



**NEWS:** In his first move at **CAPITAL RADIO** Jeff Smith is introducing a committee-style approach to playlists  
News 4



**NEWS:** In a stocking U-turn **MVC** has opted to carry singles in all its stores for the first time  
Marketing 5



**A&R:** A top team of US producers and writers has been recruited for **MEL B's** debut solo album  
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**DIGITAL RADIO: THE FUTURE MOVES CLOSER - P26**

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FOR EVERYONE IN THE BUSINESS OF MUSIC

# music week

## Dann axed in Dyke's BBC shake-up

by Robert Ashton  
The BBC has launched a complete shake up of the way it produces music programming with a series of moves that includes making head of music entertainment Trevor Dann redundant, sacking his department and handing the power he wielded back to programme makers.  
Dann's departure last Friday comes as part of the second phase of director general Greg Dyke's radical restructuring of the corporation and comes just three months after the executive lost his radio responsibilities. TV producers within the defunct music entertainment department will now move into the drama, entertainment and children division headed by Alan Yentob, who assumes overall responsibility for TV programmes such as *Top Of The Pops* and *Later With Jools Holland*.  
Dann, a 25-year veteran of the BBC who took control of the music entertainment unit at the end of 1996, praises the BBC's coverage of music in his parting shot. "The



Dann: department closed

success of the music entertainment department can be seen and heard by BBC viewers and listeners in the health and popularity of our pop music programming in radio, TV and online," he says.

Achievements during his time at the corporation include launching *TOTP2*, winning a *Barta* for the BBC's coverage of *Live Aid* and helping reshape *Radio One's* music policy following the purge of old school DJs such as Dave Lee Travis and Simon Bates by the station's then head, Matthew Bannister.

### BBC UNVEILS PLANS FOR TOP OF THE POPS 3

The *O Zone* name is set to disappear later this year as the BBC remodels the programme as the so-called *TOTP3*.

Almed at 15- to 24-year-olds, the programme will be a studio-based show airing for 30 minutes at Sunday lunchtimes on BBC2, although its name, presenter and content still have to be confirmed.

The BBC stresses that, despite Dann's departure, the restructuring will actually give music a greater voice on TV and radio. Two new boards are being created to represent and promote pop and classical music across the corporation, chaired by *Radio One* chief Andy Parfitt and *Radio Three's* Nicholas Kenyon respectively. Meanwhile, *Jerry Brabsters's* radio division will now be rebranded *radio 4* and musical.

"This [rebranding] reflects the importance of its two key areas. Music as a speciality will be repre-

sent on the BBC's executive committee for the first time," says Abramsky. A senior spokesperson adds, "The BBC is of huge importance to both the classical and popular music industry in this country. A more efficient, strategic way of organising music across the whole of the BBC can only serve to underline and enhance that importance."

It is expected to start transmission in September with a large segment featuring gossip and backstage scenes from the main *TOTP* programme.

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Cowley. Later producer Mark Cooper, *O Zone* producer Jo Pilkington, *BBC Worldwide* director Simon Sudbury and *BBC Choice* head of programming Stuart Murphy.

This pop board will not commission TV or radio programmes but will shape a "strategy for pop music" across the BBC. Abramsky says this means that the BBC can organise talent and rights across the organisation. Parfitt adds, "The music industry should welcome these changes, which will ensure the BBC makes the best use of its music output across different formats. There are many opportunities where *Radio One's* live music content could be better exploited by other areas of the BBC, for instance."

The restructure has been broadly welcomed by the industry. Sony communications vice president Gary Farrow says, "It's sad we've lost Trevor, who was always prolific. But Parfitt, Cowey and Cooper are good guys for the industry and Abramsky is fantastic."

### Telstar goes online for Craig David push

Telstar has teamed up with digital distribution company DX3 to mount a significant online push to promote the Craig David single *7 Days* and his forthcoming debut album.

The campaign's first phase, which kicks off today (Monday) and will run until the end of the month, will see DX3 stream a two-hour exclusive full-length video, a remix of the single, artist photos and stories via DX3 portal and e-tail partners including AOL, dotmusic, World Online and Virgin.net.

The online campaign is Telstar's first step towards globalising the artist's marketing push, ahead of a US licensing deal - which is finally expected to be sealed within the next two weeks.

The second part of the campaign, running through August, will feature new material from his *Born To Do It* album, including a time-limited, full-length download of future single *Bodyman*, video streaming of the *Fill Me In* video and previews of three other tracks from the album, which is released on August 14.

Telstar head of new media Carlos Rodriguez says that more than 70% of the album's advertising budget is being spent online.



The BPI closed a lengthy chapter in its history last Wednesday as John Deacon (pictured) retired from the director general's post he had made his own during the past 21 years. Deacon, who has been succeeded in the role by director of legal affairs Andrew Yeates, formally stepped down at the BPI AGM at London's Batta, where chairman Rob Dickens noted that Deacon had taken on the persona of the BPI during his reign. "He understands our business. He understands the people in our business, which takes a few years of anyone's time," said Dickens, who remarked that Deacon's parting was a "very sad day" for many people. Keen gardener Deacon, who will remain in a consultancy role until the end of the year, was presented with a solid silver watering can as a leaving present as well as a specially-drawn framed cartoon symbolically capturing him conducting an orchestra made up of BPI chairmen. See News, p3 and Dooley, p35

### Snook tells BP AGM: the future of music is Orange

Orange CEO Hans Snook stepped up his campaign to woo music content owners when he outlined his vision of a wireless future at the BPI's AGM last Wednesday.

Although Snook stressed he was not interested in owning music content, his presentation aimed to persuade key independent and major record company executives that Orange wireless devices will be the ultimate digital delivery platform for music.

"I passionately believe the digital mobile is not just another Walkman," Snook told the AGM. "It has the potential to provide access to a whole new world of services. The mobile would give the customer clever and personalised music selection services... and it is good for the music industry because the music would either be streamed for a fee, or would be downloaded through a trusted third party, in this case Orange, with whom the industry has a revenue relationship. It would not be illegally downloaded free from a Napster clone."

Speaking the day before Orange unveiled a £300m cyber Invest-



ment fund and new virtual new-caster and video recognition services, Snook presented a view of a world controlled by wireless technology.

In his presentation Snook suggested that mainstream music would be delivered via Orange phones before the end of this year, although as *MIV* went to press Orange could not confirm details of any label deals. Strategic relations director Sue Lambert says the company is in "advanced discussions with a broad range of music companies including labels", the outcome of which will inform product launches before the end of 2000.

# Work the Groove

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X UK guitar music was set to receive a massive injection yesterday (Sunday) with Coldplay's *Parachutes* lined up to become the first debut album by an entirely new act to debut on the charts this year. The release was nearly 15,000 sales ahead of its nearest challenger The Marshall Mathers LP by Eminem by the end of business last Thursday. Parlophone on course for its first chart-topping album since Blur's 13 in March 1999. Its success follows the Top Five entry of the single Yellow a fortnight ago. Parlophone managing director John Wozencroft says he believes the album's success illustrates a swing this year towards "authenticity and quality" across musical genres.

"This is a genuine record and it's a really good debut. They're great songwriters," he says. Coldplay are pictured during a performance last Monday at HMV's 150 Oxford Street store in London.



## Napster scores PR win in RIAA copyright battle

Napster appears to have won the latest round of its ongoing PR battle with the RIAA during a special summit called by the US Congress to assess whether the US Government should intervene to legislate on the licensing of copyright online.

The infamous web company announced last week that it had poached Universal Global 'e' senior director of operations Keith Bernstein as its new chief operating officer. The move followed Senate Judiciary committee chairman Orrin Hatch's clear intention to record companies that they need to work out "fair and reasonable licensing" with online companies or face an investigation into alleged collusion.

The RIAA's full trial hearing against Napster begins on July 26.

## news file

**IRELAND TIGHTENS COPYRIGHT LAWS**  
The IFPI has praised Ireland's first new copyright law since 1963 for its strong provisions against music piracy. The Irish Copyright and Related Rights Act simplifies legal procedure in copyright cases and makes live concert bootlegging an offence for the first time.

**FERRIS JOINS TORNAADO BOARD**  
Former EMI UK managing director and Brilliant founder Ben Ferris, and Streets Union founder Ian Watson have been recruited as advisors to the board of digital rights management company Tornado. The start-up hopes Ferris's label and media experience will be part of its proposition as a preferred digital supplier to record companies.

**ADL SIGNS REAL NETWORKS LINK-UP**  
ADL has chosen to expand its distribution deal with Real Networks to build RealPlayer technology into its entire network, covering 23m subscribers. US analysts described the move as the biggest multimedia software deal in history, since Real's stock up 11% last Thursday.

**RADIO GROUPS FORM ALLIANCE**  
GWR Group, The Wireless Group and Scottish Radio Holdings have formed an alliance called the Digital Radio Group to bid for key regional digital radio multiplex licences. Five licences have been targeted by the group, including West Midlands (being advertised in August), and the North West (September).

**IMPALA LOBBIES EC ON MERGERS**  
The Brussels-based Independent Music Publishers and Labels Association (Impala) is lobbying the European Commission to guard against the ongoing music industry mergers from monopolising the digital delivery market. In a newly published position paper, Impala wants the EC to enforce rules on the proposed mergers between AOL/Time Warner, EMI/Warner and Seagram/Vivendi to "ensure competition rules are upheld".

**EDEL SIGNS LIQUID AUDIO DEAL**  
Edel has taken a first step towards making its catalogue available online by linking a distribution deal with Liquid Audio as its first preferred e-tail supplier.

**ARTISTS RECORD WAR CHILD SINGLES**  
Sinead O'Connor, Thomas Dolby and Coldcut's Matt Black are among the artists collaborating on a new radio production sector by investing £1m from its recent stock market listing on acquisitions.

**EMI LAUNCHES US DOWNLOAD TRIALS**  
EMI will tomorrow (Tuesday) begin its much-hyped US download trials, making 100 albums and 200 singles available via Microsoft Windows Media and Liquid Audio software at online retailers such as HMV and Tower. The trials were put back from an initially scheduled launch date of July 1.

**BBC2 TO SHOW MERCURY PRIZE**  
BBC is lining up to broadcast this year's Technics Mercury Music Prize with the first to be broadcast on the night of the show at London's Grosvenor House Hotel on September 12 and the second in a two-hour late evening slot on September 14.

# Deacon snags doom-mongers as sales takes on top BPI job

by Paul Williams

John Deacon has left his post as BPI director general on a high, issuing a final assault on the doom merchants ready to sound the death knell of the music industry.

Deacon, who last week formally handed over the reins to Andrew Yeates after 24 years in the job, blasted those who claim that the industry's future is bleak because of threats posed by the ongoing technological revolution. "Our industry has been viewed as doomed virtually since it started," Deacon told last Wednesday's BPI AGM, noting that during the past century technologies such as radio, home taping and even computer games have threatened but failed to destroy the industry.

Despite the ongoing threats, he noted that 1999 was another

record year for music sales with levels in real terms around double those when he joined the BPI almost a quarter of a century ago. Deacon told the meeting at London's Bafta that the industry was also enjoying the best relationship in its history with the Government. "We've always had challenging times. Now though the politicians seem to understand our vulnerabilities and want to work with us to help," he said.

He also noted that the Government had been willing to back - albeit grudgingly - the industry's arguments over this year's Nielsen report, whose findings that CDs in the UK were overpriced in relation to France, Germany and the US had been firmly rejected by the BPI. "I hope as I stand down I leave you in a situation where the BPI is



Dickins (l) and Deacon chairman and outgoing director-general

in the best possible position to recreate an environment to continue what you do the best - to produce the finest music in the world," he said.

Rob Dickins, who was formally elected chairman for a third successive year, admitted at the AGM that the industry was currently los-

ing the PR battle over the importance of music in the face of a creeping perception that it should be free. "Everyone in this room loves music but you don't see that ever coming across in the press and TV. Our passion for music is not such a great story, but we're investing not just economically but creatively and creatively in our artists," said Dickins, who also concluded that the UK industry was finally emerging from a pop-music cycle as other genres of music restore the musical balance. At the AGM Universal's John Kennedy, Pinnacle's Steve Mason and Warner Music's Nick Phillips were formally re-elected to the BPI committee in an unopposed contest with Mushroom's Korda Marshall succeeding Beggers Banquet's Martin Mills.

# Capita and Storm web radio plans prompt industry copyright concerns

Capital Interactive (CI) and the Storm group's internet radio plans have brought to the attention of the music industry a new and looming cyberspace black hole for music copyright owners.

CI has gained agreements in principle from BMG, EMI, Universal and Aim to use their repertoire as that of the other members for a series of narrow-cast online stations set to be rolled out this autumn. The £3.5m plan, which will be launched under the new umbrella brand Kiddio, will also include the emergence of a personalised music service by the end of the year.

Licensing details of the deals, which have come in the midst of widespread publicity for the Bruno Brookes-backed web station Storm, are understood to be far from finalised, with the labels concerned that remuneration should reflect the extent to which personalised radio might dent sales. One favoured licensing model is a hybrid of traditional commercial radio revenue-sharing combined



Lalidau negotiating deals

with some form of licence covering programming content.

Meanwhile, key industry players are calling for a pan-industry standard licence to be agreed, which would involve the creation of a central administrative body invested with the power to bestow licences. PPI can only currently grant almost-casual licences to existing analogue or digital broadcasters.

John Osby, director of online for SMG-owned Giger Media - owner of Virgin Radio - says individual deals will not help UK internet radio to compete. "The only way internet radio will work is if

we have collaboration across the industry to get the best deal on generally agreed terms and ensure copyright is respected."

However, CI head of programming and production Tom Lalidau says his company would have struck a one-stop licensing deal if one had existed, but it was not prepared to hold up its business plan to wait for the industry to catch up. Capital plans to launch three narrow-cast stations online with working titles Diva, which will be aimed at working women through its partnership with Handbag.com, Rage for male equivalents and Urban Groove to pick up R&B and garage fans.

The station is to employ its own customer service team to process CD retail via the site, distributed in partnership with EMI.

Its ultimate Unicast station, powered by US software giant HNC, will launch before the end of the year using listener profiling technology to determine playlists. ● see digital radio supplement, p26

## UBC to spend £1m on radio takeovers

The UBC Media Group, the company behind the Pepsi Chart Show and the MTV European Music Awards, plans to increase its share of the radio production sector by investing £1m from its recent stock market listing on acquisitions.

UBC, which raised £4.5m when it launched on the AIM market, will also plough £1.5m into OneWorld, the radio station dedicated to plays, books, comedy and reviews which broadcasts on the Digital One Network, with another £1.5m earmarked for developing its business in data transmission on digital radio.

Chief executive Simon Cole says the company's G-One joint venture with Giger Media to produce dance programmes for everyone from Kiss to Galaxy has meant UBC has that genre covered. "However, we still have some gaps and we want to make acquisitions in those music areas," he says. "In this market a lot of it is to do with off-peak and a lot of these deals are for six figures so we can make a lot of acquisitions with £1m."

## MUSIC COMMENT

## NEW TALENT IS PARACHUTING IN

Shock horror – all is not doom and gloom. Not that you would know it to judge from all the ongoing press coverage of music, but the charts are starting to tell a different story.

The expected number one debut of Coldplay's *Parachutes* in the albums chart on Sunday is good news – not just for the band, Parlophone and everyone else involved, but for the business as a whole. The reason is that this smacks of being a long-term hit. Although the four-piece are now graduating to the cover of the *Inkies*, they have not yet been hyped as the Next Big Thing.

Rather they have been earning their success the old fashioned way, touring and gradually building their profile.

The sales success of the beautiful Yellow seems to have caught radio by surprise but now it is shaping up to be a real airplay smash. And all the feedback from their festival dates suggest that they are becoming a top-line draw. Perhaps most encouragingly, this is a record that is going to build by word-of-mouth as much as marketing spend.

If this were a lone occurrence then it would not be so noteworthy, but it is not. Travis, Moby and Macy Gray from last year, and now David Gray: these are stories of quality winning out.

And there is more to come. Although the first six months of 2000 have been most remarkable for the paucity of quality albums (singles has been a different story), the second half is shaping up to offer retailers an abundance of riches. This is partly because of bankers as diverse as Madonna and Radiohead, but it is also because of the debut records – early copies of which are starting to arrive in the office. Craig David? Believe the buzz. And in a completely different vein, London's Sugar Babes have managed to come up with a new twist on pop.

Music is an industry that feeds on hype, but lives off talent. Don't write it off just yet.

Alex Scott

## TILLY

## THE US IS SHOWING US HOW TO SELL

Well said Webbo – why oh why was the brand new Richard W Ashcroft album available for purchase at £9.99? All of a sudden The Verve front man becomes a mid-price artist. In America there is a very buoyant full-price market and this sort of first-week sale does not happen. We should take a leaf out of their book. They're showing us how to market and sell albums with 'N Sync, Britney, Eminem, Santana et al selling millions. Retail in the US has sections devoted to introducing new and emerging bands to the market with a discounted price. This makes perfect sense. They would not, however, slot a proven higher-profile artist like Ashcroft into this market. On seeing the amount of money it is claimed Virgin paid out in advances to the former Verve frontman, it is debatable whether the company will make money, although no doubt market share is also a motivating factor.

To mime or not to mime, that is the question – or at least it is one I have heard voiced frequently in recent weeks. If *Glastonbury* was anything to go by, some of our new cred guitar bands would have done better to mime. These seemed to be a distinct lack of charisma, vocal talent and stage presence. It's a good job the big dance acts were there to show the boys how to put on a great stage performance. Radio One's Leeds Love Parade was an amazingly successful event, although anyone who heard the crime-making live vocals of an uncertain Top 20 female would be all in favour of miming. Meanwhile, at Party in the Park almost everyone was inevitably miming. To be fair perhaps younger fans only want to see live performances for the visual aspects like choreographed routines. But live vocals do highlight the talents of the likes of Ronan Keating, who can sing, and American professionals like Bon Jovi, although they would not accept this false miming situation on the other side of the water. That is one reason why they have true artists selling millions of discs – and why hardly any of our little-talented, manufactured popsters get a look in.

Tilly Rutherford's column is a personal view

## HMV bosses keep faith in traditional stores

HMV Media Group senior management met up in New York at the end of last week to reaffirm their faith in bricks-and-mortar stores for driving music growth.

A day after unveiling a 19.6% hike in HMV's earnings to £83.8m before interest, tax, depreciation and amortisation (Ebitda), chief executive Alan Giles said the company plans to open another 40 stores globally in the coming year and will continue to experiment with new online delivery technologies for "several years".

With online sales currently accounting for less than 1% of the UK market, Giles says he will not sanction one particular form of new technology until web-based sales



Giles: 40 more stores planned

contribute at least 5% of sales. "Digital download is very small at the moment and we're experimenting with lots of different digital methods, including free and paid for, different pricing models and in-store kiosks. But it'll be several years before we see meaningful commer-

cial sales and until then we won't make a decision on what route to take", he says. He adds that executives at the New York meeting compared notes on what online "experiments" were working best.

Commenting on the results for the 53 weeks to April 29, Giles says that HMV has performed well considering the flat market. "I think the strength of the brand and management has helped us grow our share in principle markets", he says.

Bookseller Waterstone's performed poorly, with Ebitda down 25.2% to £37.2m. But Giles says that investment in an Epos system through the chain and renaming Dillon as Waterstone's will help turn the business around.

## Smith brings 'cut and thrust' to Capital playlist meetings

by Paul Williams

Jeff Smith is preparing a radical overhaul of Capital FM's playlist strategy as part of his first series of changes since being made station programme controller.

The former Radio One head of music policy will introduce consensus-style weekly playlist meetings next month with a team of executives deciding what is played rather than the current system with just him and music producer Sheema Maitland.

Its implementation, which will give the station a similar selection procedure to Radio One, will occur on the back of the introduction on August 14 of executive producers for breakfast, daytime, evenings and weekends.

Smith, whose first appointment at Capital was former Radio One producer Ben Cooper as evening executive producer, says he decided to bring in the weekly playlist meetings because he prefers the "cut and thrust" of a team decision in selecting what to play. However, the procedural changes will not be mirrored by a noticeable shift in emphasis of the music being broadcast.

"We're not new music for new



Smith: radical overhaul

music's sake. We're not there to get some new records per se, but I'm very much of the view we've got to get some future hits so the only way to do that is by playing new artists," says Smith, who adds he has decided against changes to the daytime programming line-up, although is planning weekend alterations.

Following his arrival at Capital the station is set to step up its event activities with Smith planning to build on the success of both the recent Party in the Park and his own track record at Radio One, where he launched initiatives such as One Big Sunday.

Following Party in The Park,

which attracted around 100,000 people to London's Hyde Park and an average 2.3m viewers tuning into Channel 4, Smith says he is planning music-based events to take place in late September/October and at Christmas.

Meanwhile, Capital group director of programmes Richard Park has ruled out any drastic changes to Beat 106 following Capital's £33.75m acquisition of the central Scotland station last week.

"It will be business as usual because they're doing really well, but the station will be brought into our usual systems," says Park, who oversaw a huge – and controversial – change in programming and personnel when Capital took over London-based Xfm two years ago.

The acquisition of Beat 106 gives the group its first foothold in Scotland, leaving East Anglia and Yorkshire as the only areas where Capital does not yet have a presence. However, Park adds that the group plans to apply for the Yorkshire regional analogue licence being advertised by the Radio Authority later this year, while adding that it is looking to make further acquisitions.

● See radio analysis, p9

## Bates rejoins Powell for distribution deal

Dave Bates has struck a long-term UK distribution deal for his db records label with Pinnacle.

As the deal means that Bates, who previously played a key role as head of A&R at Mercury/Fonitona, will be working with former Mercury colleague Tony Powell – who is now managing director of Pinnacle – for the first time in 10 years.

"Having worked with Tony in the past I know that he is a caring and professional executive who as a marketing director worked hard to ensure that the A&R man's vision came to fruition. In the end knowing that he would be at the helm of our distribution company became the crucial factor in our final decision," says Bates.

Bates' first release under the deal will be *You Cut My Hair* by solo artist Tom McRae on August 21, to be followed by his debut album on October 2. db has a licensing deal with Arista/BMG for the rest of the world.

## The Corrs take on IFPI role to push home net piracy message

The Corrs called for artists to be given the right to control their own music as they were confirmed as artist spokespeople for the international music industry in Brussels last Thursday, says Martin Talbot.

The Atlantic-signed act spoke at the launch of the third bi-annual Platinum Europe Awards staged by the IFPI at the Brussels Hotel La Plaza as they took over the honorary two-year role from Jean Michel Jarre, taking on a position in which they will voice the artist community's opinions to the media and in the corridors of power, the Irish four-piece said that concerns about the rise of internet piracy and "file-sharing" technologies such as Napster and MP3 were not solely about financial issues.

In an emotive appeal, Caroline Corrs said, "It is about control. It is about the right to have control over our own distribution. That's very

important. It can't be a free-for-

all." Asked how the band would fit their new responsibility in line with their busy promotional schedule – their new album *In Blue* is released today (Monday) – Sharon Corrs added, "For something that is worthwhile – something that's important enough, you can always find time. This affects the industry as a whole and the rest of our lives and livelihoods as musicians are at stake."

The Corrs were among 12 artists who appeared at the evening event to pick up Platinum Europe awards with their plaque recognising 10m sales across Europe. Others who appeared included PJ Dillies, Melanie C (who also performed), Agnetha Fältskog and other continental acts such as Germany's Herbert Grönemeyer.

# How MVC TV campaign aims to increase brand awareness

by Mary-Louise Harding  
MVC is launching a inaugural non-Christmas TV advertising campaign this month as it prepares to stock singles across the chain for the first time.

The campaign kicks off on Channel 4 on July 26 and runs until September 26 with the strapline "Everything you could wish for" underlining its theme, which is backed up by a sales donation to Make A Wish Foundation. A further TV spend is planned for the Christmas period.

Its launch comes as part of a bid by the Kingfisher-owned chain to respond to increasing pressure on margins from both established bricks and new clicks competitors, with a £25m cross-media ad spend. Commercial controller Simon Lee says the chain urgently needs to

build brand awareness and customer loyalty.

In addition, the retailer has reversed its traditional approach to music retailing by selling singles alongside albums for the first time. Single racks have recently been launched at 15 of its stores and will be extended to incorporate 35 branches by the end of the month, with a further 37 by the end of the year. The 10-year-old chain says it has instinctively refused to sell singles in the past, but, following customer focus group research on all aspects of its business, has realised this was an error.

Chris Birch, who has recently moved from head of MVC's music operations to e-commerce controller, says, "We have stuck rigidly to a policy of no singles, but were surprised to find that we had been quite arro-



MVC: strategic shifts

gant and our core 35 to 45-year-old customer base wanted to be able to buy singles in MVC."

Noting a tough past 12 months for the rental and retail chain in music sales—of which MVC claimed to have an album market share of 6.2% during the Christmas 1999 period—Birch adds the retailer will build a core customer-focused approach to increase loyalty rather than chasing sales volumes.

Drinks brand Martini has chosen The Amalgamation Of Sound's (pictured) Enchant Me for its latest advertising campaign. The track was selected by media agency HHCL & Partners whose client Bacardi Martini wanted a tune that was "uplifting and sociable". Martini focuses most of its advertising on the Christmas period but is experimenting with other times of the year with a campaign on Central TV from July until December, after which the commercial will appear across the TV network and on satellite channels. In response, Dorado Records, which first brought out Enchant Me in February 1999 on its Filter Records imprint, plans to re-release the song in January 2001. "First time around the track never managed to cross over to a wider audience, but we expect the Martini ad to do some of the interest we believe it deserves," says Dorado Records promotions and marketing manager Duncan Stump. The Amalgamation Of Sound are currently working on remixing projects for Compast & Ubiquity Records and a techno house track for Hood's Airtight Label. The production duo also continue to DJ across the world and have a tour planned of San Francisco and residencies in London at the Met Bar and The Clinic.



"We allowed our focus to slip last year and got caught up in ridiculous High Street price wars. We will be stepping away from that this year to build a strong music division for 2000," he says.

Another dramatic strategic shift sees the group slow down its ambitious store expansion programme to five new stores this year, from a previously planned 20, to focus on new areas, including digital CD-burning kiosks to be trialled at southern stores in the autumn and an e-commerce site, which will be launched next spring.

MVC's new Birmingham Warner Village Star City store will also retail digital hardware ranges such as MP3 and DVD players. During Christmas, although there are no plans to extend this to further stores.

## Prevezzer goes it alone with solo PR agency

Polydor artist development director Andy Prevezzer is setting up his own PR agency.

Andy Prevezzer PR Ltd launches officially on July 31 and its client list will include Polydor artists Sting, Sheryl Crow, Suzanne Vega, Elliott Smith, Counting Crows, Hole and The The.

The ex-A&M press director has recruited former A&M colleague Phoebe Sinclair to his new venture, as she is bringing acts Shed Seven and Helicopter Girl.

"After 14 years working for a major record company it was now or never whether I branched out. The company will hopefully develop into new media and non-music related press," says Prevezzer.

Prevezzer moved over to his current role at Polydor after the A&M label was folded and its roster split between Polydor and Mercury.

## XFM GEARS UP FOR DIGITAL LAUNCH

Xfm is promoting its launch on digital radio in London, Birmingham and Manchester by inserting its quarterly fanzine-style magazine X-Ray into 100,000 copies of the latest *Big Issue*. The station has also booked a back cover ad and included a competition offering digital receivers as prizes. Xfm was launched via the Digital platform, the joint venture between the Capital and Emap radio groups, on June 7. During the next few months Xfm will launch via digital in South Yorkshire, Cardiff, Edinburgh, Tyne & Wear, Bristol and Bath, Wolverhampton, Liverpool and Teeside.

## LAUNCH UNITES PR AND PLUGGING

PR company Qute Great Publicity and independent promotions agency Wood For The Trees have teamed up to form a new business called The Alliance. Wood For The Trees managing director Martin Nelson, who was formerly director of promotion for

Phonogram/Mercury Records, says there is an increasing need for plugging and press teams to work together on projects. Qute Great Publicity managing director and former Polydor head of press Pete Bossert says, "The Alliance will act as an umbrella for both companies while allowing us to operate on a standalone basis where appropriate."

## WORLDPOP JOINS BA

Worldpop.com has formed a marketing partnership with British Airways' budget airline Go, which will receive full branding on the web company's Ibiza site home page. This is the first time Go has used a specialist marketing agency, which will inform visitors to the site of the airlines Ibiza service and special offers.

## TESCO TO BACK BRISTOL FIESTA

GWR FM and grocery chain Tesco are co-sponsoring the 22nd Bristol International Balloon Fiesta on August 10-13 which features a free concert with performances by Alice Deejay, Louise, Damage, Precious, Scooter and Nu Generation.

## GRAY TURNS PLATINUM

David Gray's White Ladder album was certified platinum by the BPI last week, as was Andrea Bocelli's *Sogno album*. Gold album awards went to Coldplay's *Parachutes* and In Blue by The Corrs. A gold award also went to Ronan Keating's *It's A Little A Rollercoaster* single.

## HOW TV SHOWS' RATINGS COMPARE

Programme	this week	change on (000s)	1999
Top Of The Pops	3,161	-1.9%	
CD:UK	2,267	38.6%	
SMTV	2,147	29.6%	
The Pepsi Chart	1,451	19.8%	
FBI	807,000	n/a	
Planet Pop (Sun)	928,000	63.2%	

Source: Medicom TMB (Barb data) for week commencing 26/5/00

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## Emap splashes out on website ads

Emap Digital is spending £300,000 advertising the first of its websites targeting local youth markets.

Clickmanchester.com aimed at 15- to 34-year-olds launched last Wednesday (July 12) and combines information on clubbing and eating out with entertainment and local news.

The "click" concept will be rolled out during the next two years to serve the seven other regions covered by the media group's Big City radio network; Newcastle, Sheffield, Liverpool, Preston, Leeds, Stockton and Hull.

The marketing strategy for clickmanchester.com has been devised by clickuk.com, Net Decisions and media agency TCW. The above-the-line campaign begins at the end of July with poster and bus advertising in the Manchester area and ambient advertising including beer mats and washroom posters.

Emap Digital chief executive Paul Keenan says the next click site will be launched in the autumn, although the company has yet to confirm for which city. This is an important launch for Emap because it reaffirms its strengths in target-

## BRMB signs up as Pop 2000 backer

The organisers of November's Pop 2000 have confirmed Capital-owned BRMB as its radio media partner and is calling on the music industry to take an active role in the educational aspect of the youth lifestyle event.

Pop 2000 takes place at the NEC in Birmingham from November 17 to 19 and BRMB's support will include on-air promotion and competitions from September and possible dual-branding external advertising. The station will also host a stage using its own presenters.

BRMB co-promotion manager Paul Power says, "If anyone is holding an event of this size in our backyard, targeting the teen market that we dominate, then we have to be involved. We are the only radio partner and one of our main roles is to use our branding to drive advance ticket sales."

Music Innovations, which brokered the deal with BRMB, says the



TV media partners will be announced before the end of July with the headline sponsor, understood to be a technology company, set to be revealed on September 5. Ads confirmed to appear at Pop 2000 include S Club 7 and Atomic Kitten, while the Pepsi Chart radio show will be broadcast at the NEC on Sunday November 19.

The event will also include stands and talks promoting the fashion, interactive and music industries with Friday November 17 dedicated as an educational day. "We have been pleased with the response from record companies so far and we will be talking to labels during the next month to encourage them to take part by providing representative acts who can talk about career opportunities in the music industry," says Music Innovations director Georgina Capp.

## Hunter: building links

ing the important youth demographic and we want to talk to record companies about advertising, sponsorship and linking sites," he says.

ClickUK.com managing director Tom Hunter says the sites will attract promotional support from music and lifestyle brands. "The synergy between the sites and Big City stations will be powerful and we also have strong links to other dominant Emap brands such as Heat, Empire and FRM, which will help the clicks sites develop depth of content," he says.

## chartfile

● Robble Williams lands the highest new entry on the German airplay chart this week as '201 arrives at 28 to make him the fastest-moving UK-signed artist on European radio, its German debut, along with strong radio support in the Netherlands, has helped the EMI/Chrysalis track to debut at number four on the UK Top 20 Airplay Hits in Europe's chart. The releases also hold on to a top for a ninth consecutive week.

● Life is a rollercoaster for Polydor's Ron Keating on Scandinavian radio as his second solo single slips 23-31 in Denmark, 5-2 in Finland and is the highest arrival at eight in Sweden, but slips 2-10 in Norway. The track enters the German airplay chart at 43, while holding its top on the UK's airplay chart, where it is one of five Universal releases present. There are seven indie tracks, three apiece from EMI and Warner, and one each from Sony and Virgin.

● Canada is somewhat more receptive to the solo material by Hut/Virgin signing Richard Ashcroft than the US with *Anything Out There?* with *Everybody last week* entering the Canadian albums chart at 26. The same release, which debuted at 10 in Germany a week ago and rises to four in Italy, only managed a first week entry at 127 in the US. Meanwhile, Spanish radio has a first week entry for album slipping 23-36 there with *Money To Burn* the highest new airplay at 17 on the local chart.

● Overseas success for Sony S2's Topoliner is now spreading from its Scandinavian base as *Dancing In The Moonlight* becomes the highest arrival on the Dutch radio chart at 12. Its entry there comes as it remains the most popular radio hit in Norway, where it holds at 13, on the sales chart, while in Denmark its 196 airplay move makes it the highest climber.

● The Serious/Universal Island release *It Feels So Good* by Sonique holds on for another week at one on the Norwegian sales chart, while it rises 9-7 in Sweden, 10-5 in Spain, 20-7 in Finland, 15-13 in the Netherlands, 18-11 in Switzerland and 32-30 in Australia. It also holds at three in Italy and enters at 20 in Germany. Her new album from Myrta Chylo 14-22 in Norway.

● Polydor's S Club 7's first album, *S Club 7*, makes its chart debut in Spain this week at 31. Its debut follows the success of *Bring It All Back*, which rises 23-19 on Spanish airplay, although its slips 4-11 on sales.

● As Queen prepare for a huge hit in the UK, continental Europe and elsewhere with their five collaboration on the Brian May album *We Will Rock You*, the veteran Parlophone signings' Queen In Vision, last week entered at nine on the overall Japanese albums chart.

● Spinning around by Parlophone-signed Kylie Minogue continues to pick up radio interest on the continent as the track enters at 49 on the German airplay chart, at 12 in Finland and rises 36-19 in Sweden.

by Paul Williams  
UK acts faced an increasingly tough battle for overseas success in quarter two as US and domestic reports continued to dominate the world's charts.

During a period in which Santana and Britney Spears were Top 10 fixtures around the globe, UK-signed repertoire struggled to reach even its less-than-impressive first quarter performance as only EMI claimed any truly border-crossing successes with new releases.

EMI and the UK music industry's biggest release during the three months was the somewhat ironically-titled *Brave New World*, an album by the veteran Iron Maiden, whose success typified the UK's reliance on its past achievements. Hitting the Top 10 in France, Germany and Italy as well as reaching the Japanese Top 20, the album followed another overseas success for EMI in the period with the double live set is there *Anything Out There?* by Pink Floyd.

While pleased with his company's two big albums, EMI International vice-president and pop marketing general manager Mike Agin says the important issue facing the UK industry is finding new big successes during a cyclical international lull. "What the [two acts] successes show is the fact that it's important the lull ends because we need tomorrow's

## INTERNATIONAL TOP 20 SALES HITS IN FIRST HALF OF 2000

		US	Japan	Germany	France	Italy	Canada	Australia	Total acts
BMG	Singles	0	0	0	0	1	3	2	4
	Albums	0	0	0	2	0	2	0	2
EMI	Singles	0	0	0	0	5	2	3	0
	Albums	2	3	3	3	1	3	1	6
SONY	Singles	0	0	0	3	0	3	0	2
	Albums	0	0	1	1	2	3	0	2
UNIVERSAL	Singles	0	3	3	3	2	3	2	9
	Albums	0	6	3	2	1	3	4	7
VIRGIN	Singles	0	1	1	3	1	2	1	2
	Albums	0	0	0	2	0	3	0	2
WARNER	Singles	0	2	2	2	1	2	1	6
	Albums	0	2	1	1	1	2	3	8
INDIES	Singles	2	0	1	2	3	3	3	8
	Albums	0	5	3	2	1	2	2	5

Source: Music Week and/or charts. Figures represent Top 20 chart appearances from Jan 2000.

versions that are still going to be around in 10 years," he says.

One of the UK's biggest weaknesses during the past decade has been in breaking enough acts across the Atlantic, though two of its biggest overseas successes during the most recent quarter occurred in the US. Telstar's *BBMac* and BMG's Westlife both hit the Top 20 of the *Billboard* Hot 100 to become only the second and third UK-signed acts this year to reach that status there. Westlife, in particular, have enjoyed far stronger sales and radio support with the airplay bias of the Hot 100 meaning that Swart It Again has only risen to 20 despite its gold sales status.

"They keep changing the chart

rules in the US," observes BMG/UK/Ireland chairman and central Europe president Richard Griffiths, who was previously second-in-command at Epic in the US. "In the old days they could have had a number one or at least a top five single. We've sold more than half a million singles across the counter, but the problem is radio. We only got up to 19m in audience which doesn't cut much ice."

Westlife have become the latest in a line of UK-signed acts to make some impact in the US during Griffiths' reign. "You can't rely on money in the UK if you're making UK sales so we've done well," he says. "We started with Natalie [Imbruglia], FIVE, Westlife and now Angle Stone and we still have high

hopes for Girl Thing, though it might take longer than we expected."

He adds that Westlife have sold around 2m albums in south east Asia and more than 500,000 in South America, a reminder that there is more to building overseas popularity than the US and continental Europe.

Meanwhile, Australia continues to be kind to UK acts, providing Travis's sole Top 20 success to date in a key overseas territory. Virgin Records' Melanie C also landed a huge hit down under in the second quarter as *Never Be The Same* Again peaked at two, while establishing itself as the period's biggest UK-sourced single on the continent with Top 20 placings in France, Germany, Netherlands and Italy. The solo material by fellow Virgin act Richard Ashcroft has so far received a less encouraging international reception, despite the fact that he is regarded as one of the UK's best global hopes.

The indie sector provided the UK with its only number one in a key overseas territory during the period with Play by Mute-signed Moby hitting the top in France. One of the other big overseas successes has been Sonique's *It Feels So Good*, which was originally signed by Serious (and is attributed to Indies in the table), was picked up by Universal in the US and then handled by Universal elsewhere.

## UK TOP 20 AIRPLAY HITS IN EUROPE

RW LW	Title/Artist (UK company)
2	1 Never Be The Same Again Melaine C (Virgin)
3	2 It Feels So Good Sonique (Universal)
4	3 Swearing After Kylie Minogue (Parlophone)
5	4 Rock Di Robble Williams (EMI/Chrysalis)
6	5 Life Is A Rollercoaster Ron Keating (Polydor)
7	6 When A Woman Cries Joe Bonomo (Polygram)
8	7 Six More Tom Jones And Moosha (Y&T)
9	8 I See Gabriel (So Beal/Polystar)
10	9 Porcelain Moby (Mute)
11	10 Blistering David Gray (V2/Atlantic)
12	11 Woman - Artful Dodger/Craig West Craig David (Epic)
13	12 Fill Me In Craig David (Virgin)
14	13 Yellow Submarine (Parlophone)
15	14 I Wanna Sweet Fantasy (Mute/BBK/Avoca)
16	15 Summer Of Love Love (Riviera)
17	16 - Gotme Off Love Samantha Mumba (Polydor)
18	17 The Time Is Now Newkowi (212)
19	18 - Nostril - Artful Dodger/Funk Brothers (Columbia/CNYL)
20	19 - Sunday Morning Call (Various)
21	20 - 7 Days Craig David (Virgin)

Chart shows the 20 most played UK-origin tracks on Britain's radio in the first half of 2000. Source: Radio Aire. [www.radioaire.co.uk](http://www.radioaire.co.uk)

## GAVIN US URBAN TOP 20

RW LW	Title/Artist (UK company)
1	1 E! Entertainment (MCA)
2	2 Let's Get Back Together Eddie (So So Def/Columbia)
3	3 Wilfey West (Arista)
4	4 Incomplete Style (Doe/So/D/M/G)
5	5 Where I Wanna Be Def Jam (Lafayette/Arista)
6	6 What's Your Deal (Polygram)
7	7 No More Michael Ruff (Shedfield)
8	8 Danco Tonight Lucy Pearl (Epic)
9	9 Same Sane, Different Cast W Houston & D Cox (Arista)
10	10 I Wish Call Theasda (Bad Boy/Arise)
11	11 As We Lay Kelly Price (Arista)
12	12 What Chu Like Da Brat (So So Def/Columbia/ORG)
13	13 Chit Chit Chit Columbia Grammy Nell (Universal)
14	14 I Don't Know (Baby Face) Janet Jackson (So So Def/MCA)
15	15 Treat Her Like A Lady Jay-Z (A&M)
16	16 - Just Do It (A&M) Aaliyah & Toni Braxton (A&M/Arista)
17	17 The New Episodes De (A&M/Atlantic/Interscope)
18	18 Bad Man (Moby) (Mute)
19	19 - No Matter What They Say LP Kim (Arista)
20	20 - Jumpin' Around Dreddy C (Columbia/ORG)

Chart shows the 20 most popular hits in US urban radio in the first half of 2000. Source: [www.gavinradio.com](http://www.gavinradio.com)

## AMERICAN CHARTWATCH

by ALAN JONES

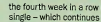
**S**id Shady stands up to a challenge from hip hop collective the Ruff Ryders' *Ryde Or Die* Volume II and emerges triumphant, with The Marshall Mathers LP at number one for the seventh straight week. Eminem is now just one week away from matching the year's longest running number one - 'N Sync's *No Strings Attached* - as The Marshall Mathers LP continues to sell at a furious pace, with another 230,000 copies crossing the counter last week. The Ruff Ryders' album - featuring guests Snoop Dogg, Busta Rhymes, DMX and Method Man - sold 255,000 copies to take second place from Britney Spears. It is the only new entry in the Top 50, with the Anglo-American teaming of Jimmy Fallon and The Black Crowes' *Live At The Greek* sneaking it in at number 64 with sales of 22,000. Not bad, considering the album has been available in customised versions on the Internet for months, with individual mix-and-match versions burnt to order.

The other Anglo-American collaboration - BB King and Eric Clapton - holds at number 10 with *Riding With The King*, which has topped 500,000 sales in four weeks. The only other UK act in the top half of the album chart is Sting, whose *Brand New Day* sold more than 50,000 copies for

the fourth week in a row but slips a notch. The success of the Desert Rose single - which continues its 11-week climb, rising 21 to 19 this week - has revived the album considerably, and it is now selling three times more copies than before the single. *BBMac's* *Back* remains narrowly ahead, although it slips 15-18. *BBMac's* album suffers a gentle decline too, falling 59-71.

The star performer among Brits in the bottom half of the chart is Cat Stevens, whose very Best of album reaches a new peak for the fifth week in a row, advancing 130-117 with nearly 12,000 copies sold last week, and total sales now exceeding 100,000. With most other UK acts in decline, it should be noted how well several European acts are doing, among them Enrique Iglesias (54-51), A\*Teens (80-74), Alcega (170-94), Eiffel 65 (97-101), Lara Fabian (115-103) and M2M (110-184), along with American's Sinead O'Connor (pictured) (95-106) and Westlife (138-137).

On the singles chart, there is a chance of a top for the second week in a row, and just as Vertical Horizon managed a 6-3 jump with *Everything You Want* last week, *Matchbox 20* replicate the feat with *Bent*. In both cases, the records' leaps follow the release of pent-up demand for a belated commercial single release which was previously charting on airplay alone.



GAVIN

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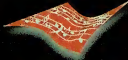
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## newsfile

## KEN NELSON TO WORK WITH SOURCE ACT

Ken Nelson, co-producer of Coldplay's *Parachutes*, which was set to top the albums chart on Sunday, is currently producing the debut album for Source Records UK signing Kings of Convenience, which is being recorded at Parr Street in Liverpool. Nelson, who previously produced work for Gomez and with Badly Drawn Boy, will then start to prepare masters for Jeepster's act Snow Patrol. Source A&R executive Seb Chew says that he chose Nelson to work with Norwegian duo Kings of Convenience after hearing the work he had done for Badly Drawn Boy. "I was impressed by the track The Shining he did for the Hour of Bewilderbeast and thought he'd be perfect for Kings of Convenience, someone who would respect the simplicity of the music," Nelson suggests that the natural sound of Coldplay's album has been a big factor in its success. "When we recorded *Parachutes*, the band, who co-produced the album, and I thought it was important to make it sound live and reflect their energy and musical ability. There are certain songs, such as Sparks and We Never Change which are basically live takes."

## OZZ'S FOLLOW UP ALBUM ALMOST READY

Currently recording in Dublin with Brian Auger and Daniel Lanois, Ozzy Osbourne is a few weeks away from finishing their new studio album, the follow up to 1997's *Pop. A spokesperson for the band's management company Principle says the record, as yet untitled, is on schedule for a late autumn release, though exact dates have yet to be fixed. The band have previously recorded with Eno and Lanois on their two highest-selling album releases, The Unforgettable Fire and The Joshua Tree.*

## RAMBLINO CASINO COME UP TRUMPS

Sheffield-based leftfield electronic pop duo *Rambino Casings* have been busy working on separate projects while preparing for the release of their debut *Contenders EP* on July 24. One half of the band, Dave Cook, has recently been touring with Mo'Nique, who performs live guitar and bass duties, and has co-written the future single *Somebody Somewhere*, on which he shares vocals with *Madoko* singer Robin. Meanwhile, cohort Ashton has written and composed the music for Rimmel's upcoming TV ad. The duo have a long association with the Sheffield scene and have previously worked with V. La Honda and All Seeing I. *The Contenders EP* is the first release for the band's new label *Cult Of Portlath*.

## MADONNA AIDS VOCALS TO BOOTE ODE

The Pogues' frontman Shane MacGowan has recorded guest vocals in New York on a track on the Dropkick Murphys' forthcoming album *Sing Loud, Sing Proud*. The track, *Good Rats*, is about the brewery where the band's favourite stout is brewed. The album will be released on Helicat/Epitaph in October.

## NEW PLAYLIST

**Jill Scott** - Love Rain (Epic) Phat remix featuring Mos Def from her excellent album *US* promo, b/c; **Tanya Stephens** - No More (Warner Music Sweden) Dancehall genre goes folk - and it works (demo); **SugarBabes** - Overload (London) Not another girl act (single, September); **Mellow** - The Morning After Paints (Epic) EP (Antiphrasies) Fresh, funky, beautiful (EP, July 31); **Wyckle Jean** - Eclectic (Columbia) Eclectic is the word (album, August 21); **Blue Stars** - Nothing Changes Under the Sun (Memphis Industries) More dance

overstuffed discs (album, Sept 4); **Lemon Jelly** - The Midnight EP (Impromptu Fay) A perfect demo EP (single, out this week); **Paul Weller** - Helioscopic (Swordsmen AUR Mix) (Island) A change in direction from *Weatherall* (single, Aug. 7).

# Mel B recruits to US producers and writers for debut solo album

## by David Balour

Scary Spice has recruited writers and producers as diverse as Sisqo, Teddy Riley, Fred Jerkins, Jam & Lewis and boyfriend Max Beesley for her debut solo album *Hot*, which is set for European release in October.

After collaborating with Missy Elliott and Timbaland on her debut solo single *I Want You Back*, Mel B says, "It seemed natural for me to work with US producers on the album since they understand my influences." Working closely with her on the record was Virgin America co-president and senior worldwide VP of A&R Ashley Newton, who set her up with Missy Elliott for *I Want You Back*.

"On this album Mel has recruited with producers who are at the very top level of urban music in the US," says Newton. "These guys turn down the majority of requests that they receive for work, but when they were asked if they wanted to work on this record, it wasn't just 'yes, we'll do it' but, 'Yeah, we're crazy for it, when do we start?'" Recording got off to an inauspicious start at the Virginia studios of R&B pioneer Teddy Riley, according to Mel B. "Riley was tough to work with. He had a pretty bad attitude and seemed to have decided that I'd be a poster Spicysinger before he'd even met me. This made for some pretty uncomfortable times, but luckily the team around him were very professional and we ended up with three



Mel B: Hot album set for October release

great tracks from the sessions," she says. From Virginia, she moved to Jimmy Jam and Terry Lewis's *Plyte* Tynno studios in Minneapolis, where the sessions went more smoothly and resulted in the tracks *Feet So Good* and *Feel Me Now*. She then worked with Rodney Jerkins' brother Fred, who has worked on the forthcoming *Spice Girls* album and who co-wrote and produced Mel B's track *Tell Me*, which will be her album's first single when it is released on September 18.

A further song step inside was written with Beesley - who has previously played the likes of Take That, George Michael and Jamiroquai - and Henry Binns, while other writing and recording sessions with Sisqo produced the tracks *Hot* and *Hotter*. "Sisqo is an explosive talent," says Newton. "When they worked together on this album, he hadn't even begun his solo project.

Melanie's a big fan of Dru Hill and specially asked to work with them. They met, got on really well and produced a couple of great songs. Sisqo's not yet known as a producer but he has that freshness and drive that makes him one of the biggest breaking stars today."

Mel B admits she found the pressure of working alone to be greater than anything that she had previously experienced. "It was not like working with the Spice Girls because I knew that it was all down to me, vocally. It was a challenge because I had to be very focused. If there was a high note to be hit for instance, I knew that I'd have to concentrate and get it right, no chance to get one of the other girls to do it."

She co-wrote all but one of the tracks on the record. "Coming up with the songs was intense. It's an extremely personal record and writing it has been like therapy. The album is like a documentary of all the things that I've been going through in the last two years. I literally wrote my diary to write lyrics."

With the upcoming *Spice Girls* album likely to be their last new studio album, Mel B admits she has to prove she can make it as a solo star. "As my first solo album, this record means a lot to me and I'm proud of it. Everyone will have their opinions and I no doubt some people will try to slag it off. I'm confident in the record and as long as I've got that, who cares what people think," she says.



French artist and producer Mirwais has signed a joint publishing deal with Warner/Chappell and Madonna. The three-way joint venture was created specifically for Mirwais and covers both his solo work and the songs he has co-written for the upcoming Madonna album, *Music* (set for worldwide release on September 18). Mirwais, who made his name as a member of Taxi Girl, has received widespread critical acclaim for his solo album *Production* (the next single, *I Can't Wait*, is copied by Epic on August 26). He was contacted by Madonna after her label Maverick received a copy of his single *Disco Science*. Madonna contributed guest vocals to a track on *Production*, while Mirwais has worked extensively with her on her new material, co-writing a number of tracks, including the first single and the title track *Music*, which is set for release on August 21. Warner/Chappell managing director Richard Manners says, "This is a groundbreaking deal. Madonna was the first to recognise and develop Mirwais' talent, and her involvement in our publishing deal is a bonus for all of us."

## Urban music scene unites at UMS event

Key A&R executives and artists including Artful Dodger, the Prodig's Lush, Mike Cole, Shola Amé and the Dream Team's Spooky are set to appear as panellists at the third annual Urban Music Seminar (UMS).

The event, which is to be held on September 10 at London's Hammersmith Palais, aims to unite artists and executives from across the urban music scene. Although the main focus is on newcomers who want to start careers in music, this year there will also be a specific room set aside for industry executives.

Panellists included include edel's recently appointed head of UK A&R Clive Black, Artists' Nick Raphael, Columbia's Matt Ross and producers K-Gees, Dodge, Wayne Lawes and Curtis Lynch Jr. Meanwhile, young artists including Amoy and Royston will also perform on the day.

Event organiser Kwame Kwaten says, "The conference is unique in that it brings everyone who's involved in the UK urban scene together. There's a real balance of top-level industry personnel who between them have a huge amount of experience and knowledge to share."



ing the soul-based acts that will form the backbone for his new label Oyster Music.

"I've wanted to specialise in working with UK and European solo acts for years, and it's great that the scene here is so strong as we line up our first releases. The breakthrough of garage has really energised the whole soul music scene, and the climate is perfect for boosting the profile and identity of British soul artists," says Cooke.

With Oyster Music, Cooke has realised his ambition to develop homegrown talent with the power to match the international success of artists like Seal and Sade. Having launched the label with partner Adrian Fitt, last year, they signed a deal with Sony Music Europe's



Sine division in January. This provides Oyster with financial backing as well as international distribution (in the UK it is handled by Zovvi). Now it is preparing its first releases.

In September Oyster issues its first release, a single and album from Driza (pictured), who Cooke originally tried to sign during his time at Arista when they were known as Drizabone. The other priority this autumn is the release of new material by UK soul veteran Omar, which has been licensed under Nave Records in France and includes a duet with Erykah Badu on their version of William

DeVaughn's *Be Thankful*. "Omar has produced this album outside of any major record deal, and as a result it's very much his own record. It's got a two-step influence, but without sounding clichéd in any way," says Cooke. "Both these acts can really perform, so we'll not only be looking to get them radio play, but we can confidently promote them with TV performances and live shows too."

Oyster is preparing new releases from Shaun Escoffrey and Blood and will also release material from Diesel Music's Blackout next year. Cooke is currently a consultant for the Swedish independent and hopes to emulate that label's success. "Diesel is a smart, visionary independent and I hope to create a similar standing for Diesel Music. I have a great relationship with Diesel, so although we don't have an exclusive licensing deal, I look forward to keeping the relationship going and releasing certain Diesel products in the UK," he says.



# New radio operators to create niches in face of wireless consolidation

## PRESSURE GROWS FOR TAKEOVER MORATORIUM

Capital Radio's acquisition of Scottish regional station Beat 106 has further raised the issue of how quickly new licences should be allowed to be bought and sold.

The station, which only launched last November, was acquired for £33.75m, extending Capital's potential broadcasting reach to 58% of the UK's adult population. This sale of a new licence as well as others such as Radio Victory in Portsmouth earlier this year, has fuelled calls from some sections of the radio industry for a moratorium on the sale of new licences.

Some prominent radio and music industry figures lay part of the blame at the door of the Radio Authority, which characterise as toothless in the face of this consolidation.

Meanwhile, in the run up to the Government's white paper on broadcasting legislation in the autumn, the Radio Authority itself has made its lobbying position clear. "There should be a moratorium for local licences as there is for national licences," states Tony Stoller, the regulator's chief executive. "It seems to us inappropriate that local licences are awarded according to certain criteria, but there is no moratorium, whereas national licences are awarded to the highest cash bid, and there is a moratorium. The current system is based upon the authority assessing a range of criteria, not all of which can be attached to the licence when it is sold on. This is an issue where we think the current system is illogical."

using centralised playlisting and operating the same formats is making it more difficult to win airplay for new music as well as so-called heritage acts.

"It's like trying to push everything through the eye of a needle," says Virgin Records president Paul Corroy. While emphasising that the relationship between the record and radio industry "is better than it ever been", he adds, "For a record company of our size, with the array of talent we've got, you are somewhat restricted in where you are going to get your artists played. A lot of stations are fashion-driven, so where is the scope for the artist that falls between the cracks?"

Corroy says he would welcome new players in the radio game. "Of course we're going to do it greedily we want more, but over the past few years, the specialist shows have gone. There aren't the opportunities to highlight new artists as there have been in the past. It's been tough on rock and indie acts. As [BPI chairman] Rob

Dickens said [at this year's Music Radio conference], it's aargh you're going to do if you are just making records for radio," he says.

The music industry should get behind new radio ventures such as that proposed by Clive Dickens, according to Terri Doherty, managing director of plugging company, Terri Doherty Productions. "There is enormous respect for Clive in the music industry. We would back him 100% in any project he undertakes. We don't have very many outlets anymore where people will take chances with newly-signed acts. Of course the artists have to work hard, but we need outlets that will help us develop them."



Dickens: new radio venture to challenge "sameness" and target under-served markets

### HOW THE KEY LIA GROUPS DOMINATE THE AIRWAYS

	weekly reach (15 year old+)	weekly hours
Capital	63.5m*	82.97
Chrysalis	4.63m	36.34
Emap	6.94m	71.90
GWR	5.55m**	71.47**
Scottish Radio		
Holdings	3.50m	42.85
Wireless	1.89m	1.45

\*Includes D100 and the previously owned Border stations \*\*Includes DMC stations. Source: Reper Data

### SELECTED NEW LICENCES TO BE AWARDED BY THE RADIO AUTHORITY

Region/Town	Application deadline
West Midlands	22 Aug 2000
West/Sth Yorkshire	Dec 2000/Jan 2001
Rugby	Feb 2001
Barnsley	tbc
Chester or Sth Flintshire	tbc
East Midlands	tbc
North Norfolk	tbc
Farnborough	tbc

However, the question remains whether any newcomers have a realistic chance of establishing and sustaining themselves with new niche formats using analogue broadcasting. "There is always a market share for new players," claims Sony's communications vice president and one-time partner Gary Farrow. "Of course, any format that looks to progress and break new domestic acts will be welcomed by our industry - but only the strong will survive."

Tony Stoller, chief executive of the Radio Authority, comments, "There is room for new players in commercial radio as there is room for existing players to win more licences. There is room for new formats, although experience in other parts of the world, where the spectrum [availability on frequency] is less limited and the opportunity to experiment with new formats is greater, suggest that there aren't that many formats appearing elsewhere which don't apply here."

Capital programming supremo Richard Park says he believes that there is already a wide enough spread of music radio in the UK. "You have really got to go around the country turning in to radio to see what the situation is. If you look at London, for example, there's Xfm, Capital FM, Capital Gold, Kiss and Heart and that's just five stations," he says.

Meanwhile, GWR group programme director Steve Orchard goes further, arguing that the introduction of new formats should be left to the existing major players. Echoing

comments he made recently at the Radio Festival in Glasgow, he says, "Convergence of ownership does not mean more of the same." Referring to the rock-based service, entitled Storm, that GWR plans to submit for the West Midlands regional licence, Orchard says, "We offer extended choice by bringing new services under the umbrella of one group." He adds that new competition in a market can lead to a homogenous sound because everyone is after the same younger demographics.

Dickens says he is in negotiations with potential backers including record companies, internet operators and media groups, but Orchard believes it is a struggle for new players to win funding. "Major groups have the financial clout and infrastructure in place to make new services successful," he says.

Paul Chantler, who leaves his programming role at DMC Radio to be group programme director at the Wireless Group in two months, concurs with Orchard, Chantler, whose own current group is being absorbed within GWR, says, "Once an owner has a number of stations in a marketplace, it is possible to give the financial security of the group, for its individual stations to become more diverse than if they were individually owned and all going after the mainstream." He adds, "Although we are not in that position now, we are moving towards it, which is a good thing."

While the importance of who owns what may be a matter of conjecture, what remains unquestionable is the ever-growing need of the music industry for a wider spread of radio outlets for its releases. As Dickens puts together further details of his brave new venture, he is likely to find many industry supporters. **Mike McGeever**

Clive Dickens' declaration that he plans to challenge the current dominance of commercial radio by the big five groups could hardly have been better timed. Just two days after he revealed his aim in *Music Week* last week, his former employer Capital Radio formally announced its acquisition of Scottish music service Beat 106.

The £33.75m deal for the central Scotland station will result in the disappearance of yet another of the UK's few remaining independently-owned stations, while giving added impetus to Dickens' bid to win a slice of the UK radio map before the arrival of new Government legislation that could allow the bigger groups to win even more control.

Currently, the lion's share of the 250 analogue commercial radio stations is owned or operated by the Radio Authority's big five: GWR, Capital Radio, Emap, Chrysalis and Scottish Radio Holdings. (These groups are also looking to dominate the digital radio space - see supplement p26.) Of the total number of commercial stations, only 22 are categorised by the Radio Advertising Bureau (RAB) as truly "independent". With that number shrinking virtually month by month through acquisitions and take overs, it is Dickens' intention to create a new force that will break up the "sameness" of music radio by targeting under-served markets with a series of regional radio bids. He says that his as-yet-untilled operation plans to develop two or three key brands concentrated in niche and youth markets which will include targeting pre-teen and teen audiences as well as R&B, soul and reggae markets whom he believes are not now effectively served by radio. "[Capital-owned London rock station] Xfm has been successful, but really the typical male in the year 2000 doesn't want musical boundaries controlled by premiss genres," he says.

Not only has consolidation resulted in fewer players in the market, but it also appears to have led to the blurring of a distinction between music formats. According to information available to the advertising industry, 96 services are listed as CHR stations and 63 are labelled as adult contemporary channels. Meanwhile, several, such as GWR stations and Essex FM, are found in both listings. Only three services, the Galaxy Network, Kiss 100 and Vibe FM are categorised as dance outlets, while Rock FM/Blackpool is the sole rock station.

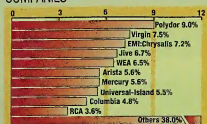
As specialist shows on mainstream stations disappear, there also seems to be an ever-increasing overlap between playlists of stations which on paper have different formats. This has been further fuelled by the current strength of dance- and R&B-based records in the singles chart with dance stations playing pop acts and Top 40 operators adding more dance tracks to their playlists. One side effect is that airplay chart-topping records by acts like All Saints, Madonna and Sonique are setting new records for total audience and number of spins on a regular basis.

Rachel Fox, operations director of the Commercial Radio Companies Association, argues that, in part, consolidation and the evolution of commercial radio have led to a more professional industry. "Commercial radio has a good history of introducing new formats such as Xfm, Jazz FM and Juice FM. These formats have moved to being more professional rather than mainstream. These genres have now become more accepted by the mainstream," she says.

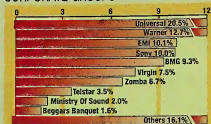
However, some prominent music industry figures voice concern that the current control of commercial radio by a handful of players

SINGLES: SIX-MONTH PERFORMANCE

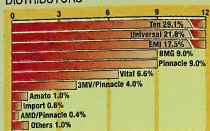
COMPANIES



CORPORATE GROUPS

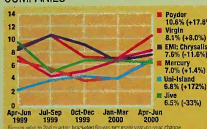


DISTRIBUTORS

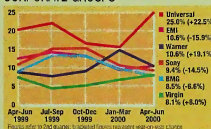


SINGLES: 12-MONTH TREND

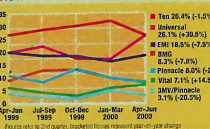
COMPANIES



CORPORATE GROUPS



DISTRIBUTORS



# Polydor completes its comeback

For the first time since MW share records started Universal-owned Polydor Records becomes the top

TOP SINGLES Q2

- 1 IT FEELS SO GOOD Sonique (Sonicue/Universal-Island)
- 2 TOCA'S MIRACLE Fragma (Positiva)
- 3 FILL ME IN Craig David (Wildstar)
- 4 OOPS I DID IT AGAIN Britney Spears (Jive)
- 5 THE BAD TOUCH Bloodhound Gang (Geffen/Polydor)
- 6 REACH 5 Club 7 (Polydor)
- 7 THONG SONG Stage (Def Soul)
- 8 DON'T CALL ME BABY Madison Avenue (VC Recordings)
- 9 SWEET FEMALE ATTITUDE (WEA)
- 10 BOUND 4 DA RELOAD (CASUALTY) Oxide & Neutrino (East West)

TOP ARTISTS Q2

- 1 SONIQUE
- 2 FRAGMA
- 3 CRAIG DAVID
- 4 BRITNEY SPEARS
- 5 BLOODHOUND GANG
- 6 S CLUB 7
- 7 SISQO
- 8 MADISON AVENUE
- 9 SWEET FEMALE ATTITUDE
- 10 OXIDE & NEUTRINO

PRODUCERS OF TOP 10

- 1 SONIQUE/SERIOUS/PLEETH
- 2 ZENKER
- 3 HILL
- 4 MARTIN/RAMI
- 5 POP
- 6 DENNIS/TODDY
- 7 SOCO/KELLEY/ROBINSON
- 8 QUATES/IAN DORSSLEAER/MORRISON
- 9 CUTFAHER & JOE
- 10 OXIDE/NEUTRINO

**DATA SOURCE:** Compiled by EEA from Millward Brown figures. Survey based on a weekly sample of single sales and full-price and mid-price album sales through 4,000 UK outlets from January to June 2000 inclusive. Dealer mixtures in prices for LP and cassette albums £2.70, £4.38 for CDs

SINGLES

The revival enjoyed by Polydor during the past few years continued in quarter two as it became simultaneously the top singles and albums company for the first time.

The Universal operation triumphed as recently as this year's first quarter as albums market leader, but until now had not managed to pull off the double. That all changed during 2000's second period when a series of big hits by the likes of S Club 7, Dr Dre and Stephen Gately not only made it quarterly champion but also the strongest singles performer for the year's first six months.

Its interim success owed more to the second quarter than the first, when it had to settle behind a resurgent WEA driven by the likes of Madonna's American Pie and Effie's Move Your Body. Mirra Belia's company could not match the pace in the following period, sliding from first to eighth place as its market share shrunk by around a third. Conversely, Polydor added around 47% to its market share during the three months to give it an unbeatable 10.6% in quarter two and 9.0% for the six-month period.

The company's singles success was neatly divided between its Polydor UK and Polydor Associated Labels divisions, with the former responsible for the likes of S Club 7's Reach and Samantha Mumsot's Gotta Tell You, while the latter's hits included Dr Dre's Forget About Dre (28th) and New Beginning/Bright Eyes by Stephen Gately (30th). Go Beat's success with Gabrielle continued with When A Woman finishes as period two's 38th biggest hit.

Virgin was also in the ascendant in quarter two to win its highest quarterly market share since the closing period of 1998, as well as the runner-up spot for both the three-month and six-month league tables. But it had to go down under for its biggest second quarter hit as Madison Avenue's Don't Call Me Baby finished eighth overall. Its homegrown successes included Billie's Day & Night, Melanie C's Never Be The Same Again and Richard Ashcroft's A Song For The Lovers.

While Polydor's market share has benefited



Eminem: share-boosting Interscope recruit

from increased overseas repertoire through sources such as Interscope, home to Eminem and Dr Dre, the decision to merge EMI UK with Chrysalis in 1998 has also increased EMI's Chrysalis's market share prospects. Since the combined operation was included in the market share calculations, Mark Collen's company has not drifted out of the top five on singles shares. Though unable to quite match its top singles company status last year, it is nevertheless performing well this side of the millennium, finishing fifth in quarter one (6.7%) and third in both quarter two (7.6%) and across the six months (7.2%).

Similarly, Jive has not been in a position to repeat its remarkable performance in the first half of 1999, when it took 13.2% in the first quarter and a still market-leading 9.7% in the following period. By comparison the 6.5% it scored during this year's second quarter appears at first glance to be rather less impressive, but that is more a reflection of the fact that the company is now automatically expected to be among the biggest hitters.

Thanks in part to Britney Spears, the Zomba-owned operation did it again across the six months to sit in fourth place with 6.7%. Polydor continues to be the jewel in Universal's crown, but the corporate group boosted three names among the top 10 companies over the six months with Mercury seventh on 5.6% and Universal-Island one place below with 5.5% thanks to a fantastic

quarter two. Here it was driven by Sonique's It Feels So Good, which sold an unmatched

This was enough to give Universal the half-year corporate crown with 20.5%, while its 25.0% second quarter-only showing was even better. Warner Music was 7.8 percentage points behind on 12.7%, illustrating how much Universal has dominated proceedings so far this year. However, if Warner's interim total is combined with those of EMI and Virgin - as it would be if the merger of Warner and EMI receives the go-ahead - the new combine would have achieved an unbeatable 30.5%. The gap between Warner and the next three companies was just 3.4 percentage points, with fourth-placed Sony showing the biggest decline among the majors. Having reached 19.2% in the final period of 1998, Sony's corporate total declined to 9.4% during this year's second quarter, with its sixth-month tally slightly better on 10.0%.

Fifth-ranked BMG has been responsible for arguably the most notable performance by an individual single in a second quarter that saw an almost weekly turnover of number one releases. While only Toxa's Mirado by Fragma and Sonique's It Feels So Good survived longer than seven days, the BMG-issued Amazed by Lonestar defied current trends by spending almost the entire second quarter in the Top 40 and registering nearly 136,000 sales without charting higher than 21. It ranked at 29 for the quarter, higher than many high-peaking hits.

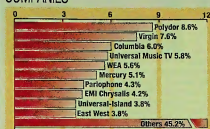
The combined Sony/Warner operation Ten led the distribution league with 29.1% for the six months with Universal second on 21.8%, as singles sales for the half year fell by around 53% year-on-year, according to OIR.

However, the falling unit sales obscure a singles market that is seeing fewer releases going out with a crippling £1.99 price tag as well as evidence that record companies are continuing to prioritise their releases further. Despite the weekly Top 10 rostering of new entries, the Top 75 overall saw around 30% fewer new entries compared to four years ago, illustrating that commercial sense is prevailing.

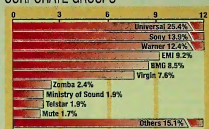
Paul Williams

## ALBUMS: SIX-MONTH PERFORMANCE

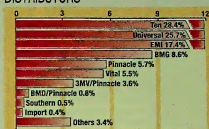
## COMPANIES



## CORPORATE GROUPS

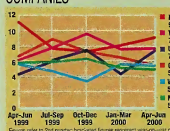


## DISTRIBUTORS

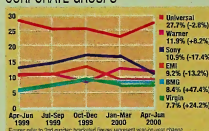


## ALBUMS: 12-MONTH TREND

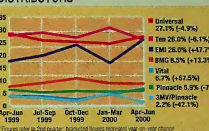
## COMPANIES



## CORPORATE GROUPS



## DISTRIBUTORS



Figures refer to the quarter. Bracketed figures represent year-on-year change.

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# Back by doing the double

company for both singles and albums sales, thanks to Dr Dre, Eminem, Stephen Gately and Gabrielle

## ALBUMS

Strength in depth was the key to Polydor's success in the second quarter of the year. The Universal company dipped below Virgin in the last two quarters of the 20th century, but has battled back in style.

In the first quarter, Polydor achieved an 8.1% share of the market, half a point more than Virgin. In quarter two it grabbed a 9.1% share — 1.4% more than Virgin — to take its year-to-date share to 8.6%. It did so thanks to an impressive quartet of albums which sold nearly 800,000 copies between them between April and June.

The UK was represented by Gabrielle's Rise and S Club 7, whose string of hit singles and frequent TV appearances are paying rich dividends. But Polydor's success owes even more to a pair of American rappers, who were brought into the fold when the company assumed responsibility for the Interscope label in the wake of PolyGram's acquisition by Universal: Dr Dre — whose 2001 album sold more than 180,000 copies in the quarter — and his protégé Eminem, whose The Marshall Mathers LP sold nearly 320,000 copies in the last half of the quarter. 1999 debut albums by S Club 7 and Eminem also performed well, with sales of 70,000 and 60,000 respectively. Abba's Gold Greatest Hits added another 55,000 sales to its already astonishing tally.

Virgin's retention of second place saw its share rising gently from 7.6% in the first quarter to 7.7% in quarter two. It is running more than 24% ahead of the comparable stage of 1999, though much of this increase is found in the compilation sector, where Virgin's joint ventures with EMI and Universal Music TV dominate the market. The company's star performer in both the second quarter and first half of the year was Millie C's Northern Star album, which has sold upwards again in quarter two. Be The Same Again topped the singles chart. Demand for the album has been even, with 99,000 copies being sold in both quarters of the year. Former



S Club 7: paying rich dividends to Polydor

erve man Richard Ashcroft also gave Virgin a boost, with his debut solo album Alone With Everybody selling 75,000 copies following its release in the last week of the second quarter. The compilation sector also aided Universal Music TV, which rose from sixth place in the company rankings in the second quarter of 1999 to third place this year, registering a flat 64.4% uptick. The continued growth of the company's Kiss and Ibiza dance brands, its Top Of The Pops series and the successful relaunch of its indie/rock series Loaded as Reloaded all helped, but the biggest surprise came from Engbert Humperdinck, whose *His Very Best* sold nearly 130,000 copies during the quarter.

Sony's Columbia label dipped to a 5.5% share in the second quarter to take fourth place. It was the company's worst showing for eight quarters, its biggest selling album being the long-departed Santana's *The Ultimate Collection*. Meanwhile, Santana's renaissance at Arista helped the latter to make the only other significant change in the Top 10 companies. From a low of 1.8% in the final quarter of 1999, Arista galloped to a 3.1% share in the first quarter of the year, as Santana's *Supernatural* moved sharply upwards again in quarter two as Whitney Houston's *The Greatest Hits* album proved a stimulant to sales. Arista's second quarter share is 11.0% up on the same period last year.

The merger of Universal and PolyGram at the start of 1999 created a corporate group which dwarfs its challengers. The Polydor roster and Mercury acts such as Bon Jovi and Shania Twain, Universal-Island stars such as Paul Weller and Sinead and the Universal Music TV contribution gave Universal a massive 27.7% share in the second quarter to bring its first half share to 25.4%, compared to nearest challengers Sony's 13.3% and Warner Music's 12.4%. Were they to merge, they could just about match Universal's might — and that, of course, is exactly what they have done with their joint distribution company Ten. With labels such as Xscape/24 (Chicane) and Ministry of Sound (ATB, compilations) adding to those from Sony and Warner Music, Ten is the top distributor for the first half of the year, with a 28.4% share, compared to Universal's 25.7% — but Universal won the battle for the second quarter with 27.1% share, while both Ten and EMI came close with 26%. Four placed BMG's 8.5% share in the quarter was off 0.2 percentage points compared to the first quarter but up 47.4% over 1999, with RCA boy bands Westlife and Five helping to bolster the efforts of Arista's Houston and Santana.

In the indie sector Vital has emerged from the shadow of Pinnacle to claim a 4.5% share of the market in January-March, and a 6.7% share for April-June, mainly because two 1999 albums it handles sit among the three biggest selling artist albums of 2000. Out in front is Moby's *Play* on the Mute label while in third place for the year is Tom Jones' *Reload* on Out. *Play* sold 724,000 copies between January and June and *Reload* nearly 649,000, with *Tom's The Man* Who sandwiched between them on 706,000 sales. For the second quarter, The *Vital* pair did even better, taking first and second place respectively.

The success of Moby and Jones is also reflected in the second quarter corporate group shares garnered by Mute (with 2.4% — an increase of 1.047%) and Gut (up 190%), giving them seventh and 10th place in the quarterly table, respectively, with fellow indie Zomba and Telstar sandwiched between them.

Alan Jones

## TOP ARTIST ALBUMS Q2

1. PLAY Moby (Mute)
2. RELOADED Tom Jones (Gut)
3. THE GREATEST HITS Whitney Houston (Arista)
4. THE MARSHALL MATHERS LP Eminem (Interscope/Polydor)
5. OOPS I DID IT AGAIN Britney Spears (Jive)
6. SUPERNATURAL Santana (Arista)
7. CRUSH Bon Jovi (Mercury)
8. THE MAN WHO TRAVIS (Independent)
9. RISE Gabrielle (Go Beat/Polydor)
10. 2001 Dr Dre (Interscope/Polydor)

## PRODUCERS OF TOP 10

1. MOBY
2. PHILIPINO/DEE & BISH/CHAMBERS/POWER/MOOR/HANNOH/ERIKIA/ROBERTO/ROUSSEAU/DOUGLAS/DORVILLE/ROBINSON/ROUSE/MEH/WHITFIELD/FENNES/TOMMY D/BARNHORN/JUTLEY
3. HANSEN/MICHAEL WALZEN/FOSTER/MAHONEY/SANTANA/CHAMBERS/ROUSE/ROUSSEAU/OTY/BEAU/DUPLESSIS/POLLOCK & MURPHY/SPIN/ROSE/REDHEAD & THE THIRTEEN/BLACKIE/THE 45 KING
4. MARTIN/MIAN/JAME/STEVENS/LALON/LINCOLN/ROBINSON/ARBUZZO/LIN/CLAMP/ALLEN/EASTMON
5. DAVIS/SANTANA
6. EBBW/BON JOVI/SAMBORA
7. GOSCHOR/ROUSE/WALLIS/GRIMBLE
8. SPOSTER/ROUSE/DOLLAR/STANHOPE
9. GALLAGHER/JAMES HANCOCK/DAGGOLF
10. DR DRE/MELMAN

## TOP COMPILATIONS Q2

1. NOW THAT'S WHAT I CALL MUSIC 45 (EMI/Virgin/Universal)
2. CREAM LIFE (Virgin/EMI)
3. KISS HOUSE NATION 2000 (Universal TV)
4. CLUB MIX: Ibiza 2000 (Universal TV)
5. TOP OF THE POPS 2000: VOL 2 (Universal TV)
6. KEVIN AND PERRY GO LARGE (Virgin/EMI)
7. CLUBBER'S GUIDE TO Ibiza: SUMMER 2000 (Ministry of Sound)
8. PURE EUPHORIA — LEVEL 4 (Telstar TV)
9. TOP OF THE CLUB ANTHEMS EVER 2 (Virgin/EMI)
10. TRANCE NATION 3 (Ministry of Sound)

# SINGLE of the week

**ROBBIE WILLIAMS:** Rock DJ (Chrysalis CDCHS5118). Already *Alive!* at Radio One (and just about everywhere else), this new CD is enjoying the biggest increase in

plays, audience and the highest climb on the airplay chart. Based around Barry White's It's Ecstasy When You Lay Down Next To Me, the verses are rapped or ranted before giving way to a terrace-chant-like chorus that just screams "RADIO ONE!" Accompanied by Vaughan Arnold's controversial video, Rock DJ sees writers Chambers and Williams hitting their stride running and confirming their places in the Brit super-league. **C**

## SINGLE reviews

**RECOMMEND** **MJ COLE:** *Sincere* (Talkin Loud TLCDD60). The UK garage pioneer unleashes the title track from his debut album (released August 7). Soaked in jazzy flavor,

it wraps a sensual vocal around smooth keys, horns and a subtle beat. Following his Top 10 hit *Crazy Love* and backed by *Missings* at Radio One and Capital, it should add to the number 33 placing it achieved on its first release in May 1998. **C**

**MAJOR FORCE: Return of the Original Artform** (Reinterpreted by Cut Chemist) (Mo Wax MWRL124). Pioneering Japanese beatmasters Major Force receive an effortlessly funky workout from Jurassic 5 and Ozomatli DJ Cut Chemist. The track was constructed by layering source samples from the band at dizzying speeds. **C**

**RECOMMEND** **MELLOW: The Morning After The Paint Drops EP** (Atmosphere 2374-3). Stalwarts of the Parisian scene that spawned Alex Gopher and Ar, Mellow prove to have a similarly dreamy and eclectic appeal. The EP's lead track *Another Mellow* Winter typifies their sound: classically pop with a light psychedelic edge. **C**

**REGULAR FRIES: Smoking Cigars With The Pharoehs EP** (JBO 5014413). Maverick skunkrokers Regular Fries return with a new EP of sprawling, loose-limbed rock. It features production by Dave Fridman (Mogwai) and a storming remix by Primal Scream collaborator Jegg Kooner. Unfortunately the band are still struggling to fulfil the promise of their early EPs. **C**

**RECOMMEND** **BLACK ROB: Whoa** (Arista 074321 782 7238). Bad Boy heads back to the streets with a rap cover that has been running things in New York for months. Already a club favourite over here, its current Clipping at Radio One will enhance its mainstream chances. **C**

**LOWFINGER: School Room Head Rush** (Elemental ELT062CD). Aiming to build on the support for their incendiary live shows, the last single before the release of Lowfinger's debut album is a brash blend of beat-fueled rock. They have a cartoonish appeal which could push them into the mainstream. However, this is unlikely to be the track that does it for them. **C**

**RECOMMEND** **BOB SINCLAIR: I Feel For You** (Defected DBOCR1). The Seventies-obsessed Parisian producer returns with this euphoric disco-house track lifted from his forthcoming *Champs Elysees* album. Having attracted attention since the Winter Music Conference in Miami, it recently

reached the top of *MW's* Club Chart, and is shaping up to be to one of this summer's dance anthems. It has just been *Blistered* by Radio One.

**STARVING ARTIST: Moonstone** (Global Cuts GC65). This progressive house tune is already a favourite with DJs such as Paul Oakenfold and should be a hit in the clubs.

**ALEX GOPHER: The Child** (V2 VYR504353). Featuring that sample of *Little Holiday* singing *God Bless The Child* and featured in several DJ chillout mixes, this somewhat formal jazz house tune finally looks destined for wider success.

**RECOMMEND** **SWAYZAK** (Columbia 669 468-1). The UK's finest exponents of depression return with a minimal, dubbed exorcism featuring the hypnotic spoken verse of Benjamin Zephaniah. Destined for chill-out classic status, this is a welcome return. **STARVING TIME TO BURN** (DATA DATAL6CDS). Germany's Jam & Spoon unleash one of this summer's hottest dance tracks. Fusing hard house and dark trance, it features piercing stabs, sirens and an unmistakable bassline. It is *Blistered* at Radio One.

**MANSUIN: I Can Only Disappoint U** (Parlophone CDRS 6544). The first fruits from Mansuin's third album, the Little Mix sticks to the band's musical blueprint by mixing soaring vocals with a elegant progressive tinged backing. *Blistered* on Radio One and backed by remixes from Paul Oakenfold, it looks certain to follow the band's previous singles to the Top 40.

**YOMANDA: On The Level** (Manifesto SCMD373). This third release from producer Paul Masterson has a more club-credible edge. Its strong percussive drive runs alongside a large breakdown. Support from Radio One's Judge Jules and Dave Pearce is helping Masterson's momentum surge. **MONACO: I've Got A Feeling** (Papillon BTFLCDD005). Taken from their forthcoming second album, this driving uptempo breezer features all the Monaco hallmarks: Peter Hook's unmistakable bass sound and David Potts' New Order-esque vocals. Not as immediate as their all-conquering *What Do You Want From Me*, it is nevertheless a good opening shot.

**MELICORPUS: The Subliminal Gift** (Instant Karma KARMD). The first release on Rob Dickins' new venture since his departure from Warner UK has inevitably picked up interest above all for this fact. It is interesting, without breaking any new ground. Jackie Ayers's vocals border on a chorus, there is a nice choppy guitar and the music hook that eventually gets under the skin. **C**

# ALBUM of the week

**RONAN KEATING:** *Ronan* (Polydor 54527). Keating's debut album received a mighty kick-start with the single *Life Is A Rollercoaster*. Helping

Keating out on the album are some real heavyweights: producers Steve Lipson, Pat Leonard, Steve Mac, Rick Nowels and Phil Thornalley, plus writers Gregg Alexander, Bryan Adams and Diane Thornally, plus Boyzone, most of the cuts are ballads with the standouts being *Heal Me*, *The Way You Make Me Feel* and *Addicted*. The subtle difference with his Boyzone work is a new-found maturity which should underline the breadth of his appeal. **C**



**BIG YOGA MUFFIN: Wherever You Go, There You Are** (Echo ECHD30). Less an album, more a collection of disparate, twisted vignettes of life's underbelly created by sound boffin Pin Jones and ex-Fat frontman Ange Doolittle. Despite showing potential, it is somewhat over-indulgent. **FIFTH SUN: Sout El Fil** (Electric FM 2000 BW133CD). Fifth Sun are English producer Greg Hunter and accomplished Egyptian harp player Amir Abdel. Together they have found an ideal mix of Western production techniques and Arabic music, resulting in a collection of Middle Eastern-style songs with a broad appeal. **C**

**DA LATA: Binti** (Palm Pictures PCD07035-2). DJ Patrick Forge and Chris Franck hit the damp summer spirits with this Brazilian-flavoured dance track. Phil Asher provides the remixes. **C**

**REEF: Set The Record Straight** (52 6699592). Last year's third album, *Rides*, was pitched as the one to break Reef on a grand scale. Instead, it marked a downturn in their commercial fortunes. The first single from the follow-up is clearly intended as a statement of intent. An energetic blast of pop-rock. It is *Blistered* at Radio One.

## ALBUM reviews

**VARIOUS: Gatecrazer** (Global Sound System INCREDIBLE/Sony INC12CD). This 33-track double-CD compilation sees the Sheffield-based club celebrate the tunes that have helped it achieve widespread success. Decidedly different in style, it features tracks from acts such as Paul Van Dyk, Moby, Bedrock and Oliver Lieb. **C**

**VARIOUS: Mozambique Relief** (Naxos World 76018-2). This charity album features excellent performances from local Mozambican artists such as Gherwane and José Macuelane. The Portuguese influences come through on the more jazzy tracks. Well worth checking out. **C**

**THE ANIMALHOUSE: Ready To Receive** (Boiler House 743217856CD). The debut from this Oxford-based five-piece band, which includes Ride's Mark Gardener and Loz Colbert, is a curious mix of styles. Tracks on their Small EP are included, which have previously resulted in a TFI Friday appearance and a smattering of radio play. **C**

**ELTON JOHN: The Road To Eldorado** (Rocket 4502192). This is the soundtrack to the US movie of the same name (opening in the UK on August 4) and sees John reunited with Tim Rice. A largely uninspiring set saw for the title cut and the ballad *Friends Never Say Goodbye*. The album also features a duet with Randy Newman. **ALIEN SOAP OPERA: Second Wave** (Electric Mel 2000 ELM800CD). Featuring the cream of precociously Arab musicians, this collection of traditional vocals and instruments is given added punch with touches of unobtrusive electronics. This splendid set will find fans beyond the confines of "world" music. **C**

This week's reviewers: Dugald Baird, Phil Brooks, Hamish Champ, Chris Finar, Tom FitzGerald, Owen Lawrence, James Roberts, Ajax Scott, Nick Tesco, Simon Ward and Adam Woods.

**VARIOUS: Undiscovers** (ibiza Vol. 2 (Undiscovers UC002)). Unfortunately sold under the tired "ibiza" tag, this is actually an excellent selection of Balearic-style, laidback tunes composed by Pacha resident DJ P101. A must for Café Del Mar fans. **SPRING HEEL JACK: Disappeared** (Rough Trade RTRACED 007). An impressive sixth album from the drum & bass pioneers. They have matured from the lush orchestration of their early work to create individual and challenging work, which mixes beats with the jazz-tinged avant garde. **SHANKS & BIGFOOT: Swings & Roundabouts** (Pepper 9230242). The Sweet Like Chocolate duo find themselves firmly on the pop-R&B end of the garage spectrum with this debut album. Mixing reggae and disco influences with their smooth radio-friendly style, it lacks the underground edge acts such as Zed Bias, but may have wider pop appeal. It includes the Radio One *Blistered* single *Sing-A-Long*. **C**

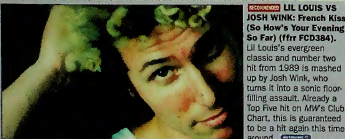
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**RECOMMEND** **LIL LOUIS: LIL LOUIS VIAS** (Now's Now Evening So Far) (FFRCD384). Lil Louis's ever-green classic and number two hit from 1989 is mashed up by Josh Wink, who turns it into a sonic floor-filling assault. Already a Top Five hit on *MW's* Club Chart, this is guaranteed to be a hit again this time around. **C**



**RECOMMEND** **ORISHAS: A Lo Cubano** (Cooltempo 527082-2). This album has been getting a lot of play by *MW's* sister magazine *fono*. From Cuba via Paris and Madrid, this is one of the strongest Latin-flavoured releases for some time. Taking aspects of French rap and fusing them with Cuban melodies has created a sound that is both original and infectious. Standout tracks include *Represent*. A Lo Cubano and their inimitable reworking of the Buena Vista classica *Chan Chan* called 537 C.U.B.A. **C**

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## CLASSICAL news

## HAYMARKET SNAPS UP CLASSIC FM TITLE

Haymarket Magazines, which bought *Gramophone* last year for £8.5m, has brokered a licensing agreement to contract publish *Classic FM Magazine*. It is understood that Haymarket is eager to create a range of classical music titles that covers the widest possible readership, with *Gramophone* appealing to the specialist market and *Classic FM Magazine* covering high-profile classical artists and crossover projects alongside lifestyle features and entry-level guides to the classics.

"We made a commitment to the high-end core classical music industry last year with our investment in *Gramophone* and have now secured involvement in the highly distinctive lifestyle orientated end of the market," says Haymarket Group publishing director Kevin Costello. "This is a strategic move to strengthen our position within the industry and the new-stand classical music category."

*Classic FM Magazine's* accessible record reviews and feature coverage of record-related projects have attracted regular advertising support from major and independent record companies. At its launch in February 1995, many industry observers suggested that the title would not survive in a competitive, even overcrowded classical music magazine marketplace. However, *Classic FM Magazine* has become established to attract a healthy proportion of ABC1 readers. The title's most recent ABC figures show a circulation of 38,322 and a total monthly readership of 223,000.

*Gramophone* and *Classic FM Magazine* are complementary to each other, with a completely different marketplace and

audience group," says Costello. "We intend to maintain the differences in the position, direction, audience, content and staff."

Haymarket will take over general responsibility for *Classic FM Magazine* from John Brown Publishing in November, retaining Lucy Hall as editor together with her recently appointed deputy Michael Quinn and the existing editorial team. The new publishing deal also includes an association between *Gramophone* and *Ric* Cowan's *Sunday Night Radio* show *Classic FM CD Choice*.

## UNIVERSAL CLASSICS DIVIDES PRESS ROLES

Universal Classics UK has divided responsibility for press and promotion for products released by its three constituent labels so that core classical recordings and crossover projects can be handled separately.

Linda Valentine takes on the newly-created post of press and promotions manager, crossover, for Universal Classics. She will be assisted by press co-ordinator Becky Ram in facilitating press and PR opportunities for, among others, John Barry, Bond, Lakatos, Ute Lemper, André Rieu, Secret Garden, Russell Watson and OST titles, together with crossover releases from Andrea Bocelli and Luciano Pavarotti.



Lucy Hall Smith assumes responsibility as press manager for core product on the Decca, Deutsche Grammophon and Philips labels, assisted by Claire Wilks. Their brief will cover such artists as Claudio Abbado, Cecilia Bartoli, Pierre Boulez, Alfred Brendel (pictured), Renée Fleming, Sir John Eliot Gardiner, Valéry Gergiev, Anne-Sophie Mutter, Andreas Scholl and Bryn Terfel, and also include Bocelli and Pavarotti's classical output.

Andrew Stewart can be contacted by e-mail at: [Andrew.Stewart1@compuserve.com](mailto:Andrew.Stewart1@compuserve.com)

## ALBUM of the week



**ANTHONY HOLBORNE: The Tears of the Muses 1589, Heptameron XXI/Savali.** (Alia Vox AV 9813). This is the second volume of Elizabethan consort music to emerge from Jordi Savall's Barcelona-based Alia Vox label, one of the most attractively and intelligently produced of early music lines.

Anthony Holborne, whose biography amounts to little more than a handful of facts and suppositions, was clearly a composer of rich talent. His *Pavanes, Galliards and Almains*, published in 1599 for the alluring mixed consort of treble viol, recorder and bass viol with an accompanying complement of plucked instruments, underlines Holborne's gifts. The release is advertised in the specialist classical press.



## REVIEWS

For records released up to July 31 2000

**CASELLA: Chamber Music, including Trio Sonata Op.62, Sinfonia Op.53, La Giarra, etc. Ex Novo Ensemble (ASV DC DCA 1098).** Casella

(1883-1947) studied in Paris with Gabriel Fauré, under whose guidance he developed an evident sensibility for chamber music. Strong melodic writing marks this programme selected to represent Casella's creative life from its early years to the magnificent Trio Sonata of 1938.

**JF FASCH: Missa Brevis; Suite in G minor; Violin Concerto. Linden Baroque Orchestra, Choir and Soloists/Reiter (Meridian CDE 84373).** The Missa Brevis and O Major Violin Concerto on this Meridian disc receive their world premiere recordings, both works revived with grace and style by Walter Reiter's pro-am Linden Baroque Orchestra.

## A VIENNESE EVENING AT THE ALBERT HALL: Works by Haydn, J Strauss II, R Strauss, Lohr, Halli Orchestra/Barbieri (BBC Legends BBCL 4038-2).

This latest release in the BBC Legends series, recorded at the Royal Albert Hall in 1969, appears in time for this year's Proms season and is advertised in the August editions of *BBC Music Magazine* and *Gramophone*.



**MOZART: Don Giovanni. Siepi, Della Casa, Danco, Gueden, Corena, Dermota, etc. Vienna Philharmonic/Krips (Decca 468 389-2).** August's *Gramophone* carries a review of Daniel Harding's new, fiery Don Giovanni on Virgin Classics in which the young conductor is advised to listen to Josef Krips's classic recording. Harding might prefer to stick to his guns, although there's no denying the combination of theatrical intensity and musical substance in Krips's 1955.

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TOP 75



22 JULY 2000

Rank	Artist (Producer/Publisher)	Title	Label/Cass (Distributor)	7/12
1	NEW	<b>LIFE IS A ROLLERCOASTER</b> Rascal Flatts (Rascal Flatts/Atlantic) LMA/Flatts Future/Atlantic	Polygram 95193/27613304 (V)	7/12
2	1	<b>BREATHLESS</b> The Roots (Lava/Universal) (Lava/Universal)	Atlantic 01 008/CAT 0346 (TEN)	7/12
3	2	<b>THE REAL SLIM SHADY</b> Eminem (Jive/Warner-Chappell) (Jive/Warner-Chappell)	Interscope/Polygram 49372/24273734 (U)	7/12
4	3	<b>TAKE A LOOK AROUND (THEME FROM MI-2)</b> Limp Bizkit (Ruff Ryck) (Jive/Warner-Chappell)	Interscope/Polygram 49375/24273664 (U)	7/12
5	NEW	<b>TRY AGAIN</b> Virgin Viscous (Virgin) (Virgin)	Virgin Viscous 487/MSDC 167 (E)	7/12
6	4	<b>WHEN I SAID GOODBYE/SUMMER OF LOVE</b> Sade (Epic) (Epic)	Epic/Interscope 50918/25031164 (P)	7/12
7	5	<b>WOMAN TROUBLE</b> Public Enemy (Public Enemy) (Public Enemy)	Public Enemy/FDOP 380/7453 304 (TEN)	7/12
8	6	<b>WILL I EVER</b> Positive Vibes (Positive Vibes) (Positive Vibes)	Positive Vibes 134/717V 130 (E)	7/12
9	7	<b>SANDSTORM</b> Newt (Newt) (Newt)	Newt NECD 035/NECD 035 (V)	7/12
10	8	<b>GOTTA TELL YOU</b> Sade (Epic) (Epic)	Widow Cat/Polygram 56188/25061804 (U)	7/12
11	9	<b>SUNDAY MORNING CALL</b> Brotherhood (Brotherhood) (Brotherhood)	Brotherhood 094/MSDC 094 (M/P)	7/12
12	NEW	<b>NEED YOUR LOVIN' (LIKE THE SUNSHINE)</b> Coffin (Coffin) (Coffin)	Coffin Coffin 136/717V 136 (E)	7/12
13	NEW	<b>IT'LL NEVER STOP</b> B2K (B2K) (B2K)	B2K 905/2502502094 (P)	7/12
14	10	<b>SPINNING AROUND</b> Kanye West (Roc-A-Fella) (Roc-A-Fella)	Parlophone CD8 654/7CFC 6542 (E)	7/12
15	11	<b>ABYLON</b> David Gray (Virgin) (Virgin)	BMG East West EW 2150/17 EW 2150 (TEN)	7/12
16	12	<b>UNCLE JOHN FROM JAMAICA</b> The Roots (Lava/Universal) (Lava/Universal)	Positive Vibes 135/717V 135 (E)	7/12
17	13	<b>IT FEELS SO GOOD * Sade (Epic) (Epic)</b>	Serious/MCA/UMG 40233/MSDC 40233 (U)	7/12
18	14	<b>YELLOW</b> Sade (Epic) (Epic)	Parlophone CD8 653/7CFC 6538 (E)	7/12
19	15	<b>TURN TO YOU</b> Christina Aguilera (A&M) (A&M)	RCA 74217645/742176454 (U)	7/12
20	NEW	<b>I WANT YOUR LOVE</b> Akon (Akon) (Akon)	Interscope SINCX 16/SINC 16 (E)	7/12
21	16	<b>BEACH * Sade (Epic) (Epic)</b>	Polygram 56183/25061814 (U)	7/12
22	17	<b>YOU SEE THE TROUBLE WITH YOU</b> Blackstreet (A&M) (A&M)	Epic/Universal 2822/MSDC 2822 (U)	7/12
23	18	<b>SHACKLES (PRAISE YOU)</b> Mary Mary (Columbia) (Columbia)	Columbia 69492/30269430 (TEN)	7/12
24	19	<b>I THINK I'M IN LOVE WITH YOU</b> Akon (Akon) (Akon)	Columbia 69394/30269394 (U)	7/12
25	20	<b>SSSST (LUSTEN)</b> Vociferous (Vociferous) (Vociferous)	VC Recordings VCRS 69/SINC 69 (E)	7/12
26	21	<b>SUMMER OF LOVE</b> Limp Bizkit (Ruff Ryck) (Jive/Warner-Chappell)	Riverhorse RVH CDX30/RVH MCG (M/P/TEN)	7/12
27	22	<b>GOT YOUR MONEY</b> Sade (Epic) (Epic)	Elektra E 707/CDE 707C (TEN)	7/12
28	NEW	<b>NO ORDINARY MORNING/HALCYON</b> Cherise (Cherise) (Cherise)	Elektra E 707/CDE 707C (TEN)	7/12
29	23	<b>DOOH</b> Tommy Boy (Tommy Boy) (Tommy Boy)	Tommy Boy TB02 2102/1P (E)	7/12
30	24	<b>AMAZED</b> Christina Aguilera (A&M) (A&M)	Capricorn/EMI 74217642/742176424 (S/M)	7/12
31	25	<b>BEAUTIFUL</b> Incubus (Incubus) (Incubus)	Interscope CD8 7005/CD8 7005 (M/P/TEN)	7/12
32	NEW	<b>PEAKIN'</b> Boiler House (Boiler House) (Boiler House)	Boiler House/Arista 74221748/22 (E)	7/12
33	26	<b>GOOD THING GOING</b> Mudhead (Mudhead) (Mudhead)	Mudhead MUD 742/MSDC 742 (M/P/TEN)	7/12
34	27	<b>GHETTO ROMANCE</b> Busta Rhymes (A&M) (A&M)	Afterlife/Coltanoem CD000183 34/717C0001 34 (E)	7/12
35	28	<b>LAST ONE STANDING</b> Busta Rhymes (A&M) (A&M)	A&M 74217642/742176424 (S/M)	7/12
36	29	<b>IT'S MY LIFE</b> Maniaco (Maniaco) (Maniaco)	Mercury 562/2027527534 (U)	7/12
37	30	<b>ON THE BEACH</b> Robb (Robb) (Robb)	Manifesto FESCO 70/FESCO 70 (U)	7/12

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38	11	<b>OPPS! I DID IT AGAIN *</b> Beverly Hills (Beverly Hills) (Beverly Hills)	Jive 92504/2505044 (P)	7/12
39	29	<b>THE POWER OF LOVE</b> Frankie Goes to Hollywood (Hollywood) (Hollywood)	ZTT ZTT 1500/ZTT 1500 (P)	7/12
40	NEW	<b>DESIRE</b> Ultra (Ultra) (Ultra)	AM/FM CD/AM/FM 133/AM/FM 133 (U)	7/12
41	35	<b>WHEN A WOMAN GOES</b> Gabricela (Gabricela) (Gabricela)	Go Beat/Polygram CD02 27/GOB/MC 27 (E)	7/12
42	31	<b>WHAT'S MY AGE AGAIN</b> Bliss 183 (Bliss) (Bliss)	MCA/Interscope MSC20 40219/MSDC 40219 (U)	7/12
43	NEW	<b>SKYDIVE</b> The Roots (Lava/Universal) (Lava/Universal)	Renaissance BECA 760/MSDC 760 (TEN)	7/12
44	38	<b>CAN'T GET YOU OUT OF MY THOUGHTS</b> Dum Dum (Dum Dum) (Dum Dum)	Good Behavior/D 9000/CA 9000 (TEN)	7/12
45	42	<b>THE ONE</b> Backstreet Boys (A&M) (A&M)	Jive 92506/2505064 (P)	7/12
46	25	<b>NEIGHBOURHOOD</b> Red Box (Red Box) (Red Box)	Lockwood/DKX 12/23/23 DKX 12/23/23 (U)	7/12
47	48	<b>IF I TOLD YOU THAT</b> Whitney Houston (A&M) (A&M)	Arista 74231762/24271624 (U)	7/12
48	27	<b>IT'S GONNA BE MY WAY</b> Proccas (Proccas) (Proccas)	EMI CD/MS 280/TEN 280 (E)	7/12
49	49	<b>DAY &amp; NIGHT</b> B2K (B2K) (B2K)	Interscope SINCX 16/SINC 16 (E)	7/12
50	37	<b>FORGOT ABOUT DRE</b> Dre (Dre) (Dre)	Interscope/Polygram 49734/24273424 (U)	7/12
51	NEW	<b>NEW BEGINNING/BRIGHT EYES</b> Pearl Jam (Pearl Jam) (Pearl Jam)	A&M/Polygram 56180/25061814 (U)	7/12
52	NEW	<b>LIGHT YEARS</b> Paul Jan (Paul Jan) (Paul Jan)	VC Recordings VCRS 69/SINC 69 (E)	7/12
53	47	<b>THERE YOU GO</b> Pink (Pink) (Pink)	LaFace/Arista 74231762/24271624 (U)	7/12
54	36	<b>MAMA - WHO DA MAN?</b> Moby (Moby) (Moby)	East West MSCKY 01/MSCKY 01 (TEN)	7/12
55	39	<b>PORCELAIN</b> Moby (Moby) (Moby)	Muse LDMN/TE 253/DM/TE 253 (U)	7/12
56	41	<b>DON'T CALL ME BABY</b> Moby (Moby) (Moby)	VC Recordings VCR 69/VCRC 69 (E)	7/12
57	NEW	<b>GET OUT</b> Akon (Akon) (Akon)	Elektra E 707/CDE 707C (TEN)	7/12
58	28	<b>IGUANA</b> Mauro Picotto (Picotto) (Picotto)	VC Recordings VCR 69/E (E)	7/12
59	45	<b>UGLY</b> Dayna & Lisa (Dayna & Lisa)	Interscope MSC20 40232/MSDC 40232 (U)	7/12
60	NEW	<b>CHIAI TOU</b> Katie (Katie) (Katie)	Epic 69832/22 (E)	7/12
61	33	<b>CANTO DELLA TERRA</b> Andrea Bocelli (Decca) (Decca)	Sugar/Polygram 56132/25061314 (U)	7/12
62	40	<b>GIRLS LIKE US</b> Blackstreet (A&M) (A&M)	Relentless RELENT 303/RELENT 303 (E)	7/12
63	NEW	<b>ZEROTONIN</b> Junika XL (Junika XL) (Junika XL)	Manifesto FESCO 70/FESCO 70 (U)	7/12
64	12	<b>CANDY</b> Mandy Moore (Jive) (Jive)	Epic 66345/266345 (E)	7/12
65	NEW	<b>CEMENTED SHOES</b> Mya (A&M) (A&M)	Infectious INFECT 890C/89 (U)	7/12
66	14	<b>TACA MI MIRA</b> Enigma (Enigma) (Enigma)	Positive CD02 128/TE 128 (E)	7/12
67	16	<b>COMING AROUND</b> Tina Turner (A&M) (A&M)	Independiente ISDM 468/MSDC 468 (TEN)	7/12
68	NEW	<b>BARCELONA</b> Enigma (Enigma) (Enigma)	Decca 46721/27467274 (U)	7/12
69	18	<b>THONG SONG</b> Sade (Epic) (Epic)	Soul 5688/025688 (E)	7/12
70	RE	<b>NEVER BE THE SAME AGAIN</b> Wendy (Wendy) (Wendy)	Virgin VSCDX 1762/VSCDX 1762 (U)	7/12
71	56	<b>CALL ME</b> Janet (Janet) (Janet)	Parlophone RHYTHM SERIES CD/RHYTHM 267/RRH/TEN 26 (E)	7/12
72	43	<b>SOMEONE</b> Alicia Keys (A&M) (A&M)	Code Blue BLU 011/CYU 01 (TEN)	7/12
73	62	<b>IT'S MY TURN</b> Alicia Keys (A&M) (A&M)	Serious/MCA/UMG 40233/MSDC 40233 (U)	7/12
74	50	<b>SANDWICHES</b> Dixie Chicks (Capitol) (Capitol)	Elektra CD0202502025 (P)	7/12
75	37	<b>SEX BOMB</b> Tom Jones & Mousse T. (Mousse T.) (Mousse T.)	CapSUG 33/CAGUS 33 (U)	7/12

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22 JULY 2000

# CHART COMMENTARY

by ALAN JONES



After losing approximately 50% of his sales on a technicality, Ronan Keating still manages to register his second solo number one hit with some ease. At the age of 23, Keating has an incredible 13 number ones to his credit – six as a member of Boyzone, five as co-manager of Westlife and two solo. His debut solo single When You Say Nothing At All spent two weeks at number one last August, and has sold more than 530,000 copies.

## SINGLE FACTFILE

Its first week tally was more than 197,000, a total which could nearly have been matched last week by his new single Life Is A Rollercoaster. In topping the chart with his two solo singles to date, Keating has reaffirmed himself as Boyzone's main man, particularly in comparison to recent solo debuts by Stephen Gately and Mikey Graham, who had to settle for number three and number 13 positions respectively.

For only the third time in chart history, one Irish act has replaced another at number one – and each time the feat has involved Ronan Keating. As a member of Boyzone, Keating was knocked off the summit by both B'Witched and Westlife last year. This week, his second solo single, Life Is A Rollercoaster, curtails the reign of The Corrs' first number one, Breathless – but not without a dramatic turn of events which robbed him of about half of his sales. Life Is A Rollercoaster was issued on two CDs and a cassette. The main CD, featuring an interview with Keating as its multi-media track, was deemed ineligible for the chart, leaving Polydor with sales of only a limited edition second CD and the cassette single counting towards the chart. They quickly queried the ineligible CD, pressed up further quantities of the previously limited CD and rushed another CD into production to count as the third format. In early sales flashes, Keating's single looked likely to come close

## MARKET REPORT

### TOP 10 COMPANIES

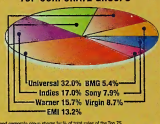


Figures show top 10 companies by % of total sales of the Top 75 and compare your share for last week's sales of the Top 75

**SALES UPDATE**  
VERSUS LAST WEEK: -12.3%  
YEAR TO DATE VERSUS LAST YEAR: -22.1%

to matching the 169,000 sales which earned All Saints' Pure Shores the highest weekly tally of the year but the first cut-off

### TOP CORPORATE GROUPS



**PERCENTAGE OF UK ACTS IN THE CHART**  
UK: 53.3% US: 29.3% Other: 17.3%

sales for eligible formats of Life Is A Rollercoaster amounts to just under **£9,500** – a far cry from Pure Shores' total but still

50% more than The Corrs' 63,000 tally for Breathless.

After a record-equalling seven new entries to the Top 10 last week, there are just two this week – Ronan Keating's Life Is A Rollercoaster and Aaliyah's Try Again. The latter track, a recent number one in America, is Aaliyah's 14th hit and her first to reach the Top 10. It debuts at number five, with sales of 38,000, easily beating the number 11 peak of her previous biggest hit, 1998's Are You That Somebody.

While Aaliyah has reached the Top 10 for the first time, "N Sync fall short of it, bringing to a close their run of three Top 10 successes in a row. "N Sync had their biggest hit to date in March, reaching number three with Bye Bye Bye, the introductory single from their No Strings Attached album. The follow-up, I'll Never Stop, debuts at 13 this week, six places above Christina Aguilera with her third single, I Turn To You.

## INDEPENDENT SINGLES

This	Last	Title	Artist	Label (Distribution)
1	3	SANDSTORM	Darude	Neo NEECD03 (3V)
2	1	SUNDAY MORNING CALL	Big Brother	RKIDSC04 (3MV/P)
3	2	WHEN I SAID GOODBYE/SUMMER OF LOVE	Staps	Ebal/Jive 920182 (3V)
4	NEW	I'LL NEVER STOP	"N Sync	Jive 920182 (3V)
5	6	DOOH	De La Soul feat. Redman	Tammy Ray TRCD 2102B (3V)
6	4	AMAZED	Lonestar	Capricorn/EMG 743214/292 (3MG/3MG)
7	5	THE POWER OF LOVE	Frankie Goes To Hollywood	ZTT ZTT 159C (3V)
8	4	NEIGHBOURHOOD	Zed Bias	Locked Out/XL Recordings LOX 122C (3V)
9	7	GOOD THING GOING	Sid Owen	Mushroom MUSH74CD5X (3MV/P)
10	8	PORCELAIN	Moby	Mute LCOMUTE 252 (3V)
11	10	OPPS... I DID IT AGAIN	Britney Spears	Jive 920562 (3V)
12	NEW	CEMENTED SHOES	My Vitrol	Infectious INFECT 8205C (3V)
13	12	THE ONE	Backstreet Boys	Jive 920662 (3V)
14	9	ANOTHER DAY	Skip Raiders feat. Jada	Perfecto PERF 8425 (3MV/P)
15	NEW	DISTORTIONS	Domino Rio 180C (3V)	Capricorn/EMG 743214/292 (3MG/3MG)
16	15	SEX BOMB	Tom Jones & Mousse T	Cap CGXTU 33 (3V)
17	14	SANDWICHES	Detroit Grand Pu Babs	Jive Electro 520252 (3V)
18	20	DOODS NIGHT	Azido Da Bass	Club Tools 2007285 (3U/P)
19	NEW	FREEZE	Clu La Roc	Skinet SKINT95C (3MV/P)
20	13	TREAT HER LIKE A LADY	Joe	Jive 920772 (3V)

All charts © ORI



This	Last	Title	Artist	Label
1	1	LIFE IS A ROLLERCOASTER	Ronan Keating	Polydor
2	1	BREATHLESS	The Corrs	Atlantic
3	1	THE REAL SIM SHADY	Delonte	Interscope/Polydor
4	4	TAKE A LOOK AROUND	Limp Bizkit	Interscope/Polydor
5	NEW	TRY AGAIN	Aaliyah	Virgin
6	1	WHEN I SAID GOODBYE/SUMMER OF LOVE	"N Sync	3
7	1	WHEN YOU SAY NOTHING AT ALL	Ronan Keating	3
8	1	WILL I EVER	Ross	3
9	1	SANDSTORM	Darude	3
10	1	GOTTA TELL YOU	Samuel L. Jackson	Wild Card/Polydor
11	1	IT FEELS SO GOOD	Garage	Sony/Universal
12	1	SPINNING AROUND	Kim Minkus	Polyphonic
13	1	SHACKLES PRAISE YOU	Mary J. Blige	Cr-omba
14	1	WHEN A WOMAN CRIES	Garage	3
15	1	BABYLON	Dave Gray	99/Label West
16	1	ROCK DJ	Robbi Wilson	Orionella
17	1	DONT CALL ME BABY	Madison Avenue	VC Recordings
18	1	SUNDAY MORNING CALL	David	Capitol
19	1	YOU SEE THE TROUBLE WITH ME	Michael	3
20	1	SUMMER OF LOVE	Larry Green	Capitol

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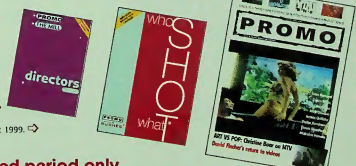
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TOP 75

22 JULY 2000

Pos	Weeks	Title	Artist (Producer)	Label/Cat	Distributor	Cash/Units
1	NEW	PARACHUTES	Parachutes (Parachutes/Oakley)	Parlophone	527822 (E)	527785 (U)
2	1	THE MARSHALL MATHERS LP *	Intercept/Polyr 408822 (U)	EMI	400024/900291	
3	11	WINEY LADDER	East West 85738232 (TEN)	Meridian	85738232 (TEN)	85738232 (TEN)
4	3	PLAY 3	Moby Music	CSTUMM	1172 (U)	1172 (U)
5	5	THE GREATEST HITS *	Whitney Houston (Various)	2	7421737582 (E)	7421737582 (E)
6	NEW	FRAGMENTS OF FREEDOM	East West 85738232 (TEN)	Meridian	85738232 (TEN)	85738232 (TEN)
7	8	RISE 2	Go Beat/Polyr 5473822 (E)	Capitol	5473822 (E)	5473822 (E)
8	5	7	Polyr 5408752 (U)	Capitol	5408752 (U)	5408752 (U)
9	42	RELOAD 3 *	Get Out/Clash 007 (V)	Capitol	007 (V)	007 (V)
10	4	ALONE WITH EVERYBODY	Hard/Havin' CHA/TKX 85 (E)	BMG	85 (E)	85 (E)
11	NEW	BLAVE TO LOVE	Virgin 2021 (E)	Virgin	2021 (E)	2021 (E)
12	6	THE MAN WHO *	2 Independents 518022 (TEN)	Meridian	518022 (TEN)	518022 (TEN)
13	15	BRAND NEW DAY *	1 ASAP/Polyr 490512 (U)	Capitol	490512 (U)	490512 (U)
14	27	SUPERNATURAL *	4 Asya 0762219082 (E)	Capitol	0762219082 (E)	0762219082 (E)
15	RE	TWENTY FOUR SEVEN *	11 Parlophone 518022 (TEN)	Meridian	518022 (TEN)	518022 (TEN)
16	5	OPINS I DID IT AGAIN *	5ive 522082 (E)	Capitol	522082 (E)	522082 (E)
17	11	CRUSH	Mercury 542052 (U)	Capitol	542052 (U)	542052 (U)
18	5	BLIM SHADY	Intercept/Polyr 100 9022 (U)	EMI	9022 (U)	9022 (U)
19	12	2001 *	Intercept/Polyr 408822 (U)	EMI	408822 (U)	408822 (U)
20	1	ONKA'S BIG MOKA *	52 4947802 (TEN)	Meridian	4947802 (TEN)	4947802 (TEN)
21	15	TIDING WITH THE KING	Reprise 8082476122 (TEN)	Capitol	8082476122 (TEN)	8082476122 (TEN)
22	45	SMOKING IN THE SHOULDER OF GATS *	11 EMI 85738232 (TEN)	Meridian	85738232 (TEN)	85738232 (TEN)
23	28	STEPACULAR 4 *	11 EMI 0519427 (U)	Capitol	0519427 (U)	0519427 (U)
24	100	COME ON UP	6 Mercury 1700812 (U)	Capitol	1700812 (U)	1700812 (U)
25	38	WESTFLE 3 *	1 RCA 7422112122 (BMG)	Capitol	7422112122 (BMG)	7422112122 (BMG)
26	19	THE PLATINUM ALBUM	Positive 525930 (E)	Capitol	525930 (E)	525930 (E)
27	20	WEMBSY (Dank/Del Mundo)	519504 (U)	Capitol	519504 (U)	519504 (U)
28	41	25 NORTH STAR *	1 Virgin 002983 (E)	Capitol	002983 (E)	002983 (E)
29	45	THE WRITING'S ON THE WALL	Columbia 493422 (TEN)	Capitol	493422 (TEN)	493422 (TEN)
30	3	SOGO	Sugar/Polyr 547212 (U)	Capitol	547212 (U)	547212 (U)
31	14	THINGS TO MAKE AND DO	Echo Echo 31 (P)	Capitol	31 (P)	31 (P)
32	NEW	NOCHE DE CUATRO LUNAS	Columbia 493422 (TEN)	Capitol	493422 (TEN)	493422 (TEN)
33	34	ON HOW LIFE IS 4	612 Echo 494222 (TEN)	Capitol	494222 (TEN)	494222 (TEN)
34	23	CALIFORNICATION *	1 Warner Bros 82043862 (TEN)	Capitol	82043862 (TEN)	82043862 (TEN)
35	177	OUT TO LIFE 5 *	Warner Bros 578950492 (TEN)	Capitol	578950492 (TEN)	578950492 (TEN)
36	234	GOLD - GREATEST HITS 12	Polyr 5170022 (U)	Capitol	5170022 (U)	5170022 (U)
37	474	ROOMS 10 *	Warner Bros 820634 (TEN)	Capitol	820634 (TEN)	820634 (TEN)
38	16	INVINCIBLE SUMMER	Warner Brothers 82047002 (TEN)	Capitol	82047002 (TEN)	82047002 (TEN)
39	4	CLASSIC SINATRA	Capitol 5202022 (E)	Capitol	5202022 (E)	5202022 (E)
40	183	JAGGED LITTLE PILL *	5 Maverick/Reprise 82026912 (TEN)	Capitol	82026912 (TEN)	82026912 (TEN)
41	27	GLADIATOR - OST	Decca 467092 (U)	Capitol	467092 (U)	467092 (U)
42	5	AFIRMATION	612 Columbia 4944508 (TEN)	Capitol	4944508 (TEN)	4944508 (TEN)
43	116	THE BEST OF ROD STEWART 5 *	Red Stewart/Atlantic Warner Bros 820634 (TEN)	Capitol	820634 (TEN)	820634 (TEN)
44	7	INSPIRATION	Virgin 157812 (U)	Capitol	157812 (U)	157812 (U)
45	58	YOU'VE COME A LONG WAY BABY 3 *	11 Starline/Atlantic Warner Bros 820634 (TEN)	Capitol	820634 (TEN)	820634 (TEN)
46	118	AUTOMATIC FOR THE PEOPLE 3 *	Warner Bros 8305122 (TEN)	Capitol	8305122 (TEN)	8305122 (TEN)
47	130	TALK ON CORNERS 3 *	5 Atlantic 75001300761006 (U)	Capitol	75001300761006 (U)	75001300761006 (U)
48	NEW	LIVE AT THE GREEK SPY RECORDINGS	Capitol 09172022 (U)	Capitol	09172022 (U)	09172022 (U)
49	28	THE HOUR OF BEWILDERBEAST	XL Recordings 13010120 (U)	Capitol	13010120 (U)	13010120 (U)
50	47	BABY ONE MORE TIME 3 *	1 Virgin 82212022124 (P)	Capitol	82212022124 (P)	82212022124 (P)
51	109	FORGOTTEN, NOT FORGOTTEN *	2 Atlantic 75675012 (TEN)	Capitol	75675012 (TEN)	75675012 (TEN)

PLATINUM 1000000+ SALES  
GOLD 500000+ SALES  
SILVER 250000+ SALES  
\* Includes sales of cassette and CD  
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TOP COMPILATIONS

Pos	Weeks	Title	Artist (Producer)	Label/Cat	Distributor	Cash/Units
1	NEW	FRESH HITS - VOL 1	Various Artists (Various)	Universal	561225601214 (U)	561225601214 (U)
2	NEW	KISS CLUBLIFE SUMMER 2000	Various Artists (Various)	Universal	561225601214 (U)	561225601214 (U)
3	NEW	SMASH HITS SUMMER 2000	Various Artists (Various)	Virgin/EMI	VTD00315VTD00315 (E)	VTD00315 (E)
4	2	PURE GARAGE II	Various Artists (Various)	Virgin/EMI	VTD00315VTD00315 (E)	VTD00315 (E)
5	NEW	AYIA NAPA THE ALBUM - SHANKS & BIGFOOT	Ministry of Sound	MSCD010/MSCD010 (U)	DMU(TEN)	DMU(TEN)
6	3	CLUB MIX IBIZA 2000	Various Artists (Various)	Universal	561225601214 (U)	561225601214 (U)
7	5	TOP OF THE POPS 2000 VOL 2	Various Artists (Various)	Universal	561225601214 (U)	561225601214 (U)
8	4	STREET VIBES 5	Various Artists (Various)	Virgin/EMI	VTD00315VTD00315 (E)	VTD00315 (E)
9	1	CIGARETTES AND ALCOHOL	Columbia SONY/180022V/180022V (TEN)	Capitol	180022 (TEN)	180022 (TEN)
10	13	NOW THAT'S WHAT I CALL MUSIC! 45 2	EMI/Various Artists	561225601214 (U)	561225601214 (U)	561225601214 (U)
11	6	THE BEST SUMMER HOLIDAY EVER	Various Artists (Various)	Virgin/EMI	VTD00315VTD00315 (E)	VTD00315 (E)
12	15	MISSION IMPOSSIBLE 2	Hollywood	1002214 (U)	1002214 (U)	1002214 (U)
13	10	HEADRUSH	Global Television	RACD015/RACD015 (E)	BMG	BMG
14	11	THE BEST PUB Jukebox IN THE WORLD	Virgin/EMI	VTD00315VTD00315 (E)	BMG	BMG
15	4	CREAM IBIZA ARRIVOS	Virgin/EMI	VTD00315VTD00315 (E)	BMG	BMG
16	1	CHILLED EUPHORIA	Telstar	VTD00315VTD00315 (E)	BMG	BMG
17	13	CLUBBER'S GUIDE TO IBIZA - SUMMER 2000	Ministry of Sound	MSCD010/MSCD010 (U)	DMU(TEN)	DMU(TEN)
18	12	PURE SILK IN AYIA NAPA	Pure Silk	PSR001/PSR001 (U)	DMU(TEN)	DMU(TEN)
19	1	CAFE DEL MAR - VOLUMEN SIETE	Meridian	85738232 (TEN)	85738232 (TEN)	85738232 (TEN)
20	NEW	HAPPY & GLORIOUS	Decca	4071002471004 (U)	4071002471004 (U)	4071002471004 (U)

ARTISTS A-Z

Artist	Pos	Weeks	Artist	Pos	Weeks
ABBA	10	13	MARKY BOY AND THE HILLTOPS	51	1
ADAMS, Bryn	36	1	MARLEY JAYX	54	1
ADAMS, Eric	37	1	MARLEY JAYX	54	1
ADAMS, Peter	38	1	MARLEY JAYX	54	1
ADAMS, Tony	39	1	MARLEY JAYX	54	1
ADAMS, Victoria	40	1	MARLEY JAYX	54	1
ADAMS, William	41	1	MARLEY JAYX	54	1
ADAMS, Yvonne	42	1	MARLEY JAYX	54	1
ADAMS, Zola	43	1	MARLEY JAYX	54	1
ADAMS, Zola	44	1	MARLEY JAYX	54	1
ADAMS, Zola	45	1	MARLEY JAYX	54	1
ADAMS, Zola	46	1	MARLEY JAYX	54	1
ADAMS, Zola	47	1	MARLEY JAYX	54	1
ADAMS, Zola	48	1	MARLEY JAYX	54	1
ADAMS, Zola	49	1	MARLEY JAYX	54	1
ADAMS, Zola	50	1	MARLEY JAYX	54	1



22 JULY 2000

## CHART COMMENTARY

by ALAN JONES

Coldplay's impressive first week sales ensure that Eminem's *The Marshall Mathers LP* slips back to number two again this week, despite selling a further 56,000 copies. The Eminem album has sold more than 440,000 copies in eight weeks, and has remained in the top three throughout its career to date, with weekly sales remaining consistently above 40,000.

*Morcheeba* earned great critical acclaim when signed to the independent China label and were thought to be one of the main reasons why Warner Music acquired the imprint. China has since been folded into East West, and *Morcheeba*'s new album *Fragments Of Freedom* has had somewhat mixed reviews. Nevertheless, it debuts this week at number six, becoming easily the band's highest charting album, beating the number 70 success of their debut album *Who Can You Trust?* and the number 18 peak of their critically acclaimed 1998 set *Big Calm*. *Fragments Of Freedom* sold

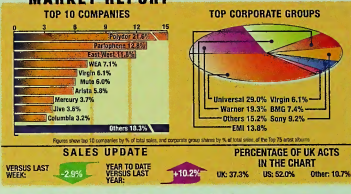


Only three weeks after their first major hit single *Yellow*, Coldplay enter the album chart at number one with their debut, *Parachutes*. The album sold more than 70,000 copies last week and makes the young Parlophone band – 22-year-old singer Chris Martin, 21-year-old guitarist Jon Buckland and Guy Berryman and 20-year-old drummer Will Champion – the first rock act to top the chart with their debut album since Mansun, another

## ALBUMS FACTFILE

Parlophone act, did so in 1997. It is the first Parlophone album to reach number one since Radiohead's *OK Computer*, also in 1997, and comes just a month after Kylie Minogue's *Spinning Around* became the label's first number one single for seven years. Coldplay's album was helped by some sympathetic pricing (it was available for as little as £9.99 in some stores) and follows excellent live performances this summer.

## MARKET REPORT



more than 25,000 last week, and joins David Gray's *White Ladder* – another East West acquisition from an indie source –

in the Top 10. The chart has been wildly distorted by summer sales offers in recent weeks but

this week's biggest resurgence is due to other factors. Tina Turner's *Twenty Four Seven* album rockets 150-15, eight months after peaking at number nine. Its sales last week increased by 676% – a result of the album being repackaged with a bonus CD featuring live tracks. Twenty Four Seven has sold modestly compared to many of Tina's previous albums but its latest surge took it past the 300,000 mark.

Only the second Oasis single to feature lead vocals by Noel Gallagher (the first was the 1996 chart-topper *Don't Look Back In Anger*), Sunday Morning Call's comparatively slow decline (it falls 4-11 in its second week, while the group's last single *Who Feels Love* declined 4-17 at the same stage) gives the embattled group a boost. It has worked wonders for the parent album *Standing On The Shoulder Of Giants*, which jumped 65-45 last week and now leaps to number 22.

## COMPILATIONS

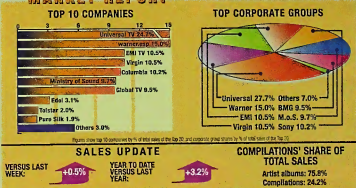
A 18% decline in sales of *Fresh Hits – Volume 1* isn't enough to prevent the latest in the successful Warner esp./Global TV/Sony TV series from retaining pole position for a second week. The compilation sold nearly 34,000 copies last week, to bring its two week tally to almost 75,000, exactly matching the pace of a comparable release last year. *Fresh Hits 99*. That must come as a relief to the partners behind the album, bearing in mind the significant downturn in sales of the latest album in the other main compilation series, EMI/Virgin/Universal's *Now That's What I Call Music! Market Sales of Now! 45* reached the £50,000 mark last week, its 13th on release. While that is enough to make it easily the biggest selling compilation of the year, it is some 34,000 (5%) behind the pace of last year's

equivalent, *Now! 42*.

The album which came closest to *Fresh Hits – Volume 1* this week is *Kiss Clublife Summer 2000*, which debuts at number two with nearly 30,000 sales. The album includes a 20-page booklet about clubbing abroad, and features 33 tracks on two mixed CDs, including Darude's *Sandstorm*, Toca's *Miracle* by Fagna and Spiller's upcoming monster *Groovejet*, which checks into the singles chart at number 40 this week, despite having spent two weeks at the top of the club chart.

*Mission: Impossible 2*'s excellent soundtrack increases its sales by a further 17%, and climbs 15-12 as a result. The album, which peaked at number two in America behind Eminem, has already sold 30,000 copies here.

## MARKET REPORT



## INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (Distributor)
1	1	PLAY	Moby	Mute CDSTUMM 172 (V)
2	2	RELOAD	Tom Jones	Cap GUTCD 089 (V)
3	9	STANDING ON THE SHOULDER OF GIANTS	Oasis	Big Brother RKO CD CD02 (D/M/P)
4	4	OPPS! I DID IT AGAIN	Britney Spears	Jive 922538 (P)
5	5	THINGS TO MAKE AND DO	Melanie C	Epic 6263 31 (P)
6	3	THE HOUR OF BEHAVIOUR	Dash Drown Boy	XL Recordings TNLCD 133 (V)
7	NEW	LIVE AT THE GREEK	Jimmy Page & The Black Crowes	SPN Recordings SPV 087202 (W)
8	8	SCREAMADELICA	Primal Scream	Creation CRECD 076 (D/M/P)
9	6	A SECRET HISTORY	The Divine Comedy	Sonata SETCDL 100 (V)
10	7	GARBAGE	Garbage	Mushroom D 31450 (D/M/P)
11	14	BABY ONE MORE TIME	Britney Spears	Jive 922172 (P)
12	15	STEPHACULAR	Stacy	Epic 621942 (P)
13	11	YOU'VE COME A LONG WAY, BABY	Faye Dwyer	Skin BRASSIC 140 (D/M/P)
14	13	I LIKE TO SCORE	Blumentritt Jazz	Mute CDSTUMM 158 (V)
15	10	REMEDY	Muse	XL Recordings XCLD 128 (V)
16	12	SHOWWIZ	Muse	Mushroom MUSH 580 (D/M/P)
17	17	BUENA VISTA SOCIAL CLUB	Ply Cozler	World Circuit WCD 050 (P)
18	18	VERSION 2.0	Garbage	Mushroom MUSH 280 (D/M/P)
19	NEW	MILLENNIUM	Backstreet Boys	Jive 923222 (P)
20	NEW	MILKUN IMPOSSIBLE 2 - ORIGINAL SCORE	Hans Zimmer	Hollywood 0109082HW (V)

## THE YEAR SO FAR... TOP 20 ALBUMS

This	Last	Title	Artist	Label
1	1	PLAY	MOBY	MUTE
2	2	THE MAN WHO	TRAVIS	INDEPENDENT
3	3	RELOAD	TOM JONES	GIFT
4	6	RISE	GABRIELLE	CO BEAT/PLYWOOD
5	5	SUPERNATURAL	SANTANA	ARISTA
6	4	COME ON OVER	SHANIA TWAIN	MERCURY
7	7	STANDING ON THE SHOULDER OF GIANTS	OASIS	BIG BROTHER
8	8	ON HOW LIFE IS	MACY GRAY	INTERSCOPE/PLYWOOD
9	12	THE MARSHALL MATHEWS LP	EMINEM	ARISTA
10	9	THE GREATEST HITS	WHITNEY HOUSTON	RCA
11	10	WESTLIFE	WESTLIFE	JIVE
12	11	BABY ONE MORE TIME	BRITNEY SPEARS	EPIC
13	13	OPPS! I DID IT AGAIN	BRITNEY SPEARS	FIVE
14	14	2001	DR DRE	INTERSCOPE/PLYWOOD
15	15	S CLUB 7	S CLUB 7	PLYWOOD
16	16	BRAND NEW DAY	STING	ABM/MERCURY
17	18	STEPHACULAR	STEPS	EBLJAVE
18	18	WHITE LADDER	DAVID GRAY	EAST WEST
19	17	NORTHERN STAR	MELANIE C	VIRGIN
20	20	CRUSH	SON JIV	MERCURY

© CAP: Last week's position represents chart from three weeks ago

22  
july  
2000

# THE OFFICIAL CHARTS

MY  
music week

# singles



**1** LIFE IS A ROLLERCOASTER  
Ronan Keating  
Polydor  
Atlantic

- 2 BREATHELESS The Corrs Atlantic
- 3 THE REAL SLIM SHADY Eminem Interscope/Polydor
- 4 TAKE A LOOK AROUND (THEME FROM MI2) Limp Bizkit Interscope/Polydor
- 5 TRY AGAIN Aaliyah Virgin
- 6 WHEN I SAID GOODBYE/SUMMER OF LOVE Steps/Chryslr/Jive
- 7 WOMAN TROUBLE Antti-Podger & Robbie Craig feat. Craig David Public Domain/Trf
- 8 WILL I EVER Alice Daejey Positive
- 9 SANDSTORM Darude Neo
- 10 GOTTA TELL YOU Samantha Mumba Wild Card/Polydor



- 4 11 SUNDAY MORNING CALL Oasis Big Brother
- 12 I NEED YOUR LOVIN' LIKE THE SUNSHINE Marc Et Claude Positive
- 13 I'LL NEVER STOP 'N Sync Jive
- 12 14 SPINNING AROUND Kylie Minogue Parlophone
- 14 15 BABYLON David Gray HT/East West
- 13 16 UNCLE JOHN FROM JAMAICA Vengaboys Positive
- 17 17 IT FEELS SO GOOD Sonique Serious/Universal
- 11 18 YELLOW Coldplay Parlophone
- 19 I TURN TO YOU Christina Aguilera RCA

22  
july  
2000

# THE OFFICIAL CHARTS

MY  
music week

# albums



**1** PARACHUTES  
Coldplay  
Parlophone

- 2 THE MARSHALL MATHERS LP Eminem Interscope/Polydor
- 3 WHITE LADDER David Gray East West
- 4 PLAY Moby Mute
- 5 THE GREATEST HITS Whitney Houston Arista
- 6 FRAGMENTS OF FREEDOM Morcheeba East West
- 8 7 RISE Gabrielle Go Beat/Polydor
- 6 8 7 S Club 7 Polydor
- 7 9 RELOAD Tom Jones Gut
- 4 10 ALONE WITH EVERYBODY Richard Ashcroft Hut/Virgin



- 8 11 SLAVE TO LOVE Bryan Ferry Virgin
- 9 12 THE MAN WHO TRAVIS Independence
- 15 13 BRAND NEW DAY Sting A&M/Polydor
- 14 14 SUPERNATURAL Santana Arista
- 8 15 TWENTY FOUR SEVEN Tina Turner Parlophone
- 10 16 OOPS! I DID IT AGAIN Britney Spears Jive
- 11 17 CRUSH Bon Jovi Mercury
- 16 18 SLIM SHADY Eminem Interscope/Polydor
- 12 19 2001 Dr Dre Interscope/Polydor

THE OFFICIAL UK CHARTS  
BIBIC RADIO 1  
97.9-99.9 FM  
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## destiny's child jumpin' jumpin'

the massive new single out this week



CD1 includes the urban mix and an exclusive bonus track 'Upside Down'

CD2 includes the club remixes of all the smash-hits: jumpin' jumpin', bills, bills, and sex my name.

jump to it!

www.destinyschild.com  
www.ponybait.com

CD1/CD2

19 I TURN TO YOU Christina Aguilera RCA

20 I WANT YOUR LOVE Atomic Kitten Innocent



18 21 REACH S Club 7 Polydor

16 22 YOU SEE THE TROUBLE WITH ME Black Legend Eternal

15 23 SHACKLES (PRAISE YOU) Mary Mary Columbia

20 24 I THINK I'M IN LOVE WITH YOU Jessica Simpson Columbia

25 SSSST (LISTEN) Jonah VC Recordings

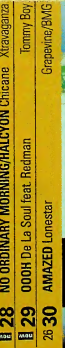
19 26 SUMMER OF LOVE Lonyo Riverhorse

22 27 GOT YOUR MONEY Of Dirty Bastard feat. Kelis Elektra

28 NO ORDINARY MORNING/RALCYON Chicane Xtravaganza

29 000H De La Soul feat. Redman Tommy Boy

26 30 AMAZED Lonestar Grapevine/SVG



21 31 BEAUTIFUL Matt Derry's Mash Up Pts Marcella Woods Incentive

32 PEAKIN' Bleachin' Boiler House/Arista

24 33 GOOD THING GOING Sid Owen Mushroom

23 34 GHETTO ROMANCE Damage Afterlife/Dooltempo

28 35 LAST ONE STANDING Girl Thing RCA

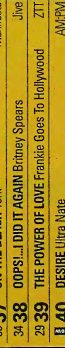
32 36 IT'S MY LIFE Bon Jovi Mercury

30 37 ON THE BEACH York Manifesto

34 38 OOPS!... DID IT AGAIN Brinley Spears Jive

29 39 THE POWER OF LOVE Frankie Goes To Hollywood ZTT

40 DESIRE Ultra Nate AMI-PM



# compilations

1 FRESH HITS VOL.1 6 11 THE BEST SUMMER HOLIDAY EVER

Warner Bros./Global TV/Sony TV Virgin/EMI

2 KISS CLUBFEST SUMMER 2000 15 12 MISSION IMPOSSIBLE 2 (OST)

Universal TV Hollywood

3 SMASH HITS SUMMER 2000 10 13 HEADRUSH

Virgin/EMI Global Television

4 PURE GARAGE II 11 14 THE BEST PIE JUBILEE IN THE WORLD EVER

Warner Bros Virgin/EMI

5 RIVA MAPA THE ALBUM - SHIMMS & BRIGHT 9 15 CREAMI BIZZA ARRIVALS

Motown Virgin/EMI

6 CLUB MIX IBIZA 2000 14 16 CHILLED EUPHORIA

Universal TV Taiwan TV

7 TOP OF THE POPS 2000 - VOL. 2 13 17 CLUBBERS GUIDE TO IBIZA - SUMMER 2000

Universal TV Ministry of Sound

8 STREET VIBES 5 12 18 PURE SILK IN AVIA MAPA

Sony TV/Global TV Pias SA

9 CIGARETTES AND ALCOHOL 16 19 CAFE DEL MAR - VOLUMEN SIETE

Columbia Manifesto

10 NOW THAT'S WHAT I CALL MUSIC! 45 20 HAPPY & GLORIOUS

EMI/Virgin/Universal Duxa

## peoplesound.com top10chart

The peoplesound.com new music top ten chart

LW TW NEW 1 Corollee | Time Is A Healer

2 The 57th Dynasty | Li Ri

3 The Morningstar | Requiem (Original Club Mix)

4 Farrah | Only Happy When She's Sad

NEW 5 Gravity | Satisfied

6 Tania Libertad & Maita de La Torre | Fleur-Apoc un rose

20 7 Bruno | Josh | Silently Dreaming

8 Cripic | Is This Era (Jay Mix)

9 Elizabeth White | Let Your Body Cry

10 Doktor Rock | Higher

www.peoplesound.com/top20

peoplesound.com

28

# THE OFFICIAL UK CHARTS SPECIALIST

22 JULY 2000

## MID-PRICE

This	Last	Title	Artist	Label (distributor)
1	3	LEFFIM	Lethbridge	Higher Ground/Hard Hands HANDED (TEN)
2	4	ELIMINATOR	ZZ Top	Warner Bros W27742 (W)
3	2	PLAY	Moby	Mute CSTM0472 (V)
4	5	TRACY CHAPMAN	The Core	Elektra K927742 (E)
5	1	MY UNCLE JACK	Massive Attack	143/Label/Melodic 756709862 (E)
6	4	PROTECTION/NO PROTECTION	Primal Scream	Wid Bush WB002 (E)
7	4	SCREAMADOLPH	M People	Creation CRE02076 (IMP)
8	4	THE BEST OF	Garbage	RCJA 742161872 (BMG)
9	4	GARBAGE	Various	Masterworks 031406 (IMP/V)
10	8	ESSENTIAL TRANCE SIX PACK	Various	Beckwold/ESSEX20 (IMP/V)
11	6	APPETITE FOR DESTRUCTION	Guns N' Roses	Elektra K974022 (TEN)
12	6	THE DOORS	Eric Clapton	Polygram 8004102 (U)
13	4	TIME PIECES—THE BEST OF ERIC CLAPTON	Eric Clapton	Reprise 826245022 (U)
14	12	DOOKIE	Green Day	Elektra 75980972 (TEN)
15	4	WORLD CLIQUE	Destiny	Big Brother BR002009 (IMP/V)
16	15	THE MASTERPLAN	Dave Nave	Vertigo 244692 (U)
17	18	BROTHERS IN ARMS	Dave Strudis	Geffen/Polygram GFLD1326 (U)
18	19	BROTHERS IN UTERO	Nirvana	Virgin 020285 (E)
19	17	PREMIERS LYMPHOMES	Air	Sikat BRASSIC02 (IMP/V)
20	16	BETTER LIVING THROUGH CHEMISTRY	Fatboy Slim	

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## BUDGET

This	Last	Title	Artist	Label (distributor)
1	1	WOMAN TROUBLE	Artful Dodger & Robbie Craig feat. Craig David	Virgin F00300 (TEN)
2	2	DOWNLOAD 2000	Various	Real Gone Music 88262 (U)
3	3	STRICTLY DANCE 2	Various	Beckwold ST1015 (IMP/V)
4	4	STRICTLY Ibiza ANTHEMS	Various	Beckwold ST1016 (IMP/V)
5	2	FOLLOW ME	Lange feat. The Morrigan	Positive COT70131 (E)
6	4	HITS COLLECTION	Dusty Springfield	Specimen 5375452 (U)
7	1	FM THE MUSIC TONITE	Various	Wordplay W019118 (U)
8	1	ESSENTIAL HARD ROCK	Various	Beckwold ES50205 (IMP/V)
9	1	YEAR OF THE DRAGON	Machine Head	Roadrunner RR 2003 (U)
10	10	GREATEST HITS	Bob Dylan	Columbia R 609702 (U)

© CN

## R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	THE REAL SHIL SHADY	Eminem	Interscope/Polygram 4973792 (U)
2	2	TRY AGAIN	Ashley	Virgin VUSCD 167 (E)
3	2	WOMAN TROUBLE	Artful Dodger & Craig feat. C. David	Public Domain/DFCD 38 (TEN)
4	4	OOOH	Tommy Boy TBO2 2192B (P)	
5	3	GOT YOUR MONEY	Q-Tip	Elektra E 70772D (U)
6	4	SHACKLES (PRAISE YOU)	Mary J. Blige	Columbia 694242E (TEN)
7	5	GHETTO ROMANCE	Damage	Athletico/Columbia CDCD005 347 (E)
8	4	GET OUT	Busta Rhymes	Elektra E 70750D (TEN)
9	6	FORGOT ABOUT DRE	Dre feat. Eminem	Interscope/Polygram 497342Z (U)
10	8	THERE YOU GO	LaFace/Arista 7432175782 (BMG)	
11	7	MAMA—WHO DA MAN?	Richard Blackwood	East West/WECY CD (TEN)
12	9	WHEN A WOMAN	Garbi	Go Beat/Polygram GCLD 27 (U)
13	12	THING SONG	Shirley	Def Soul 568902 (U)
14	17	FILL ME IN	Craig David	Wildstar C0WLD 28 (TEN)
15	11	CALL ME	Janet	Parlophone Rhythm Series (E)
16	10	TREAT HER LIKE A LADY	Joe	Virgin 9250770 (P)
17	18	MARIA MARIA	Santana	Arista 720112 (Impart)
18	14	BIG PIMPIN'	Jay-Z	Def Jam 562831 (U)
19	13	GOOD STUFF	Kevin E	Virgin VUSXD 184 (E)
20	18	RIDDLE	En Vogue	Elektra E 70030 (TEN)
21	19	HE WASN'T MAN ENOUGH	Toni Braxton	LaFace/Arista 7432175782 (BMG)
22	12	I LEARNED FROM THE BEST	Destiny's Child	Arista 7432172892 (BMG)
23	26	SAY MY NAME	Wesley's Child	Columbia 695182 (TEN)
24	24	NEVER BE THE SAME AGAIN	Melissa C/Loa Lopes	Virgin VUSCD 1762 (E)
25	15	BROADWAY JUNGLE	Telvis	Jet JETCD 302 (IMP/V)
26	23	HIP HOP	Head Prntz	Elektra 660892 (TEN)
27	27	YOU GOTTA BE	De'Vine	Dusted Sound/Sony 52468835 (TEN)
28	31	BUGGY	Tue Summers feat. Dane Bowers	Nulife/Arista 7432172834 (BMG)
29	29	WHY	Gloria K	WEA WEA 25021 (U)
30	20	TAKEN FOR GRANTED	Sia	Long Leaf Records CD01 (V)

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

## COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	COME ON OVER	Shania Twain	Mercury 1700812 (U)
2	2	THE WOMAN IN ME	Shania Twain	Mercury 022862 (U)
3	3	WILD & WICKED	Shania Twain	Rwp RWP/CD121 (BMG)
4	4	LONEY GIRL	Grapewine/BMG 070867/822 789 (BMG/BMG)	
5	5	BREATH	Faith Hill	Warner Brothers 8472722 (Impart)
6	7	THE HARDEST PART	Alison Moorer	MCA Nashville 170112 (U)
7	6	TRANSCENDENT BLUES	Steve Earle	Elektra 490740 (U)
8	12	DWIGHT/YAKAMAACUOSTIC.NET	Dwight Yoakam	Reprise 836247714 (U)
9	9	WIDE OPEN SPACE	Diez Dickx	Elektra 498462 (U)
10	10	THE DUST BOWL SYMPHONY	Nanci Griffith/LSP	Elektra 753604192 (U)
11	10	SONGS OF INSPIRATION	Daniel O'Donnell	Rite R72BCD 789 (IMP/V)
12	15	LOVE WILL ALWAYS WIN	Faith Hill	Warner Bros 58247212 (TEN)
13	14	I AM SHELBY LYNNE	Shelby Lynne	Mercury 549772 (U)
14	11	I HOPE YOU DANCE	Lee Ann Womack	MCA Nashville 170102 (U)
15	13	FLY	Diez Dickx	Elektra 0435152 (U)
16	16	REAL LIVE WOMAN	Trisha Yearwood	MCA Nashville 170102 (U)
17	17	LEANN RIMES	LeAnn Rimes	Curb/Landmark 85738512 (TEN)
18	18	SITTING ON TOP OF THE WORLD	LeAnn Rimes	Curb/Landmark 85738512 (TEN)
19	20	STILL CAN'T SAY GOODBYE	Charlie Danielsborough	Rite RZCD 082 (IMP/V)
20	19	LOVE SONGS	Daniel O'Donnell	Rite RZCD 015 (IMP/V)

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## ROCK

This	Last	Title	Artist	Label (distributor)
1	1	PARACHUTES	Arlo Guthrie	Parlophone 527182 (E)
2	3	STANDING ON THE SHOULDER OF GIANTS	Oasis	Big Brother BMG CD02 (IMP/V)
3	2	MISSION IMPOSSIBLE 2 (OST)	Various	Hollywood 01102630W (P)
4	4	ENEMA OF THE STATE	Blind 182	MCA/Reprise MCD 11950 (U)
5	1	LIVE AT THE GREEK	Jimmy Page & The Black Crowes	SPV Recording SPV 217221 (UK)
6	4	GARBAGE	Garbage	Mushroom D 31450 (IMP/V)
7	6	LOUD SUGAR SEX MAGIK	Real Hot Chili Peppers	Warner Bros 85965812 (TEN)
8	8	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/Polygram GFD 2148 (BMG)
9	16	BINAURAL	Pearl Jam	Elektra 494922 (U)
10	7	REMASTERS	Led Zepplin	Atlantic 75678042 (TEN)

© CN

## DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	I NEED YOUR LOVE (LIKE THE SUNSHINE)	Marc Et Claude	Positive 1271V 136 (E)
2	2	SCSI (LISTEN)	Jonah	VC Recordings VCR7 69 (U)
3	2	ODD	De La Soul feat. Redman	Tommy Boy TBV 2102 (P)
4	4	SKYDIVE	Freddie Fall, Jon Johnston	Renaisance Rec. REN2002 (DMV/TEN)
5	1	BEAUTIFUL	Mani Diary's Mash Up feat. M Woods	Incentive CEN77 (DMV/TEN)
6	2	NO ORDINARY MORNING/HALCYON	Chicano	Xtravaganza XTRAV 1222 (DMV/TEN)
7	3	BACK 2 BACK VOL 1	DJ Sizzly Fly	Formation F0M121204 (SRD)
8	7	DREAMS NIGHT	Azzido Ba Bass	Club Tonic 086710CL (U)
9	4	TRY AGAIN	Virgin VUSCD 167 (E)	
10	1	PEAKIN'	Bolier House/Arista 7432174811 (BMG)	
11	2	HUMANITY	A Guy Called Goider	IKJ K97092 (V)
12	3	DESIRE	Ultra Nane	AM-PM 74AMP19 133 (U)
13	2	ZERTONINE	Junie J	Manilla FESX 71 (U)
14	2	LOVIN'	CRW	Nukeus NUKP6215 (ADD)
15	2	GET OUT	Busta Rhymes	Elektra E 70757 (TEN)
16	10	FUTURE ACID HOUSE	Lisa Pin Up	Neklaus NUKP6174 (ADD)
17	6	SANDSTORM	Darude	Uwe NEG102 63 (U)
18	3	NEIGHBORHOOD	Zed Bias	Locked On XL Recordings LOX 1227 (V)
19	2	IQUANA	Meuro Piccato	VC Recordings VCR78 (U)

© CN

## DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	THE MARSHALL MATHERS LP	Artful Dodger & Robbie Craig	Interscope/Polygram 49029314000294 (U)
2	2	WOMAN TROUBLE	Eminem	Virgin VUSCD 167 (E)
3	1	PURE GARAGE II	Various	warnerrec-74WHM027 (U)
4	4	ARMAGEDDON 2	Various	Benetton/Interscope 8585 (SRD)
5	5	AVATAR THE ALBUM—SINKS & EKGOT	Ministry Of Sound	-JMS05M10 (DMV/TEN)
6	3	RYDE OR DIE—VOL II	Ruff Ryders	Interscope-7 (U)
7	7	ANARCHY	Busta Rhymes	Elektra-755625754 (U)
8	4	QUALITY CONTROL	Juiccd	Interscope/Polygram 49071015 (U)
9	1	TRAINER	Pieris	Warp WARP LP41- (U)
10	1	ROMEO MUST DIE (OST)	Various	Virgin-7 (E)

© CN

This	Last	Title	Label Cat No.
1	5	ORIGINAL CAST RECORDING: Burn The Floor	VUL26993
2	1	ORIGINAL CAST RECORDING: Del-Amico	Universal Video U538473
3	7	STEPS: The Next Step—Live	Eol/Java 520195
4	4	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor	Universal Video V156233
5	3	CLIFF RICHARD: Live In The Park	Video Collection U03419
6	1	S-CLUB 7:30 A.M. & S-Club Thing	Warner Music Vision 82703929
7	8	ASBA: The Winner Takes It All	VCL 032013
8	11	WHITNEY HOUSTON: The Greatest Hits	Arista 743210533
9	2	MANIC STREET PREACHERS: Leaving The 20th Century	3MVM Columbia 2011322
10	6	EURHYTHMICS: Peacemaker	RCJA 7431769143

This	Last	Title	Label Cat No.
1	1	THE COORS: Unplugged	Warner Music Vision 833591163
2	5	BRITNEY SPEARS: Time Out With	See 822035
3	13	MELISSA: SAM	Warner Music Vision 85840212
4	29	TINA TURNER: Celebrate—Best Of Live	U/C Video 04212
5	5	FRANK SINATRA: My Way	Video Collection U4737
6	21	CHER: Live In Concert	Warner Vision Int. 85720079
7	17	AVANTAGE: The Album	Video Collection V21416
8	14	SANTANA: Supernatural—A Tour Story	Drecoo Video Int. 19713073
9	17	SPICE GIRLS: In America—A Tour Story	Virgin V40377
10	17	JANE MCDONALD: In Concert	Video Collection U4350
11	16	LIVE CAST RECORDING: Les Maestros In Concert	Video Collection U3528



# ALL THE CHARTS EXPOSURE



1 JULY 2000

## CHART COMMENTARY

by ALAN JONES

For the first time this year, the records which occupy the top 20 berths on the singles chart are in identical berths on the airplay chart, which means that it's an Irish double on the nation's airwaves, with **Ronan Keating's Life Is A Rollercoaster** at number one and **The Corrs' Breathless** at number two. Keating's single added more than 15m to its audience last week to end **Sonique's** six week reign. The main contributor to Keating's surge was Radio One, which more than doubled its support of the single, playing it 25 times last week. Curiously enough, Radio Two continued with the overall sales and airplay statistics – albeit in reverse order – with its most-played single being **Breathless** with 22 spins, with **Rollercoaster** in second place. It is the first time ever that the two best-selling singles in the country have also been the top two on Radio 2.

## AIRPLAY FACTSHEET

● **Alice Deejay's Will I Ever Be In The Top 10** for the second week in a row but has still to make the Top 50 airplay chart, although the fact it was aired on chart shows last week help it jump **11st-64**  
● **Radio was Sunday Morning Call** but the record jumps **37-24** this week, thus eclipsing the number **26** airplay peak of their last hit, **Who Feels Love?**

Who Feels Love?  
● **Virgin 1215** has never played a B-side single so its support for **Ronan Keating's single Life Is A Rollercoaster** is a little unexpected. It aired the track **34 times last week**, making it one of its 10 most-played tracks. Another surprise – it also aired **R&B supergroup Lucy Pearl's Dance Tonight** several times.

## AT A GLANCE WEEKLY MARKET SHARES

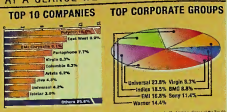


Figure shows the 10 companies by % of total national air time and corporate group shares by % of total national air time.

Although **Life Is A Rollercoaster** is Keating's second number one sales hit in as many releases, it's his first solo number one airplay hit, as last summer's **When You Say Nothing At All**, peaked at number two. Its reign could be short, however, as Keating is being hotly pursued by **Robbie Williams**, whose **Rock Di** continues its scorching progress, making a **10-82** improvement.

The highest climber in this week's chart is **Spiller's** irresistible retro club hit **Groovejet (If This Ain't Love)**, which enjoys **45-28** after increasing its plays from 257 to 663 and its audience from 19.25m to 35.34m – an improvement of more than 82%. It was aired 49 times by Capital, a total bettered by just five records. At Radio One, it was the 20th most-played record with a comparatively modest tally of 17 plays, even though it is being used a great deal more often than that

in a Radio One trailer currently being aired by both BBC1 and BBC2.

On their third week on the airwaves, both **Melanie C** and **Victoria Beckham's** new singles register major improvements and are thus the two highest new entries to the Top 50. **Melanie's I Turn To You** scores **53-27**. It should have done even better, as its tally of plays (997) is the 18th largest of any track for last week but **Radio One's** meagre 13 plays yielded a fairly low audience. Follow **Spice Girl Beckham's Out Of Your Mind** collaboration with the **True Stoppers** and **Dave Bowers** got a bigger Radio One audience for its 10 plays, and jumps **69-38** overall despite a much smaller (445) tally of plays from the overall panel.

**Craig David** continues to have two simultaneously climbing hits, with his **Woman Trouble** collaboration with **Artful Dodger** and

**Robbie Craig** improving **9-8** and his solo single **7 Days** closing the gap with a **17-11** jump. **Woman Trouble** increased its audience by more than 10% last week, and **7 Days** gained upwards of 17%. With **FM** to still declining slowly (30-33), **David's** voice is easily the most heard on radio at present.

Declining only **5-6** on its second week in the sales chart, **Steps'** latest single isn't represented in the Top 50 of the airplay chart yet but that's partly due to radio acceptance given to both sides of the double A-sided success. **Summer Of Love** – the up-tempo side – jumps **108-56** on airplay this week, with a respectable **504** plays, leapfrogging over the slower **When I Said Goodbye**, which improves **95-82**, with **216** plays. If airplay for **Summer Of Love** and **When I Said Goodbye** was combined, the single would rank 34th on the airplay list this week.

### MTV

1	1	THE REAL SLIM SHADY Eminem	Interscope/Pop
2	3	LIFE IS A ROLLERCOASTER Ronan Keating	Polydor
3	2	SUMMER OF LOVE Steps	Epic/Jive
4	2	SPINNING AROUND Kylie Minogue	Parlophone
5	NEW	BREATHLESS The Corrs	Atlantic
6	NEW	7 DAYS Craig David	Wildstar
7	NEW	I WANT YOU LOVE Atomic Kitten	Innocent
8	5	GOTTA TELL YOU Samantha Mumba	Wild Card/Pop
9	8	OPPOSITE DID IT AGAIN Britney Spears	Jive
10	7	WE WILL ROCK YOU Five Feet Doves	RCA

Most played video on MTV UK/Music Research Ltd w/e 14/7/2000  
Source: MTV UK

### THE BOX

Label	1	2	3	4	5	6	7	8	9	10
1	1	2	3	4	5	6	7	8	9	10
Label	1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10	11
Label	1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10	11

Most played video on The Box. w/e 10/7/2000  
Source: The Box

### BOX BREAKERS

Label	1	2	3	4	5	6	7	8	9	10
1	1	2	3	4	5	6	7	8	9	10
Label	1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10	11
Label	1	2	3	4	5	6	7	8	9	10

Highest climbing videos on The Box in advance of single release w/e 14/7/2000  
Source: The Box

### TOP OF THE POPS

1	1	BREATHLESS The Corrs	Atlantic
2	2	THE REAL SLIM SHADY Eminem	Interscope/Pop
3	3	LIFE IS A ROLLERCOASTER Ronan Keating	Polydor
4	4	SUMMER OF LOVE Steps	Epic/Jive
5	5	SPINNING AROUND Kylie Minogue	Parlophone
6	6	BREATHLESS The Corrs	Atlantic
7	7	7 DAYS Craig David	Wildstar
8	8	I WANT YOU LOVE Atomic Kitten	Innocent
9	9	GOTTA TELL YOU Samantha Mumba	Wild Card/Pop
10	10	OPPOSITE DID IT AGAIN Britney Spears	Jive
11	11	WE WILL ROCK YOU Five Feet Doves	RCA

Drift line-up 21.7/2000

### CD:UK

Performances: Affirmation Savage Garden; Jungler Ronan Keating's Choice; Desire Ultra Naté; Life Is A Rollercoaster Ronan Keating

### RADIO ONE PLAYLISTS

1-10: Try Again Aaliyah; Woman Trouble Artful Dodger & Robbie Craig feat. Craig David; Sandstorm David; The Real Slim Shady Eminem; Babylon David Gray; I've Committed Murder (feat. Gang Starr) Moby; Who Didn't You Call Me Mary Gray; Tax & Love Andromeda; (Mission Impossible) Limp Bizkit; Purcalle Moby; Got Your Money Old; Yellow Corinne; 7 Days Craig David; Summer Of Love Long; Corinne G Corinne; Jack; Rock Di Robbie Williams; Life Is A Rollercoaster Ronan Keating; Jungler Jungler; Destiny's Child; Sincere MJ Cole; Pure Pleasure Sonique; Sing-Long Shanks & Bigfoot; Groovejet (If This Ain't Love) Spiller

11-20: I Need Your Love Marc E. Cavatin; Spinning Around Kylie Minogue; Breathless The Corrs; All My Best Friends Are Metalheads Lewi Nax; 2 Faced Louisa; Battle Weapons I Turn To You Melanie C; Oosh De La Soul feat. Redman; Peakin' Deacon; We Will Rock You Five Feet; Queen; Doesn't Really Matter Janet Jackson; Set The Record Straight Reti; Time To Burn

21-30: Something's Got A Hold On Me Savage Garden; I Wanna Be A Doctor Like You; The Project G&B; Paper Bag Films Affirmation; The Insectz Years (album) Kathy Mattea; If I Told You That Whitney Houston & George Michael; Plying High Morgan; Sweet Pea; My Sweet Pea Paul Weller; What You Do (Eminem Song) The Clint Bon Experience; Until You Come Back To Me Hi. Si; Stay Forever Wren

31-40: I Wanna Be A Doctor Like You; The Project G&B; Paper Bag Films Affirmation; The Insectz Years (album) Kathy Mattea; If I Told You That Whitney Houston & George Michael; Plying High Morgan; Sweet Pea; My Sweet Pea Paul Weller; What You Do (Eminem Song) The Clint Bon Experience; Until You Come Back To Me Hi. Si; Stay Forever Wren

41-50: I Wanna Be A Doctor Like You; The Project G&B; Paper Bag Films Affirmation; The Insectz Years (album) Kathy Mattea; If I Told You That Whitney Houston & George Michael; Plying High Morgan; Sweet Pea; My Sweet Pea Paul Weller; What You Do (Eminem Song) The Clint Bon Experience; Until You Come Back To Me Hi. Si; Stay Forever Wren

51-60: I Wanna Be A Doctor Like You; The Project G&B; Paper Bag Films Affirmation; The Insectz Years (album) Kathy Mattea; If I Told You That Whitney Houston & George Michael; Plying High Morgan; Sweet Pea; My Sweet Pea Paul Weller; What You Do (Eminem Song) The Clint Bon Experience; Until You Come Back To Me Hi. Si; Stay Forever Wren

61-70: I Wanna Be A Doctor Like You; The Project G&B; Paper Bag Films Affirmation; The Insectz Years (album) Kathy Mattea; If I Told You That Whitney Houston & George Michael; Plying High Morgan; Sweet Pea; My Sweet Pea Paul Weller; What You Do (Eminem Song) The Clint Bon Experience; Until You Come Back To Me Hi. Si; Stay Forever Wren

71-80: I Wanna Be A Doctor Like You; The Project G&B; Paper Bag Films Affirmation; The Insectz Years (album) Kathy Mattea; If I Told You That Whitney Houston & George Michael; Plying High Morgan; Sweet Pea; My Sweet Pea Paul Weller; What You Do (Eminem Song) The Clint Bon Experience; Until You Come Back To Me Hi. Si; Stay Forever Wren

81-90: I Wanna Be A Doctor Like You; The Project G&B; Paper Bag Films Affirmation; The Insectz Years (album) Kathy Mattea; If I Told You That Whitney Houston & George Michael; Plying High Morgan; Sweet Pea; My Sweet Pea Paul Weller; What You Do (Eminem Song) The Clint Bon Experience; Until You Come Back To Me Hi. Si; Stay Forever Wren

91-100: I Wanna Be A Doctor Like You; The Project G&B; Paper Bag Films Affirmation; The Insectz Years (album) Kathy Mattea; If I Told You That Whitney Houston & George Michael; Plying High Morgan; Sweet Pea; My Sweet Pea Paul Weller; What You Do (Eminem Song) The Clint Bon Experience; Until You Come Back To Me Hi. Si; Stay Forever Wren

### MTK PLAYLISTS

1-10: Robbie Williams; Peaslee; Get Along With You Kelly; Full Moon Amund Van Halen; I Need U Wanna Happen To You Embrace; Time To Burn Sonique

11-20: Robbie Williams; Peaslee; Get Along With You Kelly; Full Moon Amund Van Halen; I Need U Wanna Happen To You Embrace; Time To Burn Sonique

21-30: Robbie Williams; Peaslee; Get Along With You Kelly; Full Moon Amund Van Halen; I Need U Wanna Happen To You Embrace; Time To Burn Sonique

31-40: Robbie Williams; Peaslee; Get Along With You Kelly; Full Moon Amund Van Halen; I Need U Wanna Happen To You Embrace; Time To Burn Sonique

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91-100: Robbie Williams; Peaslee; Get Along With You Kelly; Full Moon Amund Van Halen; I Need U Wanna Happen To You Embrace; Time To Burn Sonique

### THE PEPSI CHART

1	1	LIFE IS A ROLLERCOASTER Ronan Keating	Polydor
2	2	7 DAYS Craig David	Wildstar
3	3	GOTTA TELL YOU Samantha Mumba	Wild Card/Pop
4	4	I WANT YOU LOVE Atomic Kitten	Innocent
5	5	THE REAL SLIM SHADY Eminem	Interscope/Pop
6	6	BREATHLESS The Corrs	Atlantic
7	7	SPINNING AROUND Kylie Minogue	Parlophone
8	8	OPPOSITE DID IT AGAIN Britney Spears	Jive
9	9	WE WILL ROCK YOU Five Feet Doves	RCA
10	10	SUMMER OF LOVE Steps	Epic/Jive

Final line-up 15/7/2000

Performances: Life Is A Rollercoaster Ronan Keating; 7 Days Craig David; Gotta Tell You Samantha Mumba; I Need Your Love Marc E. Cavatin; Video: Rock Di Robbie Williams; Try Again Aaliyah

Final line-up 15/7/2000

### RADIO TWO PLAYLISTS

1-10: Breathless The Corrs; Life Is A Rollercoaster Ronan Keating; Babylon David Gray; When A Woman Grieves Sandra Dand; Summer's Not Long; I Turn To You Melanie C; Affirmation Savage Garden; Jungler Ronan Keating; The Project G&B; Paper Bag Films Affirmation; The Insectz Years (album) Kathy Mattea; If I Told You That Whitney Houston & George Michael; Plying High Morgan; Sweet Pea; My Sweet Pea Paul Weller; What You Do (Eminem Song) The Clint Bon Experience; Until You Come Back To Me Hi. Si; Stay Forever Wren

11-20: Breathless The Corrs; Life Is A Rollercoaster Ronan Keating; Babylon David Gray; When A Woman Grieves Sandra Dand; Summer's Not Long; I Turn To You Melanie C; Affirmation Savage Garden; Jungler Ronan Keating; The Project G&B; Paper Bag Films Affirmation; The Insectz Years (album) Kathy Mattea; If I Told You That Whitney Houston & George Michael; Plying High Morgan; Sweet Pea; My Sweet Pea Paul Weller; What You Do (Eminem Song) The Clint Bon Experience; Until You Come Back To Me Hi. Si; Stay Forever Wren

21-30: Breathless The Corrs; Life Is A Rollercoaster Ronan Keating; Babylon David Gray; When A Woman Grieves Sandra Dand; Summer's Not Long; I Turn To You Melanie C; Affirmation Savage Garden; Jungler Ronan Keating; The Project G&B; Paper Bag Films Affirmation; The Insectz Years (album) Kathy Mattea; If I Told You That Whitney Houston & George Michael; Plying High Morgan; Sweet Pea; My Sweet Pea Paul Weller; What You Do (Eminem Song) The Clint Bon Experience; Until You Come Back To Me Hi. Si; Stay Forever Wren

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### BUZZWORTHY

7 Days Craig David; Freestylers Bonfunk MCs; Set The Record Straight Reti; Battle Wookie

### POWERPLAY

Robbie Williams; Breathless The Corrs

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RADIO ONE

BBC RADIO 1

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## 1 LIFE IS A ROLLERCOASTER Ronan Keating Polydor 2263 +12 91.08 +22

Rank	Artist	Title	Label	Weeks in Chart	Peak	Change
2	4	2	BREATHLESS	The Corrs	143/Lava/Atlantic	2097 +11 63.44 +27
3	1	13	IT FEELS SO GOOD	Sonique	Serious/Universal Island	2540 -4 71.96 -15
4	10	4	ROCK DJ	Robbie Williams	Chrysalis	1775 +55 75.74 +29
5	5	20	SHACKLES (PRAISE YOU)	Mary Mary	Columbia	1984 -9 69.99 +1
6	7	16	BABYLON	David Gray	IHT/East West	1765 -8 69.65 +10
7	2	41	WHEN A WOMAN	Gabrielle	Go Beat/Polydor	2283 +5 66.96 -23
8	3	7	WOMAN TROUBLE	Artful Dodger & R Craig feat C David	Public Demand/Iffr	1446 +10 65.29 +11
9	4	4	SPINNING AROUND	Kylie Minogue	Parlophone	2178 -2 61.50 -13
10	11	3	THE REAL SLIM SHADY	Eminem	Interscope	1158 -5 62.12 +7c
11	17	4	7 DAYS	Craig David	Wildstar	1215 +33 48.88 +14
12	8	36	DON'T CALL ME BABY	Madonna	VC Recordings	1689 -9 47.85 -29
13	12	13	GOTTA TELL YOU	Samantha Mumba	Polydor	1334 -5 43.68 -11
14	13	9	YELLOW	Coldplay	Parlophone	558 +5 40.99 -1
15	14	4	TAKE A LOOK AROUND (THEME FROM M-20)	Limp Bizkit	Interscope/Polydor	497 +36 40.23 +63
16	25	4	SUMMER OF LOVE	Lovino: Comme Ci Comme Ca	Riverhouse	859 -11 38.68 -15
17	23	3	WHY DIDN'T YOU CALL ME	Macy Gray	Epic	850 +16 38.17 +38

BIGGEST INCREASE IN PLAYS  
HIGHEST TOP 50 CLIMBER  
MOST ADDED

Rank	Artist	Title	Label	Weeks in Chart	Peak	Change
18	46	2	GROOVEJET (IF THIS AIN'T LOVE)	Spiller	Positiva	663 +158 35.14 +83
19	29	3	TRY AGAIN	Ashlyah	Virgin	635 +31 32.73 +22
20	15	28	PORCELAIN	Moby	Mute	684 -28 32.70 -35
21	23	9	THERE YOU GO	Pink	LeFaze/Arista	659 -10 32.48 -3
22	19	32	YOU SEE THE TROUBLE WITH ME	Black Legend	Eternal	1108 -9 31.67 -5
23	13	5	SUNDSTROM	Darude	Neo	691 +7 31.64 -42
24	3	19	SUNDAY MORNING CALL	Oasis	Big Brother	659 +53 30.99 +31
25	10	49	COMING AROUND	Travis	Independent	1065 -11 30.81 -2
26	19	27	ON THE BEACH	York	Manifesto	924 -1 28.99 -20
27	13	1	I TURN TO YOU	O'Delirio	Virgin	597 +103 27.62 +40
28	1	2	YOU GOT YOUR MONEY	My D'Emo feat B	Elektra	320 -5 26.84 -39
29	14	1	SEX BOMB	Tom Jones And Mousse T.	Gut	1275 -24 26.32 -25
30	2	0	MARIA MARIA	Santana	Arista	647 +31 25.38 +11
31	4	5	WE WILL ROCK YOU	Five feat. Queen	RCA	626 -8 25.11 +17
32	5	4	I THINK I'M IN LOVE WITH YOU	Jessica Simpson	Columbia	883 -8 24.50 -31
33	30	0	FILL ME IN	Craig David	Wildstar	803 -23 24.39 -9
34	3	11	I TURN TO YOU	Christina Aguilera	RCA	406 +33 23.46 -9
35	7	2	JACUZZI	Louise	1st Avenue/EMI	651 +55 23.14 -32
36	2	1	FUNNY JUMPIN'	Destiny's Child	Columbia	375 +42 22.61 +37
37	22	1	NEVER BE THE SAME AGAIN	Melanie C feat. Lisa Lopes	Virgin	833 -17 22.24 -13

## BIGGEST INCREASE IN AUDIENCE

Rank	Artist	Title	Label	Weeks in Chart	Peak	Change
38	1	0	OUT OF YOUR MIND	True Steppers	NuLife/Arista	443 +101 22.23 +87
39	21	0	THE TIME IS NOW	Moloko	Echo	914 -6 22.01 -31
40	22	0	WHAT'S MY AGE AGAIN?	Blink 182	MCA	397 -38 20.37 -63
41	28	0	SITTING DOWN HERE	Lene Marlin	Virgin	754 -13 20.00 -27
42	19	47	IF I TOLD YOU THAT	Whitney Houston & George Michael	Arista	844 -51 19.47 -76
43	1	0	SING-A-LONG	Shanks & Bigfoot	Pepper	367 +71 19.25 -27
44	1	0	SUMMERFEELING	K.D. Lang	Warner Bros	120 +79 19.20 -11
45	14	36	GOPSL-I DID IT AGAIN	Brinley Spears	Jive	1085 -15 19.18 -15
46	37	0	THE ONE			







# INDUSTRY UNITES FOR FINAL PUSH

The fact that traditional broadcast rivals are happy to work shoulder to shoulder is one of the strongest indicators of the increasing importance of digital radio and, indeed, the scale of the challenge in breaking it through. Steve Hemsley reports

Breaking a new medium is never the easiest of tasks. But for anyone looking for an indicator of the scale of the challenge posed by the roll-out of digital radio, the atmosphere of co-operation between traditionally fierce rivals should speak volumes.

Since the launch in 1997 of a self-funded industry body, the UK Digital Radio Forum, the BBC and the commercial radio industry have temporarily put their rivalries to one side and are united in a quest to convince the record industry, electrical retailers, hardware manufacturers and, ultimately, consumers of the benefits of the new technology.

"We are working side-by-side to create a playing field out of the jungle," says Quentin Howard, chief executive of Digital One, the UK's first national network. "When we have done that, then we can put the teams on it and compete."

Digital Audio Broadcast (DAB) provides listeners with a dramatically superior alternative to the interference-ridden sounds of analogue radio. Digital radio sets are capable of transmitting text messages and radio's move to digital is clearly a crucial step towards the ultimate goal of platform convergence.

The framework for the launch of digital radio has been laid out by the Radio Authority's ongoing allocation of licences. The first commercial launch was last November with the arrival of Digital One, which is owned by GWR and NTL. If the network's calculations are correct, 85% of



1995



2003

The old and the new: a Thirties wireless and the BBC's prediction of the digital radio set of the future

the UK population will be able to receive digital signals by 2002.

Radio stations broadcasting on the digital multiplexes are granted licences by The Radio Authority under the terms of the Broadcasting Acts of 1990 and 1996. The size of the digital spectrum itself was decided in 1995 and 1996 at two

international government conferences, where Britain obtained seven multiplexes (see technology breakout, below).

Between Digital One's national remit and those regional multiplexes which have been divided up and allocated, 16 licences have so far been awarded, with another 30 still to be given out.

The media groups that hold the various licences ultimately decide which services to allow on their multiplex. Before any application process begins, participants invite third parties to submit possible station ideas, which will usually include specialist music services.

Stations will be able to broadcast in analogue until the government decides to switch off analogue services, in much the same way as television will revert wholly to digital before 2010. Such is the penetration of analogue sets that industry insiders believe the radio shut-off is very far from being imminent.

Listeners in London can already access 36 digital radio stations — more than any other city in the world — through the BBC, Digital One and the two London networks, which are operated variously by Capital and Emap's CE Digital and new entrant Switchdigital. All of the capital's major stations are available in simulcast form, as are an increasing number of key IRRs across mainland Britain, and a raft of new services (see main players breakout, p28).

Considering that digital radio is only just beginning to show signs of blossoming, its roots go surprisingly deep. The BBC has been involved in developing digital radio since the Eighties and launched its national radio stations in digital in September 1995. If commercial radio has taken longer to come on board, its commitment appears to be wholehearted nonetheless. But whereas Sky and On Digital have been able to bankroll digital television penetration with the offer of free hardware, such investment is beyond the reach of the radio industry. Add to this the fact that the UK has almost three times as many radios as TVs, with approximately 12m sets sold each year, and it is clear

that there is a sizeable replacement job to be done.

So far, the difficulty has been in convincing manufacturers that there is sufficient demand for sets. To date, only around 20,000 sets have been sold, and until the manufacturing and retail industries join with the radio networks to push up volumes, prices will remain prohibitively high for mass consumption (see hardware breakout, p28).

One place digital radio is beginning to find a home is the car industry. Among those already offering digital radio sets as an upgrade option are Fiat, Alfa Romeo and BMW, while consumers can buy in-car digital sets and hi-fi tuners from electrical retailers, with prices starting at around £500.

According to Peter Florence, the founder and managing director of RadioScape, the company which devised the technology behind Digital One, digital radio is suffering from the chicken and egg dilemma that all new technologies face. "Broadcasters and record companies need to see that the technology is widely available before investing in content, and manufacturers and retailers want

**"Broadcasters and record companies need to see that the technology is widely available before investing in content, and manufacturers and retailers want reassurance that the content is in place" — Peter Florence, RadioScape**

reassurance that the content is in place," says Florence. "What is happening is inevitable, but with the number of new services being rolled out, the benefits of digital radio are gradually being understood."

Florence adds that the technology will become more widely accepted once portable digital radios are launched which can be powered by batteries. RadioScape has already developed the technology and licensed it to a number of manufacturers, but no date has yet been set for production to begin.

Telecommunications provider NTL, which has supplied digital technology to most digital radio companies, including Digital One, Now Digital, CE Digital and Score Digital, is frustrated that the hardware manufacturers have not been more proactive.

"Although the UK is leading the world in

MUSIC WEEK JULY 22 2000

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BLUE \* B. \* BROWN \*  
BUSH \* M. \* CHEMICAL  
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## The main players pushing tomorrow's wireless

digital radio, manufacturers are looking at the global picture and feel the market here is still relatively small," says NTL broadcast radio director Jon Trowsdale.

In an important move, NTL has announced plans to help Digital One and the BBC promote digital radio by importing some of the digital-only stations on to its current network. More details are expected to be revealed during the next few months.

The need to work together for the common good has also seen rival commercial companies joining forces. One such example is Capital and Empar's decision to pool their investment funds and form CE Digital. Just last week (July 12), GWR Group, The Wireless Group and Scottish Radio Holdings announced a new consortium, The Digital Radio Group, to bid for five regional multiplexes. Helping to drive the growth in digital radio is the UK Digital Radio Forum, which comprises 29 members including the BBC and manufacturers such as Arcam and Grundig, and is chaired by Paul J. Brown, head of The Commercial Radio Companies Association.

"Everyone is working hard to bring digital radio to a wider public," says Brown. "The summer has seen an explosion in digital radio services as local multiplexes come on air."

Anyone involved in digital radio is aware of the urgent need to get more sets on sale in UK shops. As the end of June there were around 500 independent DAB stockists as well as 150 Dixons and Currys stores, which have been selling the Panasonic Technics ST GT1000 tuner since February. It is understood that Dixons is planning a point of sale campaign for digital radio in the autumn.

The Radio Advertising Bureau and Digital One have collaborated on a £2m national marketing campaign, which includes on-air promotion and retailer packs which the industry hopes will be used as a sales tool and training aid by electrical stores. Howard says focus groups have shown the impact of digital radio on those who have experienced it, and believes retail sales staff need to develop a better understanding of the technology.

The opportunities digital radio offers the music industry are huge. Not only does the technology mean many more radio stations will be launched to extend the radio coverage given to specialist music genres, but there

## THE BBC

The BBC is currently broadcasting its existing national stations Radio One, Two, Three, Four and Five, as well as regional and local stations where local digital licences have been awarded. BBC Scotland, for example, is now heard on digital radio as part of the Score Digital licence awarded for Glasgow. Under broadcast legislation, the BBC is automatically given "right of carriage", which means its national and local stations are guaranteed space on a digital multiplex. Among the new digital stations under development is a music archive service provisionally called BBC Works and an urban music station.

## DIGITAL ONE

Digital One operates the UK's only national commercial digital radio network under a renewable 12-year licence from the Radio Authority. It is owned by GWR (63%) and NTL (37%) and went on air in November 1999. Stations broadcasting include Classic FM, Virgin Radio, rock station Planet Rock, pop station Core, Life and easy listening station PrimeTime. Digital One has worked with the BBC to develop an on-going marketing campaign to promote digital radio using the trademark logo: "NOW digital, tomorrow's wireless".

## NOW DIGITAL

A subsidiary of GWR Group, Now Digital has already won the licence for Wolverhampton/Shrewsbury/Telford and will launch nine services in January 2001.

is obvious potential to develop the text messaging facility as a useful marketing tool. As well as the name of the current track and artist, text programming could easily include additional release information, tour details and background facts.

Howard admits it has been difficult to convince the music industry of the possibilities at hand, but he says discussions have already taken place about including a downloading facility on the sets and developing e-commerce opportunities which would allow listeners to buy tracks as they appear on the radio.

"Digital radio appears a complex area to



Joint venture: Digital One chief executive Quentin Howard with Wireless Group's Kevin MacKenzie

Including XM and contemporary hits, male rock and classic soul stations. It has also won the licence for Bristol and Bath, and Coventry and has applied for other licences in Greater London, Bournemouth, Exeter, Peterborough and Norwich.

## CE DIGITAL

CE Digital is a joint venture between the Capital and Empar radio groups. They rolled out multiplexes in London, Birmingham and Manchester at the beginning of June bringing 23 digital services to a potential 14m listeners. These stations include Capital FM, Kiss 100 and Magic. Separately, Capital Radio has won the

music industry and consumers of music, but it will create a huge market," says Howard. "Our task is to get people excited about it, to broadcast quality programmes and encourage the widespread manufacture and sale of digital receivers."

The BBC spends around £6m a year on digital radio. Glyn Jones, managing editor of BBC Digital Radio, says that since 1988 numerous meetings have been held with the music industry, which he believes still has to wake up to the full implications of digital radio. He has, however, answered requests for digital radio sets from labels and from The Musicians' Union to allow them to

licence for Cardiff/Newport and Empar Digital Radio has been awarded licences for Tyne & Wear, South Yorkshire, Liverpool, Leeds and Teesdale.

## SWITCHDIGITAL

A joint venture between Kevin MacKenzie's Wireless Group, Clear Channel International, Ginger Media and the Carphone Warehouse, Switchdigital launched the second commercial digital radio multiplex for London at the end of June carrying services including Heart 106.2FM, BBC London Live, Jazz FM and Virgin Radio's new classic soul venture The Groove. In addition, Ministry Of Sound has launched its brand on to radio for the first time through its own joint venture with Clear Channel. David Dunne, managing director of Ministry Of Sound Radio, hopes the launch will encourage more younger radio listeners to become early adopters of digital radio.

## SCORE DIGITAL

Score Digital, owned by Scottish Radio Holdings, launched on June 7 in Glasgow and has also won the licence for Edinburgh where services will start in October. The Glasgow multiplex went on air at the beginning of June, launched by Texas's Sharleen Spiteri. Texas became the first band to feature simultaneously on the three Scottish Radio Holdings digital channels, Clyde 1, Clyde 2 and the new contemporary country station 3C. Other stations on the multiplex are QFM, Kiss, Xfm, BBC Scotland and Asian service Sunrise.

familiarise themselves with the technology. Jones is confident that the BBC is now well-placed to see a return on its investment.

"We are in a different world now than in the Eighties," says Jones. "We are pioneering the expansion of digital radio beyond audio, to include broadcast multimedia content such as wireless internet and interactive content that can be received on a PC."

All of which suggests that, one way or another, hardware problems are unlikely to hold digital radio back for long. As a misunderstood area it may be, but radio is beginning to show its most progressive form in years.

## Technology: what it can do and what is available

## WHAT IS DAB?

Digital Audio Broadcast (DAB) is the digital sound broadcasting system defined by the Eureka 147 project consortium in the Eighties and is now a European and worldwide standard for receiving audio signals broadcast via terrestrial or satellite networks. DAB has been adopted by many countries in Europe as well as Canada and Singapore, although not in the US.

## WHAT ARE THE MAIN ADVANTAGES OF DAB OVER ANALOGUE RADIO?

- Crystal clear sound.
- Efficient use of spectrum and more services: digital broadcasting uses the airwaves more efficiently than analogue, allowing a wider range of programmes and new services.
- Complementary text and data: digital radio allows multimedia programmes with a text feature which can be used to promote tracks being played, to provide news about an act or tour or for advertising.
- No interference: the digital signal is converted into binary digits which can be carried on radio waves which resist interference.

## HOW DOES DAB WORK?

DAB works by combining two digital technologies:

- Musicam is a compression system which reduces the vast amount of digital information required by discarding sounds

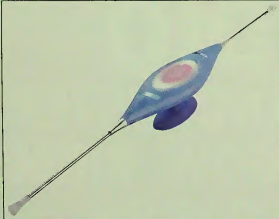
that will not be perceived by the listener, such as those which are very quiet.

- Cofdm (Coded Orthogonal Frequency Division Multiplex) ensures reliable signals are received. The Cofdm technology eliminates the interference which often disturbs FM reception when the radio signal bounces off buildings and hills.

## WHAT IS A MULTIPLEX?

A multiplex is a method of carrying data which allows several programme services and additional services to be transmitted within a frequency channel. Each multiplex is made up of 2,300,000 bits, carries a mixture of stereo and mono broadcasts and data (text) services. The fewer the services that are carried, the better the audio quality of each.

## HOW MANY MULTIPLEXES ARE THERE?



A DAB hand: Psion Infomedia's wall-mounted Wavefinder can display

## HOW WILL DIGITAL SERVICES INTERACT WITH MULTIMEDIA SERVICES SUCH AS THE INTERNET?

The Eureka project has already developed a multimedia application which is known as the Broadcast Web Site application. Software developer RadioScape has worked with the BBC on this technology which broadcasts HTML and image files that can be browsed by a DAB receiver connected to a PC. This enables radio companies to broadcast web sites or services via digital radio.

Psion Infomedia, which has bought a 7.4% stake in RadioScape, has devised the Wavefinder digital aerial which sits on the wall and connects to a PC. The Wavefinder decodes DAB and displays maps of all DAB stations. These allow links to websites and can be arranged by music genre.

## WHAT DIGITAL RADIO TUNERS ARE AVAILABLE?

Manufactures such as Arcam, Cymbol, TAGMcLaren and Technics have produced in-home tuners while in-car systems have been developed by companies including Blaupunkt, Clarion, Grundig, JVC, Kenwood, Pioneer and Sony. Usually the cheapest tuner is the Panasonic Technics ST GT1000 which is sold through Dixons and Currys priced under £500, while a card that converts a PC into a radio costs around £200.

# TUNING ON, TUNE IN AND LOG ON

The launch last week of Capital Interactive's £5.5m internet radio package featuring the fledgling medium's first stand-alone products is set to challenge both traditional broadcasting and the brave new worlds of digital and internet radio. By Adam Woods

The £5.5m launch of Capital Interactive's internet radio services last Wednesday (July 12) not only marked the largest investment in the medium by a British broadcaster, but also offered yet another alternative to the online radio templates adopted by Capital's terrestrial competitors.

UK broadcasters are naturally attracted to the internet, not only for the freedom it provides from the closely-regulated radio market, but also for its global reach and the access it offers to an online audience.

During the past few years and, more pertinently, the past few months, an extraordinarily broad collection of websites has grown up, ostensibly under the banner of internet radio, but ultimately defying any kind of collective definition.

The models range from the pure streaming approach, as practised today by just about every radio station of any size, to the elaborate, largely pre-recorded format favoured by entertainment portals such as Pseudo.com and MTV's SonicNet in the US (see breakout, p30).

In between, there are numerous different concepts. BBC Radio, for example, has chosen to use the internet to showcase the sheer depth of content generated by the many production teams which contribute to its five national stations — all of which are streamed virtually in their entirety. In this case, the goal is to offer an enhanced, value-added service to the UK's licensee-free papers.

By contrast, Stormlive, whose management team includes former Radio One DJ Bruno Brookes and ex-Top Of The Pops producer Ric Baxell, is a globally minded internet-only station based on the traditional radio model, incorporating playlists, celebrity "ejays" such as Nell McAndrew and Jo Guest, and a 24-hour live broadcast. The station occupies a grey legal area, as it is still in the process of attempting to secure streaming rights. With no industry-wide royalty rate in place, the only option for internet-only radio stations is to deal separately with every rights holder.

Capital last week announced that it had come further than most in this regard,

having persuaded Universal, EMI, BMG, Jive and AIM to begin negotiating online licensing deals. The station plans to become the first leading radio company to launch stand-alone products for the internet.

Whether these mainstream players will help internet radio to penetrate the mass market remains to be seen. But quite apart from such corporate activity, the medium has already established itself as a cult of significant proportions. The number of stations currently online is generally estimated at around 6,000, although one internet magazine recently set the figure as high as 9,000. The minuscule size and scope of most of these sites, and the speed and ease with which they are being set up in the farthest corners of the Internet, makes an accurate estimate virtually impossible.

These folk soldiers take a number of forms: the pre-recorded "pseudo" stations; the specialist music stations whose remit would be far too narrow ever to merit a conventional radio licence; the stations which simply shuffle CDs on a random loop; and those which allow browsers to build their own playlists by genre and revel in the absence of DJs and playlists.



Fish online: (clockwise from left) Capital Interactive managing director Mark Frost, Virgin FM's Chris Evans and Stormlive DJ Nell McAndrew

Such activity could be taken as yet another example of the aimless frontier spirit fostered by the internet. But the argument for internet radio as a bright new medium is too intriguing to dismiss out of hand.

The internet's status as a global medium is regarded by the majority of Britain's online radio players as a supreme challenge — an opportunity to leave behind the limitations of traditional radio. Just as importantly, internet radio allows stations and advertisers to infringe those times of the day when radio sets are off and computers are on. Some commentators have even suggested that internet radio could develop fast enough in the coming years to smother digital radio at birth. However, their very different usage patterns suggest that the two horses are not necessarily running in the same race.

"Until the internet can deliver radio to the bedroom, bathroom or kitchen, I think its challenge to traditional radio listening will be limited" — Simon Nelson, BBC Radio

Radio head of new services development Simon Nelson. "But the beauty of radio and the internet is that they are totally complementary. The peak time for radio consumption is 7am, while the peak time for internet consumption is 7pm. That gives us the opportunity to extend our reach into the evening, which is the time we offer much of our specialist output. The work listener is another important target. When we begin archiving programmes or parts of programmes, we have the opportunity to allow those people to catch up with our breakfast and morning output through the day."

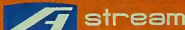
One of the most attractive opportunities for terrestrial broadcasters is this opportunity to archive shows. Prior to Capital's declaration of intent last week, no UK radio station had claimed to have solved the licensing issues which have prevented this from happening legitimately. As the situation stands, PPL can only license online radio stations as an extension of an existing terrestrial or digital licence, and even then

they are only permitted to simulcast. In the US, the RIAA and the Digital Interactive Media association (DIMA) are currently negotiating provisions for streaming payments.

"The rights holders across music and

speech are rightly protective as we go into an online world, because no one is quite sure of the value of the rights they hold," says Nelson. "But our ideal would be allowing listeners to fit our schedules

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Ironically enough, the real blessing of internet radio — the lack of territorial boundaries — may prove to be its curse. Launching a local, regional or even national radio station into a global market could be likened to releasing a tame animal into the wild. Where predators were once kept at bay by the sturdy fences of territorial reach and licensing, and the sustenance of advertising and audience were relatively easy to find, new arrivals suddenly find themselves competing for food against every animal in the jungle.

This is true of advertising, which cannot in practice be tailored to different markets at this stage. Even if it could, it would take a global sales house to sell it.

"Down the line, there is potential to replace the advertising that goes out on air with targeted, territory-specific advertising," says Ginger Media Group director, online, John Ousby, who launched virginradio.com in March 1996. "At this stage, internet radio advertising is only really suitable for global brands or e-brands."

It is also true of audiences. An ILR station might relish the opportunity to reach the entire country, but, in a purely simulcast form at least, it has little chance of making itself heard above every other chart-orientated commercial radio station.

The open market of the internet means that even the biggest players will be exposed to rivals they never knew they had. The BBC has taken to the internet with no interest in winning overseas listeners, but Nelson is well aware that soon it will be obliged to regard overseas radio stations as its competition. Blaxii compares Stormriva to Radio Caroline in the early Sixties,

## Very nice, but is it radio?

These sites which broadcast on the basis of the traditional radio model, incorporating playlists, live transmission and DJs, are quick to make a distinction between their offering and less purist models.

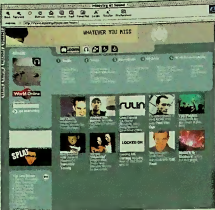
"My argument is that an online jukebox is different from radio," says John Ousby at Ginger Media Group. "Radio is more than a collection of songs, and something like Launchcast (part of US entertainment site Launch.com) is not the same as a linear, pre-produced show that keeps people entertained and caters to the offline as well as the online listener."

Ultimately, the public will decide, but with streaming companies charging as much as £750,000 to run a high-quality, 24-hour live webcast, it is not hard to see why streaming sites are opting to abandon the live radio format.

"If you look on (internet radio directory) NetRadio.com, what has actually emerged is a hybrid of live music and content-on-demand," says Alex Wolfe of streaming company Astream, which provides server capacity for Stormriva as well as a host of smaller stations. "The majority of stations,

bobbing around on the internet, preparing to confound the doubters on the shore. But in practice, there are as many as 8,000 boats of greater or lesser size. So how does a station go about creating a point of difference in such a market, when programming alone may not be enough?

Stormriva prides itself on its responsiveness, and its relevance to an online audience. Its "rejoys" refer regularly to other websites and conduct email exchanges with online listeners. "What we are broadcasting is going



probably around 90%, are not live, because most people just don't have the kind of resources you need to do it."

One company which has the resources, but which has nonetheless decided to use a pre-recorded format for the time being, is Ministry of Sound. Ministry's audio-on-demand radio station, Soundsystem, is easily

straight to the heart of a PC user," says creative director Blaxii.

Virgin's solution is to offer e-tail opportunities and a host of exclusive online features based around its terrestrial product. In January, Virgin became the first UK radio station to sign up to Arbitron, the independent media auditing service based in the US, and is currently topping its audience listings with 205,000 unique listeners a month.

The focus of the site is the Ginger Interactive Media Player (GIMP), which, among other things, offers the opportunity

the most-visited section of its site, with 4.5m listeners since September 1999. Head of radio David Dunne says the company is "platform-agnostic", adding that he himself is not certain whether or not Soundparty counts as a radio station. "It depends how you define radio," he says. "It's not a live 24-hour station, but that doesn't preclude the fact that we might one day create one."

But it is not only terrestrial radio veterans who are suspicious of streaming sites which stray too far from the established radio template, shedding DJs and adding features such as video content and archived programming. Gavin Starke, managing director of streaming specialist Tornado Productions, believes sites which attempt to offer a wide range of audio and visual entertainment run the risk of spreading themselves too thin.

"If you are an entertainment presence, you have to ask yourself what form of entertainment you are actually trying to provide," says Starke. "Building an internet radio station into a complete entertainment portal looks great, but what is your core competency? The most important thing is to do one thing well."

to buy goods from concert tickets to the record currently on air.

Capital Interactive, with its proposed personalised online programming, believes the vast scale of the internet means the traffic is there to be found, provided you can target sufficient numbers of niche markets. "When you go online, you might be a smaller fish in a bigger pool," says Capital Interactive managing director Mark Frost. "But the pool is so damn big that the smaller fish could be bigger than the bigger fish in the smaller pool of traditional radio."



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**Marketing Executive MoS Records and Repertoire**  
**Ministry of Sound Repertoire has grown rapidly over the last 2 years and currently contains B in house labels as well as 5 Joint venture labels. We need a proven marketer with at least 4 years record company Marketing experience**

**Main duties to include:**

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- Facilitate cross marketing opportunities between the repertoire labels and the brand
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**The successful applicant will be well motivated, disciplined and hard working and an excellent team player**

Please forward applications to Ewan Grant, Head of Repertoire Labels, Ministry of Sound, 103 Gaunt Street, London SE1 6DP email: egrant@ministryofsound.com

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 Mr Phil Tumi (Music) Limited  
 Westmoreland Station Road, Bath BA2 3HQ UK  
 or email to:  
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# RETAIL FOCUS: AVALANCHE

**W**ith his sentimental value played some part in Kevin Buckle's decision to purchase his store in Edinburgh's Lady Lawson Street, the move was also based on canny strategy. "The store was the very first record shop I ever worked in — and that is going back 20 years now," he says, "it was nice to bring it into the Avalanche fold and we needed to target a corner of the city where there was a market gap for one of our indie stores."

That acquisition was made back in the mid-Eighties and since then Buckle's high expectations have been fulfilled. With three stores in Edinburgh and one in Glasgow, the chain's turnover in the first half of this year is £100,000 up on the last. "We have a big advantage in Glasgow in that we are near to several of the colleges and have no immediate neighbouring competition," says Buckle. "In the West Nicholson Street store we are right next to Edinburgh University while our central Edinburgh store, in Coburn Street, serves a mixture of suits and students."

Buckle says that over the years the gap in taste has closed between the different outlets



Avalanche: focusing on wide range alongside indie

and all now do well with mainstream indie music — although the Glasgow store is currently very strong on heavy metal. For Buckle the secret of success is to have a lot of different things to his bow, and this means specialising in back catalogue CDs and secondhand vinyl. "These days there are not enough new releases from the record companies," he says, "when you are reliant on making all your money

## VINYL DRAWS WORLDWIDE BUYERS

Despite being dark and somewhat dingy, the vinyl basement of Avalanche's West Nicholson Street store is a hot destination for people from all over the world. "We get a lot of Americans in here, and one US visitor recently said it was the highlight of his European tour," says Kevin Buckle. Artists most eagerly sought on the format include Radiohead, Sonic Youth, Stereolab, Spiritualized, Garbage, Niyansa, Mansan and Stone Roses. Anything on A4D, Sub Pop, Wax Trax and Mo Wax is always in demand.

on the latest album on Oasis or U2, then obviously you are going to be in trouble." At the end of last year Buckle decided to focus firmly on exploiting mid-price catalogue, recognising that there would be a dearth of new releases around the Christmas and new year period. "We started negotiating deals for the best half of record companies' mid-price catalogues before Christmas but it quickly

became apparent that they were willing to drive these campaigns themselves. In the end we got most of the product we wanted and we are selling it for £5.99 each or a two-for-£10 deal which is going extremely well." This week Avalanche's biggest album seller by a mile is the Coldplay album with Morcheeba, Brady Bawn and Belle & Sebastian running behind it, in its singles department Ball Boy's I Hate Scotland has shifted bucketsloads. "On the whole we don't sell many singles but there is always the odd one that comes a long and does really well, and justifies costing the format," says Buckle.

One of the aspects of the business that Buckle derives greatest enjoyment from is vinyl, "whereas a few years ago we would be selling 12 inches for £1.99 each or three for £5, we are now selling them for £10 to £15 each," he says. "We are seeing people coming in and regularly spending £100 to £200 in one go and this area now accounts for a third of our business." **Avalanche: 17 West Nicholson Street, Edinburgh EH8 9DA, tel: 0131 666 2374, website: www.avalanche.com**

## IN-STORE NEXT WEEK (from 24/7/00)



**Windows** — "Price Hammer" sale: In-store — Scoob, Less Than Jake, World Titles, Shaz, Earth Vol.4, Hardfloor, Kings Of Tomorrow; **Press ads** — Rico, Scoob, Shaz, Earth Vol.4, Hardfloor, Kings Of Tomorrow, World Titles, Bruckner, Red Line, Santana, Motorhead



**Singles** — Melanie C, Sonique, Bloodgang Gang, Moloko, Toni Braxton; **Albums** — Five, Now! 46, Perfect Storm, Latin Fever; **In-store** — CDs for £6.99 or two for £10, budget campaign with CDs for £2.98 or four for £10



**In-store** — selected CDs at £5 including Tina Turner, Steps and George Michael, chart CDs from £9.99, videos from £3



**In-store** — £6.99 CD campaign featuring Divine Comedy and Prodigy; **In-store display boards** — Through The Eyes, Andrew Weatherall's 9 O'Clock Drum, High Fidelity, Modest Mouse, Laurent Garnier, Dirty Beatsniks, 400%



**Singles** — Craig David, Moloko, Scoob, Point Break, Masy Gray, Santana,

Morcheeba, Less Than Jake, Different Gear vs The Police; **In-store** — Friends, Now! 46, Beachin', Ayia Napa The Album, Robbie Williams; **Press ads** — Craig David, Morcheeba, Scoob, Mansan, Santana



**In-store** — Shanks & Bigfoot, Placebo, Lucy Pearl, Louise, Bonfunk MCs, The Corrs, Oasis, Cage Mamba, DVDs for £9.99, three videos for £12, summer sale



**Windows** — High Fidelity, Sleepy Hollow DVD; **Listening posts** — North Mississippi All Stars, James Hardway, Border Cafe



**Singles** — Craig David, Santana, Moloko, Point Break, Scoob, Different Gear vs The Police; **Windows** — "Fantastic Summer Value" campaign, Now! 46, Virgin Mobile, Summer Of Sam; **In-store** — Now! 46, Latin Fever, Sleepy Hollow DVD



**Selecta listening posts** — Leo Griffiths, Freddie Fox aka Bumpy Knuckles, Rancid, Unbelievable Truth, Potato; **Mojo recommended stores** — Reiner, John Lee Hooker, Big Mouth, Cambridge Folk Festival 97-99, Dwight Twilley, Emetex



two CDs for £20  
**Listening posts** — Pink, Sonique, Morgan, Black Sabbath, Tony Mahal, Sody Drown Boy



**Windows** — Now! 46, The Corrs, Ronan Keating, Scoob, Craig David, Santana, Macy Gray; **In-store** — Heather Small, Bright Eyes, Andrew Weatherall, DJ Krush, Point Break, Rico, Low God, Moloko, Gintoon, Day One; **Press ads** — Bonfunk MCs, Craig David, Different Gear vs The Police, Elevator Suite, Five, Josh Wink, Locked On, Mauro Picotto, MJ Cole, Morcheeba, Ronan Keating, Santana, Scoob, Shanks & Bigfoot, Storm



**Albums** — Latin Fever, Now! 46; **In-store** — Eminem, Morcheeba,



**Singles** — Point Break, Different Gear vs The Police; **Album** — Destiny's Child; **In-store** — David Gray, Santana, Five, Now! 46, Summer Breeze, Latin Fever, buy any album and get in The Summertime for £2.99

## ON THE SHELF

**JUSTIN ELLORY,**  
manager, Tower Records,  
Piccadilly, London



"**F**or the past two years we have been working towards a big refit which has just taken place. Greater structural access has been created between the floors and we've expanded our chart area and put in a lot more listening facilities. People have been flooding in to use our internet tables since we installed them and they help to build traffic — particularly at lunchtime. DVD has just been given more space in the basement where we also got our singles department. Although DVD is doing a roaring trade it doesn't seem to be taking anything away from video and we still have an extensive VHS range.

We do extremely good business with film and show soundtracks and this department is situated on the mezzanine, where experience has shown it works best. We sell backcatalogues of Mamma Mia and our current best-selling film soundtrack is Mission Impossible 2. Our reputation is that we stock everything we can lay our hands on and our

import department is constantly looking for reissued show and film soundtracks.

Without a doubt the big album this week is *Coldplay* and it is looking like being one of the biggest albums of the year. There haven't been very many new bands coming through and this is just the sort of album we have been waiting for. **Morcheeba, Eminem, David Gray and Richard Ashcroft** are still flying out and our best-selling singles are **Aaliyah, Ronan Keating and The Corrs**.

This week we kicked off our sale, which offers two chart albums for £20, and we are running a promotion with US label Sun Dazed, which features product from the Sirties. We have also been promoting the Barbican's Brazilian Festival, with a wide range of releases both here and at the venue. Recent PAs have included **Westlife, Northern Line and Janis Ian**, and we're looking to bringing in some more exciting names in the not too distant future."



"I'm working on a real mixed bag at the moment which makes life interesting.

First up is an album from **Glen Matlock** — of former Sex Pistols fame — which is set for release on August 14, *Called Open Mind*, and released on Peppermint, it's getting a good reaction so far and will benefit from Matlock's live dates around the time of release.

My biggest folk release is **Martyin Bennett's** *Hardland*. This traditional Scottish piper has overlaid his sound with big beat and techno, and is getting everyone from folkies to young kids jumping around. He'll be closing this year's Cambridge Folk Festival which will help to fuel sales.

On the mid-price front we've got a campaign rolling out for the **Heartbeat and Ras** labels. We have 12 reissues, all with bonus samples attached, that cover **Culture, Yellowman, Sugar Minott and Julian Marley**. Meanwhile, **Trojan's** recently released **Upsetters Collection Volume 3**, which comes in a slim Digipak with a 50-

## ON THE ROAD

**CON CREEN,**  
national sales manager,  
Proper Music

page booklet, is going out well.

**Joe Ely's** *Live At Antones* is getting a good response from fans who have been waiting for an album that pulls together all of his best known tracks. Also in a country vein, **Suzy Boggus's** anonymous album, released in the US last year, is due to hit the racks next week and **Radio Two** has been giving it good exposure.

We're expecting good business for **John Prime's** forthcoming best of which is scheduled for the end of August while our four-CD **Serious** set is building our jazz series into a beloved collection.

New acts to watch are the Greenwich-based band, **Unconscious Collective**, who have a forthcoming album titled *Weather Of The Future* and have been alternatively compared to **Beck** and **The Beatles**. I am also building profile for **Jango**, who have been picked up by **Radio Two** and have a new album coming called *Closer To Home*, on August 7.



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