westlife	Columbia	22
3	NEW	SILENCE Delerium feat. Sarah McLachlan	Network	23
4	1	BODY GROOVE Bushybeats feat. Mase	Go Beat/Polygram	24
5	NEW	REINVENT 400 Darius Rucker	Darius/Warner 91 Sound	25
6	NEW	IN SHANAHAN Tevin Campbell	Mercury	26
7	NEW	THIS KISS FOREVER Weezer & 10,000 Maniacs	Arise	27
8	NEW	THE WAY I AM Anissa	Interscope/Sony	28
9	1	I'M OUTTA LOVE Anoushka	Cap	29
10	1	LADY Luck	Sound 81/Brady/Polygram	30
11	NEW	EVERYBODY	Shirley/Delmar/Arise	31
12	NEW	GROUNDEY (IF THIS AINT LOVE)	SoReal	32
13	NEW	MUSIC Heaven	Maverick/Warner Bros	33
14	NEW	OVERLOAD Loggins	London	34
15	NEW	ROCK DJ Robbie Williams	Chrysalis	35
16	NEW	MOST GIRLS Pina	LaFace/RCA	36
17	NEW	ON A NIGHT LIKE THIS Kylie Minogue	Polygram	37
18	NEW	TELL ME Alicia Keys	Wep	38
19	NEW	7 DAYS Craig David	Wilder	39
20	NEW	SOMETHING DEEP INSIDE Billy Porter	Universal	40
21	NEW	I TURN TO YOU Mavis C	Virgin	41
22	NEW	BEAUTIFUL DAY U2	Universal Island	42
23	NEW	KIDS Ruben Blake & Kyra Minogue	Chrysalis	43
24	NEW	HOLLER Rascal Flatts	Virgin	44
25	NEW	I BELIEVE Stephen Gately	AA/M/Decca	45
26	NEW	UNLEASH THE DRAGON Stone	Capitol	46
27	NEW	ABSOLUTELY EVERYBODY Vanessa Amorim	Mercury	47
28	NEW	LIFE IS A ROLLERCOASTER James Aronson	Polygram	48
29	NEW	AMT NO STOPPINS US & UK M/Chrysalis	For Real Recordings	49
30	NEW	ORDINARY WORLD Apollonia 6	Capitol	50
31	NEW	SMILELESS (PRAISE YOU) Kelly Rowland	Capitol	51
32	NEW	UNFORGETTABLE SUMMER Kelly Rowland	Capitol	52
33	NEW	WHO LET THE DOGS OUT Baha Men	Elef	53
34	NEW	BODY B BODY Brandy Monie	Polygram	54
35	NEW	COFFEE Deshauna	Cap	55
36	NEW	WHO THE HELL ARE YOU? Madison Avenue	VC Recordings	56
37	NEW	BEATLESSES The Cars	Atlantic	57
38	NEW	CUT OF YOUR HAIR The Roots & D'Angelo	Capitol	58
39	NEW	PLEASE FORGIVE ME David Gray	MTL Live/Atlantic	59
40	NEW	NATURAL 2 Cuck 7	Polygram	60

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CD and 12" featuring mixes by 10Below vs X-Men
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TOP 75

14 OCTOBER 2000

- | UK | IRL | Title | Artist | (Producer) | Label/CO | (Distributor) | Cases/Units | WV | M |
|----|-----|---|--|------------|----------|---------------|-------------|----|---|
| 1 | 1 | KID A *
Ridhaiah (Godsch/Ruedrich) | Paraphone CDX01A (IE)
TOCCA LP/LP4 UK/EMIRKIA | | | | | | |
| 2 | 3 | MUSIC *
#2 Warner/Bros | Maverick Warner Bros 508247012 (TEN)
508247014 (TEN) | | | | | | |
| 3 | 3 | SING WHEN YOU'RE WINNING *
#3 Robbie Williams (Chambers/Powell) | Mercury 5270633 (IE)
5270634 (IE) | | | | | | |
| 4 | NEW | WARNING
Eminem (Green/D) | Republic 5282402 (IE)
5282403 (IE) | | | | | | |
| 5 | 2 | THE MARSHALL MATERS LP *
#2 Eminem (Dr Dre/Enigma/Bass/The 45 King) | Interscope Polygram 6860210 (IE)
406524 (DE/FR) | | | | | | |
| 6 | 5 | BORN TO DO IT *
#1 Busta Rhymes (The Roots) | Wilderstar CDWJL02 (IE)
CDWJL02 (IE) | | | | | | |
| 7 | 2 | LIGHT YEARS ●
#1 Kylie Minogue (Various) | Paraphone 5284002 (IE)
5284000 (VE) | | | | | | |
| 8 | 12 | THE VOICE
#1 Russell Watson (Patrick) | Decca 0407252 (IE)
0407254 (VE) | | | | | | |
| 9 | 2 | WHITE LADDER *
#1 David Gray (Gregory/Deane/Paul West) | Int/EastWest 5872832 (TEN)
8573801 (USA) | | | | | | |
| 10 | 2 | SAILING TO PHILADELPHIA
#1 Marcy Playground (Various) | Paraphone 542810 (VE) | | | | | | |
| 11 | 13 | PARACHUTES *
#1 Corby (Various) | Mercury 5277332 (IE)
5277344 (VE) | | | | | | |
| 12 | 11 | IN BLUE *
#2 Atlantic | Arista 756762522 (TEN)
7567625 (VEN) | | | | | | |
| 13 | 14 | CAN'T TAKE MY HOME
#1 Pink (Various) | Arista 730003022 (EMIG)
7300030 (USA) | | | | | | |
| 14 | NEW | WALK OF LIFE
#1 Pulp (Various) | Innocent CD59X3 (IE)
SINNICKX LP/MSD533 | | | | | | |
| 15 | 11 | HEAR MY CRY ●
#1 Serj Taniguchi (Various) | Serious/Universal 155230 (IE)
542315 (USA) | | | | | | |
| 16 | 21 | THE GREATEST HITS *
#2 Whitney Houston (Various) | Arista 742173792 (IE)
742173794 (IE) | | | | | | |
| 17 | 15 | RONAN *
#1 Ronan Keating (Various) | Mercury 5493002 (IE)
5493001 (USA) | | | | | | |
| 18 | 15 | WALK TO THE BEST OF ●
#1 Scandal (Various) | Chrysalis 5287302 (IE)
5287301 (USA) | | | | | | |
| 19 | 4 | PLAY 4 U *
#1 Moby (Moby) | Mercury CDSUM12M 172 (IE)
CDSUM12M12 (USA) | | | | | | |
| 20 | NEW | YOU'RE THE ONE
#1 Paul Simon (Various) | Warner Brothers 508247042 (TEN)
508247044 (VE) | | | | | | |
| 21 | 2 | BOWIE AT THE BEEB ●
#1 David Bowie (Various) | EMI 5285552 (IE)
5285551 (USA) | | | | | | |
| 22 | 4 | NORTHERN STAR *
#1 Moby (Moby) | Virgin CDVX 2893 (IE)
2892 (USA) | | | | | | |
| 23 | 3 | AFFIRMATION *
#1 Savage Garden (Adams/Le) | Columbia 4943323 (TEN)
4943324 (USA) | | | | | | |
| 24 | 2 | ABANDONED SHOPPING TROLLEY HOTLINE
#1 Gomez (Gomez) | Int/Virgin CDALUX 64 (IE)
HUTMCKX 64/HUTLP 64/MCDHUT 64 | | | | | | |
| 25 | 17 | S Club 2 (Various) | EastWest 5436572 (IE)
5436574 (VE) | | | | | | |
| 26 | NEW | KING OF THE BEACH
#1 Chris Rea (Rea) | East West 8573851 (TEN)
8573849 (USA) | | | | | | |
| 27 | 18 | THE IMMACULATE COLLECTION *
#1 Madonna (Various) | EMI 5096850 (IE)
5096851 (USA) | | | | | | |
| 28 | 11 | PLAYING MY GAME ●
#1 Moby (Moby) | Mercury CDVX 83 (IE)
82 (USA) | | | | | | |
| 29 | 15 | PERFORMANCE AND COCKTAILS *
#1 The Roots (Various) | Int/Virgin CDVX 83 (IE)
82 (USA) | | | | | | |
| 30 | 16 | ALONE WITH EVERYBODY ●
#1 Richard Ashcroft (Various) | Int/Virgin CDVX 83 (IE)
82 (USA) | | | | | | |
| 31 | 12 | DOPPEL GÄNGER *
#2 Jive | 5220232 (IE)
5220231 (USA) | | | | | | |
| 32 | 10 | ONKA'S BIG MOKA *
#1 The Roots (Various) | S2 494782 (IE)
494780 (USA) | | | | | | |
| 33 | 24 | TOP MAKING SENSE ●
#1 Talking Heads (Talking Heads) | EMI CDFA 3302 (IE)
3301 (USA) | | | | | | |
| 34 | 9 | SUPERNATURAL *
#4 Santana (Doria/Santana) | Arista 0782219082 (IE)
078221909 (USA) | | | | | | |
| 35 | NEW | VIANGUARD
#1 Franky Gee (Various) | EMI 4897102 (IE)
4897101 (USA) | | | | | | |
| 36 | NEW | BORN
#1 David Byrne (Various) | Decca 0026570 (IE)
0026571 (USA) | | | | | | |
| 37 | 32 | CALIFORNICATION *
#3 Warner Bros | Universal TMXA 11280 (IE)
11281 (USA) | | | | | | |
| 38 | 25 | EXPERIENCE HENDRIX — THE BEST ●
#1 Jimi Hendrix (Various) | Int/Virgin TMXA 11280 (IE)
11281 (USA) | | | | | | |
| 39 | 40 | RISE *
#1 Gabriel Byrne (Various) | Go! 5476882 (IE)
5476881 (USA) | | | | | | |
| 40 | 22 | THE BEST OF THE DOORS ●
#1 The Doors (Various) | Elektra 7559624 (IE)
7559625 (USA) | | | | | | |
| 41 | 38 | THE SLIM SHADY LP *
#1 Eminem (Dr Dre) | Interscope Polygram 801 93221 (IE)
802207 (USA) | | | | | | |
| 42 | 15 | UNLEASH THE DRAGON ●
#1 Sisa (Various) | Def Soul 5459324 (IE)
5459321 (USA) | | | | | | |
| 43 | 17 | GREATEST HITS
#1 Freddie Mercury (Various) | Warner 857384692 (TEN)
857384691 (USA) | | | | | | |
| 44 | 28 | GOLD — GREATEST HITS *
#1 Gold (Various) | Polygram 5170712 (IE)
5170711 (USA) | | | | | | |
| 45 | 37 | VERDI
#1 Andrea Bocelli (Various) | Philips 6648012 (IE)
6648004 (USA) | | | | | | |
| 46 | 41 | THE MAN WHO *
#2 Independent (Various) | Int/Virgin 5180921 (IE)
5180920 (USA) | | | | | | |
| 47 | 26 | THE HOUR OF BOWLED BEAST *
#1 Baby Dumbo (Various) | Int/Virgin 5180921 (IE)
5180920 (USA) | | | | | | |
| 48 | 32 | COME ON OVER *
#1 Shania Twain (Twain) | Mercury 7108112 (IE)
7108111 (USA) | | | | | | |
| 49 | 40 | URBAN HYMNS *
#1 The Verve (Various) | Int/Virgin CDHUT 45 (IE)
HUTMCKX 45/HUTLP 45 | | | | | | |
| 50 | NEW | NOT THAT KIND
#1 Anastacia (Proper/Miller) | EMI 4574122 (IE)
4574121 (USA) | | | | | | |
| 51 | 18 | NATURALLY
#1 Ian Moor (Various) | BMG TV Projects 742317826 (EMIG)
742317825 (USA) | | | | | | |

REB Replaced new entry **HC** Highest charted **▲** Sales increase **▲** Sales increase 50% or more **▲** Sales increase 30% or more

TOP COMPILATIONS

UK	IRL	Title	Artist	(Producer)	Label/CO	(Distributor)	Cases/Units	WV	M
1	1	TRANCE NATION 4 Minty Of Sound/TBDC (4/INT/EMI)	Minty Of Sound TBDC 4 (INT/EMI) Minty Of Sound TBDC 4 (INT/EMI)						
2	2	PEPSI CHART 2001 Virgin/EMI VTD03 33/VTD0M231 (4/IE)							
3	NEW	MOBO 2000 Universal TV 5666692/566664 (IE)							
4	3	HARD HOUSE NATION wanna.org WMM000044WMM001 (4/IE)							
5	7	THE IBIZA ANNUAL — SUMMER 2000 Minty Of Sound/MUS021/LMGSMC11 (4/INT/EMI)							
6	11	NOW THAT'S WHAT I CALL MUSIC! 46 * #3 EMI/Virgin/Universal CSDN0467CSDN046/MSDN046 (IE)							
7	3	KISS IBIZA 2000 Universal TV 5682686/568264 (4/IE)							
8	NEW	CD UK Umeb/Sony TV Global 7421726263 742172654 (4/SMG)							
9	4	TWICE AS NICE — SUMMER OF LOVE wanna.org WMM000033WMM0033 (4/INT/EMI)							

ARTISTS A-Z

UK	IRL	Title	Artist	(Producer)	Label/CO	(Distributor)	Cases/Units	WV	M
10	8	THE BEST GARAGE ANTHEMS EVER Virgin/EMI VTD03 32/VTD0M225 (4/IE)							
11	12	IBIZA UNCOVERED II Virgin/EMI VTD03 32/VTD0M225 (4/IE)							
12	10	YOUNG GUNS GO FOR IT Virgin/EMI VTD03 34/VTD0M231 (4/IE)							
13	9	FRESH HITS VOL 2 * wanna.org BMG/Sony TV WMM000033WMM0033 (4/INT/EMI)							
14	NEW	MTV IBIZA 2000 — THE PARTY Virgin Island Minty Of Sound/BMG 0011 (4/INT/EMI)							
15	11	THE COOL SOUND OF THE 70S Telesat TV TVT023133/VTD0M148 (4/INT/EMI)							
16	13	NUKLEUZ 2 P.T.S. — HARDHOUSE ANTHEMS 3 Virgin/EMI VTD03 34 (4/IE)							
17	17	PURE R&B Telesat TV TVT023133/VTD0M148 (4/INT/EMI)							
18	12	ULTIMATE IBIZA Inspired INSPECTOR/INSPECTOR (4/INT/EMI)							
19	16	BREAKDOWN — VERY BEST OF EUROPHIC DANCE Telesat TV TVT023133/VTD0M148 (4/INT/EMI)							
20	NEW	BBC COUNTRY HITS 742317854 (4/IE)							

14 OCTOBER 2000

CHART COMMENTARY

by ALAN JONES



When Radiohead released their last album *OK Computer* in 1997, it had already spawned their highest charting hit *Paranoid Android*, and duly sold nearly 137,000 copies on its week of release to secure the band its first ever number one. Although the band is adamant it won't be releasing any singles from its new album, *Kid A*, it very nearly equals the splash made by *OK Computer*, selling nearly 131,600

copies last week, and debuts at number one, selling 75,000 copies more than Madonna's *Music*, which slips to number two. *Kid A* may become the first album to sell half a million copies without a single since George Michael's *Songs From The Last Century* album. If it continues to match the pace of *OK Computer* (which jumps 74-7 this week) it could sell a million - *OK Computer* has sold 1,018,000 copies to date.

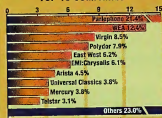
Kid A is Radiohead's fifth album in just 7.5 years - a rapid rate by contemporary standards - and emulates the fourth, *OK Computer*, by debuting at number one. With Kylie Minogue's *Light Years* at number seven and Goldplay's *Parachutes* at number 11, three albums in the Top 10 as close to having more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

Two weeks after the introductory single *Minority* reached number 18, *Green Day's* latest album *Warning* debuts at number four. That's the highest starting of the group's career, beating the number eight peak of 1997's *Innocence*. The group are creatures of habit, however, having released each of their last four albums in October.

Although *The Way I Am* (the second single from Eminem's album *The Marshall Mathers LP*) can't match the first, debuting at number eight this week, compared to the number one spot claimed by *The Real Slim Shady* - it helps the album to climb 6-5 on the chart

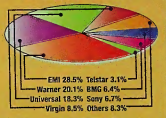
MARKET REPORT

TOP 10 COMPANIES

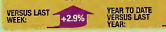


Figures show top 10 companies by % of total sales, and corporate groups shown by % of total sales of the Top 75 total albums

TOP CORPORATE GROUPS

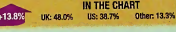


SALES UPDATE



while selling a further 27,000 copies and bringing its sales to date to a massive 820,000. It leapfrogs over Tom Jones' *Reload* and The

PERCENTAGE OF UK ACTS IN THE CHART



Man who by *Travis* to become the second biggest seller of the year, trailing only Moby's *Play*, which has sold 1,030,000 copies in

2000. With Eminem's debut album *The Slim Shady LP* also selling well, the old-spoken rapper has now sold 1,014,000 albums this year, and should overtake Moby (1,040,000) to become the best-selling album artist of the year within the week - although LP may not get a shot in the arm from an upcoming re-release with a bonus CD.

Two years ago this month, Billie Piper's debut album *Honey To The B* debuted at number 14 with sales of 12,600. Her follow-up album *Walk Of Life* exactly matches that debut position this week, while selling more than 14,000 copies. *Honey To The B* never improved on its debut position but remained in contention throughout the Christmas period and has thus far sold more than 370,000 copies. *Walk Of Life* has already surrendered two hits, with a third original single to be released this year followed by Gilie's cover of the Blondie hit *The Tide Is High* - so expect it to have a similarly impressive slow fade as *Honey To The B*.

COMPILATIONS

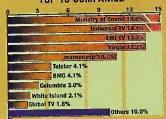
The Ministry Of Sound's sixth number one album of the year, *Trance Nation 4*, mixed by Ferry Corsten and System F, continues at number one, with sales down a little, as they are in the market as a whole. *Trance Nation 4* - which contains tracks by Darude, York and Sireal - sold nearly 33,000 copies last week, to take its two week tally to nearly 69,000. The number two (*Pepsi Chart 2000*), four (*Hard House Nation*) five (*The Ibiza Annual - Summer 2000*) and six (*Now That's What I Call Music 46*) albums similarly retain their positions, although all of them also movement in the top six sees Kiss Ibiza 2000 slumping 3-7, while Moby 2000 debuts in its place. The latter album sold more than 19,500 copies last week, and

obviously benefited from the increasingly high profile given to the awards, which honour music from black origin. The album includes tracks from BJ Cole, Artful Dodger, Glamma Kid and triple award winner Craig David, and is clearly outpacing previous charting award souveniers - Moby 1998 reached number 13 while Moby 1999 reached number 10. Moby 1999 sold fewer than 22,000 copies last year, a tally Moby 2000 should have beaten by the time you read this.

The other new entry to the Top 10 this week comes from CD-UK. Debuting at number eight with sales a tad short of 8,000, the first celebration of ITV's popular Saturday morning show includes 40 tracks from artists like S Club 7, Five and Westlife, and is a joint EMI/Sony/Universal project.

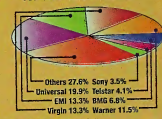
MARKET REPORT

TOP 10 COMPANIES

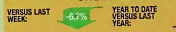


Figures show top 10 companies by % of total sales, and corporate groups shown by % of total sales of the Top 75 total albums

TOP CORPORATE GROUPS



SALES UPDATE



COMPILATIONS' SHARE OF TOTAL SALES

Albums: 60.1%
Compilations: 19.9%

INDEPENDENT ALBUMS

This	Title	Artist	Label (Distributor)
1	PERFORMANCE AND COCKTAILS	Steelephonics	V2 VVR 100482 (JMMV/P)
2	PLAY	Moby	Mute CDSTUMM 172 (V)
3	WORD GETS AROUND	Steelephonics	V2 VVR 100483 (JMMV/P)
4	THE HOUR OF BEWILDERBEAST	Buddy Dorn Boyd	XL Recordings TRLXCD 133 (V)
5	YOU'VE COME A LONG WAY, BABY	Fabrizio Sim	SHM BRASSIC 1102 (JMMV/P)
7	DEBUT	One Little Indian	TPLP 3102X (P)
8	SHOWBIZ	Mute	Mushroom MUSH 962 (JMMV/P)
9	THINGS TO MAKE AND DO	Moloko	Echo EDHCD 31 (P)
10	DOPPEL 11 IT AGAIN	Bimby Spears	Five 522582 (P)
12	RELOAD	Tom Jones	gie GUTTCO 009 (V)
13	SO MUCH FOR THE TEN YEAR PLAN	Therapy	Air 21 AIRGCD 018X (V)
14	JJ72	JJ72	Lakuna LAK CD007 (JMMV/P)
15	POST/TELEGRAM	Bork	One Little Indian TPLP 3102 (P)
16	THE MASTERPLAN	One	Big Brother BKBXCD 009 (JMMV/P)
17	SELMA SONGS	Bork	One Little Indian TPLP 3102 (P)
18	HELLO'S KITCHEN	MxMm	XL Recordings XCLCD134 (V)
19	VERSION 2.0	Garbage	Mushroom MUSH 2902 (JMMV/P)
20	BEUNA VISTA SOCIAL CLUB	Yr Cooder	World Circuit WCCD56 (P)
21	AIN'T LIFE GRAND	Slash's Snakepit	Kidd International (JMMV/P)
22	MAXIMUM JOY	Frankie Goes To Hollywood	ZTT ZTT158CD (JMMV/P)

THE YEAR SO FAR...

TOP 20 COMPILATIONS

TW	Year	Title	Various Artists	Label
1	2	NOW THAT'S WHAT I CALL MUSIC 46	VARIOUS ARTISTS	EMI/UNIVERSAL
2	1	NOW THAT'S WHAT I CALL MUSIC 45	VARIOUS ARTISTS	EMI/UNIVERSAL
3	4	THE IBIZA ANNUAL - SUMMER 2000	VARIOUS ARTISTS	MINISTRY OF SOUND
4	3	PURE GARAGE	VARIOUS ARTISTS	WARNER/ESP
5	5	CLUB MIX IBIZA 2000	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
6	6	NOW THAT'S WHAT I CALL MUSIC 44	VARIOUS ARTISTS	EMI/UNIVERSAL
7	7	THE BEACH	VARIOUS ARTISTS	LONDON
8	8	TOP OF THE POPS 2000 - VOL 2	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
9	9	CLUBBER'S GUIDE TO... 2000	VARIOUS ARTISTS	MINISTRY OF SOUND
10	10	OCEAN LIVE	VARIOUS ARTISTS	VRG/EMI
11	12	PURE GARAGE II	VARIOUS ARTISTS	WARNER/ESP
12	11	REWIND - THE SOUND OF UK GARAGE	VARIOUS ARTISTS	MINISTRY OF SOUND
13	13	KISS HOUSE NATION 2000	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
14	14	NEW HITS 2000	VARIOUS ARTISTS	WARNER/VEGAS/SONY
15	15	BEST BEAT ANTHEMS EVER 2X	VARIOUS ARTISTS	VRG/EMI
16	15	THE LOVE SONGS ALBUM	VARIOUS ARTISTS	WARNER/UMG/GLOBAL
17	16	FRESH HITS - VOL 1	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
18	17	KISS CLUBBIE SUMMER 2000	VARIOUS ARTISTS	SONY/UNIVERSAL TV
19	20	LATHA FEVER	VARIOUS ARTISTS	MINISTRY OF SOUND
20	15	CLUBBER'S GUIDE TO IBIZA - SUMMER 2000	VARIOUS ARTISTS	MINISTRY OF SOUND

© CIP. Last week's position represents chart from 20th week ago

14
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2000

THE OFFICIAL CHARTS





 musicweek

THE OFFICIAL UK CHARTS

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97.7-99.9FM







 albums

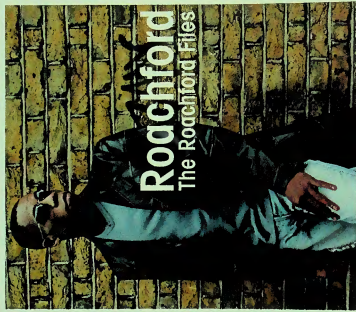


1 BLACK COFFEE
 All Saints

- | | | | |
|-----------|--------------------------------|----------------------------------|----------------------------|
| 2 | AGAINST ALL ODDS | Mariah Carey & Westlife | Columbia |
| 3 | SILENCE (REMIXES) | Delerium feat. Sarah McLachlan | Network |
| 4 | BODY GROOVE | Archtechs feat. Nana | Go Beat/Polydor |
| 5 | KERNKRAFT 400 | Zombie Nation | Data |
| 6 | IN DEMAND | Texas | Mercury |
| 7 | COULD I HAVE THIS KISS FOREVER | Whitney Houston/Enrique Iglesias | Arista |
| 8 | THE WAY I AM | Eminem | Interscope |
| 9 | I'M OUTTA LOVE | Anastacia | Epic |
| 10 | LADY (HEAR ME TONIGHT) | Moodjo | Sound Of Barcelona/Polydor |



- | | | | |
|-----------|----------------------|---------------------------|-------------------|
| 11 | I BELIEVE | Stephen Gately | Polydor |
| 12 | TELL ME | Melanie B | Virgin |
| 13 | WHO LET THE DOGS OUT | Baha Men | Epic |
| 14 | MOST GIRLS | Pink | LaFace/Arista |
| 15 | OVERLOAD | Sugababes | London |
| 16 | COFFEE | Supersister | Gut |
| 17 | AIN'T NO STOPPIN' US | DJ Luck & MC Neatfeat. JJ | Real Rose |
| 18 | SKY | Sonique | Serious/Universal |


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GEM VINA



1 KIDA A
 Radiohead

- | | | | |
|-----------|--------------------------|-----------------|----------------------|
| 2 | MUSIC | Madonna | Parlophone |
| 3 | SING WHEN YOU'RE WINNING | Robbie Williams | Maverick/Warner Bros |
| 4 | WARNING | Green Day | Chrysalis |
| 5 | THE MARSHALL MATHERS LP | Eminem | Reprise |
| 6 | BORN TO DO IT | Craig David | Interscope/Polydor |
| 7 | LIGHT YEARS | Kylie Minogue | Wildstar |
| 8 | THE VOICE | Russell Watson | Parlophone |
| 9 | WHITE LADDER | David Gray | Decca |
| 10 | SAILING TO PHILADELPHIA | Mark Knopfler | 11T/East West |
| 11 | PARACHUTES | Coldplay | Mercury |



- | | | | |
|-----------|--------------------|-----------------|-------------------|
| 12 | IN BLUE | The Corrs | Parlophone |
| 13 | CANT TAKE ME HOME | Pink | Atlantic |
| 14 | WALK OF LIFE | Billie Piper | Arista |
| 15 | HEAR MY GRY | Sonique | Innocent |
| 16 | THE GREATEST HITS | Whitney Houston | Serious/Universal |
| 17 | ROMAN | Roman Keating | Polydor |
| 18 | GOLD - THE BEST OF | Spandau Ballet | Chrysalis |

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- 15 **20** ABSOLUTELY EVERYBODY Vanessa Amorosi Mercury
- 16 **21** UNLEASH THE DRAGON Sisco Def Soul
- 17 **22** SOMETHING DEEP INSIDE Billie Piper Innocent
- 18 **23** MUSIC Madonna Maverick/Warner Bros
- 19 **24** FINE DAY Rolf Harris Tommy Boy
- 20 **25** ON A NIGHT LIKE THIS Kylie Minogue Parlophone
- 21 **26** NATURAL S Club 7 Polydor
- 22 **27** GROOVEJET (IF THIS AINT LOVE) Spiller Positiva
- 23 **28** ROCK DJ Robbie Williams Chrysalis
- 24 **29** YOU TAKE MY BREATH AWAY Sireal Cream
- 25 **30** IT DOESN'T MATTER Wyclef Jean Columbia

- 26 **31** OUT OF YOUR MIND True Shoppers & D Bowers feat. V Beckham NuLife/Misc
- 27 **32** TAKE ON ME A1 Columbia
- 28 **33** FREESTYLEY Bomfunk MC's Dancepool
- 29 **34** I TURN TO YOU Melanie C Virgin
- 30 **35** WHO TOLD YOU Romi Size/Reprazent Talkin Loud
- 31 **36** WONDERFUL Everclear Capitol
- 32 **37** ORDINARY WORLD Aurora feat. Naimée Coleman Positiva
- 33 **38** BIG BROTHER UK TV THEME Element Four Channel 4 Music
- 34 **39** LUCKY Britney Spears Jive
- 35 **40** SLAVE TO THE WAGE Placebo Hut/Virgin



compilations

- 1 **1** TRANCE NATION 4 Ministry Of Sound Virgin/EMI
- 2 **2** PEPSI CHART 2001 Virgin/EMI
- 3 **3** MOBO 2000 Universal TV
- 4 **4** HARD HOUSE NATION Warner/EGM
- 5 **5** THE IBIZA ANNUAL - SUMMER 2000 Ministry Of Sound Telstar TV
- 6 **6** NOW THAT'S WHAT I CALL MUSIC! 4 EMI/Universal Virgin/EMI
- 7 **7** KISS IBIZA 2000 Universal TV
- 8 **8** CD UK Ultra/EGM/Universal Virgin
- 9 **9** TWICE AS NICE - SUMMER OF LOVE Warner/EGM
- 10 **10** THE BEST GARAGE ANTHEMS EVER Virgin/EMI

peoplesound.com top10chart

The peoplesound.com new music top ten chart

LW TW

- 1 **1** Mark B & Blade [The Unknown] (K-Ting Mixtape Sessions)
- 2 **2** Morph [Lazy]
- 3 **3** Florent - C [Mix Up Correct]
- 4 **4** Stumble [Wait Don't Fie]
- 5 **5** Geko Levy [Aldis With Us]
- 6 **6** Rosie Brown [Sweet Girl]
- 7 **7** Serafini [Day By Day]
- 8 **8** Ballboy [Donald In The Bushes With A Bag Of Glue]
- 9 **9** Super Dads Three [Superdadafunk]
- 10 **10** Mo & Skumy [prez. "Decoy" Strko Three]

Hear the full chart at
www.peoplesound.com/top20
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3265

- 20 **20** YOU'RE THE ONE Paul Simon Warner Brothers
- 21 **21** BOWIE AT THE BEEB David Bowie EMI
- 22 **22** NORTHERN STAR Melanie C Virgin
- 23 **23** AFFIRMATION Savage Garden Columbia
- 24 **24** ABANDONED SHOPPING TROLLEY HOTLINE Gomez Hut/Virgin
- 25 **25** 7 S Club 7 Polydor
- 26 **26** KING OF THE BEACH Chris Rea East West
- 27 **27** THE IMMACULATE COLLECTION Madonna Sire
- 28 **28** PLAYING MY GAME Lene Marlin Virgin
- 29 **29** PERFORMANCE AND COCKTAILS Stereophonics V2
- 30 **30** ALONE WITH EVERYBODY Richard Ashcroft Hut/Virgin

- 31 **31** OOPS! I DID IT AGAIN Britney Spears Jive
- 32 **32** ONKA'S BIG MOKA Toploader S2
- 33 **33** STOP MAKING SENSE Talking Heads EMI
- 34 **34** SUPERNATURAL Santana Anista
- 35 **35** VANGUARD Finley Quayle Epic
- 36 **36** BORN Bond Decca
- 37 **37** CALIFORNICATION Red Hot Chili Peppers Warner Bros
- 38 **38** EXPERIENCE HENDRIX - THE BEST Jmi Hendrix Universal TV/MCA
- 39 **39** RISE Gabriella Go Beat/Polydor
- 40 **40** THE BEST OF The Doors Elektra



© 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 (cat./artist)
1	NEW	NEVER MIND THE BOLLOCKS	Sax Pistols	Virgin CDV20298 (TEN)
2	2	LEFTISM	Talking Heads	Higher Ground/Hard Home/RCA (TEN)
3	NEW	STOP MAKING SENSE	Tracy Chapman	EMI 526163Z (TEN)
4	4	TRACY CHAPMAN	Tracy Chapman	Elektra 806747Z (TEN)
5	8	GREATEST HITS	Eurythmics	RCA P07486 (BMG)
6	NEW	RELATIONSHIP OF COMMAND	Al The Drive In	Virgin VJ05108 (E)
7	5	GOOD FEELING	Trans	Independiente 503000Z (TEN)
8	6	CENTRAL RESERVATION	Drain Onon	Heavenly HVN222Z (TEN)
9	7	DOOKIE	Fugates	Reprise 334295Z (TEN)
10	10	THE SCORE	Fugates	Columbia 463542Z (TEN)
11	16	SELL, SELL, SELL	David Gray	EMI Catalogue CD8M3755 (E)
12	15	TRAILER PARK	Beth Orton	Heavenly HVN1710Z (BMG)
13	18	SCRAMADEMICA	Primal Scream	Creation CRE009 (3MVP)
14	13	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/Polydor GR11206 (E)
15	20	THE MASTERPLAN	Oasis	Big Brother B010206 (3MVP)
16	14	MY IRON LUNG	Radiohead	Parlophone 63149Z (E)
17	9	BACK TO FRONT	Lonnie Richie	Motown 530018Z (E)
18	NEW	BRIDGE OVER TROUBLED WATER	Simon And Garfunkel	Columbia 402488Z (TEN)
19	12	GRACE	Jeff Buckley	Columbia 47255Z (TEN)
20	11	PLAY	Moby	Mus. CSTM101Z (V)

© CN

BUDGET

This	Last	Title	Artist	Label (cat./artist)
1	2	TRUE LOVE - A COLLECTION	Al Green	Musip Collection MCD3 378 (DISC)
2	NEW	EXTENDED PLAY TWO	Broadcast	Warp WAP140Z (V)
3	7	THE BEST OF	T Rex	Musip Collection MCD303 (DISC)
4	NEW	CLASSIC CONNOLLY	Billy Connolly	Falco PISC209 (P)
5	14	LOVE SONGS	Elvis Presley	Camelot 74221679Z (BMG)
6	8	HITS COLLECTION	Dusty Springfield	Spectrum 57594Z (U)
7	10	THE BEST OF	Niel Diamond	MCA MCD3 19508 (BMG)
8	16	MOTOWN CHARTRUSTERS - VOLUME 3	Various	Spectrum 50416Z (U)
9	NEW	HEARTBREAKERS	Daniel O'Donnell	Musip Collection MCD047 (DISC)
10	NEW	GUNS N' ROSES IN THE COLLECTION	Duran Duran	EMI Gold 52591Z (E)

© CN

R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	THE WAY I AM	Eminem	Interscope 49745Z (U)
2	1	TELL ME	Melanie B	Virgin VSX200 1777 (E)
3	2	MOST GIRLS	Pink	Lafayette/Arista 74221702Z (BMG)
4	3	UNLEASH THE DRAGON	Spike	Def Soul 57924Z (U)
5	4	IT DOESN'T MATTER	Mychael Jean	Columbia 463778Z (BMG)
6	NEW	THE LIGHT/LE 6TH SENSE	Common	MCA/Usa-Island MCD30 4622Z (U)
7	5	MY REMEDY	Hinda Hicks	Island/Usa-Island CDX4 765 (U)
8	6	NURSERY RHYMES	Leahurst Simm	Polydor 587763Z (U)
9	8	7 DAYS	Craig David	Wildstar CDWVLD 30 (TEN)
10	5	8 DAYS A WEEK	Sweet Female Atitude	WEA WEA26Z (TEN)
11	7	WIFEY	Next	Arista 742217091Z (DISC)
12	8	WHATEVER	Idol US feat. Lil' Mo	Virgin VJST 172 (E)
13	11	THE REAL SLIM SHADY	Eminem	Interscope/Polydor 49727Z (E)
14	10	DOESN'T REALLY MATTER	Jahai Jackson	Def Soul 56219Z (U)
15	15	TRY AGAIN	Aaliyah	Virgin VSX200 187 (E)
16	16	JUMPIN' JUMPIN'	Destiny's Child	Columbia 49692Z (U)
17	13	MARSA MARIA	Sariana feat. The Product G&B	Arista 742217032Z (BMG)
18	12	SHAFT	Isiah Keys	Lafayette/Arista 74221678Z (BMG)
19	22	GET YOUR MONEY	Dr. October feat. Kalls	Elektra E 367Z (U)
20	14	I WONDER WHY HE'S THE GREATEST DJ	Tony Touch feat. Total	Townley Bay TRCD 2108Z (P)
21	24	FORGOT ABOUT YOU	Dr. October, Eminem	Interscope/Polydor 49734Z (U)
22	21	WOMAN TROUBLE	Arful Dodger & R Craig feat. C D'avid	Public Enemy/Def JPOP 380 (TEN)
23	18	YEAR THAT'S US	Major Figaz	Warner Brothers WBS32Z (TEN)
24	NEW	CAN'T GET THE BEST OF ME/HI/LIFE	Cypress Hill	Columbia 66978Z (E)
25	25	WHOA	Ruff End	Puff Daddy/Arista 742217027Z (BMG)
26	17	NO MORE	Epic 66920Z (E)	
27	28	PROUD	Heather Small	Arista 742217512Z (BMG)
28	23	BILLS TO PAY	Glamma Kid	WEA WEA 280Z (TEN)
29	19	THINKING OF YOU	Curtis Lynch/Kyle Jeno feat. Leticia	Telesar CDSTAS 318 (BMG)
30	NEW	GHETTO ROMANCE	Damaga	Aftermath/Columbia CD000L5 30 (E)

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COUNTRY

This	Last	Title	Artist	Label (cat./artist)
1	1	COME ON OVER	Shania Twain	Mercury 17001Z (U)
2	2	RED DIRT GIRL	Emmylou Harris	Grapevine GRACD 103 (RMC/G)
3	3	THE WOMAN IN ME	Shania Twain	Mercury 52862Z (U)
4	4	WILD & WICKED	Shania Twain	Rwp RWPDCD123 (BMG)
5	7	WIDE OPEN SPACE	Dixie Chicks	Epic 48842Z (TEN)
6	6	BREATHE	Fifth Hill	Warner Brothers 2473Z (Import)
7	5	MIX COW BOWS	Dixie Chicks	Epic 48851Z (TEN)
8	8	REAL LIVE WOMAN	Willie Nelson	Island/Usa-Island 8425Z (U)
9	10	I AM SHELBY LYNNE	Shelby Lynne	MCA Nashville 71012Z (U)
10	9	BURN	Joe Don Merzino	Mercury 56172Z (U)
11	NEW	GEORGE STRAIT	George Strait	Epic 49947Z (TEN)
12	NEW	STRONG HEART	Patty Loveless	Warner Bros 5942531Z (TEN)
13	16	LOVE WILL ALWAYS WIN	Faith Hill	RCA/Grapevine 74221767Z (RMC/BMG)
14	15	LOVELY GRILL	Lonster	Mercury 17015Z (U)
15	12	FEARLESS	Tina Turner	MCA Nashville 71009Z (U)
16	17	I HOPE YOU DANCE	Lonnie Richie	Grapevine GRACD282 (RMC/G)
17	NEW	GRETCHEN PETERS	Gretchen Peters	Capitol 49200Z (TEN)
18	11	LOVELY GRILL	Lonster	Grapevine 07180375Z (RMC/BMG)
19	NEW	A PLACE IN THE SUN	Tim McGraw	Curb/London 56112Z (RMC/TEN)

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ROCK

This	Last	Title	Artist	Label (cat./artist)
1	NEW	WARING	Grass	Reprise 9362493Z (TEN)
2	4	PARACHUTES	Goldrig	Parlophone 57782Z (E)
3	2	EXERCISE HENDRIX - THE BEST	Jim Hendrix	Universal TV/MCA 11238Z (E)
4	1	NEVER MIND THE BOLLOCKS	Sax Pistols	Virgin SPUNK 1 (E)
5	NEW	PRIMITIVE	Savfly	Redrunner RB555Z (E)
6	NEW	SO MUCH FOR THE TEN YEAR PLAN	Therapy	Aok 21 ARK0101X (V)
7	6	DOOKIE	Green Day	Reprise 93624975Z (TEN)
8	7	ENEMA OF THE STATE	Blink 182	MCA/Usa-Island MCD 11950 (U)
9	NEW	AIN'T LIFE GRAND	Stash's Snakepit	Koch International - KO
10	8	SLIPNOT	Slipknot	Redrunner RB 8555Z (U)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	SILENCE (REMIXES)	Dalek feat. Sarah McLachlan	Netwerk 331061 (P)
2	1	SORRY I DIDN'T KNOW	Monsta Boy feat. Denze	Locked On LD125T (V)
3	2	BODY GOOD	Architec feat. Nana	Gal Beat G083X (U)
4	3	AIN'T NO STOPPIN US	DJ Rash & MC Neat feat. JJ	Red Rose 128D53E004 (U)
5	4	WHO TOLD YOU	Roni Size/Reprazent	Talkin Looz 113 (U)
6	5	MOST GIRLS	Faith	LaFayette/Arista 742217021Z (BMG)
7	6	PHILLY GOLF	Roman & Danny Krivit	Vision VSM 67 (P)
8	NEW	KRINKRAFF 400	Zomba's Animal	Data DATA 11T (M/V/TEN)
9	NEW	DJ FRIENDLY	Wayward Soul	PIAS Recordings PIASX 015R (U)
10	15	YOU USED TO HOLD ME	Scott & Leon	AMP-M 12AMP13P (U)
11	7	SISTER SISTER	Sister Bliss with Colette	Multiple TMLU768 (BMG)
12	19	TELL ME IT'S REAL	K-Ci & Jolo	AMP-M 12AMP13P 135 (U)
13	5	X PRESS 2	X Press 2	Shine SKIN15 (3MVP)
14	NEW	OUTTA SPACE	Mellow Trax	Substance SUBST3 (M/V/TEN)
15	21	SOMETIMES IT SNOWS IN APRIL	Blanco 2 Negro NEG 125T (TEN)	
16	20	BASSJACK	Amor	East West EW 216T (TEN)
17	NEW	JAZZ AND BASS SESSION III	Various	New Identity - (SR)
18	13	DAYS A WEEK	Sweet Female Attitude	WEA WEA 282T (TEN)
19	17	UBI	Timi Minis/Martin Dettlinghaus	Perfectly Perfect CDMP/P
20	NEW	THE LIGHT/LE 6TH SENSE	Common	MCA/Usa-Island MCD30 4622Z (U)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	STREETSOUL	Guru's Jazzmatazz	Virgin -J (E)
2	NEW	MCD3 2000	Various	Universal TV - 560464 (U)
3	NEW	THE UNKNOWN	Mark B & Blade	Worship -F (V)
4	NEW	EXTENDED PLAY TWO	Broadcast	Warp WAP 14Z (V)
5	2	THE MARSHALL MATHERS LP	Eminem	Interscope/Polydor 4902914906294 (U)
6	3	TWICE AS NICE - SUMMER OF LOVE	Various	Warner. esp. -WMM031Z (TEN)
7	7	BORN TO DIT	Craig David	Wildstar -CAWVLD 3Z (BMG)
8	NEW	SAY WHAT REMIX EP	J-B	Black 2 Basics -A (SR)
9	NEW	WELCOME IN NEXTASY	Next	Arista 07822146431/07822146434 (SR)
10	NEW	NIGHTMARES ON WAX - DJ KICKS	Various	107 -F (V)

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MUSIC VIDEO

TV	LVF	Title	Label Cat. No.
1	1	ROBBIE WILLIAMS: Rock DJ	012 027Z
2	2	GABRIEL O'DONNELL: Live In Concert	RIT2000Z
3	NEW	VARIOUS: Death Row	Visual 021337Z
4	7	BILL WOLLAN: Runaround - New Show	Video Collection VC255
5	6	FRANK SINATRA: My Way	Video Collection VCA127
6	3	MADONNA: Music	Warner Music Vision
7	8	MADONNA: The Ultimate Collection	Warner Vision Inc. 759630Z (E)
8	NEW	JANE MCARDLE: In Concert	Video Collection VCA139
9	5	STEPH: The Next Step - Live	Live 32076Z
10	10	METALLICA: Conning Sants	PolyGram Video 94574Z
11	NEW	BOYZONE: 2000 Live From The Point	Visual 021337Z
12	14	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor	Visual 021337Z
13	21	BOYZONE: Dublin - Live By Request	Visual 021337Z
14	13	ORIGINAL CAST RECORDING: Cats	Visual 021337Z
15	20	CLIFF RICHARD: An Audience With	Video Collection VC255
16	12	SANTANA: Supernatural Live	Video Collection VCA127
17	25	ORIGINAL CAST RECORDING: Burn The Floor	Visual 021337Z
18	11	VARIOUS: Now! Live Encore - Vol 2	Visual 021337Z
19	NEW	S. CLUB: 7:39 AM 3 Club With	Visual 021337Z
20	NEW	TOM JONES: An Audience With	Visual 021337Z

14 OCTOBER 2000

COOL CUTS CHART

- 1 (10) ONE MORE TIME DaR Punk Virgin
2 (1) TOUCH ME RnI Da Silva feat. Cassandra Kliment
3 NEW FOM FOM Army Fataha feat. Darj D'Onofrio Slinky Rhythms
4 (2) ALL I DO Klegman Defected
5 (10) EASY DJ Milexip Columbia
6 (8) PUSHERN' TOO HARD Salits & Slimmers Bedroom
7 (4) Datar Hitco
8 (11) THE FLASHING SONG POM Renaissance
9 (2) DON'T MESS WITH MY MAN Lucy Pearl Virgin
10 (2) PLATED ALIVE Split Duo AM-PM/Chrisola
11 SPARC Future Shock Fuji
12 DO YOU LOVE WHAT YOU FEEL Raw Essence Z Records
13 HIGHER A HIGHER Milk & Sugar One Off
14 (17) LOW LIFE Lays & Bushwaks The End Records
15 DAS GLOCKENSPIEL Schiller Data
16 THE PLAYER First Choice Fluential
17 MIDNIGHT SKY Jazz-N-Groove Soulterix
18 DR. KLANG DER FAMILIE 3 Phases feat Dr. Motte Silver Planet
19 THE SHIFTER Limes VA
20 SOCIETY/REVOLVER Dylan Rhymes Blue Black

URBAN TOP 20

- 1 16 2 DON'T MESS WITH MY MAN Lucy Pearl Virgin
2 3 3 RUMORS/FEELIN' ME Damage Cooltempo
3 1 3 I WISH R. Kelly Jive
4 2 4 BOY NEXT DOOR Jamelia Parlophone/Rhythm Series
5 BY YOUR SIDE Sage Epic
6 4 2 (HOT 99) COUNTRY GRAMMAR Nelly Universal Island
7 5 6 THE LIGHT COMMON MCA
8 COME ON OVER BABY (I WANT YOU) Chino & Aplina Roc-A-Fella
9 1 3 KEEP YOUR WORRIES GONE feat. Angie Stone Virgin
10 6 4 THE NEXT EPISODE: Pt. One feat. Sleep Dogg Aftermath/Interscope
11 4 3 GETTIN' IN THE WAY Jimi Scott Virgin
12 15 10 I WONDER WHY HE'S THE GREATEST DJ Tney Tech feat. Telle Toney Reg
13 UNDAYS Malibuco Geminy
14 2 2 COCKTAILS Face Sounds Of London
15 14 4 GET ALONG WITH YOU Kellys Virgin
16 15 2 PROTECT YA NECK (THE JUMP OFF) Wu Tang Clan Loud
17 18 5 OUT KILLA & DJ MADL PRESENTS RAY ZONE (INTERLUDE) Various Columbia
18 4 6 LET'S GET MARRIED Jagged Edge Columbia
19 2 2 WHATEVER U Do Virgin

CLUB CHART TOP 40

- 1 SUNSHINE (WHEN I DANCE WITH YOU) Intimty Feat. Duane Arden AM-PM
2 FAREWELL TO THE MOON Yuka Manifesto
3 CHASING RAINBOWS Big Time Charlie Inferno
4 WHY DOES MY HEART FEEL SO BAD? Moby Mute
5 SAYING MARY (HOW MANY TIMES) Beatchuggers feat. Eric Clapton ttrr
6 FEVER MARY Fused Columbia
7 LOVIN' CRW Virgin
8 HORIZONS James Holden neo
9 FEEL THE BEAT Darude Neo
10 DON'T MESS WITH MY MAN Lucy Pearl Virgin
11 FREEDOM Erasure Mute
12 JAZZIN' THE WAY YOU KNOW Jazzy M Perfecto
13 UB DEVOID WAY Out West Arista
14 UNO, DOS, TRES, CUATRO (DIE BLECHTROMMEL) Taiko Incentive
15 DANCEHALL QUEEN Dearlymine Incentive
16 HOLD THAT SUCKER DOWN O.T. Quartet Champion
17 THE MAN WITH THE RED FACE Laurent Garnier F Communications
18 WELCOME TO THE PLEASUREDOME Frankie Goes To Hollywood ZTT
19 SUELO LATINO Sueno Latino Distinctive
20 BEAUTIFUL INSIDE Louise 1st Avenue/EMI
21 7 5 SOUNDY SHOUTIN' Johnny Corporate Defected
22 SO IN LOVE WITH YOU Duke 48K/Perfecto
23 LOVE SONGS Naimee Coleman EMI/Chrisola
24 I WANNA KNOW Restless Natives feat. Blue James Go Beat
25 IN THE CITY Adamski Ray Radar
26 29 2 I'M NOT IN LOVE Olive Maverick
27 CANAL (ENERGY FLOW) DJ Hitch Hiker presents Nasium Lasyum Nebula
28 15 4 JOIN ME Lightforce Slicka
29 BLA BLA BLA Gigi Agostino RnY
30 1 4 JUNGLE BOOGIE Wicked Phunker INCredible
31 LET THE MUSIC PLAY Barry White Wonderboy
32 ANYTHING, EVERYTHING THY MAXX WZ/Etiefel
33 I CAN ONLY DISAPPOINT U Manzoni Parlophone
34 TREATY Yothe Vinyl Music
35 DO U LOVE WHAT U FEEL Raw Essence Z
36 18 3 BODY I ME MELANIE B. Virgin
37 GET UP Antoine Clamaran presents D-Plac feat. Salyaah Pop Slip n'Slide
38 13 4 AND DA DRUM MACHINE Plat B Neo/NuLife
39 0 1 TRIBUTE (RIGHT ON) 2000 The Pasadena Sounds Of London
40 16 4 BODY I ME MELANIE B Mamba Wildcard

CLUB CHART BREAKERS

- 1 SUPERNATURAL Firefly featuring Usher Rucka Kickin
2 D.E.V.I.L. 666 Echo
3 TECHNODISCO Technedisco Wonderboy
4 HOLD UP Bad Renegades Slinky
5 ENTRYB James Holden's Ariane Hope
6 NEVER IN A MILLION YEARS Zoo Breathless
7 LET THE MUSIC TAKE CONTROL Laura Comford
8 FOLLOW ME Atomic Kitten Innocent
9 DAS GLOCKENSPIEL Schiller Data
10 FINE DAY Roll Harris Tommy Boy
11 SUPERHERO GARDEN feat. Jennifer Lopez EMI/Chrisola
12 I WANT YOU TO TAKE CARE OF ME feat. Kelly Rowland Intimty
13 2000 THE PASADENAS feat. T. S. Gatlif Sounds Of London
14 2000 THE PASADENAS feat. T. S. Gatlif Sounds Of London
15 2000 THE PASADENAS feat. T. S. Gatlif Sounds Of London
16 2000 THE PASADENAS feat. T. S. Gatlif Sounds Of London
17 2000 THE PASADENAS feat. T. S. Gatlif Sounds Of London
18 2000 THE PASADENAS feat. T. S. Gatlif Sounds Of London
19 2000 THE PASADENAS feat. T. S. Gatlif Sounds Of London
20 2000 THE PASADENAS feat. T. S. Gatlif Sounds Of London

CHART COMMENTARY

by ALAN JONES

Her name Duane Harden first came to wide notice two years ago when he was the guest vocalist on Armani...
Widen's number one You Don't Know Me...
Has turned up on a few hits, both dance and sales...
then, and is featured on the Intimty single Sunshine...
(When I Dance With You), which jumps 6-1 on the upfront...

POP TOP 20

- 1 FAREWELL TO THE MOON Yuka Manifesto
2 1 2 BELIEVE INSIDE Louise 1st Avenue/EMI
3 STOMP!TRAGEDY Steps Jive
4 1 7 2 FOLLOW ME Atomic Kitten Innocent
5 FREEDOM Erasure Mute
6 1 0 2 I'M NOT IN LOVE Olive Mute
7 9 3 NEW BEGINNING Precious EMI
8 1 6 2 FINE DAY Roll Harris Tommy Boy
9 2 3 FEEL THE BEAT Darude Neo
10 1 2 LET THE MUSIC PLAY Barry White Wonderboy
11 CHASING RAINBOWS Big Time Charlie Inferno
12 SUNSHINE (WHEN I DANCE WITH YOU) Intimty Feat. Duane Arden AM-PM
13 3 3 BODY I ME MELANIE B Mamba Wildcard/PolyGram
14 1 4 2 TRIBUTE (RIGHT ON) 2000 The Pasadena Sounds Of London
15 4 3 SHOULD I STAY? Gabrielle Go Beat/PolyGram
16 WELCOME TO THE PLEASUREDOME Frankie Goes To Hollywood ZTT
17 3 3 JUNGLE BOOGIE Wicked Phunker INCredible
18 LOVIN' CRW Virgin
19 12 2 TELL ME MELANIE B. Virgin
20 AGAINST ALL ODDS DeJa Vu feat. Tasmia Almost

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CHART COMMENTARY

by ALAN JONES

Madonna's *Lady* (Hear Me Tonight) broke the mould on the singles chart by becoming the first single to spend more than a week at number one for four months, and is showing a similar reluctance to vacate the airplay chart throne, continuing on top for a third straight week. It also increases the margin of its victory more than fourfold, to a massive 1.1m over new nearest challenger *Sonique*, whose *Sky* moves into second place as *Spiller's* 10 week stay in the top two (last of them at number one) comes to a sudden end with *GrooveJr's* sliding 2-6, a consequence of losing more than 20m of its audience in a week. Well over half that loss is explained by the fact that Radio One aired the song 1.3 times last week, compared to 0.7 times the week before. Radio One also scaled back its support for *Kernkraft 400* by *Zombie Nation*. Its most-played record for

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

● The Honeyz' new single *Not Even Gonna Trip* gets an early setback, slipping from its debut position of 41 to 44 this week. Maybe they should have gone with *Love To Love You Baby*. ● Radio One's new most-played discs are the Architects' *Body Groove* and Pink's *Most Girls*, which were both aired 35 times last week.

two weeks with 41 plays a week ago, it falls to ninth place on the list with a more modest total of 28 spins for last week, causing it to slump 13-22 on the overall airplay chart. Pink's *Most Girls*, was aired 35 times last week, helping it to move 21-10, although decreasing support elsewhere means that Pink slips 8-9. **Robbie Williams** continues in the Top 10 of the chart although *Rock DJ* slides 9-14. Replacing it with a massed entry, *Cheryl* carries it from 26 to 82 it's Williams' duet with *Kylie Minogue*, *Kids*, which increased its audience by 67% last week. It's the joint highest climber, the other being *Samantha Mumba* a *Body II Body*, which marked time at number 36 last week but now explodes to number 18, 57, with a 53% improvement in exposure. **All Saints'** second sales chart champion

of the year, *Black Coffee* continues to make excellent progress, and jumps 5-3 with an 18% jump in its audience, the sixth week in a row it has had a double digit gain. The record is still, however, 18m short of matching the *Modjo* audience, and seems unlikely to attain the same prominence as their last hit, *Pure Shores*, which ruled the waves for six weeks. **DJ Luck & MC Neat's** 'Ain't No Stoppin'' US slides 8-17 on the sales chart but is being belatedly discovered by radio stations. It snared 311 plays for an audience of nearly 11m last week, enough to send it soaring 133-73 on the airplay chart. Getting airplay for *Bob Dylan* at this stage of his career is a thankless task, and the old folkie's latest singles *Things Have Changed* was aimed only 36 times last week. Luckily for him, 19 of those plays were on Radio 2,

enough to make the record the station's most-played disc. It also helped to bring it into the Top 50 at number 49, with fewer plays than any other Top 50 hit this year. Radio 2's patronage probably allowed the song to become only the third Dylan single to crack the Top 75 sales chart in the last 22 years, though only at number 58. Preferring 4-12 on sales, **Melanie B's** *Tell Me* continues to make slow progress in the right direction on the airplay chart, improving 32-30, although it was actually played one time less than the previous week despite the obvious benefits of being in the sales chart. Mel and the rest of the *Spice Girls* hit trouble too, as *Holler* slips 14-15, although this will probably prove to be a blip, as *Holler* gained more than 100 extra plays and increased its audience by 10% even as it fell.

AIRPLAY FACTSHEET

AT A GLANCE WEEKLY MARKET SHARES



Figures from 18 September to 14 October, based on data from the BBC and compiled from charts by the BBC.

MTV THE BOX

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

THE BOX

#	Title Artist	Label
1	MY LOVE Westlife	RCA
2	ROCK DJ Robbie Williams	Chrysalis
3	STOMP Steps	Elek/Blue
4	THE WAY I AM Eminem	Interscope/Polydor
5	BOY NEXT DOOR Jamelia	Parlophone/Rhyme Sense
6	KIDS Robbie Williams & Kylie Minogue	Chrysalis
7	THE WINE ONE Ace DJay	Positive
8	WHO LET THE DOGS OUT Bahamad	Etal
9	HOLLER Spice Girls	Virgin
10	LUCKY Britney Spears	Jive

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

 Most played videos on The Box, w/e 7/10/2000
Source: The Box

BOX BREAKERS

#	Title Artist	Label
1	NOWHERE TO RUN Nu Generation	Concept
2	WHERE'S THE PARTY AT 50/50	Logic
3	CAN'T FIGHT THE MOONLIGHT LeAnn Rimes	Carb/London
4	WHAT'S A GIRL TO DO Sister 2 Sister	Mushroom
5	COME ON OVER Baby Christina Aguilera	RCA
6	SHE BANGS Ricky Martin	Columbia
7	CHAMPAGNE HIGHWAY Standal	Preflight
8	BE CRAZY Tamca	Arise
9	I WISH R Kelly	Jive
10	COULD I HAVE THIS KISS... Houston & Eggleston	Alive

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

TOP OF THE POPS

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

RADIO ONE PLAYLISTS

A-LIST Music: Madonna; *Lady* (Hear Me Tonight) Modjo; *Sky* Sonique; *Unkiss* The Dragon Sleep; *Meat Girls* Prim; *Overload* Sugababes; *Kernkraft 400* Zombie Nation; *Black Coffee* All Saints; *Body Groove* Architects feat. Nana; *The Way I Am* Eminem; *Kids* Robbie Williams & Kylie Minogue; *Silence Delirium* feat. Sarah McLachlan; *Sweet* (Bad) *Prayer* Kelly K & Westlife; *Fergie* Me D'avis; *Go*; *Beautiful Day* U2; *Trouble* Colby; *Jaggar* DJ Rolando; *Head* Spice Girls

B-LIST Something Deep Inside Stillie Piper; *In Demand* Tenors; *Something In Your Eyes* Ed Cass; *Tell Me* Melanie B; *Music* Museum Music; *Meat* In My Bed; *Not Even Gonna Trip* Honeyz; *Why Does My Heart Feel So Bad*; *How To Disappear Completely*; *Idiotape*; *Optimistic*; *Redhead*; *Doom's* *Night* Azzido Da Bass; *October* Swimmer JJJ; *My Generation* Limp Bizkit; *Who The Hell Are You* Madson; *Another Country* Summer help; *You Take My Breath* *After* Sufferer; *Who Told You No* Ricky/Reparat; *Warrior*

Warrior; *Don't Think I'm Not Kandi*; *338* Trek DJ Zico; *Come On Over* Baby (All I Want) Is You Christina Aguilera; **Please Don't Turn Me On* Artyd Control

C-LIST *Get Along With You* Kelis; *Rumour* *Damage*; *Amazing*; *What It Feels Like* For A Girl Madonna; *Against All Odds*; *Heart* Kelly K & Westlife; *I Walk It* Kelly; *Smolder* King Adora; *Forever* Man (How Many Times?) Beatchicks; *Eric* Clapton; *One More Time* Daft Punk; *Alibi* *Di Da Da* The Lou Seal; *Chaka Khan*; **The Man Who Told Everything* Doves; **It's One Way* Martine McCutcheon; *Places* My Young; *Gettting* in the Way Jill Scott; **My Love* Westlife

CD:UK

Performances: *Beautiful* Inside Louisa; *Follow Me* Alicia Keys; *Not Even Gonna Trip* Honeyz; *Stoshen Gately*; *Not Even Gonna Trip* Honeyz; *Who Let Us Marries* *Black Coffee* All Saints
Interviews: U2

RADIO TWO PLAYLISTS

A-LIST *Against All Odds* Mariah Carey & Westlife; *In Demand* Tenors; *Could I Have This Kiss* Forever Whitney Houston & Enrique Iglesias; *Cosin' This* *Beautiful* South; *Things Have Changed* Bob Dylan; *Should I Stay or Should I Go* Gabriel; **She Bangs* Ricky Martin; **Unavailable* The Corrs

B-LIST *Black Coffee* All Saints; *Angel* Lionel Richie; *My Kind* Paul Carrack; *I'm Over You* Marlene Falandry; *Out of the Afternoon* Curtis Young; *Stargate* *Paula* Me D'avis; *Go*; *The Consequences* Of Falling so long; *All Summer Long* Chris Rea; *Let Love Lead* *The Way/Holler* Spice Girls

C-LIST *Last Good Day of the Year* Coucouleg; *The Vols* (album) Russel Watson; *Old Time* *Rock* & Roll Status Quo; *Send Down* An Angel Allison Ramsey; *I Need Direction* Tenors; *Fanciful* Will Love; *Again* Les Falls; *Can't Fight the Moonlight* LeAnn Rimes; *Long Way Around* *Light* Cheryl Lee; *Nash* *Cheryl* *Sailing to Philadelphia* (album) Mark Knopfler; *From New On* *Reckless*; *No To Fed* *Kanyo* Williams; **Be Yourself* *Maroon*; *The Father* *Adventures* of Little Voice (album) Jane Horrocks; **BBC* Radio 2 *Country* *Wills* (album)

THE PEPSI CHART

Performances: *Who The Hell Are You* Madson; *Another Country* Summer help; *Stoshen Gately*; *Follow Me* Alicia Keys; *Black Coffee* All Saints
Interviews: *Holler* Spice Girls
Final line-up 12/10/2000

MTV UK PLAYLISTS

ADDITIONS *Trouble* Coucouleg; *Independent* *Women* *Demon's* Child; *Sweet* (Bad) *Prayer* Kelly K & Westlife; *Stim*; *Don't Mess With The Man* *LePret*; *Something There* For Me Richard Blackwood; *True Step* *Trouble*; *Trouble* *Prayer*; *Brain* *Honeyz*; *Outta Love* *Anastacia*; *All Good* *Do* *The Lou Seal*; *Chaka Khan*; *Silence* *Delirium* feat. Sarah McLachlan; *The Man* *Who Told Everything*; *Doves*; *Put Your Lights On* *Bartone* *Footie*; *My Generation* *Limp Bizkit*; *Get Over* *Westlife*

BUZZWORTHY *Again* Les Falls; *I* *Stigma* *Mary* *Mary*

POWERPLAY *Black Coffee* All Saints

14 OCTOBER 2000



1 **LADY (HEAR ME TONIGHT)**

Modjo Sound Of Barclay/Polydor 2763 -1 92.88 -2

	Weeks on chart	Artist	Title	Label	Peak	Wk on chart	Wk on chart	Wk on chart		
▲	2	3	3	SKY	Sonique	Serious/Universal Island	2212	+4	81.92	-2
▲	3	7	1	BLACK COFFEE	All Saints	London	1959	+3	78.00	+19
▲	4	11	30	MUSIC	Madonna	Maverick/Warner Bros	2191	-12	74.02	-7
▲	5	7	15	OVERLOAD	Sugababes	London	1705	+28	73.25	+23
▲	6	2	17	GROOVEJET (IF THIS Ain't MY LOVE)	Spiller	Positive	2523	-10	70.98	-29
▲	7	4	9	IN DEMAND	Texas	Mercury	1881	+7	61.22	+2
HIGHEST TOP 50 CLIMBER										
▲	8	20	3	KIDS	Robbie Williams & Kylie Minogue	Chrysalis	1344	+44	57.27	+67
▲	9	4	14	MOST GIRLS	FinK	LaFace/Arista	839	-1	51.78	-7
▲	10	3	4	BODY GROOVE	Architects feat. Nana	Go Beat/Polydor	771	+28	50.34	+48
▲	11	3	9	I'M OUTTA LOVE	Anastacia	Epic	1644	+20	48.45	+22
▲	12	3	5	BEAUTIFUL DAY	U2	Universal Island	1292	+13	47.32	+5
▲	13	12	38	7 DAYS	Craig David	Wildstar	1426	-10	47.27	+3
▲	14	9	29	ROCK DJ	Robbie Williams	Chrysalis	1655	-18	45.92	-9
▲	15	14	4	HOLLER	Spice Girls	Virgin	1465	+8	44.27	+10
▲	16	23	3	PLEASE FORGIVE ME	David Gray	IHT/East West	787	+15	41.11	+25
▲	17	15	25	ON A NIGHT LIKE THIS	Kylie Minogue	Parlophone	1542	+1	39.93	-10
▲	18	20	3	BODY II BODY	Musica feat. Mista	Polydor	1030	+62	35.64	+53
▲	19	10	2	AGAINST ALL ODDS	Mariah Carey & Westlife	Columbia	1132	-11	32.85	-44
▲	20	3	3	THE WAY I AM	Erinem	Interscope/Polydor	525	+86	32.55	+39
▲	21	19	20	SHACKLES (PRAISE YOU)	Mary Mary	Columbia	1155	+1	31.88	-11
▲	22	11	5	KERNKAFT 400	Zombie Nation	Data/Ministry of Sound	694	-8	31.47	-50
▲	23	4	9	CLOSER THAN MOST	The Beautiful South	Go Discs/Mercury	642	-24	30.47	-13
▲	24	25	3	UNLEASH THE DRAGON	Sisqo	Def Soul	400	-15	29.71	-8
▲	25	13	3	SILENCE	Delirium feat. Sarah McLachlan	Network	529	+33	29.54	+24
▲	26	1	4	WHO THE HELL ARE YOU?	Madison Avenue	VC Recordings	999	+11	29.45	+19
▲	27	22	4	COULD I HAVE THIS KISS FOREVER	Whitney Houston & Enrique Iglesias	Arista	759	+21	29.31	-13
▲	28	7	22	SOMETHING DEEP INSIDE	Billie Piper	Innocent	1077	-16	28.21	-21
▲	29	22	10	UNFORGIVABLE SINNER	Lene Marlin	Virgin	727	-8	27.22	-22
▲	30	32	4	TELL ME	Melanie B	Virgin	729	n/c	26.73	+9
▲	31	27	10	I TURN TO YOU	Melanie C	Virgin	1182	-12	26.25	-20
▲	32	14	8	JUMPIN' JUMPIN'	Destiny's Child	Columbia	572	n/c	24.82	-2
▲	33	4	2	TROUBLE	Coltaly	Parlophone	432	+18	24.45	+28
▲	34	29	18	LIFE IS A ROLLERCOASTER	Ronan Keating	Polydor	1081	-16	23.05	-21
BIGGEST INCREASE IN PLAYS										
▲	35	19	1	IRRESISTIBLE	The Corrs	143/Lava/Atlantic	682	+181	23.02	+185
BIGGEST INCREASE IN AUDIENCE										
▲	36	18	1	WHY DOES MY HEART FEEL SO BAD	Moby	Mute	452	+69	21.91	+100
▲	37	29	2	SUNSET (BIRD OF PREY)	Fatboy Slim	Skin	344	+27	20.98	-3
▲	38	14	8	ON A NIGHT LIKE THIS	The Corrs	143/Lava/Atlantic	885	-33	20.77	-15
▲	39	16	1	SHOULD I STAY	Gabrielle	Go Beat/Polydor	292	+156	20.37	+73
▲	40	17	8	ORDINARY WORLD	Aurora feat. Naimee Coleman	Positive	680	-64	20.31	-79
▲	41	10	1	SING BEINGS	Ricky Martin	Columbia	305	+80	19.42	+144
▲	42	10	2	DOESN'T REALLY MATTER	Janet Jackson	Def Soul	514	-23	18.91	-11
▲	43	27	10	TRY AGAIN	Aaliyah	Virgin	375	-15	18.58	-19
▲	44	4	2	NOT EVEN GONNA TRIP	Honeyz	1st Avenue/Mercury	612	n/c	17.82	-10
▲	45	21	2	BARYLON	Roni Size/Reprazent	Daily Grav	730	-27	17.36	-1
▲	46	4	2	WHO TOLD YOU	Bombfunk MC's	Dancepop	429	-24	16.35	-21
▲	47	11	2	FREESTYLEY	Planet Perfecto	Perfecta/Mushroom	348	+47	16.25	-75
▲	48	13	1	BULLET IN THE GUN	2000	Perfecta	38	+24	16.19	+23
▲	49	3	1	THINGS HAVE CHANGED	Bob Dylan	Columbia	36	+24	16.19	+23
▲	50	3	1	SMILE	Lonestar	Gravelpine	121	+20	15.96	+5

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RADIO ONE

Pos	Weeks on chart	Artist	Title	Label	Peak	Wk on chart	Wk on chart	Wk on chart
1	1	LADY (HEAR ME TONIGHT)	Modjo	Sound Of Barclay/Polydor	2763	-1	92.88	-2
2	1	UNLEASH THE DRAGON	Sisqo	Def Soul	400	-15	29.71	-8
3	1	WHY DOES MY HEART FEEL SO BAD	Moby	Mute	452	+69	21.91	+100
4	1	SHOULD I STAY	Gabrielle	Go Beat/Polydor	292	+156	20.37	+73
5	1	DOESN'T REALLY MATTER	Janet Jackson	Def Soul	514	-23	18.91	-11
6	1	IRRESISTIBLE	The Corrs	143/Lava/Atlantic	682	+181	23.02	+185
7	1	UNLEASH THE DRAGON	Sisqo	Def Soul	400	-15	29.71	-8
8	1	WHY DOES MY HEART FEEL SO BAD	Moby	Mute	452	+69	21.91	+100
9	1	SHOULD I STAY	Gabrielle	Go Beat/Polydor	292	+156	20.37	+73
10	1	DOESN'T REALLY MATTER	Janet Jackson	Def Soul	514	-23	18.91	-11

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ILR

Pos	Weeks on chart	Artist	Title	Label	Peak	Wk on chart	Wk on chart	Wk on chart
1	1	LADY (HEAR ME TONIGHT)	Modjo	Sound Of Barclay/Polydor	2763	-1	92.88	-2
2	1	UNLEASH THE DRAGON	Sisqo	Def Soul	400	-15	29.71	-8
3	1	WHY DOES MY HEART FEEL SO BAD	Moby	Mute	452	+69	21.91	+100
4	1	SHOULD I STAY	Gabrielle	Go Beat/Polydor	292	+156	20.37	+73
5	1	DOESN'T REALLY MATTER	Janet Jackson	Def Soul	514	-23	18.91	-11
6	1	IRRESISTIBLE	The Corrs	143/Lava/Atlantic	682	+181	23.02	+185
7	1	UNLEASH THE DRAGON	Sisqo	Def Soul	400	-15	29.71	-8
8	1	WHY DOES MY HEART FEEL SO BAD	Moby	Mute	452	+69	21.91	+100
9	1	SHOULD I STAY	Gabrielle	Go Beat/Polydor	292	+156	20.37	+73
10	1	DOESN'T REALLY MATTER	Janet Jackson	Def Soul	514	-23	18.91	-11

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TOP 10 GROWERS

Pos	Weeks on chart	Artist	Title	Label	Peak	Wk on chart	Wk on chart	Wk on chart
1	1	IRRESISTIBLE	The Corrs	143/Lava/Atlantic	682	+181	23.02	+185
2	1	KIDS	Robbie Williams & Kylie Minogue	Chrysalis	1344	+44	57.27	+67
3	1	BODY II BODY	Musica feat. Mista	Polydor	1030	+62	35.64	+53
4	1	OVERLOAD	Sugababes	London	1705	+28	73.25	+23
5	1	UNLEASH THE DRAGON	Sisqo	Def Soul	400	-15	29.71	-8
6	1	WHY DOES MY HEART FEEL SO BAD	Moby	Mute	452	+69	21.91	+100
7	1	SHOULD I STAY	Gabrielle	Go Beat/Polydor	292	+156	20.37	+73
8	1	DOESN'T REALLY MATTER	Janet Jackson	Def Soul	514	-23	18.91	-11
9	1	IRRESISTIBLE	The Corrs	143/Lava/Atlantic	682	+181	23.02	+185
10	1	WHY DOES MY HEART FEEL SO BAD	Moby	Mute	452	+69	21.91	+100

TOP 10 MOST ADDED

Pos	Weeks on chart	Artist	Title	Label	Peak	Wk on chart	Wk on chart	Wk on chart
1	1	YOU NEED LOVE LIKE I DO	Tom Jones & Heather Small	Capitol	5	9	2	1
2	1	I'M OVER YOU	Martina McBride	Innocent	6	9	2	1
3	1	SHOULD I STAY	Gabrielle	Go Beat/Polydor	292	+156	20.37	+73
4	1	MY LOVE WESTLIFE (RCA)	Westlife	RCA	6	9	2	1
5	1	SHAKE MY HEART	Backstreet Boys	Jive	6	9	2	1
6	1	WHY DOES MY HEART FEEL SO BAD	Moby	Mute	452	+69	21.91	+100
7	1	LONG WAY AROUND	Eagle Eye Cherry feat. N. Cherry	Polydor	3	9	2	1
8	1	TROUBLE	Coltaly	Parlophone	432	+18	24.45	+28
9	1	WHY DOES MY HEART FEEL SO BAD	Moby	Mute	452	+69	21.91	+100
10	1	SHOULD I STAY	Gabrielle	Go Beat/Polydor	292	+156	20.37	+73

TOP 10 PRE-RELEASE

Pos	Weeks on chart	Artist	Title	Label	Peak	Wk on chart	Wk on chart	Wk on chart
1	1	KIDS	Robbie Williams & Kylie Minogue	Chrysalis	1344	+44	57.27	+67
2	1	BEAUTIFUL DAY	U2	Universal Island	1292	+13	47.32	+5
3	1	HOLLER	Spice Girls	Virgin	1465	+8	44.27	+10
4	1	PLEASE FORGIVE ME	David Gray	IHT/East West	787	+15	41.11	+25
5	1	BODY II BODY	Musica feat. Mista	Polydor	1030	+62	35.64	+53
6	1	WHO THE HELL ARE YOU?	Madison Avenue	VC Recordings	999	+11	29.45	+19
7	1	TROUBLE	Coltaly	Parlophone	432	+18	24.45	+28
8	1	IRRESISTIBLE	The Corrs	143/Lava/Atlantic	682	+181	23.02	+185
9	1	WHY DOES MY HEART FEEL SO BAD	Moby	Mute	452	+69	21.91	+100
10	1	SUNSET (BIRD OF PREY)	Fatboy Slim	Skin	344	+27	20.98	-3

RETAIL FOCUS: REVEAL RECORDS

by Karen Faux

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

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

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

Rose has recently built a range of extra



Reveal: mixing punk, metal and hip-hop

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

"We also write music reviews for two local

LISTENING IN AT REVEAL

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

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

With the focus very much on indie music, Rose raises the support he has received

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

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

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

Reveal: 37 Main Centre, Derby, DE1 2PE, tel: 013332 349242, sales@revealrecords.com

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



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



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



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



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



Single — Blur; **Windows** — Fatboy Slim, Steps, Samantha Mumba, Moby,

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



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



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



Singles — Honeyz, Blur, Gabrielle, Samantha Mumba, Steps; **Windows** — Limp Bizkit, Lionel Richie, All Saints, U2;

In-store — All Saints, Street Vibes 6, Essential Mix



Album — World Party; **Selecta Listening Posts** — Wondermints, Tom McRea, Nitin Sawhney, Midnight Choir, Tim 'Loose' Lee; **Mojo recommended retailers** — Eddie Hinton, Cherry Twist, GweLo, The Alan Price Set, ELP, Woody Guthrie **Single** — Damage, Blur, Fatboy Slim, Samantha Mumba; **Album** —



Windows — Radiohead, David Sylvian, Gramophone Awards, Camden **Mini Listening posts** — Green Day, Vast Peaches, Dum Dums, DJ Nick, Richard Blackwood, Gomez, Coldplay, Barenaked Ladies; **Press ads** — All Saints, David Sylvian, Big Brother



Windows — All Saints, Limp Bizkit, Beautiful South, Roni Size, Blur, Fatboy Slim, Gabrielle, Moby, Samantha Mumba, Steps; **In-store** — Street Vibes 6, Film 2000, Roni Size, PJ Harvey, Red Snapper, David Sylvian, Limp Bizkit, Johnny Cash, Teenage Fanclub, Omar, Idriswili, Honeyz, David Gray, Clearlake, Afro Medusa; **Press ads** — Coldplay, Damage, Dawson's Creek, Iron Maiden, JJ 72, Martine McCutcheon, Moby, Roni Size, Samantha Mumba, Spice Girls, Sunna, Teenage Fanclub



In-store — Young Guns Go For It, Best Of Carole King, Best Garage Anthems In The World...Ever, Barbara Streisand, Kylie Minogue



Singles — Steps, The Honeyz; **Album** — Pete Waterman; **In-store** — Steps, The Honeyz, Pete Waterman, Daniel O'Donnell with free poster, Club M 2000 Vol 2, Street Vibes 6, Also Deejay, All Saints with free poster, Dawson's Creek with free posters

ON THE SHELF

STEVE TURNER,
manager, Solo Music,
Barnstable



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

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

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

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

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

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

ON THE ROAD

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

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

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

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

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

ALBUM reviews



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

RECOMMEND **COUSTEAU: Cousteau (Palm Pictures PALMCD2058-2).** Largely a re-recording of their critically-acclaimed and self-funded debut set, this album rises above the current indie wave. Songs such as the current Radio Two-playlisted single *Last Good Day Of The Year* and *Jump In The River* show a rare songwriting talent in pianist/producer *Davey Ray Moor*.

TRICKY: Mission Accomplished EP (Anti/Epitaph 69562). Tricky's first fruits since signing to American independent label *Epitaph* reveal a more focused — and less paranoid — artist than on recent releases. The four-track EP is awash with swampy basslines and driving breaks, creating a sound not exactly commercial, but one that bodes well for his forthcoming fourth album,

currently being recorded in New York. **TEENAGE FANCLUB: Howdy! (Columbia 500622).** Howdy's first single, *I Need Direction*, leads a rousing collection of their signature melodic guitar sound. With highlights like *Happiness* and *My Upright Life* this album deserves to top its predecessors success.

UB40: The Very Best Of UB40 (Virgin DUBM03). With more than 20 years without a change in line-up and in excess of 600 albums sold, no one can deny the commercial viability of this collection, although the band remain critically unloved. Their three global number ones — *Red Red Wine*, *I Got You Babe* and *I Can't Help Falling In Love* — are included.

RECOMMEND **MADISON AVENUE: Polyester Embassy (V-C: Recordings CDVCR7).** *Cheyne Coates* has a strong voice, at times reminiscent of *Roisin Murphy*, which is shown off to good effect. The album is varied with plenty of strong material, particularly the seared up *It's Alright*.

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

ALBUM of the week

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



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



and producers.



ATOMIC KITTEN: Right Now (Innocent CDSING6). Following the release of their fourth single, *Follow Me*, the pop trio unleash their debut album, including their three Top 10 singles. This album provides a varied and well put together mixture of dance grooves and ballads, as well as their usual upbeat pop material.

LENNY KRAVITZ: Greatest Hits (Virgin CDVUX183). Featuring 15 songs from his 10-year career, including *Let Love Rule* and *Are You Gonna Go My Way*, plus new track and future single *Again*. The collection illustrates admirably the eclectic rocker's varied style.

BOB SINCLAIR: Champs Elysées (Defected CHAMPD1/CHAMPLP1). Another set of polished dance beats from

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

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

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RECOMMENDED CATALOGUE
NEW RELEASES

CLIFF RICHARD: The Whole Story - His Greatest Hits (EMI 5233222) The whole story? That would be a six-CD boxed set. This double CD manages to cram in 46 of Cliff's biggest hits, but still remains there are 76 missing. However, the line is probably not intended for Cliff compilation, as it is six years since The Hit List. Since then, of course, he has recorded for a label other than EMI, to which he has been signed for more than 40 years. Ironically, to make this album as up-to-date as can be, EMI has licensed the track it turned down, and which subsequently became Cliff's last number one, The Millennium Prayer.

ETTA JAMES: The Best Of Etta (Epic/Spectrum 5443672) One of the first female vocalists of the 20th Century, James was criminally ignored by British record buyers until a Diet Coke ad using her ultra-soulful 'I Just Wanna Make Love To You' belatedly brought her to their attention. This excellent budget collection will doubtless attract many new fans - and what a treat they are in for. James achieves a level of intensity, competence and phrasing few can approach. Her recording of 'I'd Rather Go Blind' (later brought to wider attention by Herbie Hancock) and 'Living Arms' are worth the price of admission alone.

THE METERS: Anthology - Family Style 1957-1982 (Warnersep 1322718692) Rather like Booker T & The MG's, the Meters maintained a high profile recording career of their own while also acting as sessionists to a host of others. They charted a succession of hits in America, with their distinctive and sometimes gritty funk of funk and R&B. They recorded eight albums between 1969 and 1977 and their highly accessible catalogue has attracted constant attention from hip-hop acts looking for suitable samples.

DONNY HATHAWAY: Extension of A Man (Rhino 1322715202) / Donny Hathaway & The Horns (Rhino 1322715192) Donny Hathaway left behind a tremendous recorded legacy, of which these two beautiful albums are a fine reminder. The self-titled Donny Hathaway dates from 1971 and finds the singer (then 25) tackling a collection of 11 songs, most of them covers. Extension of A Man, from two years later, finds Hathaway - arguably one of the most influential soul artists ever - now writing much of his own material and going so with supreme style. Alan Jones

FRONTLINE RELEASES

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NEW RELEASE

COUNTDOWN

Key releases scheduled for the next five weeks

ALBUMS		
October 23		
Enrose Lovestart (Mute); PJ Harvey		
Stories From The City... Stories From The Sea (Polygram); Sade		
Mercury Collection (Parlophone);		
Sister 2 Sister (Mercury);		
Two Guitars: His Majesty; Various		
History Of Creation Records (Polygram);		
International Guardians Of Rock N Roll (Sony)		
October 30		
Blar Blast Of Fools; Celine Dion		
Collector's Series Vol. 1 (Epic); Eagle-Eye Cherry; Living In The Present; Various (Polygram); Sade; The Roots; Mercury Collection (Parlophone);		
Stepz Buzz (Epic);		
Stone Roses The Remixes (Virgin);		
U2: That's Not Us (That's Not Us);		
Behind The Velvet Curtain; Island;		
November 6		
Fabray Slim Halfway Between The Gutter And The Stars (Sire); R Kelly		
2000 Miles From Nowhere (Columbia); Spice Girls (Fareast);		
Whitey: Westlife Coast To Coast (RCA)		
November 13		
Byebye His (Epic); Elton John One Night Only (Mercury); Marilyn Manson		
How Wood (In The Valley Of The Moon) (Polygram);		
Scary Movie: Sade's Familiar To Millions (Big Brother); The Offspring		
Conspiracy Of One (Columbia);		
Lovers Rock (Epic);		
Stepz Traps The Tiger (Polygram)		
November 20		
Arilla Dodger It's All Backstreet The Stragglers (All); Backstreet Boys		
Black & Blue (A&M);		
Maude: Feel The Meat & Honey (Polygram);		
Queens Of The Stone Age Rated R (Polygram)		

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RELEASES THIS WEEK: 158 • YEAR TO DATE: 5,041

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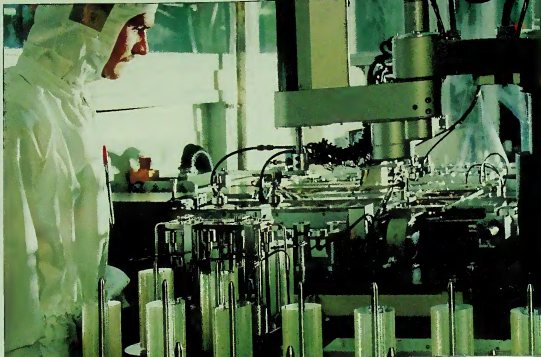
It is probably fair to say that the implications of the AOL/Time Warner merger, and indeed the recently withdrawn proposed EMI/Warner deal, have been felt nowhere more acutely than in the disc manufacturing sector.

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

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

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

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



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

INDEPENDENTS RISE UP TO MEETING DEMANDS

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

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

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

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

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

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

There can be no doubt that the capabilities of manufacturers, which are part of large multi-national entertainment groups, are impressive. WMMME, based in Aisdorf, Germany, has a current daily output of more than 800,000 discs, putting it just behind large producers in the Far East. Its early expertise in producing commercial volumes of DVD has enabled it to increase its third-party work in this area. The Aisdorf plant currently produces DVDs for distributors Fox Video and Disney distributor Buena Vista in addition to handling its own Warner Home Video label, giving it a high market share in the accelerating European market. Hit movies such as *The Matrix*, *The Mummy* and *Lethal Weapon 4* have all passed through its presses. With its daily capacity of 650,000 audio CDs, WMMME is responsible for processing all its own label product for Europe, while only about 3% of its business is accounted for by outside labels. International marketing director Caple Frengr reports that audio business has been holding steady this year, although in the past three months it has been particularly buoyant.

"In the summer we experienced an overload situation which necessitated putting some work into other factories," he says. "However there are no plans at present to upgrade our CD capacity."

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

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

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

improving capacity on various products such as DVD and improving efficiency in all areas. The UK currently benefits from Sony DADC's logistics operation. It is capable of packing and dispatching thousands of orders every day with its current network covering 8,000 distribution destinations in 100 countries. Customers in the music, film, games, multimedia and corporate sectors are becoming increasingly important. "We recognise that DVD is the next generation of digital disc technology and therefore offer the very best standards of production," says Lassing.

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

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

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

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

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

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

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

'Our priority is maintaining a first-rate service to our existing customers. In this way independent labels never get pushed to the back of the queue' — Norman Ahmed, MPO

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"If a major label comes to us and wants 500,000 units through the presses at short notice, the chances are we can't do it," he says. "Our priority is maintaining a first-rate service to our existing client-base and we will not jeopardise their orders. In this way independent labels never get pushed to the back of the queue as they might at other plants."

As Ahmed points out, an advantage for MPO is that it can always choose the product it handles. "We can either accommodate orders or we can't and if we can't the client is free to look elsewhere," he says.

During the last pre-Christmas period, when a machine broke down, MPO had to

"The challenge to the indies is that the major manufacturers are continuing to get bigger and bigger and their service is closely honed to the in-house labels they serve" — Ashwin Bedi, VDC

outsource work to its factory in Thailand and although this was a costly exercise it meant that deadlines were met and the client was not disappointed.

"We have a lot of options within the group to cater for all contingencies," says Ahmed. "Although our plant in Spain is focused on its domestic market, it is frequently used for UK overspills, as is our Irish facility which primarily serves the CD-ROM market. This will be my fifth peak season with MPO and I have yet to encounter any serious problems."

Independents are quick to claim that they are every bit as reliable as the major manufacturers. At CDA, which is currently building UK custom for its German plant,

Mergers and takeovers help players remain competitive

Areas of dramatic mergers and acquisitions in the past three years have transformed the manufacturing business, making it virtually a closed shop to newcomers.

While there may be a fair number of replicators serving niche markets and running one production line out of their garages, there have been no recent start-up operations to challenge the might of the established factories. Massive capacities, new technology and well-honed logistics make the big manufacturing groups impossible to rival.

However, even for the big factories, the need to cut costs and streamline operations is always important in the current climate. This is underlined by DODdata NV's recent acquisition of Ablex Music And Video. On the back of this move the Dutch-owned group is re-organising its UK activities by moving production out of its London site and up to the Ablex plant in Telford. In the year ending March 31, 2000, Ablex reported sales of approximately £35m and an operating profit (pre-interest and pre-tax) of around £5m, making it a prudent investment for a company which is pursuing rapid expansion in Europe and the US.

"60% of the CD capacity in London will be deployed to Telford while the remaining 40% will be channelled into our plant in France," says a spokesman. "This will mean that daily disc capacity across the two will rise to 200,000 units a day."

the approach has been to anticipate trends and cultivate the right contacts.

"We set up the sales and customer services office here in 1995 with the view of complementing existing business for the factory from Germany, the Netherlands, France and Italy," says CDA UK sales



Pole positions: The 1998 merger of Nimbus and Technicolor led to the installation this autumn of new

For the former CD Plant UK — which became part of a large Scandinavian multi-media manufacturing group when it was sold to DV Industries in 1998 — the challenge has been to re-position itself under the new SDC name. "We had

actually been operating as a cohesive multi-national group for some time before it was decided to re-brand as SDC," says UK sales manager Daragh McDonogh. "The company now has an enormous structure with plants in Norway,

manager Ian Mackay. "We started off servicing the music industry only, but in the past two years the software market has become more of a priority. We have also invested quite heavily in DVD and have the capacity to produce 30,000 a day. DVD markets in France and Germany are well established and we are just recruiting somebody here to help build the UK market."

Although music is not CDA's top priority, Mackay is keen to underline that it is by no means ignored. "While our plant gets major record company work from major companies in continental Europe, UK based offices tend to place work with UK-based factories," he says. "So for that reason most of our record company clients tend to be indie labels and they are handled between myself and a customer services operator."

On the downside, Mackay says that people have a natural suspicion about the

level of service they are likely to get from an independent — particularly in terms of delivery. "The games sector gets extremely worried about the independent's ability to source and fulfil special packaging and we often find ourselves having to bolster their confidence and prove we can do what is required. Because our manufacturing is not just down the road, customers often foresee problems that never exist. The only delivery problems we have ever had have been associated with ferry strikes."

For Disronics, currently the UK's largest independent manufacturer, the development of sophisticated fulfilment has been a natural adjunct to its formidable disc replication capabilities spanning factories in the UK, US, France and Italy. Integral to the smooth running of its UK plant is Disronics Fulfillment, which has steadily expanded its capabilities since it was launched in 1994. Its warehousing facility in

"We started off servicing the music industry only, but in the past two years the software market has become more of a priority" — Ian Mackay, CDA

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Impressive autonomy: Universal Manufacturing & Logistics' site in Blackburn

Active



Open DVD lines in Technicolor's European facilities

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

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

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

expertise you can acquire over night."

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

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

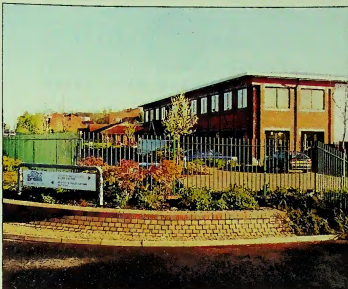
Canadian multimedia manufacturer Cinram is every bit as ambitious. The company entered the UK market in 1997, following the acquisition of Ipswich-based independent video duplicator Videoprint. Six months later it expanded its capacity by purchasing the manufacturing assets of Sony Music Entertainment's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

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

doubled from where we were last year,"

says Simon Pagworth, sales manager packaging and fulfillment.

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



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

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

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

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

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

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

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

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

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Relevant experience in Music Publishing Royalties is essential, as are good PC skills including knowledge of Microsoft Excel and Word. Familiarity with Counterpoint or a Counterpoint derived system would be an advantage.

of standing data on the publishing administration system; helping to ensure the timely and accurate accounting of royalties to our contractual clients, including the preparation and mailing of outgoing statements, and general filing duties.

Good PC skills including knowledge of Microsoft Excel and Word are essential. Experience in Music Publishing Royalties and a familiarity with Counterpoint or a Counterpoint derived system would be an advantage.

Implementations and varied administration relating to releases, covers and Film/TV scores. Liaison with other Universal departments and various organisations both in the UK and abroad will be a major feature of the job.

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