



NEWS: Who are the runners and riders in the **CHRISTMAS NO 1** race? *MV* explores the latest odds



NEWS: Radio One joins key stations as **BSKYB** opens up its digital platform to the UK's radio services



VIDEO: In taking a cautious approach, labels are confident that **DVD** will make a strong festive impact

FOCUS ON MANUFACTURING STARTS - P35

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30 OCTOBER 1999 £3.60

Music Week

Smith lobbies to win back US cash

by Robert Ashton

Culture secretary Chris Smith last week joined the fight to help claw back the estimated £4.5m lost to British composers and rights holders through a change to US legislation.

On a week-long fact-finding and lobbying mission in the US, Smith met a series of senior music industry executives including EMI Publishing chairman/ceo Martin Bandier, Sony/ATV Music Publishing president Richard Rowe and Acap chief John Lofumento. During his meeting with Lofumento last

Wednesday Smith pressed him over the "bars and grills" provision in the Term Extension Act (TEA), which effectively exempts restaurants and retailers from paying performance royalties.

Although rights societies such as Ascap and BMI lobbied against the Sensenbrenner provision, as it is known, it was passed as a political trade off when the Term Extension Bill was adopted extending the terms of copyright protection to 70 years. Smith's office estimates some 70% of US bars and restaurants use radio and TV music for

free, costing British composers at least £4.5m and HM Treasury a further £1.5m. There is a fear that US legislature will widen its interpretation of the TEA to include the online business.

"He was there to say it is not fair," says a spokesman for Smith. "I can not stress how directly Chris views the music industry."

Eamon Shackleton, director of services at the Irish Music Rights Organisation, which filed a complaint to the EC about the Sensenbrenner provision, says "We are absolutely delighted the UK is

onside in recognising the unfairness [of the provision] and is helping to protect the interests of European copyright owners."

The trip is the latest in a series of government initiatives supporting the music industry and comes six months after Smith's fact-finding mission to China, where he dealt with issues such as music piracy and market access. During his time in New York he also visited the US office of leading UK indie Beggarz Banquet to discuss issues such as protecting music on the net and how to promote British music exports.

"I'm delighted Chris has been out there and has been making the market aware of some of the difficulties the Brits have over there. He really cares about these issues," says Andy Heath, managing director of Beggarz' publishing arm Momentum Music.

● The ability of young musicians to progress a career in the music industry will take a step forward tomorrow (Tuesday) when employment minister Tessa Jowell and Radio One's Steve Lamacq will launch the New Deal for Musicians (NDM) at Sound City.

Decca's recording of Dvorak's opera *Rusalka* conducted by Sir Charles Mackerras received the top honour at last Monday's Gramophone Awards by being crowned record of the year. The award, which was presented to Mackerras by culture secretary Chris Smith, topped a successful night for Universal at a ceremony held at The Royal Festival Hall in London. Mackerras' recording of the opera features the American diva Renée Fleming, who won the recital award for I Want Magic, also on Decca. Speaking at the event, Gramophone editor James Jolly said, "At a time when the definition of classical music seems to be stretched in ever more improbable directions, the Gramophone Awards are one occasion when talent - pure and simple - is saluted." Mackerras (centre) is pictured with Smith and TV presenter Sheena McDonald, who hosted the awards. Gramophone Awards, p30



Industry gathers to honour John Barry

Friends, colleagues and admirers as diverse as Alice Cooper and Roger Moore saluted composer John Barry last Friday as he was honoured at the Music Industry Trusts' dinner.

Among a number of video tributes to the Anderson Consulting-sponsored event at London's Grosvenor House Hotel, former James Bond star Moore said, "I've been privileged to work on a number of films that you've contributed the music for and all I can say is any actor can only have his performance enhanced by your music behind him."

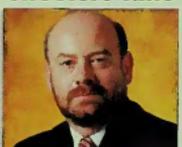
Adam Faith, whose two UK number one singles were arranged by Barry, said, "I don't think there was anybody who worked with you 40 years ago that didn't believe you weren't absolutely destined for what's happened to you."

Bid to alter PRS structure fails

The PRS's voting structure is to remain in place after a resolution to update it failed to secure a big enough majority at last Friday's agm. Around 62% of the right society's members backed the proposal to alter the system for the first time since 1977. This would have seen publishers being given more votes while in turn songwriters' representation would have been reduced. However, despite a result of 4,090 favouring the plan compared with 2,435 against, at least 75% support was needed for it to succeed.

At present publishers have around 40% of the revenues but just 10% of the votes, while writers have 60% of the revenue and 90% of the votes. The proposed new structure would have returned the voting system to the 1977 principle of voting strength being correlated to income.

Despite the motion failing this time, PRS now looks set to undertake a more regular review of the voting structure.



Potter: chaired agm

The agm, which was chaired by PRS chairman Andrew Potter and took place at London's Hotel-Inter Continental, saw the re-election of Peter Callender as a writer director with re-elections also secured for BMG Music Publishing managing director Paul Curran and Peermusic managing director Nigel Elderton. Novello and Co general manager Chris Butler and Universal Music Publishing senior vice president of international business and legal affairs Crispin Evans were elected as new directors.

Pinnacle offers partial Eros solution

Pinnacle is offering indie dealers a partial solution to the Eros fiasco by launching its own "Eros-style" catalogue and ordering system.

Managing director Tony Powell says Pinnacle has devised a programme which can be installed into the computers of the 250 retailers currently hooked up to the current Eros system, which is due to be switched off on October 31 following the failure to agree a replacement last month.

Once the system is loaded retailers will be able to browse the 40,000 items in the Pinnacle catalogue and order product electronically. Each order will prompt an updating of the catalogue.

Powell says Pinnacle is approaching retailers now and plans to install the system free of

charge in the first two weeks of November. "It doesn't offer the full solution, but it is better than nothing," he says. "As far as I am concerned we went first with early deliveries of new releases and you can't wait for everyone else. We have to look after the indie dealers."

Dick Raybould, partner at Spinadisc Records in Northampton, says the store will be reverting back to a phone and fax ordering system until a replacement for Eros is found. "Although we appreciate any help individual companies can give, what we desperately want is a uniform ordering system," he adds.

David Jones, operations director at Andys Records, says he is talking to Pinnacle but is unable to make any comment about its system until he has inspected it.

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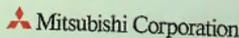
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Greater focus on fewer acts reduces chart entry figures

by Paul Williams

Singles and album chart entries have tumbled this year to their lowest levels for a decade, giving the clearest evidence yet of a slimmed-down industry focusing even more heavily on its biggest priorities.

The number of singles debuting on the Top 75 by the end of quarter three fell back year-on-year by 15.4% to 665 releases, according to Music Week research. And there was an even sharper fall in the albums market, where the 190 chart entries during the same period represents an 18.8% decline on 1998's opening nine months.

The drastic fall-back — the singles total is the lowest since 1990 and the albums number for more than a decade — comes in the wake of record companies cutting back on their releases with efforts now con-

cent. Moby award-winner Mr Vegas looks set to score his first UK chart breakthrough with his dancehall smash Heads High. The song, which has been a favourite in reggae circles for more than a year and was omnipresent at this year's Notting Hill Carnival, won Vegas the reggae award at the Mobos. Following this success and its rising profile in the US, it was picked as a Record Of The Week on Jo Wiley's radio. One slow and was subsequently added to the Radio One Best, Greensleeves Records is now re-releasing the single, which has also been heavily supported by Kiss 100, on November 1, complete with new dance mixes. Grassroots reggae support meant that the song reached number 75 when originally released last year. The last big reggae chart hit was achieved by Bennie Ma, whose anthem Who Am I? debuted at number 10 in March of last year.

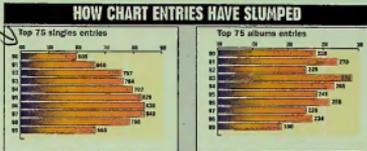
Poor Seagram results mitigated by Universal

An improving Universal Music Group came to the rescue of Seagram in its first financial quarter as the parent company last Thursday posted lower-than-expected losses.

Strong sales by the likes of Boyzone, Shania Twain, Limp Bizkit and the Notting Hill OST helped the music division to a 12% increase in its earnings before interest, taxes, depreciation and amortisation (EBITDA) to \$1.85bn (£111.4m) on a pro-forma basis for the quarter ending September 30. The improved earnings were achieved despite revenues down around 7% to \$1.4bn (£87.5m), which Seagram put down to divested operations, unfavourable foreign exchange rates and smaller artist rosters.

Overall, Seagram reported EBITDA from continuing operations up 21% to \$352m (£220m), although this amounted to a 13% fall on a pro-forma basis. Total revenues rose 62% to \$3.6bn (£2.3bn), though on a pro-forma basis the increase was 2%. Group income was \$72m (£45m), compared to \$179m (£111.9m) for the same period last year, with a net loss of \$124m (£77.5m).

MUSIC WEEK 30 OCTOBER 1999



Source: Music Week/CIN. Figures cover first three quarters

centrated on fewer and fewer projects. As a consequence, the number of new acts charting has also declined, around 17% year-on-year on singles and 20% on albums.

BMG chairman Richard Griffiths says that record companies have to focus carefully to be successful. "With the costs involved in doing business in the UK market being so

extreme, people have learned they have to focus on fewer records and artists because that's the only way you can afford to do business," he says.

Universal-Island managing director Marc Marot confirms parent company Universal, which reduced its rosters in the wake of the PolyGram takeover, has cut back its releases

this year across its UK divisions. "I know from my own point of view if you add the old Universal companies I now run and the old Island company, I would have been releasing 130 to 140 singles in a year, but this year it's more likely to be around 80," he says.

Despite the decline in chart entries overall, the top end of the singles market remains as active as ever with 142 releases debuting in the Top 10 during the first three quarters of the year, the second highest tally on record. There have also been more number one singles to date this year than in any previous year over this period.

EMI-Chrysalis managing director Mark Colton notes that people are now looking to "break bigger" with fewer projects. "I'm also working things harder and longer," he says.

New director general appointed at BMR

British Music Rights, the umbrella organisation representing composers, publishers and songwriters, has appointed a new director general to replace Nanette Rigg who is leaving on November 5 to set up her own company.

Frances Lowe, who is currently international counsel for the MCPS-PRS Alliance and has been a member of BMR's rights committee since its inception in 1997, will take up the director general post on November 8.

Lowe says she is looking forward to representing the group's members at a time when new technology is bringing significant change to the industry. Rigg leaves earlier than planned as Lowe's appointment has allowed a speedier handover.



Musicmaker unveils DIY compilation kiosks

Internet-based customised compilation service Musicmaker.com says it has struck deals with UK retail chains as it prepares to start piloting digital kiosks which allow customers to burn their own customised CDs in-store.

The company, in which EMI has a 40% stake, last week announced an agreement with UK-based photo booth manufacturer Photo-Me International to introduce kiosks to retail music stores and shopping malls in the US and Europe.

Dave Kesick, vp of investor relations and mergers and acquisitions at Musicmaker, says the trials will begin in the US in the next few weeks with Europe set to follow soon after. "We have done deals with retailers in the UK," he says.

Declining to reveal the identity of the trial participants, he says they include multiple music retailers. However, last week HMV, Virgin Megastores, Our Price and Tower all said they have no plans to trial the technology, although Virgin has introduced kiosks to some US stores.



Photo-Me kiosk: undergoing tests

The kiosks will allow consumers to create a customised album on a track-by-track basis within five to seven minutes. An hour worth of music can also be downloaded directly to an MP3 player within three minutes. Pricing will range from \$9.95 (£5.99) to \$24.95 (£15.00), depending on the number of tracks selected.

Musicmaker, which has licensed 750,000 current and back catalogue tracks from companies including EMI and Zomba, says each kiosk will offer up to 10,000 tracks for the purpose of the trial.

newsfile

WESTLIFE TO JOIN B'WITCHED
RCA's Westlife were yesterday (Sunday) due to enter elite chart territory with *Pyng Without Wings* by becoming only the second act to see their first three singles debut at number one. The band, whose achievement is beaten only by B'Witched whose first four singles entered at one, will be at the opening of Virgin Megastores' new Piccadilly Circus branch on November 1 with signing sessions also lined up at HMV in Manchester on November 2 and The Big W on November 3, the first by an act of the store.

VIRGIN TO RETAIN MEGASTORES
Virgin Entertainment Group says it is to continue operating its Slough Megastore adjacent to the local multiplex, despite an announcement last week that it was selling the cinema and the rest of its UK and Irish cinema chain to UCC for £21.5m. Group chief operating officer Simon Wright says the sale will allow Virgin to focus its investment on e-commerce opportunities and expanding the Megastores.

THE OFFERS NEW ACCOUNT SERVICE
THE has followed the launch of its platinum account service for independent retailers with a new platinum plus service, providing participating retailers a free PC, modem and connection to Freerise so they can place orders directly via the Internet. The scheme is open to independent audio retailers who commit to turnover targets.

GOLDEN ROSE RENAISSANCE
Golden Rose has changed its name to jazz fm in the same week as it announced pre-tax losses of £2.03m for the nine months ended June 30 1999, partly as a result of restructuring costs of £850,000. Turnover for the period was up 14% to £2.76m. Chairman Sir Harry Roche said the name change was to reflect the fact that jazz fm Enterprises contributes a quarter of the company's sales.

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TO DELETE OR NOT TO DELETE

Although almost everyone has firmly got their heads down as they set about the task of setting up and selling the big records in time for Christmas, there are still as many rumours doing the rounds as ever. The one exciting retailers at the end of last week was that RCA had decided to delete the number one record, Cristina Aguilera's *Genie In A Bottle*.

On closer inquiry, RCA confirmed that it was considering the move, although no decision had been taken as of the Friday. However, some of the retailers contacting MW were up in arms. Their standpoint was understandable. Firstly, punters would be confused if they entered a shop to buy the number one record, only to be told that it was not available. Secondly, it would be even more confusing if one shop ran out of the record just before it was deleted while its rival round the corner placed a large re-order at the same time, ensuring it maintained plentiful stocks. And finally, they argued that it would simply mean that they lost a revenue source at a time when they need every big seller they can get.

Meanwhile, the logic behind such a move for the label was clear: the song is undoubtedly hot (less than three weeks after release it was already on the verge of entering the ranks of the Top 30 selling singles of the year), so why not stoke up demand for the album that has spawned it by removing the single from the racks.

It is the sort of issue that raises a lot of steam, but it is also a serious one – and one that looks set to rise up the agenda over the coming months.

Deleting singles per se can make sound commercial sense – if it is done right. Now that first-week pricing seems to have returned to sensible levels, this is something that needs to be examined.

Let the debate begin.

Ajax Scott



Asda unveils plans to sell CDs direct online

Asda is looking at selling CDs online directly to customers after last week launching an internet service hunting out the cheapest prices from other companies' sites.

The supermarket's internet development manager Julian Graham-Rack says music is one of a number of markets it is looking at moving into online following the unveiling of its Value Mad scheme in which it has linked up with four internet music sellers including Entertainment Express and WH Smith.

"We have home shopping plans," says Graham-Rack. "The main focus for these, though, is in grocery because it's our background. We're doing this new service because customers will find it useful and through this we'll be able to alert them to other services we're creating."

Value Mad (www.valueamad.com), which was widely advertised in the national press last Monday (October 18), is viewed by Asda as the first move into taking its High Street policy of permanently low prices onto the internet.

Debts mount at troubled Sheffield National Centre

Three weeks after calling for more support from the music industry, Sheffield's National Centre for Popular Music (NCPM) has been declared "technically insolvent" owing nearly £1m to 200 creditors.

Pricewaterhouse Coopers, which had been invited in July to advise the NCPM on funding and other trading issues, has now advised the NCPM to enter a company voluntary arrangement (CVA).

Yvonne O'Donovan, one of the nine trustees of the NCPM board, says the problems are "cash flow-related" caused through a combination of low attendance and because £300,000 of funding has been held back.

She adds that Pricewaterhouse Coopers directors Edward Klempka and Stuart MacKellar, who have been appointed as joint nominees to the centre, have offered 10p in the pound to creditors.

"That's an incentive for them to be involved because we are proud of what we have achieved for the city. We're not going to sink," says O'Donovan, although she concedes



Sheffield Centre: cash flow problem the centre could be closed if creditors do not accept the deal at a meeting scheduled for November 2 at the NCPM.

Existing creditors, which vary from contractors to banks including Royal Bank of Scotland, could also be offered more if incoming chief executive Martin King is able to increase visitors and turnaround the debt. O'Donovan says the NCPM has had an encouraging response from the record business following its plea for support.

Non runners crowd field in Christmas No 1 race

THE ODDS FOR THE CHRISTMAS NUMBER ONE

Latest William Hill betting with release dates where appropriate:

6/4 Spice Girls (no scheduled release); 7/1 Robbie Williams/Kylie Minogue (no scheduled release); 8/1 Boyzone (Everyday I Love You, November 22); 8/1 Take That (no scheduled release); 10/1 Renan Keating (no scheduled release); 10/1 Steps (Say You'll Be Mine/Better The Devil You Know, December 13); 12/1 Emma Bunton (no scheduled release); and 14/1 S Club 7 (title TBA, December 13).



S Club 7: 14/1 shot

Christmas. "Despite them saying there's not going to be a single, people don't believe it," says William Hill's spokesman Graham Sharpe.

Both Emma Bunton at 12/1 and Melanie C at 25/1 are also among the favourites with the latter's hope Northern Star lined up for a November 15 release.

Meanwhile, Boyzone whose Everyday I Love You is out on November 22, are 8/1 – the same as Take That whose surprise

appearance follows several big bets being placed on them. Among the other challengers could be the multi-artist cover of It's Only Rock 'n' Roll which has yet to be given a release date.

William Hill has this year added a book on number one for the millennium chart, led at present at 5/1 by Robbie Williams followed by Spice Girls at 6/1. Westlife, at 20/1, have lined up I Have A Dream/Seasons In The Sun for a December 20 release.

by Paul Williams
Steps and S Club 7 appear poised to battle it out for Christmas number one glory this year after figuring in the latest betting among a field packed with apparent non-runners.

The two acts will see their respective bids Say You'll Be Mine/Better The Devil You Know and an as-yet-unnamed S Club 7 track issued on December 13, the final Monday before the festive chart and a release slot which has provided the Christmas number one the previous three years.

Both Jive-signed Steps and Polydor's S Club 7 at this stage trail acts such as 6/4 favourites the Spice Girls, a Robbie Williams and Kylie Minogue pairing, and Take That in William Hill's latest odds. However, none of those other acts has a Christmas single scheduled.

A spokeswoman for the Spice Girls, who matched the Beatles' record by achieving their third consecutive festive chart topper last year, says the group "definitely" do not have a single this side of

EMI shares soar as report predicts healthy future

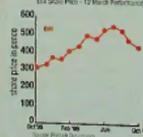
EMI shares rose a massive 47.5p in a week following a bullish trading statement from the music group on Tuesday (October 19) predicting its performance will buck the recent set of results posted by some rival groups.

Earlier this month Warner Music Group posted a 23.2% slump in profits for the third quarter, prompting fears among analysts about the performance of other music groups. But, with shares trading at 445.5p last Wednesday, 122.5p above its 52-week low (see chart), EMI was able to present an underlying profit and revenue growth of "about 5%" for its interim results.

The six month performance owes

EMI SHARES ON THE UP

10p Share Price - 12 Month Performance



much to a strong showing in Japan, although the figures do not include the results of the HMV Media Group. These are not expected to have a significant impact on the final results announced in

November. It follows the group's shares hitting a low of 387p two Fridays ago. EMI's share price closed at 464.0p last Friday.

The statement was also upbeat about prospects for the full financial year because of its second half release schedule, which includes new albums from Pink Floyd and Tina Turner.

Meanwhile, Channel Four Television chief executive Michael Jackson has joined the EMI board as a non-executive director.

EMI chairman Eric Nicoll says Jackson's media and entertainment experience will bring "fresh perspective".

● Universal results, p3

TILLY

FRACAS MARS MOBOS' TRIUMPH

I've always been one of the great supporters and fans of both black and dance music over the years, and delight in the recognition it is now receiving via the media.

This is mainly due to the hard work put in by the organisers of events such as the Mobo Awards and Muzik Awards, who have done so much to steadily raise the profile of black and dance artists in recent times. However, it saddens me to see that the reward for their efforts is a total disregard and lack of respect for these events on the part of some of the people they're supposedly representing.

I refer, of course, to the ugly scenes outside the Leicester Square club hosting the post-Mobo Awards party, and the jeering which went on in the audience at the Muzik Awards.

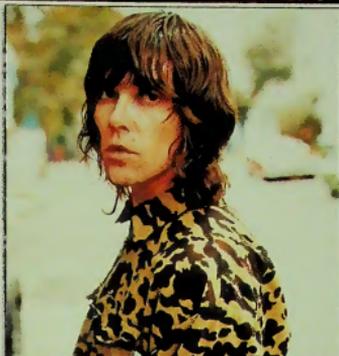
A lot of time and effort has gone into getting these events to this level. Unfortunately human nature being what it is, it will be the fracas after the Mobos that people will remember long after they've forgotten who was an award. I may have been an avid knocker in the past, questioning whether there are too many, but the two in question are genuinely valid, useful tools for the industry.

Please give them a little more respect, otherwise these two musical genres will once again be "oh, it's only black music or dance" to the critics and the mass media.

Now all the friction concerning the relationship between the BPI and Alm has been sorted, the end result is that both majors and independents have six council members each. The big six majors make up their part of the council, and it's no surprise that five of the six independents elected – Messrs Mason, Mills, Craig, O'Brien and Waterman – are the most successful and powerful industry figures in this sector. Let's hope they can still realistically represent the voice of the smaller independent labels who make up more than 90% of the total BPI membership. Let's hope that they haven't lost touch with the needs of those who aspire to their dizzy heights, but haven't quite got there yet. Knowing all five personally, however, my guess is they'll do a great job (as will the tirelessly working sixth member, Paul Birch).

Tilly Rutherford's column is a personal view

Polydor is claiming a music industry first by creating a scratch card concept for a single artist and titling it as part of the marketing push behind Ian Brown's second solo album, *Golden Greats*. In tandem with Virgin Magazines, the label is creating 450,000 promotional cards, which will be cover mounted on the November 13 issue of *Melody Maker* and be available in around 40 student union bars. Polydor product manager Lisa Paulson says there are five levels of prizes, with one winner scoring £1,000 worth of CDs from Virgin. "As far as we know this hasn't been done before with a music artist," says Paulson. "Ian has a huge student audience so we wanted something that would be interactive." Further support for the album, issued on November 5, will come at Old Trafford on November 6, when 30,000 balloons bearing the album image will be released at the football match between Manchester United and Leicester City. The label is also providing 5,000 limited-edition gold vinyl album copies for indie retailers.



13 key stations for broadcast on Sky digital

by Tracey Snell

Radio One, Xfm, Classic FM and Virgin Radio are among 20 key BBC and commercial radio stations set to begin broadcasting on the BSkyB digital platform next month.

In a ground-breaking move announced last week, BSkyB says it will make available to Sky digital subscribers in the UK via their set-top boxes audio services including the BBC's five national stations, the World Service and BBC Asian Network. The stations are due to start broadcasting on the network on November 19.

Capital Radio's Xfm and Capital Gold will also be carried on Sky digital as part of the strategy, as will GWR's Classic FM, Classic Gold, a Sky-specific station called The Mix and its first two new digital ser-

vices unveiled last week - Planet Rock and Core. Virgin Radio and The Wireless Group's Talk Radio complete the list of commercial stations to be carried by Sky, beginning four days before the BBC services on November 15.

The initiative comes less than a month after Mushroom/Infected announced it will make downloads available from its artists websites as part of a service which will be heavily promoted by Sky, which is also owned by News Corp.

A number of the radio services joining the Sky platform will be broadcasting in digital stereo quality for the first time, while for others, whose output is currently restricted to a specific geographic area, it will provide national coverage.

Capital Radio group commercial



Davies: signing up to Sky

director Paul Davies says, "For Capital Gold it gives people an opportunity to listen in digital stereo to what is currently an AM service. And for Xfm, it gives us an opportunity to extend the brand to people outside London while those inside may find they get a better reception." Davies believes exposure to the

Corrs lead Warner MiniDisc re-entry

Furthering autumn priorities by acts such as The Corrs, Simply Red and Shola Ama figure in Warner's first entry into the MiniDisc market since 1993.

The albums, which will be released during the first three weeks of November, will be accompanied on MiniDisc by a selection of other new releases and selected key catalogue titles such as Cher's *Believe*, Alanis Morissette's *The Warner* albums and Madonna's *Ray of Light* and *The Immaculate Collection*.

The company plans to issue its first 15 catalogue titles on MiniDisc on November 1 with *The Corrs' Forgotten Not Forgotten* and *Talk On Corners* following on November 15, the day the band's Unplugged album is released across all formats.

news file

ROBBIE HAS SAY IN PEPSI ADS

Robbie Williams is expected to have a significant say in the "creative direction" of his role in Pepsi's advertising next year following his selection as one of the faces of the soft drink. Williams, who with two other acts will take over from Five, The Corrs and Janet Jackson as the stars of TV ads in 2000, is expected to earn between £1m and £2m in the new deal.

CAPITAL LAUNCHES XFM CAMPAIGN

Capital-owned Xfm is next Monday (November 15) launching its first marketing campaign for a specific programme with a two-week outdoor advertising promotion for Tony Binn's weekly breakfast show. The six-sheet campaign will take in three different straplines and will aim to put across what the station says is "a real alternative" for breakfast-time radio listening.

MCCARTNEY MAKES LATER DATE

Paul McCartney is to make his first appearance on BBC2's *Later With Jools Holland*, performing songs from his *Run Devil Run* EP album with a band including David Gilmour, Mick Green and Alan Paine.

BLASKEY TAKES EURO 2000 ROLE

The Music & Media Partnership's managing director Rick Blaskey has been appointed executive producer of music for Euro 2000. Blaskey's company has handled the music for a number of key sporting events, including the Rugby World Cup, whose accompanying Decca/Universal Music TV album last week topped the compilation chart.

ACTS NAMED FOR MOS AWARDS

ATB, Hybrid and Paul Van Dyk are among the acts performing at the first Ministry Of Sound annual awards taking place at London's Ebnium club on November 4. Acts nominated include Chemical Brothers, Fatboy Slim and Underworld.

TOTDOME TO SPONSOR STEPS TOUR

ToyZone.co.uk, a new website to store for adults and children launched last week, has linked with Steps to sponsor the act's Next Step 33-date UK tour.

JONES GOES PLATINUM

Tom Jones' *Reload* has become a platinum album last week as Steps' second album *Steptacular* reached the same BPI status. There were gold awards for Melanie C's *Northern Star*, Destiny's Child *The Writing's On The Wall*, James' *Millionaires*, S Club 7's *S Club* and the single *2 Times* by Ann Lee.

HOW TV SHOWS RATINGS COMPARE

Programme	1000s	% change
Top Of The Pops	5,005	+1.7
Top Of The Pops II	3,934	+1.7
TF1*	2,269	-6.4
CD:UK*	1,336	+37.4
Planet Pop	677	n/a
Pepsi Chart Show*	624	+11.2
Videochat	334	+28.8
Later...	238	+167.4

* recorded weekly figures
Source: MediaMonitor (Barco) w/c October 4

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Capital Gold signs up OK! deal

Capital Gold has secured a double-page editorial spread each week in OK! magazine as part of a marketing tie-up between the radio station and the celebrity gossip weekly.

Capital Gold has agreed to broadcast a twice-weekly, two-hour radio show for OK! across its network, which covers London, the West Midlands, Hampshire, Sussex, Kent and South Wales. In return, OK! will publish a Capital Gold branded double-page spread in the magazine each week, reflecting the show's content.

OK! On-Air will be presented by Capital Gold lunchtime DJ Mick Brown, who will feature in each week's magazine editorial together with his studio guests. It will be launched on Sunday November 7, with a live programme broadcasting from the Capital Radio Cafe in London's Leicester Square between 12pm-2pm. The second weekly edition of the show will air on Thursdays between 8pm-10pm.

Programme director Andy Turner says it is hoped the initiative, which will initially run for one



OK!: linking with Capital

year, will help shake-off the public's perception of Capital Gold as an "oldie" station.

"Our biggest problem is creating an awareness of the brand and getting people to sample the station. Capital Gold has changed considerably over the past two-and-a-half years. It's a classic hit station that has a young team of presenters and talks about everyday issues," he says.

The show is designed to appeal to a broad range of people, ranging from teenagers to 65-year-olds.

IPC steps up promotion for new-look A4 Melody Maker

IPC is encouraging trials of its new-look *Melody Maker* by distributing sample copies nationwide through retailers including HMV, Virgin Magazines, WH Smith and John Menzies.

Copies of the mini sampler are also being handed out at university shops and independent record stores, as well as being inserted into upcoming issues of sister find magazines including *Loaded*, *NME* and *19*.

The initiative forms part of a £500,000 marketing spend to support the revamped title, which relaunches this week as an A4 glossy in the biggest format change in its 72-year history.

Publishing director Robert Tame says IPC is printing 1m copies of the sampler. "We are embarking on a broad marketing campaign, targeting people who we know are into music but who may never have tried *Melody Maker*. This will be backed by a strong four-week launch promotion," he says.



Melody Maker: new look

With each of the first two issues of the new-look title IPC will be offering a free CD following a tie-up with Radio One. The first CD, available with the launch issue dated October 30, is timed to coincide with Radio One's Sound City event in Liverpool and features acts including Travis, Basement Jaxx and Suede. The second CD - free with the November 6 issue - features the best of The Evening Session with Steve Lamacz.



World Wrestling Federation



The Music, Volume 4

Street date: Monday 1st November 1999

Campaign notes

The World Wrestling Federation continues to dominate the entertainment world.

Vol.4 is the first UK retail album release

Videos dominate Top 20 sports charts

Advance e-mail campaign to extensive 50k fan club

Full advertising throughout the daily and tabloid press

Competitions with daily, tabloid and magazine press

Co-promotions with other World Wrestling Federation licensees

Competitions with both ILRs and BBC regional radio stations

World Wrestling Federation is the highest rated programme in the history of cable television

Sky TV and Channel 5 advertising to beginning November 2nd

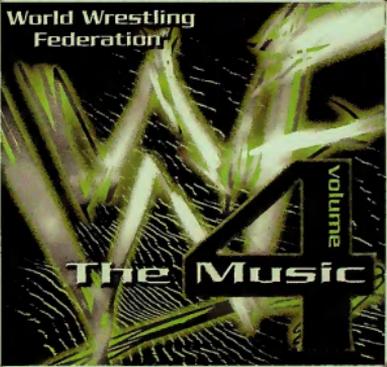
Advertised in merchandising brochure

Extensive promotion on WWE.com (100m + hits)

Core demographic 7-15 year old predominantly male

Vol.3 is Platinum in US, 30 weeks Billboard Top 200 and peaked at No.10 album charts

Available on both CD and MC formats



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newsfile

V2 ANNOUNCE A&R STRUCTURE
V2 A&R director Kevin Nixon has finalized the structure of his A&R team. Richie Deeney, formerly V2 UK product manager for Aphrodite and Scott 4, moves over to be their A&R manager. Dees Wild joins the company as A&R scout from So What Management, and Sam Garrett joins as assistant A&R co-ordinator. They will work alongside A&R manager Paul Nixon, who handles Mercury Rev, and A&R co-ordinator Jayne Jones. Kevin Nixon will continue to handle Stereophonics. The changes follow Nixon's arrival in May and the departures of head of A&R Dave Wiberley, Petra Miller and Gavin Wright. "We've got a better spread across different types of music now so we can look at a more varied range of artists," says Nixon.

HOBOTALK POLISHING DEBUT ALBUM

Hut managing director David Boyd's most recent signing, Hobotalk, is putting the finishing touches on their debut album due for release in March. The album, recorded at Ridgefarm Studios in Surrey, was produced by David Bottrell, who has worked with Peter Gabriel and Remy Zero. It features a track recorded with tabernacles Gomez, on whom tour they have appeared as opening act this year. The group will release a self-produced EP, *Pictures Of Romance*, on November 15 featuring five songs not featuring on the album.

WALSH'S GIRL GROUP GETTING INTEREST

Louisa Walsh and John Reynolds 'are attracting major label interest in the new unnamed girl act they are developing. The five-piece hail from different parts of Ireland, all play their own instruments and are classically trained. Boyzone and Westlife co-manager Walsh says he is targeting the new act at the Corrs market and is looking for a worldwide deal that will be supported by big-name songwriters.

EDIEL SNAPS UP CEMII'S ELEMENT

Ediel Records is already enjoying the benefits of the deal its parent company struck with Cutting Edge (Music) Holdings earlier this month, signing Element, a pop group managed by CEMII chief executive Philip Moross. Ediel UK managing director Daniel Lyckett describes the band, which is made up of two girls and two boys, as "not out-and-out pop but not as cool or credible as TLC". He adds he expects the act to record their first two singles before Christmas.

LOWES SETS UP REWINDTALK FIRST

Windward Pacific has signed young R&B singer Craig David in its first deal since its catalogue was sold toEMI Music Publishing at the end of July. Southampton-based David, who has also recently signed a record deal with Wildstar, currently features on the forthcoming single *Rewind by Arful Dodge* which is playlisted at Radio One.

MW PLATIST

Angie Stone — Black Diamond (Arista) Now that's What I Call SOUL (album, Jan 31); Merz — Merz (Epic); Every credential. Essential (album, but); Netcode (Big) — Dead Wrong (Bad Boy/Interscope). Long-winded new material is never (US single, but); Glimk — Random Access EP (Warm Interface) Innovative electronic from progressive label (single, October 25); A2 — How Come (Byrne Blood/Columbia) Check out a cappella opener *Forever In Love* (album, November 22); Squarepusher — Selection Sixteen (Warp) Thirteen-track EP of fried drum & bass with a hint of jazz (single, November 8); Marj — Dilig — Sincerity (MCA) A slow and dirty groove offers a subtle counterbalance to Marj's voice (US single, but).

Wings of a comba head: list of winners at Ascop award show

By Alex Scott

Writer Mutt Lange and his publisher Zomba Music Publishers dominated the Ascop Awards dinner for PRS members last week, scooping five individual song awards plus the prestigious songwriter of the year and publisher of the year titles.

Lange, who signed to Zomba both as a producer and songwriter almost 20 years ago, won all his awards with songs cowritten with and performed by his wife Shania Twain. Famous for keeping a low industry profile, Lange did not attend the awards, with Zomba managing director Steven Howard (pictured centre with Ascop's Todd Brabbs and Roger Greenaway) picking up his awards in his place. "This is our best showing yet. What makes it particularly good is that while Mutt was the Ascop songwriter of the year here, Max Martin was recently Ascop's songwriter of the year in the US for his work with Britney Spears," says Howard, who first joined the publisher 13 years ago.

The Ascop song of the year prize was won by Phil Thornalley for *Torn*, a song the producer-turned-writer originally wrote in the early Nineties, but which became a huge international hit for Natalie Imbruglia. People originally thought it was too lightless with all the pads and a chorus that wasn't hard enough hitting. So many people heard it and passed on it when I was trying to get a publishing deal. Then finally Mark Fox, who was at BMG Music at the time, heard it," says Thornalley, who signed to the publisher.

Rising TV star Richard Blackwood has enlisted his uncle, former soul star Junior Giscombe, as he attempts to make the crossover from the small screen to the music charts. Blackwood, who has just finished the first run of his debut Channel Four late night TV show, has already recorded an album's worth of rap material. "Richard's been in music since he was 13, before he got into acting, and this album will show that," says Giscombe, who is managing his nephew's musical affairs and who himself scored international success with Mama Used To Say. "He'll sign with a company that can see the global picture because he could become a British Will Smith." It is understood that Cheryl Robson, who recently joined East West to launch her own label, is among those interested in the chatshow host and comedian. The Richard Blackwood Show, produced by Planet 24, has averaged more than 1m viewers so far and has just been commissioned for two more eight-week runs next year.

"IN THEIR OWN WORDS..."

label division, Courtney Love. This has since spawned two imprints, Blacktipiac — a dance label which has found underground club success — and Microbe, whose main act is Ben's Symphonic Orchestra. As Blacktipiac prepares for its first commercial release next month, Edge explains its philosophy.

"The way the industry has developed during the past few years any artists signed these days really need to achieve commercial success very quickly. This is mainly because majors are not really set up to sell 10,000 copies of a first album, 20,000 of a second and then hope for a breakthrough on a third.

"For the type of artists we're going to sign we've had to learn to give them the time to learn how to make records, arrange music, how to work in a studio, etc.

"We think record companies are taking no risks on leftfield artists because they can't see beyond what's presented to them in a showcase or on a demo. There is simply not enough



ASCAP AWARD WINNERS
A Whole New World Writers: Alan Menken, Tim Rice; 2 Becomes 3 Writers: Richard Stankard, Matt Rowe, Melanie Brown, Victoria Adams, Gen Halliwell, Emma Bunton, Melanie Chisham. Publishers: EMI Music Publishing. Universal Music Publishing: Are You Ready For Love? Writers: Gonal Fitzgerald, James Ray. Publishers: Universal Music Publishing; But It's Alright Writers: James Jackson, Phyllis Tubb, Publisher: BMG Music Publishing; Cruel Summer Writers: Stephen Foley, Kevin Woodward, Susan Doherty, Steven Jolley, Tony Swain. Publishers: Warner/Chappell Music; Crush Writers: Andrew Gormack, Bernadette Coogler, Kevin Clark, Mark Morfitt. Publishers: Warner/Chappell Music; Don't Be Stupid (You Know I Love You) Writers: Shania Twain, Robert John "Mutt" Lange. Publishers: Zomba Music; From This Moment On Writers: Shania Twain, Robert John "Mutt" Lange. Publishers: Zomba Music; Love Gets Me Every Time Writers: Shania Twain, Robert John "Mutt" Lange. Publishers: Zomba Music; Never Ever Writers: Sherry Lewis, Earl Kaniyal, Sean Murray, Publisher: Universal Music Publishing; On La La Writers: Ronnie Love, Ronnie Wood, Publishers: Warner/Chappell; Oh How The Times Go By Writers: Wendy Amey, Simon Grove, Publisher: Sony/ATV Music; Ray Of Light Writers: Willy Dutoit, David Adams, Madonna Ciccone (Craig, Chae Skinner), Christine Lauch, Publishers: Polygram Music; Ronda Music; Sweetest Thing Writers: Phil Hewson, Adam Cropper, David Evans, Louise Larkin, Publishers: EMI Music; The Much Much Writers: Victoria Adams, Melanie Brown, Gen Halliwell, Emma Bunton, Paul Wilson, Andrew Williams, Melanie Chisham. Publishers: EMI Music; BMG Music; Umm, Amre Prevez, Phil Thornalley, Scott Cutler, Publisher: BMG Music; When The Lights Go Out Writers: Sean Conlon, Jason Brown, Richard Doolan, Richard Egan, Scott Robinson, Elize Kirkwood, John McLaughlin, Michael Peart, Timothy Love, Publishers: 19 Music; Sony/ATV Music; Who's Still The One Writers: Shania Twain, Robert John "Mutt" Lange. Publishers: Zomba Music; Whiskey I Was There Writers: Phil Thornalley, Natalie Imbruglia, Coen Campion, Publishers: BMG Music; Christmas Songs Soundtrack Awards: Artist John Powell; Wag The Dog Writer: Mark Knopfer; Spice World Writers: Melanie Brown, Victoria Adams, Gen Halliwell, Emma Bunton, Melanie Chisham, Paul Hastedo; Good Expensive Times Patrick Doyle; Best For Camelot Writer: Peter Dinklage

in 1996 and has recently been writing with artists including Mel C and Bryan Adams.

Elsewhere at the awards Terry Britten was inducted into the newly created Hall Of Fame for *What's Love Got To Do With It*, which has won 11 Ascop awards since it was released in 1984. "This was the first song I had written with Graham Lyall. We wrote it the first day we met. It was my first chance to work with a leg-end, my first number one and Tim's first number one," said Britten, who has been published by Warner/Chappell for the past 25 years.

Warner/Chappell won five Ascop/PRS publisher awards, while EMI Music Publishing, Sony/ATV Music and Universal Music won three.

Belle & Sebastian's *If You're Feeling Sinister*, published by Sony/ATV, won the award for the song most performed on college radio, while Believe, published by Warner/Chappell and Rive Droite, won the club award. The Prodigy's *Faith Of The Land*, published by EMI Music, won the special award for groundbreaking work in the US.



Jazz Summers quits Eternal manager role

Jazz Summers has quit as manager of Eternal the week before the UK R&B veterans' comeback single, *What Cha Gonna Do*, was set to enter the Top 20.

His resignation, a year after taking them on, is the latest setback for the group — now comprised of Esther and Vernie Bennett — who have recently been criticised in the media by former member Kellie Bryan. Her replacement was recruited as the group for just a few weeks before leaving.

Bryan, who is currently in the process of launching her own solo career, is still managed by Eternal's first management team 1st Avenue. The Bennett sisters sacked 1st Avenue, although they still remain signed to it. Summers says, "Whatever I do in this business I have very strong reasons for doing, whether it is taking an act on or resigning."

An EMI spokesman says recent developments are a matter between the group and Summers. Summers was recruited as manager of another EMI-signed R&B act, Damage.

Ben's Symphonic Orchestra: main act

experience in the A&R departments of the majors either. It's full of kids who are all chasing the same thing and can't turn around a raw idea or talent into the finished article. They are not prepared to nurture the acts.

"An example of the way we believe in work with an artist is with Benoit Faut of Ben's Symphonic Orchestra. We've helped him to take his music to the live arena and to learn from these experiences.

"We're in a better financial position than the average independent and we don't have to worry about our bottom line, so it's a good way for us to give something back to the industry.

"We have been lucky enough to enjoy a fair amount of success. Now it's time to put our money where our mouths are."

SINGLE of the week

ROBBIE WILLIAMS: She's The One/It's Only Us (Chrysalis CDCH5512). Originally recorded by (though never a hit single for) World Party, She's The One is quite simply the "Angels" of Williams' second solo album — an emotionally-charged ballad that is more than a nod to

its writer Karl Wallinger's hero Paul McCartney. By contrast, the double A-side's brand new track It's Only Us is a thrashy outing, falling somewhere between Karma Killer and Life Thru A Lens, and promoted through the computer game FIFA 2000. The US may be a priority at present, but this single will ensure no slipping of Robbie's crown back home.

SINGLE reviews



STEREOPHONICS: Hurry Up And Wait (V2 VVRS009323). Already B-listed at Radio One, this fourth single from Stereophonics' double platinum Performance And

Cocktails album is a slow-burning, acoustic guitar-driven mantra revealed to coincide with their UK arena tour. It is backed by a soulful cover of the Stones' Angie.

CULTURE CLUB: Cold Shoulder/Starman (Virgin VSCDT 1758/VSC 1758). Culture Club are one of the few Eighties bands to reform and produce music of the quality of their heyday. Cold Shoulder is a beautifully paced and produced song. Coupled with a cover of the Bowie classic Starman, it should score well in sales and airplay. It has been A-listed by Radio Two.

WILL SMITH FEAT. KC/ Will 2K (Columbia 668 445 2). The clever combination of the world's biggest pop-rap artist and one of the biggest UK rock bands of all time works neatly. Smith gets everyone jiggy all over again to the piano riffs of The Clash's Rock The Casbah to impressive effect. The track is on the Radio One A-list and is destined for a high chart placing.

BELINDA CARLISLE: All God's Children (Virgin VSCDT 1756). Recorded as a bonus cut for Carlisle's Greatest Hits set (released on November 1), Carlisle returns to the perfect pop of her Heaven On Earth album with this melodic track. Written and produced by the Metro Team (Cher), it has been A-listed by Radio Two. She will be touring in December with Culture Club.

PRIMAL SCREAM: Swastika Eyes (Creation CRESCD326). The Primals have taken yet another left turn with this taster for their seventh album, a Chemical Brothers-remixed trane stomper. A recent *MV* Cool Cuts number one and currently receiving modest airplay support, it should have no trouble reaching the Top 20.

TERRY CALLIER: I Don't Want To See Myself (Talkin Loud TLCDS5). Originally recorded in 1983, this jazz dance anthem gets re-released with mums from Kings of Tomorrow, Heller & Farley and a superb radio mix from Mikey Berrn. Callier's newly-found popularity could make this his biggest hit yet.

LIGHTNING SEEDS: Life's Too Short (Epic 6681502). While as anthemic and catchy as ever, Life's Too Short marks a change in musical direction for the Lightning

Seeds, as Ian Bourdie absorbs lops and beats into the usual polished pop package. It moves the band away from what could have become a stale formula to stand as one of their best singles to date.

BRYAN ADAMS: The Best Of Me (Mercury 4971952). Recorded specially for his forthcoming hits collection, The Best Of Me finds Adams in rising anthemic mood. Co-written with Matt Lange, this mid-paced rocker was previewed on Adams' recent UK tour and will have no problems following his last three singles into the Top 10.

GROOVE ARMADA: I See You Baby (Pepper 0530432). Fresh from commercial success with their second album *Vertigo*, the duo release another disco-inflected floor-filler similar to their debut hit *It Everybody Looked The Same*. Awarded single of the week on Zee Bee's Radio One Show and remixed by Fatboy Slim, it should cross over to the charts with relative ease.

All: Everytime (Columbia 668 487 4). This teen-friendly ballad is certain to help the boy band reach the upper echelons of the charts — maintaining the Top 20 run of their first two singles, *Be the First* to Believe and *The Summertime of Our Lives*. Written by the four band members, it was produced by the omnipresent Brian

DEATH IN VEGAS: Neptune City (Concrete/Arista HRD4012). The closing track from the London duo's album *The Contino Sessions* is released here as a limited 12-inch-only format backed with new track *Blood Yawking*. Their talent for blending guitars, lo-fi funk and electronic weirdness is evident on both tracks.

GOMEZ: We Haven't Turned Around (Hut HUTCD5117). With Gomez's album *Liquid Skin* still hanging around the Top 30, the country-influenced band are on a roll. We Haven't Turned Around is vintage Gomez, all subtle moves and rough bluesy vocals. It should match the Top 20 placing of their last single *Rhythm & Blues Alike* with ease. **THE GOO GOO DOLLS: Dizzy** (Hollywood 0103355HWR). Yet to catch on at this side of the Atlantic, the Goo Goo Dolls produce gorgeous rock'n'roll and Dizzy is no exception. With a radio-friendly chorus and catchy hooks, it is high time that this US troupe got the UK recognition they deserve.

ALENA: Turn It Around (Wonderboy WB0YD016). Shopped up by Universal's Wonderboy imprint, this anthemic Dutch

THE FLAMING LIPS: Waitin' For A Superman (WEA W9550D). One of the best tracks from the excellent *The Soft Bulletin* album.

Waitin' For A Superhuman is surely virtually impossible to dislike, with its double-tracked vocoder vocal and lush, piano-led arrangements, which falls just short of grandiosity. The single has a B-listing at XM, with spot plays on GLR and hopes of a playlisting at Radio One and Virgin.

ALBUM of the week

FIVE: Inevitable (RCA/BMG 74321 71292Z). From the hit opener, *Ya Gettin' Down*, you know that Five have had edge that makes them the only homegrown contenders for the Backstreet Boys' crown. The



personality of the band shines through on tracks like *Inspector Gadget*, which could well deliver them a big hit in the cartoon-fueled US market, and *Mr Z* with its irreverent take on society. With *Inevitable* sounding like a Christmas number one and *You Make Me A Better Man* supplying the classed ballad spot, Five have singles galore. This is a surefire smash.

trance track now features a Space Brothers remix. A former *MV* Cool Cuts number one, it is currently on Radio One's B-list.

ALBUM reviews



CHER: The Greatest Hits (WEA/Universal TV 8573804202). It is a little less than seven years since a Cher best of topped the Christmas

chart, but the success of *Believe* has prompted another revisit of the singer's back catalogue. Uniting Universal catalogue and more recent WEA fare, this stretches from the Sonny & Cher days to tracks from her last studio album. Though biased towards her Eighties and Nineties material, it is comprehensive enough to be among the season's biggest sellers.

QUEEN: Greatest Hits III (Parlophone 5238942). The third instalment of the Queen hits series neatly ties up the loose ends. It features solo singles by Freddie Mercury (Barcelona, The Great Pretender) Brian May (Driven By You, No One But You), George Michael's live reading of *Somebody To Love* and Elton John's version of *The Show Must Go On*. It will do well initially but has a long way to go to match the heights scaled by its predecessors.

IAN BROWN: Golden Greats (Polydor CBS43412). The mixture of trippy, programmed textures and shuddering guitar on this second solo album by the former Stone Roses marmite is stronger than its predecessor *Unfinished Monkey Business*. Highlights include the single *Love Like A Fountain*, Gettin' High and *Golden Gates*.

VARIOUS: More Music To Watch Girls At (Sony Music TV SONYTV75CD). Sony Music TV follows the platinum-selling first volume with this double-CD set featuring easy listening classics from Tony Bennett, Dean Martin, John Barry and Peggy Lee. Also included are the Perez Prado tracks *Sway* — sampled on Pharé's recent hit — and *Guaglino*, used on the Guinness TV advert. A strong campaign will ensure this is a massive seller at Christmas and beyond.

THE ARTIST: Reva (Epic The Joy Fantastic (NPG/Arista 07822146242). The Artist returns with his longest material



in some time. Guests include Chuck D and Sheryl Crow, while the first single, *Greatest Romance*, is a radio-friendly ballad reminiscent of 1996's Most Beautiful Girl. **DIANA ROSS: Every Day Is A New Day** (EMI 5244762). Ross has been recording for more than 30 years, but is still sounding as contemporary. For this album, she has recruited writers and producers including Diane Warren, Arif Martin, Chucki Booker and Ric Wake. The first single, *No One But You Yet*, is on Radio One's G-list. A Diana Ross TV special, *An Audience With Diana Ross*, is scheduled for early December.

Carl Cox: Millennium Non-Stop Mix (Essential 857380421). London Records starts its millennium bull-up with this double CD mixed by Radio One DJ Carl Cox. It includes classics from LL Cool J and Doug Lazy alongside hits from Rhythm Masters, Leftfield and Underworld.



ETERNAL: ETERNAL (EMI 5231302). Now down to a two, Eternal rock their fourth album — the follow-up to their triple-platinum *Greatest Hits*. The album marks a return to the R&B roots of their debut single *Stay*. This is a smart move given the way the pop R&B sound they helped pioneer has developed in recent years, though they will have to work hard to capture old fans while attracting new ones.

LES NUBRIANS: Princesses (Nubienne/EMI CV01991). These French-Caribbean-born sisters have surprised the world of R&B with their intriguing blend of African, soul and R&B flavours. Their update of Sade's *Sweetest Taboo* has helped their album sell a massive 300,000 units in the US. Now UK specialist stations have started to support the sister Makedas.

VARIOUS: Buffy The Vampire Slayer (Columbia 4966332). Featuring songs from the hit Sky/BBC TV series, this boasts a diverse list of bands from Garbage to Guided By Voices and Hoopern to Alison Krauss. With the growing popularity of the TV show, this should be a steady seller.

Near new releases

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

This week's reviewers: Yinka Adegoke, Dugald Baird, Jimmy Brown, Michael Byrne, Chris Finan, Tom FitzGerald, Sophie Moss, Nick Tesco, Simon Ward, Paul Williams and Adam Woods.



SHOLA AMA: In Return (Reakstreet/WEA 8573804732). No chances are clearly being taken with this second album for the Brit Award winner, uniting her with a virtual who's who of contemporary R&B songwriting and production. Being paired with the likes of Babyface and Rodney Atkins does not automatically guarantee success. Results, but Ama more than shines in this high-class company with a generous 16-track collection oozing quality, maturity and sophistication.



When the Christmas till receipts are counted, the list of best-selling sellthrough music videos looks set to feature new names such as Ricky Martin and Westlife alongside veteran unit-shifters like Cher and Madonna.

Clearly an artist's elevation to sellthrough status bears little relation to the stage reached in his or her career stage since Martin and Westlife are currently due to release their second and third singles respectively, while Cher has scored hits in four separate decades. In the past the decision to put out a music video was based largely on record sales and, conceivably, the number of proms a band had amassed. Now the formula is less flexible still.

All of the above are platinum-selling acts, but the inspiration for their forthcoming video releases is not purely sales-based. What they share is that rare kind of fanbase which produces strong sellthrough sales.

"There are surprisingly few niche areas when it comes to music videos sell," says BMG Video UK and international general manager Robin Wilson. "There are the teenage girls, and then there is the 'howies' market, where musicals and perennial favourites like Cher and Madonna prove very popular."

BMG has two videos due for release this Christmas — one of them a long-form documentary about the rise of boy band Westlife, the other a live performance by R&B stars Another Level interact with interview footage.

Other priority artist releases include Madonna's Immaculate Collection: Volume 2 and a specially recorded Cher concert film both from Warner Vision and VCL's Boyzone Live In Dublin video.

Meanwhile, Steps are likely to contribute a new live video to the schedules, having made their debut on the format last year with the incredibly successful Steps: The Video, which has consistently been the biggest selling music-based sellthrough title this year, and has now registered almost 250,000 sales.

The band's management company Byrne Blood turned the project around extremely quickly in the autumn of 1998, since when it has sold more than 4,000 units a week. Such impressive figures demonstrate the opportunities available to a popular act with a good product and an appropriate fanbase.

Furthermore, the Steps example shows how little marketing is necessary if these ingredients are in place.

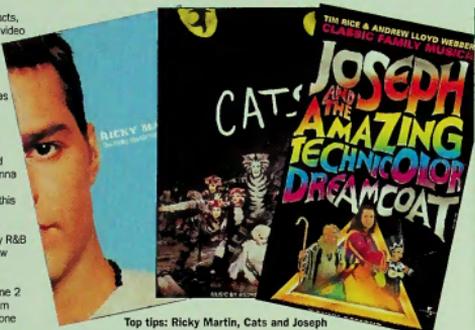
"We spent about £10,000 at the start and we did another £10,000 of the things, such as mailing the fanbase," says Roseanne McBride, Steps' product manager at Jive. "But basically, the video's success is down to word of mouth."

Sony Music Video product manager Fiona Ball corroborates the view that you can have a very successful product without spending a fortune on promotion.

"George Michael's Ladies & Gentlemen video compilation from last year is a prime example," she says. "We spent about £30,000 on storefront racking from its release

VIDEO TAKES CAUTIOUS ROUTE TO DVD CHRISTMAS

With news names such as Ricky Martin and Westlife set to join the growing ranks of the sellthrough stars, companies are now looking to extend the genre into the nascent DVD market. David Knight reports



Top tips: Ricky Martin, Cats and Joseph

on December 7 until Christmas, and we sold 100,000 units in three weeks."

Aware of the nature of the market, and especially of shoppers' tendency to buy on impulse, Ball says she would rather use her resources to make people aware of a product at retail than to create a more general advertising presence.

George Michael is one of a number of artists, including Will Smith, Céline Dion and Ricky Martin, who Sony has judged to be ripe for release on DVD. The lack of player penetration, and the fact that the market for prom collections and live videos consists largely of young girls, have made such a step fairly unusual until relatively recently. Steps: The Video, for example, is available solely on VHS.

Madonna's broader appeal means that the She Loves Me collection Volume 2, which showcases hits from 1992 to the present day, will be given a DVD release by Warner Vision. The star's high profile could well combine with the format's rapid growth to produce the first bona fide pop sellthrough hit on DVD.

"This is our first serious DVD Christmas," says Warner Vision managing director Ray Still. "The music video market has been in continual decline for a long time, and it is a case of DVD arriving and reaping the benefits."

As well as the forthcoming Madonna

release, Still has high hopes for Cher Live In Las Vegas, a specially filmed version of Cher's new live show. Both will be available on DVD and VHS, supported by TV ad campaigns and in-store promotion.

However, the importance of strong product cannot be underestimated, and this means record and video companies must invest heavily in original productions. Still initiated the Cher production with the artist's management and then secured the involvement of American cable network HBO.

"The awareness of Cher is such that this is exactly the right thing for us to be doing," says Still. "She's been touring with an immense sold-out show all summer and she has a greatest hits collection out shortly. But it was very important for us to be able to do absolute justice in terms of the production by working with someone like HBO."

In fact, by far the most successful music videos of recent years, from Cats to Riverdance and Michael Flatley's Feet Of Flames, have had theatrical rather than audio origins. In this area, the need to build the brand is paramount.

Universal's biggest music video this Christmas is a middle-tier video version of the Andrew Lloyd Webber & Tim Rice musical Joseph And His Technicolor Dreamcoat, which cost £4.5m to make and is certain to

GIANTS OF SELLTHROUGH

Title	Artist	Label
1 Riverdance — The Show	Bill Whelan	VCL
2 Lord Of The Dance...	Michael Flatley	VCL
3 Spice — Official Vol 1	Spice Girls	Virgin
4 Cats	OCR	Universal
5 So Far So Good	Robson & Jerome	BMG
6 Feet Of Flames	Michael Flatley	VCL
7 Dream Cast — Les Miserables	Live Cast Recording	VCL
8 Riverdance — From NYC	Bill Whelan	VCL
9 ...There And Then	Oasis	SMV
10 Headfirst	Cliff Richard & Cast	VCI
11 Joking Apart	Robson & Jerome	BMG
12 Girl Power! — Istanbul	Spice Girls	Virgin
13 The Video	Steps	Jive
14 Live At Wembley	Boyzone	VCL
15 Berlin	Take That	BMG Video
16 Hey Mr Producer!	Various Artists	VCI
17 The 40th Anniversary	Cliff Richard	VCI
18 My Way	Frank Sinatra	VCI
19 HISTORY	Michael Jackson	SMV
20 Live Where We Belong	Boyzone	VCL

Top 20 Music Videos: Sep 1994 — Sep 1999 Source: GIN

become a staple purchase for fans of the musical genre.

"You need a strong production, a strong artist, and a good marketing budget," says AJ Pearce, marketing manager at Universal Pictures UK. "Then you give yourself a chance. We don't release anything unless we are fairly sure it is going to sell well."

Universal is reaffirming its commitment to music video this Christmas with "event" releases such as Joseph and Michael Ball's Live At The Albert Hall. The marketing spend for Joseph will be "extremely significant," says Pearce, while the Michael Ball campaign will include prime-time TV spots.

VCL managing director Johnny Fewings also has plenty of experience in this area, and is confident he has a sure winner in the new Boyzone video, Live In Dublin. He also believes he may have found a new phenomenon in the mould of Feet Of Flames with Burn The Floor, a sexy ballroom dancing show that originates from Australia.

"These kind of productions will cost anything between £250,000 and £4m," says Fewings.

With the top end of the market witnessing this level of investment and DVD breaking all records for growth, its marriage of music and moving pictures is clearly entering a brand new phase.

DVD releases set to Mushroom

The already impressive growth of Digital Versatile Disc product this year is set to mushroom in the coming months as British households start to acquire the stand-alone and PC-based DVD hardware in significant numbers, writes David Knight.

With visual and sound quality far superior to that of VHS, the case for DVD technology is indisputable, and the format holds particular potential for music product, including random access and possible camera angle selection, as well as extra material such as artist biographies, interviews, photography, games and web links.



But due to the marginal nature of the DVD market up to this point, most of this potential has yet to be fully exploited in most DVD releases.

Although there are a number of important music DVDs coming on the market for Christmas — often simultaneously released with VHS sellthrough — such as Madonna's Immaculate Collection I and II, The Ricky Martin Video Collection and Yellow Submarine — the main producers are wary of investing too heavily in this new format.

Warner Vision managing director Ray Still says that the complexities of authoring —

the process by which the DVD's digital content is released — makes it difficult to align DVD release dates with those of VHS sellthroughs. "The authoring process is not as precise as we'd like it to be," he says.

According to Sam Harvey, creative director at Abbey Road Interactive, one of the UK's leading DVD software developers, authoring a DVD is far more complicated than simply running VHS copies off a master.

"We have to encode video and audio," he says. "It is surround sound it has to be compressed, and if you want to make it particularly interesting you have to do some programming as well."

The cost of this has ensured that domestically-produced DVDs are in the minority and even the US imports are usually little more than high-quality

versions of the sellthrough releases.

Abbey Road has worked on a number of DVD-only projects, including Paul McCartney's Standing Stone and the just-completed Robbie Williams' Angels EP, primarily made for the American market.

"The starting point was a five-track EP, but then we added bonus footage, a game and hidden tracks," says Harvey.

The real product advances look set to happen next year. For example, Chris Blackwell's Palm Pictures finally releases its first batch of DVDs in February, including the digitally remastered Talking Heads movie Stop Making Sense, and Baaba Maal Live At The Royal Festival Hall, which was filmed, recorded and mixed specifically for DVD. Furthermore, Palm is developing Astronaut, one of the first DVD-specific albums, with Faithless member Jamie Catto.

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In A Different League

IN-HOUSE TEAMS WIN OUT

Some of the seismic changes which have occurred at record labels have begun to register in the past quarter, writes Steve Hemsley

The normally stable world of radio and TV promotions has witnessed some dramatic activity behind the scenes in recent months.

Influential pluggers are changing jobs, teams are expanding and the majors are continuing to bring more and more work in-house, which is a worrying trend for independent promotions companies.

All of which means that the Music Week analysis of the Top 25 songs by audience for the third quarter (source: Music Control) is interesting not so much for the songs that are included but as a snapshot of a particularly turbulent summer in the plugging industry.

Perhaps the biggest change is at Universal/Island, which has lost Damian Christian and his entire plugging team to East West, where they will be reunited with former Universal managing director Nick Phillips. The company's current director of promotions, Alan McGuire, is leaving the company after 14 years at Warner, while Christian's replacement as head of promotions at Universal is Sean Cooney who previously ran Delirious Promotions.

Christian had an impressive record during his time at Universal and one of his team's successes in the third quarter was Semisonic's Secret Smile, at number 22 for the period.

Also last quarter, one of the industry's most respected pluggers, Nigel 'Spanner' Sweeney, announced he was joining BMG in



Columbia's plugging team (l-r): Robbie McIntosh, Sam Withey and Nick Worsley

the newly-created role of vice president of media for the UK and Ireland. His first job with a major label, this is a notable change from running Intermecia, which handled a 28-artist roster, including Jannetia whose Canned Heat (at number 18) appears in the airplay chart for the second quarter running. Sweeney, who also had to hand back his shares in independent promotions company Jo Hart PR before taking up the BMG post on September 1, is now working across RCA and Arista as well as carrying out a

central corporate role.

Jo Hart PR, which plugged TLC's Unpretty (9) to regional radio for Arista, is one of the companies to lose out from BMG's decision to bring virtually all of its regional promotions in-house. The change has been orchestrated by director of promotions Dave Shack.

"It was a strategic decision that will improve communication across the company," he says. "We now have five experienced people working in regions where they have extensive knowledge of the programme directors and the individual stations."

Shack has recruited Roger Jacobs from Appearing to oversee the department which comprises Nick Bray who handles stations in the south, Lisa McEwen (Scotland), Joe McIlmuray (Northern Ireland), Lee Morrison, formerly at independent TMP (North West) and Nick Ralphs, who was working for Leicester Sound (Midlands). While TLC is one of the acts to come in-house, regional promotion for Whitney Houston will remain with independent company Terrie Doherty Promotions for the time being.

"I have worked all the tracks from what is her first studio album for eight years," says Doherty. "Radio was a bit hesitant with It's Not Right But It's Okay, but stations realised

track of the quarter

MADONNA — BEAUTIFUL STRANGER (MAYERICK/WARNER)

The link between Madonna's Beautiful Stranger and the latest Austin Power's movie, The Spy Who Shagged Me, virtually guaranteed that the song would be one of the summer's biggest airplay tracks. Beautiful Stranger had already taken 14th place in the second-quarter airplay chart when its radio support mushroomed to yield 770m listeners and 23,760 plays between July and September. Only Ricky Martin's Livin' La Vida Loca had more spins (24,733), though its audience was 34m lower. Beautiful Stranger began the third quarter on top of the airplay chart. It was still receiving 30 plays a week on Radio One and the video was the second most popular on MTV.

Madonna was actually top of the airplay chart for four consecutive weeks during the month, and the 2,462 plays the song recorded for the July 17 airplay chart was the highest weekly total registered for any record since Music Control began monitoring airplay in 1993.

This achievement was made possible by the huge support for the song at ILR, where Warner's regional team helped a number of stations run competitions with copies of the Austin Powers OST as prizes.

Such has been the airplay longevity of Beautiful Stranger that, even after it was knocked off the airplay summit at the end of July by Ricky Martin, it regained the crown for the August 21 run-down, this time keeping Ronan Keating's When You Say Nothing At All from pole position. The track's return to number one meant that it had enjoyed 2,000 plays a week and reached an audience more than 70m in nine weeks running.



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TOP 25 AIRPLAY HITS — THIRD QUARTER 1999

Title/Artist (Label)	Plays (000s)	Aud (000s)	Promo Company
1. Beautiful Stranger Madonna (Maverick/Warner)	23,760	770,295	WEA/Warner
2. Livin' La Vida Loca Ricky Martin (Columbia)	24,733	736,288	Columbia/Sony
3. Summer Sun Texas (Mercury)	21,159	668,165	Mercury/Mercury
4. When You Say... Ronan Keating (Polydor)	21,540	659,827	Polydor/Polydor
5. If You Had My Love Jennifer Lopez (Columbia)	19,331	626,762	Columbia/Sony
6. My Love Is Your Love Whitney Houston (Arista)	20,013	611,369	Arista/Terrie Doherty
7. Why Does It Always... Travis (Independent)	9,961	542,015	Angle/Angle
8. Mambo No. 5... Lou Bega (RCA)	16,068	540,101	RCA/BMG
9. Unpretty TLC (Lafayette/Arista)	17,260	529,910	Arista/Jo Hart PR
10. Better Off Alone DJ Jazzy Jeff & The Fresh Prince (Positiva)	11,908	529,462	EMI/Intemedia Reg.
11. Sing It Back Mavis (Capitol)	12,661	516,937	Revolution/Size Nine
12. 9pm (Till I Come) ATB (Sound Of Ministry)	12,455	516,937	R Perry/Intemedia Reg.
13. Mi Chico Latino Geri Halliwell (EMI)	13,230	484,957	EMI/EMI
14. That Don't Impress... Shania Twain (Mercury)	19,662	468,394	Mercury/De Pannell/Henry & Ed
15. Kiss Me Sixpence None The Richer (Elektra)	14,472	452,349	Richard Perry/Warner
16. Sometimes Britney Spears (Jive)	18,023	414,351	Flamingo/Connelly/Jive
17. Drinking In LA Bran Van 3000s (Capitol)	8,250	403,007	Parlophone/Parlophone
18. Canned Heat Jannetia (Sony S2)	12,290	390,881	Intemedia/Sony
19. Wild Wild West WJ Smith (Columbia)	13,225	373,297	Columbia/Sony
20. Mucho Mambo Shaft (Wendybear)	9,300	368,325	Chappie Davis/Chappie Davis
21. Feel Good Phats & Small (Multiply)	11,069	366,222	Size Nine/Size Nine
22. Secret Smile Semisonic (MCA)	9,943	364,300	Universal/Universal
23. Readyzta Basement Jaxx (Dolby Records)	7,821	348,083	XL Recordings/IL Recordings
24. I've Got You (I'm Not) The Notorious B.I.G. (A&M)	8,311	324,442	Virgin/Virgin
25. Ballroom Brunch The Roots (Polygram)	8,641	312,080	Polygram/Polygram

Source: Music Control/Music Week research



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PR cover stars, third quarter 1999



Top RCA regional; bottom Intermedia Regional

My Love Is Your Love (6) was a strong track that would stay around for months." She began servicing radio with the follow-up, I Learn From The Best, the ballad due to be released on November 8, at the start of this month.

Even Sony, which had the quarter's top national plugging team with Columbia as well as the number one regional team in Sony itself, is looking to expand its promotions departments. Columbia director of promotions Robbie McIntosh says that since Blair McDonald's appointment as managing director in August there has been a drive to bring more plugging work in-house and McIntosh has been given the green light to recruit two extra pluggers.

"There is a new era at Columbia and a commitment to strengthening the UK roster and the in-house departments," he says. Columbia's success in the third quarter came from Ricky Martin's 'Livin' La Vida Loca (2) which was the number one airplay track for three weeks during July and August, Jennifer Lopez' If You Had My Love (5) and Will Smith's Wild Wild West (19), which had already appeared in the second-quarter chart.

"We are very proud of what we achieved with Ricky Martin as the UK was the one important territory he still had to break," says McIntosh. "He is now one of the few truly global artists and he was available to help with promotion at the beginning of July."

Bob Hermon, head of regional promotions for Sony, and his team of managers Clare Newsham, Jan Henshaw, Catherine Withers and Marne Douglas plus regional promotions coordinator Tanya Curtis, worked the three

Half Or Nothing tops the Music Week PR chart in the third quarter for the first time this year with its guitar-heavy roster, thanks to a record four Melody Maker front covers and a pair of NME splashes.

Perhaps more notable still is the runner-up slots shared by Polydor and Universal-Island, who have five covers apiece. While Polydor led the field last time out, Universal-Island fell off the board altogether for quarter two — the company's first since the Universal/PolyGram merger. But the Universal-Island press office's fortunes were dramatically revived between July and September, courtesy of the returning trio of The Charlatans, Nine Inch Nails and Mary J Blige and a headline-grabbing Glastonbury turn by Hole.

But on the whole, the third quarter belonged to the independents, with major label press offices filling only five of the top 13 positions.

The Outside Organisation had its best run to date, having found that Boyzone and Spice Girls can cover even more ground in their solo guises. Mels G and C, Stephen Gately and Ronan Keating all proved they could hold the spotlight on their own, yielding five covers and putting Outside in second place with the Universal pair.

Meanwhile, RMP and Jive's in-house press department each took three points from the quarter, just ahead of fellow indie Coalition, Press Counsel, Bad Moon and Roadrunner which, although distributed by Universal, is nonetheless wholly independently-owned.

Arista benefited from the ongoing success of Puff Daddy and the resounding return of TLC to take two points, while RCA and Columbia each brought in the same total. Meanwhile, first-quarter champion WEA is one of a number of major label divisions whose in-house teams secured one front cover during the quarter, alongside East West, London, Parlophone and EMI.

In spite of the recent falling circulations

Columbia tracks and Jamiroquai's Canned Heat for Sony S2 to local stations.

"We did not have the same promotional opportunities with Jennifer Lopez as with Ricky Martin and interest was slower to build," he says. "But the success of both is a tribute to how hard my team work."

Meanwhile, Polydor's promotions team, which plugged Ronan Keating's When You Say Nothing At All to number four is also undergoing change. Head of radio Ruth Parrish has left to spend a year travelling with head of TV promotions Sam Wright covering until a permanent replacement is found.

Among the independent companies to perform well during the summer was Richard Perry Promotions. Perry, a former promotions head at Arista, handled national

Rank	Label	Album	Chart	Points	Top 10	Total	Artist		
1	Half Or Nothing	Half Or Nothing	3	4		6	Manic Street Preachers, Stereophonics, Feeder		
2	Universal-Island	Universal-Island	2		1	1	1	5	Charlatans, Mary J Blige, Hole, Nine Inch Nails
3	Polydor	Polydor	2		3			5	Chris Cornell, Eminem, Guns N' Roses, Marilyn Manson
4	Outside Org.	Outside Org.	2		1	1		5	Ronan Keating, Mel C, Stephen Gately, Mel G
5	Jive	Jive	2		1			3	Steps, Britney Spears
6	RMP	RMP	2		1			3	Blur
7	RCA	RCA	1		1			3	Westlife, Five
8	Coalition	Coalition	1		1			2	Gay Dad, Divine Comedy
9	Columbia	Columbia	1			1		2	AJ, Destiny's Child
10	Press Counsel	Press Counsel	1		2			2	Idolwild, A
11	Bad Moon	Bad Moon	1		1			2	Foo Fighters, Travis
12	Roadrunner	Roadrunner	1		2			2	Machine Head, Coal Chamber
13	Arista	Arista	1		1			2	Puff Daddy, TLC
14	WEA	WEA	1		1			1	Deftones
15	Creation	Creation	1					1	Oasis
16	Chryslis Ylamm	Chryslis Ylamm	1		1			1	The Offspring
17	East West	East West	1					1	The Corrs
18	London	London	1		1			1	Brand New Heavies
19	Darling Dept	Darling Dept	1					1	Leftfield
20	Parlophone	Parlophone	1		1			1	Mansun
21	Capersville	Capersville	1					1	Death In Vegas
22	Henry's House	Henry's House	1		1			1	Six Club 7
23	EMI	EMI	1		1			1	Iron Maiden
24	The Wright Publicity	The Wright Publicity	1			1		1	Another Level
25	Southern Studios	Southern Studios	1					1	Godspeed You! Black Emperor
26	Cowan Symes	Cowan Symes	1					1	Queen
27	Deviant	Deviant				1		1	Paul Van Dyk

Source: Music Week research. ABC's cover Jan-June 1999

of the teen press, Jive achieves the distinction of the widest collective readership by some distance, with one *TOTP* and two *Smash Hits* covers adding up to a total of almost 850,000 readers. Those publications' continuing strength makes all the difference to RCA, whose haul of one *TOTP* and one *Smash Hits* front page gives it a combined score of more

than 615,000 paying readers. Outside comes third according to this method, on 550,000. It is worth noting that while the solo outings of Mel G and particularly Mel C have met with considerable sales success and heavy media coverage, they have also carried them into markets where music magazine circulations are typically lower.

plugging for ATB's 9pm (Till I Come) at number 12 and Sexpense None The Richer's Kiss Me (15), which has appeared in the chart for two successive quarters.

"You can never be 100% sure about a record but I had a really good feeling about Kiss Me, which we sat on for 14 months to get the timing perfect, and ATB always felt like a number one record to me."

Perry worked with Intermedia Regional on the ATB track and with EMI on DJ Jurga's Better Off Alone (10). Other indices to record top 25 successes were Anglo Plugging with Travis' Why Does It Always Rain On Me (seven) and The Partnership and No 9ui, who both helped Mercury with Shana Twain's That Don't Impress Me Much (14), which was also huge in the second quarter. XL Recordings repeated its success with

Basement Jaxx Red Alert in the last survey by achieving a number 23 position for Rendezvu.

Fleming Connolly and Jive managed to make Britney Spears' Baby One More Time the biggest airplay hit in the first three months of 1999 and this time they are represented in the Top 25 by Britney's Sometimes (16). Director Nick Fleming has also been expanding his national radio team with the appointment during the summer of Sophie Powell, who has joined from EMI.

One promotions company that had to earn its crust last quarter was Chappie Davies, which achieved a chart placing with Shaif's Mucha Mamba (20) despite problems with the track in August when BMG complained about a sample that was used and a new version had to be sent to radio stations.

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FACING THE DANCE MUSIC

Often considered as the most difficult genre to plug, dance is regaining popularity and is producing its own stars, writes Adam Woods

When ATB's 9PM (Till I Come) hit number one on June 27th this year, its rise, while not as meteoric as it may have appeared to the bulk of the record-buying public, was directly attributable to a combination of the club underground and the radio establishment.

Several months earlier, as Richard Perry Promotions and Intermedia Regional began to promote the record to radio, the buzz from the clubs ensured that Radio One's Dave Pierce quickly recognised the track's potential, while Ministry Of Sound's radio mix succeeded in refining the essence of the record to suit the daytime market.

"Ultimately, without Radio One, records like ATB would not come to fruition at all," says Perry. "All the other stations in this country are commercial and their mandate is not to break records, it is to return numbers to their shareholders."

At regional level, expectation had been fuelled by imported copies of the German-sourced single, and Intermedia Regional director Steve Tandy was quick to bolster the record's growing reputation.

"I started talking about the record way before any CDs had been sent anywhere," he says. "By the time we dropped it, there was a natural vibe about the track, so it was already several rungs up the ladder."

9PM (Till I Come) became one of the defining sounds of the Ibiza-fuelled summer trance explosion, as well as the second best-selling single of the year to date, behind Britney Spears' Baby One More Time. But throughout the plugging process, the German DJ behind the record, Andre Tanneberger, was nowhere to be seen, and the only personality associated with the record was the model who appeared in the video.

The success of ATB demonstrates that while dance music's vast popularity and variety have ensured that its exponents enjoy a higher profile than ever before, many of its biggest successes combine immense radio coverage with almost total anonymity. This is simultaneously a tribute to the music's ability to state its own case and a considerable headache for pluggers, who cannot always call on the assistance of the kind of high-profile, promotionally-minded stars who inhabit the pop and indie worlds to help them promote releases.

"I think plugging dance records is one of the toughest jobs there is," says Size Nine director of promotions Eden Blackman, whose clients include Phats & Small, Paul Oakenfold and Paul Van Dyk. "You have got very little press, no tour, no album and hardly any TV because the video is often all



Clockwise from top left: ATB; Fatboy Slim and Pete Tong; Danny Rampling, Edén Blackman and producer Lewis Dene; and Jo Hart PR's team

that is available. We plug a track on the basis that it is a good record which a couple of people are playing, and which works on a radio level. But if a commercial radio station is given a choice between a boy band and an unproven dance track, I don't blame them for choosing the boy band."

To the dance pluggers' advantage is the fact that radio's ear for a winning dance track has dramatically improved in the past five years, as has its inclination to play such records. "It is getting easier all the time, because there are so many specialist dance shows where you can get airplay, and there is a lot more dance stuff getting on the playlists," says Jo Underwood at Rush Release. "I think you do need to come in with a story behind a track, but obviously the club scene plays an important part, and club play opens a lot of doors at radio."

Single Minded managing director Tony Byrne, who plugs artists such as Shanks & Bigfoot and Brandon Block, emphasises the importance of timeliness when presenting any genre of dance record to radio.

"It is about going in with the right record at the right time," he says. "It was Christmas when I took Booklet's 'You Should Be

Dancing to radio, and they were looking for a big party record. That track fitted the bill perfectly."

There are those who argue that credible dance music could afford to trade some of its pursuit for a more mainstream image. Launch Communications managing director Kate Williams believes that, by shunning the spotlight, many DJs and producers succeed only in reinforcing negative perceptions of solitary individuals making music in their bedrooms. "The whole reason they are perceived that way is because they are not getting the coverage to prove otherwise," says Williams. "They are not defining their own identity."

Others are less sure, citing purely musical successes such as the largely faceless trance scene, of which ATB is a part.

"The majority of dance acts do it because they want to make music, not because they want to be famous," says Jo Hart, director of Jo Hart PR, which plugs acts including dance-rock band Apollo Four Forty.

Size PR CEO Damian Mould agrees with the need for dance PR but argues that there is no shortage of personalities, particularly in DJ circles. "Names like Carl Cox, Pete

Tong and Paul Oakenfold are brands in themselves and like any other brand they need working and consistent attention," he says.

Acts such as Fatboy Slim, The Chemical Brothers and Brandon Block, while not resembling pop stars in any conventional sense, are providing a face for their music, and in doing so ensure a continuous profile and a clear branding for each release.

"In the case of Brandon Block, there's personality there behind the music," says Byrne. "When a record comes out, people will have seen him out DJing, doing gigs, on the telly and in the video."

But even as the mainstream has increasingly taken dance music to its heart, the sheer volume of music and the necessarily limited playlist access means that the job of a dance plugger is by no means an easy one. Nevertheless, not too many are complaining.

"No one owes you a living," says Byrne. "A plugger's job is to give radio what it wants, rather than going in with a CD simply because you have been paid a lot of money to do it. It is about having quality product and being one step ahead."



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RETAIL FOCUS: DECOY

by Karen Faux

Although Manchester indie Decoy has so far made few concessions to new technology, co-owner Nick Swift is optimistic that the digital revolution will ultimately benefit shops like his. "It will allow the industry to become a lot more flexible," he says. "Who knows, in five or 10 years' time we might be able to download catalogue from record company vaults and give our customers product that has previously been unavailable."

Decoy has carved a strong reputation for its specialist areas such as jazz and aims to provide a stimulating product mix for both regulars and newcomers. "We consider ourselves to be one of the leading three independents for jazz in the country," says Swift. "My partner Mike Chadwick DJs on Jazz FM and listeners can rely on finding any music here that is featured on the station."

The store's jazz buyer Howard Mather reports that one of the fastest growing areas is currently "smooth jazz." "The scene has traditionally been represented in the media by



Decoy: covering the whole jazz spectrum in Manchester

Kenny G but we are now selling a lot more of artists such as Norman Brown and Kirk Whalum," he says. "Both of these have just recently been made available through Warner in the UK and it is good to see the company giving this area some attention."

BACKING NEW JAZZ ACTS

Decoy has a strong reputation for supporting the contemporary jazz scene. When German jazz beat collective Jazanova - now signed to Compost - released their first EP as a white label in 1996 the store gave it a hefty push and was rewarded by substantial sales. "Since then they have gone from strength to strength," says Howard Mather. "This year they have revised their reputation as remixers working on Spectrum Works' Thrill Seekers album. A new album is scheduled for next summer and we're expecting it to fly out."

Pat Metheny currently ranks as one of the department's biggest sellers and it continues to do a lot of business with straight-ahead jazz such as Miles Davis. "Our jazz section is patronised by a very wide range of ages," says Swift. "We get people in their sixties

coming in to replace their tired jazz albums on CD and we get 16-year-olds who are into [Radio One DJ] Gilles Peterson."

Country is another important genre. When the store opened in the late Eighties it got right behind new country and since then has followed the trend into all country. "It crosses between Americana and the latest generation of singer-songwriters," says Swift. "We're selling a lot of Whisky Town, Wilco, Son Volt and even Steve Earle." Decoy is also trying to push its profile as an outlet for hip-hop and is placing the emphasis firmly on developing acts rather than the established New York and West Coast scenes. "There are some great new roots," says Mather. "Following on from Jurassic 5 we're giving exposure to acts like People Under The Stairs. You can't find that sort of product in the multiples and it's what we thrive on."

IN-STORE NEXT WEEK (from 11/11/99)



Windows - Belinda Carlisle, Annual 5, Universal promotions with three CDs for £21; **In-store** - Garth Brooks, Tina Turner, Crowded House, Death In Vegas, Dot Allison, Beastie Boys, Counting Crows, Bush, Rosinski, Best Of Bond, Your Favorite Hymns, Talking Heads, Millennium Jazz Editions, Iggy Pop, Gary Moore, Martin Taylor, Lina Brava; **Press ads** - Rossini, Eurythmics, Death In Vegas, Dot Allison, Beastie Boys, the Clash, Tina Turner, Best Of Bond, Savage Garden, Talking Heads, Geri Halliwell, Your Favorite Hymns



Singles - Tin Tin Out, Geri Halliwell, Jennifer Lopez, Embrace, Another Level, Savage Garden, Alena; **Albums** - Annual 5, Foo Fighters, Westlife, James Bond, Garth Brooks, Biggest Club Album Of The Year, Mama Mia, Mariah Carey, All Time Greatest Movie Songs, Woman 2, Best Christmas Album In The World...Ever, Simply Red, Millennium Movies



In-store - Buy a Friends video for get one free, two rock or pop CDs for £15, two classical CDs for £10, buy a mp3-price video and get one free, save £2 on Books exclusive CDs



Albums of the month - Warp 10th Anniversary compilations; **In-store display boards** - Broadcast, Mr Oizo, Ashley Beedle Grass Roots, Blackalicious, Veriini, Add N to (X), Animals on Wheels, Morgan



In-store - Ian Brown, Steps, Semsionic, Basement Jaxx, Diana Ross, Mariah Carey, Rage Against The Machine, Five, Madness, Pure Silk, Bernard Butler, 911, Melanie C



In-store - Genesis, 911, Box Dance Hits 2, Hooked On Classics; **Listening posts** - David Essex



Album - Simply Red; **Windows** - Tina Turner, Simply Red; **In-store** - Nat King Cole, Firm Four Essential Soundtracks, Mama Mia, Genesis; **Listening posts** - Fire And Sky, Counting Crows, Semsionic, Paul McCartney, Shelby Lynne, Crosby Stills Nash & Young, Best Classics Of The Millennium Ever



Singles - Five, Ian Brown, Jennifer Lopez, Hepburn, Puff Daddy, Geri Halliwell, Lightening Seeds, Celine Dion; **Album** - Gatscherasher, Simply Red, Fire And Sky, John Digweed, Millennium Euphoria, The Annual 5, Street Vibes 4, Woman 2, Westlife, Andy Williams; **Windows** - The Exorcist



Singles - Catatonia, Geri Halliwell, Jennifer Lopez, Planet Perfecto, Marc Anthony, Another Level, Divine Comedy, Savage Garden, Embrace; **Albums** - Karl Jenkins, John Digweed, ATB, Mr Oizo, Jools Holland, Medieval Baches, Vangelis, Sneaker Pimps, Les Misérables, Libero, Kennedy, Coberman, Seb

Fontaine; Windows and In-store - Essential Millennium, 2001, Greatest Hits Of 99, Simply Red, Tina Turner, Honey, Mariah Carey, Annual 5



Album - Kirk Cimson; **Selecta listening posts** - Coloursound, DJ Dispole, Beulah, Bruce Dickinson, Lukan; **Mojo recommended retailers** - H Ball Lounge, Celtic Trance, Russell Mills & Underkings, Jason, Barbeil & Karn, Carraway, Utopia



Singles - Jennifer Lopez, Geri Halliwell, Savage Garden, Divine Comedy; **Windows** - Film Four Essential Soundtracks, Counting Crows, Simply Red, Tina Turner, Belinda Carlisle; **In-store** - Savage Garden, by two CDs and get third free, Geri Halliwell, classical sale; **Press** - Melanie C



Singles - Geri Halliwell, Catatonia, Topi Amos, Sunbirds; **Windows** - Another Level, The Annual 5, Westlife, Simply Red; **In-store** - Ian Brown, Rage Against The Machine; **Press ads** - Another Level, Jennifer Lopez, Beck



In-store - Genesis, 911, Hooked On Classics; **Listening posts** - David Essex



Singles - Geri Halliwell, Alena; **Album** - Westlife; **In-store** - Annual 5, Mariah Carey, Simply Red; **Press ads** - Chris Rea, Ian Brown

ON THE SHELF

JULIE COGGINS,
manager, Andys Records,
Hanley, Staffs



ON THE ROAD

TRACY IRONS,
Fullforce rep for
East Anglia

"We are busy preparing the store for the massive amount of stock we will be taking in for the run-up to Christmas. Festive decorations are starting to go up here in The Pottery's shopping centre, and with it being half term next week we should see the busy season start to kick in."

It has been a very good week for Jive in our store with both R Kelly and the Backstreet Boys providing our fastest-moving singles. The Westlife single has also been going well along with Effie 65. Repeated Top Of The Pops exposure for Macy Gray has kept sales of her current album buoyant and Shania Twain is still steaming out.

The Charlatans' album has sold well to our student customers and Iko Travls looks like being a stalwart performer right up to Christmas. Melanie C has got off to a slow start but could do better with the help of some more singles to drive it. We haven't yet done anything with Awake And Breathe from

B*Witched although we've got it flagged up in the windows. It could be one that takes off during half term.

Our Warner campaign with three CDs for £21 spans KD Lang, The Doers, R.E.M. and Neil Young, and is catching impulse buys across a wide range of customers. We're also currently running a postcard promotion for forthcoming albums from Bush and Counting Crows.

It looks as if record company marketing departments are going to have to work very hard to ensure their product does the business this autumn. Compilations are going to go mad but on the artist side there doesn't seem that much to get excited about. We will do well with Westlife's forthcoming album if it gets sufficient support and The Corrs and Will Smith are also looking good. The most reliable release of the season is Celine Dion's Greatest Hits which should be absolutely bankable."

"I like this time of the year. There's a lot going on and the atmosphere in the stores is really good. My area is pretty varied although on the whole it tends to be chart and indie-orientated.

As far as singles are concerned, this week Brainchild's trance classic Symmetry C, on Multy, has been doing steady business and it is good to see the label developing a strong following. I have also been getting a good reaction to the promos of Phats & Small's third single Tonight (also on Multy). Paul Van Dyk's Another Way/Avenue on Deviant and Y Tribe's Enough is Enough. I am currently writing down reactions and sending them back to the labels.

Meanwhile Sasha's Global Underground: Ibiza album on Boxed is still selling steadily along with Tom Jones' Reload on Gut, and both should do big business right up until Christmas.

Next week I am going to be really busy with three important singles. Buddy X by The Dream Team Vs Neneh Cherry has had a lot of radio exposure and pre-release enquiries so we reckon we are looking at a Top 10 placing. A lot of people are also waiting for Learning To Fly, from Mother's Pride on the new Devolution label, which features remixes from X-Cabs. The Clint Bone Experience's White No Sugar on Artful has also had substantial exposure and should be a high chart performer.

Telstar is getting in early with its Greatest Hits Of The Nineties, which is a double album for the price of a single one. There is a classical collection to come and in a more specialist vein there is the very credible Pulp Fusion Vol. 4, on Harmless, which has built a strong reputation.

As the season gathers pace I will be increasing stocks on the car. I have to be absolutely realistic."

ARE YOU LOSING BUSINESS FOR WANT OF A SIMPLE STICKER?

"ENTER A FREE PRIZE DRAW TO WIN A FLORIDA HOLIDAY"



Thousands of retailers across the UK are losing valuable business, simply because they are not displaying payment scheme logos.

The extent of the problem has just been revealed by Switch - the UK's leading debit card scheme. Switch questioned more than 400 cardholders to examine their attitudes to in-store displays.

The new research reveals that shoppers rely heavily on logo stickers to tell them that they can use their preferred card in-store. So keen are many to pay with their cards that they may actually leave a shop if they are not certain that their card will be accepted.

Stickers aren't just needed at the till - as many as 67% of Solo cardholders and 72% of Switch cardholders say it is important for decals to be displayed both in the window and inside unfamiliar shops. This shows just how heavily consumers rely on decals.

"After cash, debit cards are the most popular method of payment", says Nigel Turner, Switch's Head of Marketing & Strategy. "If retailers don't want shoppers taking their custom elsewhere, it's vital that outlets of all sizes clearly communicate that they welcome shopping with Switch and Solo cards".

could be missing out on attracting a new, affluent youth audience. Of those questioned by Switch, 43% said they always look for the logo in the window before attempting to use their card. One in ten said they will walk away from a store if logos are not clearly displayed, and actively seek another shop where they are confident that their card will be accepted.

DON'T EXPECT CARDHOLDERS TO ASK...

It is easy for retailers to assume that logo stickers aren't necessary as people will simply ask if they can use their card. This research shows that this isn't the case. Over 50% of Solo cardholders stated that they are not really comfortable asking if their card is accepted. The majority of retailers that Switch spoke to were completely unaware that consumers had these concerns.

Even Switch cardholders who have held their cards for a number of years, like the reassurance of seeing their logo inside the store - especially at the point-of-sale. If logos are not clearly displayed, and consumers have to guess whether their card is accepted, they may jump to the wrong conclusion, even in big stores!

Over 22 million Switch and Solo cards are now used regularly in a wide variety of outlets in the UK. Annually, Switch and Solo cardholders currently make over one billion transactions, worth over £30bn in outlets ranging from food and clothing to dentists and stockbrokers. Switch is now accepted by over 370,000 outlets across the UK, of which 330,000 also accept Solo.

PHONE & WIN

Now you have the chance to improve your business and win a fabulous holiday prize - just by making one free phone call! To make sure that you aren't losing out on business, simply call 0800 731 8271 to request a free window or counter sticker showing the logos of all the payment cards that you accept. As a great bonus, all those who phone will be entered automatically into a free prize draw to win a week-long holiday for two adults and two children to the Sunshine State of Florida. You could spend a week in the resort of Orlando with its dozens of great attractions. Take a couple of days to visit the Magic Kingdom of Disney, or experience the excitement of the movies at Universal Studios. To enter our free prize draw simply call the Switch freephone number. If you want to request logo stickers make sure you've got your merchant number and the name of the bank that processes your Switch and/or Solo transactions to hand when you call.



ONE IN TEN SOLO CARDHOLDERS WILL WALK AWAY

Lack of logo display is a particularly big issue amongst new Solo cardholders, so for the want of a simple sticker, you

TERMS AND CONDITIONS

1. The promotion is open to all retailers and their staff who call the hotline not later than 28th February 2003. It is not open to employees of Switch and its Member Banks or their agents.
2. Entry is limited to one entry per retail outlet and one per person. Only the person who calls the hotline will be entered for the draw.
3. The names of all qualifying entrants will be placed in a draw which will be made by an independent party on 14th March 2003.
4. The winner will be notified by post by writing not later than 28th March 2003.

5. The names and county of the winners can be obtained by sending a SAE marked "results" to Switch Communications, Oxford House, 79 Oxford Street, London W1N 0BP for up to 4 weeks after the date of the draw. Entries received after the closing date will not be entered in the draw.
6. One prize is available. That prize will be awarded to a single winner drawn at random from entries generated from a number of media sources.
7. There is no alternative to the prize as stated, though the promoter reserves the right, in exceptional circumstances, to substitute any prize with another of equal or greater value.

8. Winners agree to participate in such publicity as the promoters might require.
9. The draw will be supervised by an independent party. No correspondence will be entered into.
10. Name and address of promoter: Switch Card Services Ltd, 12 Finsbury Square, London EC2A 1AS.
11. No purchase is necessary to enter the draw. If dialled from a land line, telephone calls to enter the prize draw are free.
12. All holiday locations and dates are subject to availability.
13. Prorated, the travel agent supplying the holiday prize, accepts no responsibility for hotels/airlines/etc, being

- withdrawn or amended. In the event of this, Prorated will endeavour to offer a suitable alternative.
14. Passports, visas and driving licences are the responsibility and cost of the prize-winner. Entrants must be certain that they can legally enter the United States of America and two of the party must be over 18 years of age.
15. The holiday includes London/Orlando flights for two adults and two children under 16s, one week's room-only accommodation at a 3-star hotel based on occupancy of one family room, car rental including Collision Damage Waiver, one day Universal Studios pass, comprehensive travel insurance. Meals and transport between home and the airport are the responsibility of the prize-winner.

30 OCTOBER 1999

CHART COMMENTARY

by ALAN JONES

Westlife continue to lead a charmed life, and register their third straight number one this week, debuting in pole position with *Flying Without Wings*. They're only the third act to debut at number one with their first three singles, joining Robson & Jerome and *Witched*, but while the others made their mark with some hefty sales figures, Westlife have done so with very modest totals, and thus appear to be a much bigger group than they really are. Shrewdly managed by Boyzone's manager Louis Walsh and singer Roman Keating, they're first topped with *Swear It Again* in May, and returned to the summit with *If I Let You Go* in August, with first week sales of just 102,000 and 90,000 respectively. *Flying Without Wings* managed 92,000 last week, the first time sales of the number one single have dipped below the 100,000 mark since *If I Let You Go*. Westlife have sold 725,000 singles so far this year, with *Swear It Again* selling 348,000 and *If I Let You Go* 287,000 – neither of which is enough to put



R. Kelly's R album delivers its seventh hit this week, with *If I Could Turn Back The Hands Of Time* debuting at number three. It follows the chart-topping *I Believe I Can Fly*, *Gettin' City* (number nine), *Half On A Baby* (number 15), *Home Alone* (number 17), *I'm Your Angel* (number three), with *Celine Dion* and *Did You Ever Think* (number 20). Kelly thus joins the select collierie of artists to take more than six hits from an album, alongside

the likes of Luther Vandross, Michael Jackson and Janet Jackson. Despite yielding so many hits, R has yet to chart as high as any of it's singles, peaking at number 27. It moves 68-63 this week, and has sold fewer than 150,000 copies since it was released last November. R has 20 other tracks not yet released as singles, including *Dollar Bill*, which features Foxy Brown, and *Money Makes The World Go Round* featuring Nas.

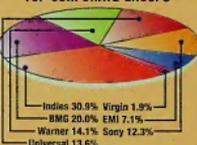
MARKET REPORT

TOP 10 COMPANIES

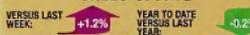


Figures show top 10 companies by % of total sales of the Top 75, and category group shares by % of total sales of the Top 75

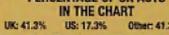
TOP CORPORATE GROUPS



SALES UPDATE



PERCENTAGE OF UK ACTS IN THE CHART



them among the 30 best-sellers of 1999. The artist Westlife replace at number one is fellow RCA signing Christina Aguilera,

whose *Genie In A Bottle* sold more than 87,000 copies last week, and thus came within 5,000 sales of remaining at number

one for a third week, something only two records have managed this year. Genie has now sold 382,000 copies in three weeks, while *Am Lee's 2 Times* – which was its shadow for the first two weeks, and is now at number four – has sold more than 338,000. The Backstreet Boys register their seventh consecutive top five single, debuting at number five with *Larger Than Life*, the follow-up to the chart-topping *I Want It That Way*. *Larger Than Life* sold 66,000 copies last week, and will be hard pressed to sell half the 422,000 tally of *I Want It That Way*. The only climber in the Top 40 for the second week in a row is *Maxy Gray's 1 Try*, which has now moved 10-10-9, with sales of 30,200-30,400-35,000-42,100. Gray's impressive tenure has also paid tribute for her album *On How Life Is*, which sold 25,300 copies last week – a massive 28% increase over the previous week, though unluckily it remains in its peak position of number six.

INDEPENDENT SINGLES

This Last	Title	Artist	Label (distributor)
1	IF I COULD TURN BACK THE HANDS OF TIME	R. Kelly	Jive (552182) (P)
2	LARGER THAN LIFE	Backstreet Boys	Jive (552662) (P)
3	GOING UNDERGROUND: CARNATION	Buffy Sainte-Marie	Capitol (NCA) (P)
4	AFTER THE LOVE HAS GONE	Tom Jones & The Cardigans	Epic (Live) (591942) (P)
5	IF YOU DRIVE ME CRAZY	Britney Spears	Jive (552692) (P)
6	WHY DOES MY HEART FEEL SO BAD	Moby	Mute/Comite 230 (V)
7	SUN IS SHINING	Bob Marley vs Funkstar De Luxe	Club Tonic (066885) (LU) (P)
8	TEN TO TWENTY	Sneaker Pimps	Clean Up (CUP6840) (P)
9	EMPIRE LINE	My Life Story	IT (TR003) (V)
10	JAGURS YOUR BODY (MAKE ME SWEAT)	Los Rhythms Digitalis	Wall Of Sound (WALLOSD) (P)
11	BURNING DOWN THE HOUSE	Tom Jones & The Cardigans	Capitol 28 (V)
12	THE WEEKEND HAS LANDED	Minko	Orbitone (040101) (P)
13	SWEET RELEASE	Trouser Enthusiasts	Delicious (P)
14	SING IT BACK	Meloko	Echo (ECSO 92) (P)
15	REDEMPTION	Force Majeure	Addive (V)
16	MUSIC IS THE ANSWER	Danny Tanogala feat Celeda	Twisted UK (TWCD 10052) (V)
17	WHERE ARE YOU NOW?	Generator	Tidy Trax TTDY 13002 (ADD)
18	YOU MUST GO ON	Sherwood Butler	Creative (CRECD 324) (DMW) (P)
19	NEXT BIG THING	Younger Younger 20's	Equipe (Equipe WY900687) (DMW) (P)
20	WHO'S AFRAID OF Y2K?	Looper	Jeeper (JPRCD3915) (DMW) (P)

All charts © DMN



This Last	Title	Artist	Label	This Last	Title	Artist	Label
1	FLYING WITHOUT WINGS	Westlife	RCA	21	WAITING FOR TONIGHT	Jennifer Lopez	Columbia
2	GENIE IN A BOTTLE	Christina Aguilera	RCA	22	JESSE HOLD ON	Witched	Oliver (NCA) (P)
3	IF I COULD TURN BACK THE HANDS OF TIME	R. Kelly	Jive	23	SMELT THE ONE	Rodriguez	Orbitone
4	2 TIMES	Am Lee	Epic (Mercury) (London)	24	IN AND OUT OF MY LIFE	Deborah Cox	Parade
5	LARGER THAN LIFE	Backstreet Boys	Jive	25	WHEN YOU SAY NOTHING AT ALL	Howie Day	Parade
6	BLUE (DA BA DEE) [feat. Jay-Z]	Destiny Fave	Sony (S) (Mercury)	26	BURNING DOWN THE HOUSE	Tom Jones & The Cardigans	Capitol
7	DON'T STOP	Am Lee	Sony (S) (Mercury)	27	SMELT THE ONE	Rodriguez	Orbitone
8	I TRY	Maxy Gray	Capitol	28	AFTER THE LOVE HAS GONE	Tom Jones & The Cardigans	Capitol
9	BIG BOB	Bob Dylan	Columbia	29	WHAT CHA GONNA DO	Enoch	IT (Armed! (P))
10	WHEN THE HEARTACHE IS OVER	Tom Jones	Capitol	30	MY LOVE IS YOUR LOVE	Westlife	Mercury
11	MAM I FEEL LIKE A WOMAN!	Sharna Tapes	Mercury	31	SING IT BACK	Meloko	Epic
12	AIN'T THAT A LOT OF LOVE	Sony (S) (Mercury)	Capitol	32	WHY DOES IT ALWAYS RAIN ON ME!	Tom Jones	Capitol
13	UNPRETTY	Lee	Capitol	33	(MUCHO MAMMO) SWAY SWAY	Westlife	Mercury
14	NEVER LET YOU DOWN	Lee	Capitol	34	BEAUTIFUL STRANGER	Meloko	Mercury
15	I SAVED THE WORLD TODAY	Equipe	RCA	35	DRINKING IN L.A.	Tom Jones	Capitol
16	MAMBO NO 5 A LITTLE BIT OF...	Lojay	RCA	36	S CLUB PARTY	Equipe	Mercury
17	IF YOU DRIVE ME CRAZY	Britney Spears	Jive	37	CLOSING TIME	Equipe	Mercury
18	SUNSHINE	Equipe	Capitol	38	THAT DON'T IMPRESS ME MUCH	Equipe	Mercury
19	GOVE IT TO YOU	Equipe	Capitol	39	NOT OVER YOU YET	Equipe	Mercury
20	SUN IS SHINING	Bob Marley vs Funkstar De Luxe	Club Tonic				

To hear the chart hot-off-the-press on Monday morning, call 0891 505290. Calls cost 50p/min

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30 OCTOBER 1999

CHART COMMENTARY

by ALAN JONES

The Chartlarians' first major label album *Us And Us Only*, which sees them transferring from the indie Beggars Banquet imprint to Universal, has to settle for a number two debut this week after sailing just over 40,000 copies. The album held pole position for its first two days on release, but was eventually well beaten by Shania Twain's *Come On Over*, which sold 58,500 on its sixth week at the summit. The Chartlarians had two number ones in their Beggars Banquet days, topping the chart with their 1990 debut *Some Friendly* (released on Beggars' Discontinued imprint) and again in 1995 with their self-titled album. Their form dipped a little between these two albums, with 1992's *Between 10th and 11th* reaching number 21 and 1994's *Up To Our Hips* reaching number eight. Their most recent album *Melting Pot* - a hits and more selection released in 1998 - reached number four and has been in the chart itself in recent weeks as a result of being on offer at £4.99 in the HMV sale. It slips 29-43 this week.



MARKET REPORT

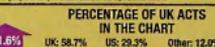


Exactly a year after their self-titled debut album altered the chart at number three with 41,000 buyers, *B*Witched*'s second album

ALBUM FACTFILE

Dave Stewart and Annie Lennox's first new Eurythmics album for 10 years, *Peace* debuts at number four this week after selling nearly 29,000 copies. It's the duo's eighth Top 10 album, and though it represents a dip in chart form for Lennox, who has topped the chart with each of her solo albums, it is a welcome relief for Stewart, whose last album failed to make the Top 75. And there's the hope of even better to come

from *Peace*. Having already delivered the number 11 single *I Saved The World Today*, it will doubtless sell capriciously when the heavily tipped second single *Seventeen Again* is released next month, a move which is likely to send *Peace* into multi-platinum orbit this side of Yuletide. *Peace* is the second big album of the year for RCA with an act many thought would never record again, following *Blonde!*'s number three album *No Exit*.



Awake And Breathe makes a more subdued start, debuting at number five with sales of 27,000. The album includes the current hit

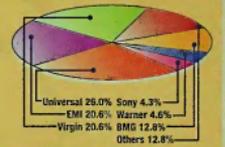
Jesse Hold on, their first single to fail to reach number one. Meanwhile, Melanie C from that other beehemoth of girl groups the Spice Girls, makes her solo album chart debut with *Northern Lights*, which enters at number 10. Both of the Spice Girls albums topped the chart and the only other (former) member of the group to release a solo album, Geri Halliwell, reached number four with *Schizophonic* in June. Though it contained only the briefest of clips from the album, Clive James' interview with *Barbra Streisand* screened on Saturday 16th - the day before the survey period for this week's chart - has had an invigorating effect on Streisand's latest album *A Love Like Ours*, which bounces 61-12, beating the number 16 peak it previously reached on its debut five weeks ago. The album, which sold over 12,500 copies last week, was also by the number two debut of its introductory single *If You Ever Leave Me*, a duet between Streisand and country star *Vince Gill*.

COMPILATIONS

You can tell Christmas is almost upon us, with the arrival in the chart of the first album to establish its credentials by mentioning the coming year in its title. *New Dance 2000*, makes an emphatic debut at number one after selling more than 44,000 copies last week. While that's relatively modest compared to *New Dance*'s big brother *Now That's What I Call Music*, it's an impressive tally in a quiet period of the year, and is only a couple of thousand fewer than the sales of the number two, three and four albums added together. It accounted for more than 20% of the compilation market last week, and is stuffed with current and recent floorfillers such as *ATB's 9PM (Till I Come)* and *Armand Van Helden's You Don't Know Me* as well as yet to be released singles including *What I Am* by *Tin Tin Out*

featuring *Emma Bunton*, and the *Dream Team* vs *Neneh Cherry's Buddy X*. *New Dance 2000* is off to a much faster start than last year's annual *Now Dance* compilation. *New Dance 98* which sold only 22,000 on its first week and took nearly three weeks to sell as many copies as *Now Dance 2000* has sold in week one alone. Original Soundtrack albums have lodged in the Top 20 for much of the year, with *Notting Hill*, *Austin Powers* - *The Spy Who Shagged Me*, *Lock Stock & Two Smoking Barrels* and *South Park* among the big sellers. At present, there are no soundtracks in the Top 20, but watch out for the *Tarzan* soundtrack, which includes five cuts from *Phil Collins* including his new single, *You'll Be In My Heart* and which moves up 30-24 on its second week.

MARKET REPORT



INDEPENDENT ALBUMS

This Week	Last Week	Title	Artist	Label (distributor)
1	1	BELOAD	Tom Jones	Gut (Gut CD) (G)
2	2	PERFORMANCE AND COCKTAILS	Stereophonics	V2 VVR 100282 (3MV/P)
4	4	BABY ONE MORE TIME	Brinye Spears	Jive 052172 (P)
4	NEW	EP	Mogwai	Chemical Underground CHEM3402 (V)
5	3	MELTING POT	The Chartlarians	Beggars Banquet BB002 198 (V)
6	8	MILLENNIUM	Backstreet Boys	Jive 052322 (P)
7	NEW	MARILLION.COM	Marillion	Infect BAW0144 (P)
8	9	PLAY	Atomy	Impact COS100M 12 (V)
9	10	R	R Kelly	Jive 051782 (P)
10	6	YOU'VE COME A LONG WAY, BABY	Fabrizio Simi	Shine BRASSIC 11CD (3MV/P)
11	7	BUENA VISTA SOCIAL CLUB	Ry Cooder	World Circuit WCO 650 (P)
12	11	A SECRET HISTORY	The Divine Comedy	Selena SETCON 100 (V)
13	13	REMOBY	Basement Jaxx	XI Recordings XLCD 123 (V)
15	15	STONE ROSES - 10TH ANNIVERSARY EDITION	The Stone Roses	Silverstone 0591242 (P)
15	NEW	MOVEMENT IN STILL LIFE	BT	Headgear HE3030401 (V)
16	NEW	MICHAEL HUTCHENCE	Michael Hutchence	12 VVR 100282 (3MV/P)
17	12	WOT GETS AROUND	Stereophonics	V2 VVR 100428 (3MV/P)
18	14	GARBAGE	Garbage	Mushroom D 31450 (3MV/P)
18	14	STEP ONE	Seeps	Epic/Jive 051912 (P)
19	15	THE MASTERPLAN	Oasis	Creation CRECD 241 (3MV/P)

THE YEAR SO FAR... TOP 20 ALBUMS

This Week	Last Week	Title	Artist	Label
1	1	BY REQUEST	BOYZONE	POLYDOR
2	2	COME ON OVER	SHANIA TWAIN	MERCURY
3	4	GOLD - GREATEST HITS	ABBA	POLYDOR
4	3	TALK ON CORNERS	THE CORRS	143/ATLANTIC
5	5	PERFORMANCE AND COCKTAILS	STEREOPHONICS	V2
6	8	I'VE BEEN EXPECTING YOU	ROBBIE WILLIAMS	SONY
7	7	YOU'VE COME A LONG WAY, BABY	FABRIZIO SIMI	SHINE
8	11	THE MAN WHO	TRAVIS	INDEPENDIENTE
9	9	STEP ONE	MICHAEL HUTCHENCE	EPIC/JIVE
10	10	THE MISSEDUCATION OF	LAURYN HILL	COLUMBIA
11	12	FORGIVEN, NOT FORGOTTEN	THE CORRS	143/ATLANTIC
12	12	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON	ARISTA
13	13	THE HUSH	TEXAS	MERCURY
14	14	LADIES & GENTLEMEN - THE BEST OF	GEORGE MICHAEL	EPIC
15	15	BABY ONE MORE TIME	BRITNEY SPEARS	JIVE
16	16	RAY OF LIGHT	MADONNA	MAVERICK/WARNER BROS.
17	17	THIS IS MY TRUTH TELL ME YOURS	MANNING STREET PRACHERS	EPIC
18	18	THE PARTY ALBUM	WHITNEY HOUSTON	POSTAL
19	18	GRAN TURISMO	CARDIACOS	STOCKHOLM/POLYDOR
20	19	SYNCHRONIZED	JAMROODIAN	SONY

30
October
1999

THE OFFICIAL CHARTS

30
October
1999

singles

100%
music week

AS USED BY



BBC RADIO 1
97.99 FM



- | | | |
|----|---|-------------------|
| 1 | FLYING WITHOUT WINGS
<i>Westlife</i> | RCA |
| 2 | GENIE IN A BOTTLE Christina Aguilera | RCA |
| 3 | IF I COULD TURN BACK THE HANDS OF TIME R Kelly Jive | Jive |
| 4 | 2 TIMES Ann Lee | Systematic |
| 5 | LARGER THAN LIFE Backstreet Boys | Jive |
| 6 | BLUE (DA BA DEE) Eiffel 65 | Eternal |
| 7 | DON'T STOP 4TB | Sound Of Ministry |
| 8 | I TRY Macy Gray | Epic |
| 9 | BUG A BOO Destiny's Child | Columbia |
| 10 | WHEN THE HEARTACHE IS OVER Tina Turner | Parlophone |



- | | | |
|----|---|--------------------|
| 11 | IN AND OUT OF MY LIFE Oneohtrixpointvee | Defected |
| 12 | AFTER THE LOVE HAS GONE Steps | Jive |
| 13 | JESSE HOLD ON B*Witched | Glow Worm/Epic |
| 14 | AIN'T THAT A LOT OF LOVE Simply Red | East West |
| 15 | MAN! I FEEL LIKE A WOMAN! Shania Twain | Mercury |
| 16 | WHAT'CHA GONNA DO Eternal | EMI |
| 17 | GIVE IT TO YOU Jordan Knight | Interscope/Polydor |
| 18 | (YOU DRIVE ME) CRAZY Britney Spears | Jive |
| 19 | NEVER LET YOU DOWN Honez | 1st Avenue/Mercury |

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1 COME ON OVER

- | | | |
|----|-------------------------------------|---------------|
| 1 | COME ON OVER
<i>Shania Twain</i> | Mercury |
| 2 | US AND US ONLY The Chantlatans | Universal |
| 3 | THE MAN WHO TRAVIS | Independiente |
| 4 | PEACE Eurythmics | RCA |
| 5 | AWAKE AND BREATHE B*Witched | Epic |
| 6 | ON HOW LIFE IS Macy Gray | Epic |
| 7 | RELOAD Tom Jones | Gut |
| 8 | S CLUB S Club 7 | Polydor |
| 9 | MILLIONAIRES James | Mercury |
| 10 | NORTHERN STAR Melanie C | Virgin |



- | | | |
|----|---|--------------------------|
| 11 | CLAPTON CHRONICLES - THE BEST OF Eric Clapton | Duck |
| 12 | A LOVE LIKE OURS Barbra Streisand | Columbia |
| 13 | BABY ONE MORE TIME Britney Spears | Jive |
| 14 | PERFORMANCE AND COCKTAILS Stereophonics | V2 |
| 15 | GOLD - GREATEST HITS Abba | Polydor |
| 16 | YOU, ME & US Marianne McCutcheon | Innocent |
| 17 | BRAND NEW DAY Sting | A&M/Mercury |
| 18 | BY REQUEST Boyzone | Polydor |
| 19 | RHYTHM AND STEALTH Leftfield | Higher Ground/Hard Hands |



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BREAKING DOWN THE BARRIERS OF BRITISH HEAVY METAL

Although Impulse studio owner Dave Wood set up Neat Records in 1978, it was the emergence of the New Wave of British Heavy Metal (NWOBHM) a year later which put the Newcastle label firmly on the map. The release of the Tygers Of Pan Tang's debut single Don't Touch Me There, swiftly followed by other Neat signings of leading Georgie bands such as Fist, White Spirit, Raven, Venom, Hellanbach and Blitzkrieg, soon catapulted the label to premier NWOBHM status and led to a licensing deal with MCA.

But it was in 1981 that Neat decided to go it alone via a distribution deal with Pinnacle and celebrated the move with an immediate Top 40 album by Raven, Rock Until You Drop. Soon overseas licensing deals had been struck in the US, Canada, Italy, Holland, Belgium, Germany and Japan and albums by a raft of Neat bands were pioneering those Black and Speed Metal styles which were later to be cited as key influences by acts such as Pantera, Testament and Metallica.

Some 18 years, 60 singles and 40 albums later, Neat is proud to have had such good relationships with a range of "heavyweight" labels

BLITZKREIG

including Roadrunner, Relativity, Pony Canyon, JVC, Sony, Castle, Snapper, Rock Brigade, Megaforce and many more. But it was the return to Neat of former Tygers lead singer Jess Cox in 1992

which led to the resurgence the label is enjoying today. "I've had an association with Neat throughout its life, but at the beginning of the Nineties it was clearly in need of a relaunch," says Cox. "Pony Canyon set the ball rolling again when, at Midem 1994, their A&R manager, Tetsu Maruo, asked me if I had any new metal acts. No," was my reply "...but I can come some!"

'Congratulations on your 20th anniversary. If I remember rightly it was in your studio, in my hometown, that I first put my voice on tape. My career could have been ripped in the bud right there, so thank you for your indulgence. Can't canny' - Sting

Woods and Cox formed a new company (Men From The North) to handle new and old catalogue, and launched three labels: Neat Metal Records for more traditional metal acts; Eldethorn Records for extreme and experimental black and pagan metal acts such as the Kerrang!-acclaimed Ha Lela from Lithuania; and Edge Records, which has re-packaged and re-released all the Tygers Of Pentang albums as well as having rights to the recorded output by legendary Edinburgh band Holocaust.

"We have carved out a niche for ourselves by keeping the traditional heavy metal flag flying rather than moving into grunge and hardcore like other labels," says Cox. "I have always believed that things come round in circles, which is what is happening now that US labels such as Metal Blade, Cleopatra and Eagle's offshoot Spitfire Records in the US, as well as Rock Brigade in Brazil, are chasing us for licensing deals."

Over the past couple of years, interest in Neat catalogue has also been boosted by high-profile contemporary metal acts Metallica, Gamma Ray, Six Feet Under and the Meat Puppets, who have all covered classics originally released on the label by Venom, Sweet Savage, Blitzkrieg and Holocaust. As a result, Cox reports Neat's turnover has increased by more than 100% a year for the past two years and the future is looking even brighter.

"Not only do we have the entire Holocaust catalogue ready for re-release in 2000 but new studio albums by Jaguar, Savage, Holocaust and Shy are also finished. We are also planning

a range of reissues and compilation albums such as the definitive Neat Singles Collection and Metallica-Era II, which should build on the 50,000 sales we got from Volume 1 since it has bigger names such as Motorhead, Lynyrd Skynyrd and Nick Cave on it."

Men From The North Publishing is also thriving with sub-publishing deals already in place with BMG in Asia, Mushroom in Australia, Shinko in Japan and Overseas Music Services Femata and Galaxia in South America.

The company is also pinning its hopes on the internet. E-commerce is

WHERE OTHERS WOULDN'T

DAVID WOOD.



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PROMOTIONAL FEATURE

something Cox thinks will grow as more people begin to feel comfortable using their credit cards online.

"In February this year we bought our domain name neatrecords.com and set up a shopping cart and secure credit card facilities. We had 150,000 hits in the first three months and sales have increased by 800%. The idea of having your own virtual store is really exciting. You even sell records while you sleep! Every morning there are orders on our site. We also add every new person who orders online to our mailing list and send out catalogues by snail mail with news and info from new releases, tours etc every quarter via our newsletter the *Neat Metal Naiseline*. This also brings extra orders to us through the post as not everyone has access to the web. We also pick up people from traditional advertising. I've seen an increase in people joining the *Naiseline*, especially in the UK, which is really encouraging as traditionally we've mainly sold abroad in recent years. UK members of *Naiseline* probably account for 60% of membership."

Apart from current releases on its own labels - not to mention

JAGUAR



RAVEN



RAGNAROCK



"I am looking back with gratitude at a long and very successful licensing relationship with Dave Wood and Neat Records. Dave has contributed greatly to the growth of Roadrunner Records. He is a funny, penny-pinching great music man and a true friend" - Cees Wessells, chairman and owner, Roadrunner Records

JESS COX

Co-owner Jess Cox is the driving force behind the relaunch of Neat Records under the Neat Metal Records banner. The creator of the Neat extreme label, Eldethorn Records, and owner of Edgy Records, Cox was the original lead singer in Neat's first metal signings, the Tygers Of Pan Tang.

After leaving the band to form the short-lived Lionheart with ex-Iron Maiden guitarist Dennis Stratton, Cox returned to Neat in 1983 to begin a solo career which would last another four years before he quit music to study media at Newcastle University.

In 1999, after graduating, he became the music critic for Newcastle's daily paper *The Journal* and thought it would be interesting to do a story on Neat proprietor David Wood. Within weeks he was asked to join the company and over the past seven years has formulated the strategy and release schedule which has re-established Neat as a force to be reckoned with in Heavy Metal the world over.



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otherwise unavailable vinyl LPs – neatrecords.com also carries the British Steel Records, Snapper and Angel Air catalogues. Other features designed to appeal to metal fans include a guestbook section on which messages can be left, as well as hot links not only to individual bands' home pages but also to other important metal sites round the world.

"We have a full-time staff member, Victoria Robinson, whose job it is to keep the site 'live' by surfing the web looking for other metal sites, answering e-mails and so on in order to make sure we keep building links and keep those links active. The web is absolutely enormous and linking to metal webpages really gets our name about. We believe that if you want to be taken seriously, you have to do some serious work and keep on top of it. E-commerce is the future, especially for specialist music."

Over the past four years, Neat's new labels have released nearly 50 albums with licensing in Japan, South America and North America, together with setting up various distribution deals in Europe. With the re-emergence of interest in traditional metal worldwide, Neat is clearly looking forward to a healthy future.

TOP 20 NEAT RECORDINGS

- 1 **Black Metal VENOM (1982)**
By the inventors of 'Black Metal'
- 2 **Don't Touch Me There TYGERS OF PAN TANG (1979)**
This is where it all began. The Tygers became the biggest band from Neat (through MCA)
- 3 **Backs To The Grind WHITE SPIRIT (1980)**
Iron Maiden's Janick Gers' first band. Great single
- 4 **Blitzkrieg BLITZKRIEG (1980)**
No-compromise style that attracted a cover by Metallica
- 5 **Warhead VENOM (1984)**
The 12-inch single that caused mayhem on BBC Radio One – not quite breakfast show listening on the Simon Bates programme
- 6 **Metal Anarchy WARFARE (1986)**
Produced by Lemmy with another Motorhead member on guitar – John Wozza
- 7 **All For One RAVEN (1983)**
Big album. Big producer – Udo Dirkschneider of Accept
- 8 **The Metallic-Era VARIOUS (1996)**
Compilation of Metallica covers. 50,000 sold and climbing
- 9 **Spirits Fly HOLOCAUST (1996)**
Covers made from this album by Metallica, Gamma Ray, Six Feet Under and The Meat Puppets
- 10 **Killing Time SWEET SAVAGE (1996)**
Debut album by Irish rockers who spawned Def Leopard's Vivian Campbell – Metallica covered their track

DAVID WOOD

Dave Wood already owned a studio (Impulse), a label (Rubber Records) and a publishing company (Hazy Music) when he hooked up with Newcastle-based folk singer Alan Hull and his rock band Lindsfarne.

As their manager, Wood steered Lindsfarne into the charts with Top 10 singles *Meet Me On The Corner* and *Lady Eleanor* in 1972. After the band split in 1974, Wood returned to studio work and among the local acts to whom he gave early breaks were jazz rock trio Last Exit, featuring one Gordon Sumner (aka Sting) on bass. The band recorded 10 titles at Impulse which have never been released, while Sting also featured in the Newcastle Big Band, who cut their one and only album for Wood's Wudwink Label (ISNBB106) – a collectors' item now valued at more than £200.

Other successes included the 1978 album *The Little Waster* (Rubber Records RUB032) by local comedy hero Bobby Thompson, which sold more than 60,000 copies and charted at number 45 nationally. Shortly after, Wood set up Neat Records and Neat Music and signed the Tygers of Pan Tang. His life has never been the same since.



"How well I remember those 7-inch vinyl singles coming through my door, almost every week, from Neat Records "up North"! From Don't Touch Me There by the Tygers Of Pan Tang through to Fist's Name, Rank & Serial Number. It has been great doing business with you over the past 20 years. Many congratulations from a 'Southern Geordie' – Bruce Welch

VENOM



IMPULSE

STUDIOS

Neat's studio, Impulse, goes back some 30 years to the heady days of "mono". Since then it has played host to local north east musicians as well as national and international artists.

Now a 24-track facility with a 32-24 mixing desk, plus a mountain of outboard equipment and a big "live" room, the operation is headed by Peter Carr, a musician, writer and arranger in his own right, who has run Impulse for the past 10 years.

"Anybody who is in the music business in the area will have worked at Impulse at some stage in their career," says Carr. "Famous names include Sting, Alan Hull and Lindsfarne, Prelude, Jimmy Nail, Toy Dolls, Joan Armatrading, AC/DC's Brian Johnson, Tony Robinson (of Black Adder fame), Roy 'Chubby' Brown, Cilla Black, Mike Harding, Dad's Army's Arthur Lowe and even the Frankies. Not to mention Neat's own acts such as Venom, Raven, the Tygers Of Pan Tang and so on."

While it has always been the studio's policy to promote and support the multitude of fledgling talent on its doorstep, Impulse, inevitably, has also produced many minor Newcastle United FC-related hits including Harry's Geordie Medley by Harry Palmer in 1992 (on a Neat subsidiary label, Outburst Records). Palmer also went on to record an album and is now on Channel 5's Footy Shorts TV programme.

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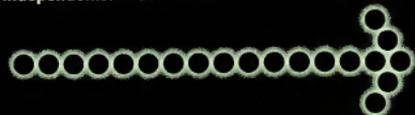
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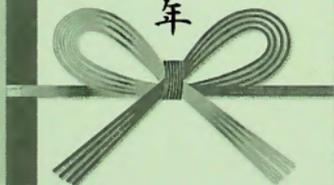
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compilations

11	20	FANMAIL	TLC	
12	21	CHRISTINA AGUILERA	Christina Aguilera	
13	22	THE PARTY ALBUM!	Vengaboys	
14	23	THE HUSH	Texas	
15	24	SUPERGRASS	Supergrass	
16	25	RISE	Gabrielle	
17	26	SOGNÓ	Andrea Bocelli	
18	27	SURRENDER	The Chemical Brothers	
19	28	NIGHTLIFE	Pet Shop Boys	
20	29	THE WRITING'S ON THE WALL	Destiny's Child	
21	30	MILLENNIUM	Backstreet Boys	
22	31	IN HARMONY	LadySmith Black Mambazo	
23	32	LIQUID SKIN	Gomez	
24	33	INTERNATIONAL VELVET	Catalonia	
25	34	MY LOVE IS YOUR LOVE	Whitney Houston	
26	35	ONE FROM THE MODERN	Ocean Colour Scene	
27	36	NEXUS...	Another Level	
28	37	FORGIVEN, NOT FORGOTTEN	The Corrs	
29	38	I'VE BEEN EXPECTING YOU	Robbie Williams	
30	39	THE MISEDUCATION OF LAURYN HILL	Lauryn Hill	
31	40	HOURS...	David Bowie	

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1 NOW DANCE 2000

1	2	3	4	5	6	7	8	9	10
LAND OF MY FATHERS	RELAX...	BEST PERS CHART ALBUM IN THE WORLD EVER	TRANCE NATION 2	BIG HITS 99	TOP OF THE POPS 99 VOL 2	IBIZA UNCOVERED—THE RETURN	GALAXY MIX—BOY GEORGE	DATE PEACE—40 CLASSIC DANCE ANTHEMS 2	KISS IBIZA 99
Universal TV	Classiq: PM	Universal TV	Virgin/EMI	Ministry Of Sound	Virgin/EMI	Virgin/EMI	Ministry Of Sound	Universal TV	Universal TV
11	12	13	14	15	16	17	18	19	20
THE CHILLOUT MIX	RELAX...	THE SOUND OF MAGIC LOVE	CARL COX—NON STOP 2000	NOW THAT'S WHAT I CALL MUSIC! 43	MUSIC TO WATCH GIRLS BY	AIVA NAPA—CLUBBERS PARADISE	Twice As Nice In AIVA NAPA—DJ SPUNNY	FAT POP HITS	ROCK THE WORLD
Virgin/EMI	Classiq: PM	Universal TV	Virgin/EMI	EMI/Virgin/Universal	Columbia	Global TV	Global TV	Global TV	Global TV



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BM Chart #2 Seven Chart #1 Ministry Chart #2

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21	22	23	24	25	26	27	28	29	30
LEARN TO FLY	MAMBO NO 5 (A LITTLE BIT OF...)	S CLUB PARTY S Club 7	SUNSHINE	SUN IS SHINING	IF YOU EVER LEAVE ME	WE'RE GOING TO IBIZA!	I SAVED THE WORLD TODAY	WHY DOES MY HEART FEEL SO BAD	SHE'S SO HIGH
RCA	RCA	Polydor	Go Beat/Polydor	Club Tools	Columbia	Positiva	RCA	Mute	Columbia
21	22	23	24	25	26	27	28	29	30
RY FOO FIGHTERS	LOU BOGA	LOU BOGA	GO BEAT/POLYDOR	BOB MARLEY VS FUNKSTER DE LUKE	BARBARA STREISAND/VINCE GILL	EURYTHMICS	EURYTHMICS	BOB MOBY	TAL BECHMAN
RCA	RCA	Polydor	Go Beat/Polydor	Club Tools	Columbia	Positiva	RCA	Mute	Columbia
31	32	33	34	35	36	37	38	39	40
SYMMETRY C	FEEL THE SAME	MICKEY LOLLY	THE LAUNCH DJ	WONDERLAND	EVERYTHING MY HEART DESIRES	SWAY SHAFT	SWING LOW '99	OUT OF CONTROL	BAILLAMOS M3
Ministry Of Sound	Ministry Of Sound	Polydor	AM:PM	Polydor	Polydor	Wonderboy	Universal TV/Decca	Virgin	Interno

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SPECIALIST

MID-PRICE

This	Last	Title	Artist	Label (Distribution)
1	2	TRACY CHAPMAN	Tracy Chapman	Epic/RSB7142 (TEN)
2	NEW	THE SCOPES	Fugates	Columbia 604942 (TEN)
3	1	THE BODYGUARD (OST)	Various	Arista 7622196R2 (BMG)
4	4	SCREAMALOID	Primal Scream	Capricorn CDCC076 (BMG)
5	5	BROTHERS IN ARMS	Dixie Stratts	Virgin 22049R2 (U)
6	7	IN IT FOR THE MONEY	Supergroups	Parlophone CDPC5738B (E)
7	3	PANFLUTE	Food 10000 (TEN)	Food 10000 (TEN)
8	11	GREATEST HITS	Take That	RCA 2321935R2 (BMG)
9	9	DEFINITELY MAYBE	Blur	Creation CDCEC 168 (MVP)
10	17	DOOKIE	Green Day	Reprise 5932652S2 (TEN)
11	6	APPETITE FOR DESTRUCTION	Cunha D'N Roses	Geffen 6011936 (U)
12	10	RESERVOIR DOGS (OST)	Various	MCA MC031049 (U)
13	12	GENERATION THEORISTS	Mantic Street Preachers	Columbia 617862 (TEN)
14	12	BRIDGE OVER TROUBLED WATER	Simon And Garfunkel	Columbia 6042942 (TEN)
15	8	SINGLES	Alison Moyet	Columbia 606632 (TEN)
16	NEW	LONDONA CALLING	The Clash	Columbia 6053412 (TEN)
17	16	THE FINAL	Whizml	Epic CD0881 (TEN)
18	14	TAPESTRY	Carole King	Epic 680190 (TEN)
19	15	GREATEST HITS	Bob Dylan	Columbia 606079 (TEN)
20	NEW	DOCK OF THE BAY - DEFINITIVE COLLECTION	Dick Redding	Atlantic 954831782 (TEN)

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

BUDGET

This	Last	Title	Artist	Label (Distribution)
1	1	EP	Mogwai	Chemikal Underground CHEM002 (U)
2	2	99.1	Various	Moving Shadow ASHADD09 91CD (SRO)
3	2	BRIGHT LIGHTS - NEW MUSIC SAMPLER	Various	Citisonn MW01 (EUK)
4	NEW	BACK IN MY LIFE	Alca Dejeay	Violent Tracks VDT121 (Import)
5	4	THE COLLECTION	Michael Ball	Spectrum 951212 (U)
6	6	GOODFATHER OF SOUL	James Brown	Spectrum 9504042 (U)
7	NEW	BLACK MAGIC WOMAN - BEST OF	Santana	Columbia 4946792 (TEN)
8	3	ESSENTIAL DRUM & BASS 3	Various	Beechwood ESSECD 19 (BMG/BMG)
9	NEW	8 POINT AGENDA (WE BELIEVE)	Herbaliser feat Laylah	Ninja Tune ZEN3005 (V)
10	9	THE MUSIC STILL GOES ON	Abba	Spectrum 95011992 (U)

R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	NEW	IF I COULD TURN BACK THE HOURS OF TIME	R Kelly	Jive 623182 (P)
2	NEW	BUG A BOO	Destiny's Child	Columbia 6881882 (TEN)
3	2	TREY	Maay Gay	Epic 6681832 (TEN)
4	NEW	WHAT'S CAUSA CONNA DD	Eamonn	EM CD034 251 (E)
5	6	GIVE IT TO YOU	Jarrod Knight	Interscope 4971771 (E)
6	1	NEVER LET YOU DOWN	Honey	Mercury 1942202 4 (U)
7	4	SUNSHINE	Gabriele	Go Beat 603CD 23 (U)
8	5	UNPRETTY	TLC	Lafayette/Arista 7423189582 (BMG)
9	7	ALL N MY GRILL	Missy Elliott feat. MC Solaar	Elektra E 934CD (TEN)
10	10	GUILTY CONSCIENCE	Enimem feat. Dr Dre	Interscope 4971292 (U)
11	9	NORBURY'S SUFFICED TO BE HERE	Deborah Cox	Arista 742317021 12 (BMG)
12	12	WILD WILD WEST	Will Smith feat. Dru Hill	Mercury 6075985 (TEN)
13	11	TELL ME IT'S REAL	K.O. & Jole	MCA/Universal Island MCST0 40311 (U)
14	NEW	MY LOVE IS YOUR LOVE	Whitney Houston	Arista (Import)
15	8	LATELY	Divine	Mushroom 53MVP (U)
16	13	SUMMERTIME	Another level feat. TD	Northwestside/Arista 7423196672 (BMG)
17	17	CAN I GET A...	Jay-Z feat. Aaliyah & Jai Rule	Def Jam 599872 (U)
18	14	FE 2000	Puff Daddy feat. Maroon 5	Puff Daddy/Arista 7423195982 (BMG)
19	18	SATISFY YOU	Puff Daddy feat. B Kelly	White Label 738222 (Import)
20	15	SWEET LIKE CHOCOLATE	Stank & Bigfoot	Pepper 9320501 (P)
21	22	I'LL BE MISSING YOU	Puff Daddy & Faith Evans	Puff Daddy/Arista (Import)
22	21	WHERE MY GIRLS AT?	702	Motown/Universal Island TAMCD 1530 (U)
23	18	BILLS, BILLS, BILLS	Destiny's Child	Columbia 6076902 (TEN)
24	16	EVERYTHING IS EVERYTHING	Lauryn Hill	Columbia 607345 (TEN)
25	20	IF YOU HAD MY NITE	Jennifer Lopez	Columbia (TEN)
26	23	SATURDAY NITE	Her Brand New Heavies	It's RnHNC 12 (TEN)
27	23	TABOO	Whitney Houston	WEA WEA 2000 (TEN)
28	21	MY LOVE IS YOUR LOVE	Whitney Houston	Arista 7423187572 (BMG)
29	25	DO SOMETHING	Maay Gay	Epic 6075985 (TEN)
30	25	HATE ME TOO	Nas feat. Puff Daddy	Columbia 9677505 (TEN)

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

MUSIC VIDEO

TW	LV	Title	Label Cat. No.
1	1	SHANIA TWAIN: Live	Universal Video 029543
2	3	STEPS: The Video	EastWest 1051915
3	2	MICHAEL FLAHERTY: Fire of Flames	VVL 090523
4	4	RICKY MARTIN: The Videos Collection	SMV/Columbia 52952
5	6	ROCKY: By Your Side Greatest Hits	VVL 51910
6	5	ABBA: Forever Gold	PolyGram Video 45563
7	NEW	ALL SAINTS: All Saints	Universal Video 963780
8	NEW	SPEC GIRLS: In America - A True Story	VW 910287
9	7	THE CORRS: Live At The Royal Albert Hall	Warner Music Video 97570713
10	NEW	02: The Best Of - 1985-1999	VVL 021958

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COUNTRY

This	Last	Title	Artist	Label (Distribution)
1	1	COME ON OVER	Shania Twain	Mercury 1708012 (U)
2	6	UNDEVELOPED LOVE	Dominic KWan	Riz RZCD 93 (RMG)
3	4	FLY	Dixie Chicks	Epic 94651912 (TEN)
4	5	WIDE OPEN SPACE	Dixie Chicks	Epic 9464242 (TEN)
5	2	STILL CAN'T SAY GOODBYE	Charlie Lindbergh	Riz RZCD 982 (RMG)
6	3	I AM SHIRLEY LYNN	Shirley Lynn	Mercury 551772 (U)
7	7	THE WOMAN IN ME	Shania Twain	Mercury 523882 (E)
8	0	SO GOOD TOGETHER	McA Nashville MC 70897 (U)	
9	10	A PLACE IN THE SUN	CarlaLonden 5561132 (RMG/TEN)	
10	11	TRAMPOLINE	The Mavericks	McA Nashville UMO 9045 (BMG)
11	9	FORGET ABOUT IT	Alison Krauss	Atlantic 7363282 (TEN)
12	13	WESTERN WALL - THE TUCSON SESSIONS	Linda Ronstadt/Emmylou Harris	Asylum 75592402 (TEN)
13	14	SHARMA	Shania Twain	Mercury 514422 (U)
14	12	THE DUST BOWL SYMPHONY	Nanci Griffith/SD	Elektra 755924182 (TEN)
15	15	LOVE WILL ALWAYS WIN	Faith Hill	Warner Bros 536242312 (TEN)
16	16	SITTING ON TOP OF THE WORLD	LaRena Rimes	Cap/Columbia 5566202 (TEN)
17	NEW	THE AUSTIN SESSIONS	Kris Kristofferson	Atlantic 7363282 (TEN)
18	19	SONGS OF INSPIRATION	Daniel O'Donnell	Riz RZCD 982 (RMG)
19	17	WHY DO YOU CONSIDER	Scotter Lee	Riz RZCD 982 (RMG)
20	18	I'M NOT SO TOUGH	Mindy McCreedy	BNA 742318242 (BMG)

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ROCK

This	Last	Title	Artist	Label (Distribution)
1	1	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 79952062 (TEN)
2	2	THE DISTANCE TO HERE	Live	Radioactive RAD 1196 (U)
3	3	GARBAGE	Garbage	Mushroom D 31540 3M2 (P)
4	5	DOOKIE	Creech Day	Reprise 38245192 (TEN)
5	8	AMERICAN	The Offspring	Columbia 6151842 (TEN)
6	9	SOFT ORGANIC CHILL	Starko Anarise	Virgin CDVA 2881 (E)
7	NEW	SCREAM FOR ME BRAZIL	Bryce Dickinson	Air Rail America (P)
8	6	PURE CULT	The Cult	Beggars Banquet BEA 13000 (U)
9	4	EXPERIENCE HENDRIX - THE BEST OF	Jim Hendrix	Telstar TV TWC0 2510 (TEN)
10	NEW	THE MATRIX (OST)	Various	Maverick/Warner Bros 332674152 (TEN)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	1	IN AND OUT OF MY LIFE	Deephallow	Defected DEFECT 8 (BMG/INT)
2	2	FEEL THE SAME	Travis X	Ministry Of Sound MDS 135 (SMT/INT)
3	4	WHERE ARE YOU NOW?	Triple X	Trix Triax TTX 130T (ADD)
4	1	OUT OF CONTROL	The Chemical Brothers	Virgin CHEAST 19 (E)
5	NEW	BALAMOO	M3	Inferno 7FERN21 (3MV/INT)
6	5	DYING FACES	Liquid Child	Essential Recordings ESS 9 (TEN)
7	3	ON THE RUN	Big Time Charlie	Inferno 7FERN 18 (3MV/INT)
8	2	CODED LANGUAGE	Kruen feat. Saul Williams	Talkin Loud TLX 51 (E)
9	17	TRY ME OUT	Sunshy feat. Anita Kelsey/RS	Fiber FIB 037 (P)
10	16	THE AWAKENING	Manifesto FESX 03 (U)	
11	NEW	SWEET RELEASE	Trouser Enthusiasts	Delirious DELIX 15 (P)
12	NEW	REDEMPT	Force Majeure	AD/Ina 12A04A (E)
13	10	AL PARADIS	gigolo	Code Blue BLUBLU21 (TEN)
14	NEW	SING IT BACK	Moloko	Echo ECHY92 (P)
15	20	SENSE OF DANGER	Presence	Papen PAGAN 02 (V)
16	15	REMINISCE	Connery Co feat. Mc Meat	Kronik KWK 03 (ESD)
17	6	MUSIC IS THE ANSWER	Dusted Time feat. Celeda	Twisted UK TW12 10032 (V)
18	NEW	IT'S A FINE DAY	Misc-Jane	G1 Recordings G1001 12 (RMG/CD)
19	NEW	LYING ON A PRAYER	Hazel Dean	European DACTS005 (U)
20	NEW	JAKUES YOUR BODY (MAKE ME SWEAT)	Les Rhymes Digitales	Wall Of Sound WALL1006 (V)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	1	BLACK ON BOTH SIDES	Misc Def	Rawkus RWK 1154/45614 (P)
2	2	HEARTBREAK	Jay-Z Def	Columbia 4651542 (TEN)
3	5	RHYTHM AND STEALTH	Leffield Higher Ground/Hard Hands	HAND11 ATHANORUM (TEN)
4	4	WHERE I WANNA BE	Dorell Jones	Lafayette 7308260501 - (BMG)
5	1	BLACK OUT!	Method Man & Redman	Def Jam 546091 (V)
6	8	THE WRITING'S ON THE WALL	Destiny's Child	Columbia 493941/494394 (TEN)
7	3	TRICK AS NICK IN NYA NAPA - DJ SPOONY	Various	React-J (V)
8	NEW	SO HOW'S YOUR GIRL?	Norman Boy Modeling School	Tommy Boy TB 12581 - (P)
9	NEW	8 POINT AGENDA (WE BELIEVE)	Herbaliser	Ninja Tune ZEN1293 - (V)
10	NEW	NOW DANCE 2000	Various	Virgin/EMI - (V)MCM201 (E)

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COOL CUTS CHART
as featured on Tim Lemoor's show on Galaxy

1	3	TONIGHT Phats & Small	Multiply
2	1	KING OF MY CASTLE Byron Stingilly	AM-FM
3	2	TURN IT AROUND Alesha	Wonderboy
4	5	COMMUNICATION Mario Pisu	Forceful
5	7	EVERY TIME Lupe Fiasco	Hojo Choons
6	4	CHOCOLATE SENSATION Leroy Fantauzzi	Defected
7	8	JOYRIDE Benjamin Diamond	Diamond Trax
8	9	THAT'S THE WAY LOVE BYRON STINGILLY	Nervous
9	6	BARBER'S ADOG FOR STRINGS William Orbit	East West
10	6	WALHALLA Goyrulla	Cole Blue
11	11	THE NITELIFE Soul Aftaar	Astrotrax
12	13	MY FEELING 2nt Jack	PIAS
13	15	L'ESPERANZA Airscape	Xtravaganza
14	16	REINCARNATION Country & Western	Red Parrot
15	17	DANCE Wham Duran	White Label
16	18	SWIMMIN' WIT' SHARKS Ep Gemini	Classic
17	19	ONE Bluefish	Dead
18	20	GET LIVE Mike & Charlie	Regal
19	21	FREAK THE MUSIC Billy The Kid	No-Tone
20	22	INTO THE SUN Puma	Heat

Compiled by DJ Lemoor and collected with the following stores: City Sounds (Aylesbury), Pop Palace (Blairstown), Blue (Lampeter), Living Alternative (Luton), Beat (Barnsley), Music 2000 (Dunstable), Koolhaan (Hemel Hempstead), The Music Store (Luton), Funky (Woking), Warehouse (Luton), DJ's (Barnsley).

URBAN TOP 20

1	1	HEARTBREAKER Mariah Carey	Columbia
2	2	YOU DON'T KNOW 7RO	Motown
3	3	BUG A BOB Destiny's Child	Columbia
4	1	YOU DON'T KNOW Me Brandy	Red Ant
5	4	WHY YOU FOLLOW ME Eric Beaud	Warner Bros
6	5	IT'S ALL ABOUT YOU Teacie Spencer	Rhythm Series/Parlophone
7	6	STILL BELIEVE Shola Ama	Warner Bros
8	7	THINKING 'BOUT YOU Jamella	Rhythm Series/Parlophone
9	8	STILL ONE BY One & Snopy	Interscope
10	9	I KNOW WHAT'S UP Donell Jones	LaFace
11	10	NASTRODUMI Nas	Atlantic
12	11	JIGGA MY NIGGA Jay-Z	Roc-A-Fella
13	12	OH YES I'M FEELING BETTER FINEBONES 'Til The End	Capitol
14	13	DREAMING OF LOVING YOU David's Daughter	ZTT
15	14	TURN YOUR WOUND LOW Laurye Hill & Bob Wesley	Columbia
16	15	WHERE I WANTA BE (LP) Donell Jones	LaFace
17	16	NEKUS (LP SAMPLER) Another Level	Northwestside
18	17	THE BEST MAN GOT NERVE	Columbia
19	18	TELL 'EM WHY (LP) PART TWO The Mad Dogg	Capitol

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CLUB CHART TOP 40

1	1	HEAVEN SCENT Bedrock	Bedrock
2	2	EVERYTIME Lupe Fiasco	Hojo Choons
3	3	LA MOUCHE Cassius	Virgin
4	4	FIRST THE GROOVE Robbie Rivera	Virgin
5	5	ANOTHER DAY Skip Raiders feat. Jada	Perfecto
6	6	IN AND OUT OF MY LIFE ATFC presents Onephatdeva	Deviant
7	7	TURN IT AROUND Alesha	Defected
8	8	KINETIC Golden Girls	Wunderboy
9	9	BACK & FORTH The Supakings	Distasteful
10	10	WALHALLA Goyrulla	Connect/Essential
11	11	YOU'LL FOLLOW ME DOWN Skunk Anansie	Cole Blue
12	12	THAT SOUND Michael Moay	Virgin
13	13	L'ESPERANZA Airscape	ifrr
14	14	HEART GO BOOM Apollo Four Fory	Xtravaganza
15	15	THE GROOVY THANG Minimal Funk	Stealth Sonic/Epic
16	16	SEVEN CITIES Solar Stone	Cleveland City
17	17	BACK IN MY LIFE Alice Deejay	Hojo Choons
18	18	MUSIC IS THE KEY Dr Motte & Westbam	Postiva
19	19	I DON'T WANT TO SEE MYSELF (WITHOUT YOU) Terry Carter	Loftin' Loud
20	20	KING OF MY CASTLE Wanduo Project	AM-PM
21	21	LIFE'S TOO SHORT The Lightning Seeds	Epic
22	22	POP Y2K Robin Scott	The White Label
23	23	I CAN'T HELP IT Funky Green Dogs	Twisted UK
24	24	MINE Groove Cartel	W7/Edel
25	25	IN YOUR ARMS (RESCUE ME) Nu Generation	Concept Music
26	26	BOMB DIDDY Another Level	Northwestside
27	27	THE ALARM Sharp Boys feat. Kenny C	Azuli
28	28	I SEE YOU BABY Groove Armada feat. Gram'ma Funk	Pepper
29	29	LIFT ME UP Geri Halliwell	EMI
30	30	TRANCE WITH ME Tin Tin Out	VC Recordings
31	31	46 DJ Albert	Club Tails
32	32	DON'T CALL ME BABY Madison Avenue	VC Recordings
33	33	DOVE L'AMORE Cher	WEA
34	34	RESCUE ME SunKids feat. Chance	AM-PM
35	35	MY FEELING Junior Jack	Noise Trax/PIAS Recordings
36	36	UTOPIA Headroom	VC Recordings
37	37	MOTOCROSS MADNESS/SOULERO! Paul Jacobs presents Soul Grabber	Loaded
38	38	WAITING FOR TONIGHT Jennifer Lopez	Columbia
39	39	UP IN FLAMES Satoshi Tomiie feat. Kelli All	InCredible

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CLUB CHART BREAKERS

1	1	STRESS IN A BOX Zeena Guroz Rhythm Trip	4 Real
2	2	JUST ME & YOU New Vision	US Spiritly Rhythm
3	3	ECLIPSE The Swimmer	Spiritly Recordings
4	4	BELIEVE Ministers De La Funk	US Subliminal
5	5	AIN'T THAT A LOT OF LOVE Simply Red	East West
6	6	JUMP N SHOUT Basement Jaxx	XL Recordings
7	7	SOMETHING FOR THE WEEKEND Fred & Roxy	Echo
8	8	STROKE Maddkat Courtship	ifrr
9	9	ALL I REALLY WANT Kim Lukas	Pepper
10	10	STILL BELIEVE Shola Ama	Warner Bros

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ presences. The Club Chart Top 40 (including releases, Urban, Pop and Cool Cuts charts can be obtained from MPA's website at www.dancefm.com. To receive the Club, Urban and Pop charts in full by fax call Kim Roughton on 0179 940 8500.

CHART COMMENTARY
by ALAN JONES

Widhorses couldn't, of course, drag their names from my lips but there have been many number one club hits which have progressed from burning hot forest fires to cool embers in what is often an unconsciously long gestation between promo and commercial release. It is just the opposite at the moment, with records barely served before taking commercial flight. Onephatdeva's In And Out Of My Life vacates the Club Chart throne this week, having already been released, while Bedrock's Heaven Scent, which is just the opposite at the moment, with records barely served before taking commercial flight. Onephatdeva's In And Out Of My Life vacates the Club Chart throne this week, having already been released, while Bedrock's Heaven Scent, which is just the opposite at the moment, with records barely served before taking commercial flight. Onephatdeva's In And Out Of My Life vacates the Club Chart throne this week, having already been released, while Bedrock's Heaven Scent, which is just the opposite at the moment, with records barely served before taking commercial flight.

POP TOP 20

1	3	BACK IN MY LIFE Alice Deejay	Positive
2	2	DOVE L'AMORE Cher	WEA
3	3	AFTER THE LOVE HAS GONE Sielers	Jive
4	2	WAITING FOR TONIGHT Jennifer Lopez	Columbia
5	1	I WANT THAT MAN Deborah Harry	Chrysalis
6	1	I NEED TO KNOW Marc Anthony	Columbia
7	5	GOODBYE Alesha	Danceopolis
8	1	LIFT ME UP Geri Halliwell	EMI
9	1	RHYTHM TRIP Zeena Guroz	4 Real
10	2	TURN IT AROUND Alesha	Wunderboy
11	4	ALL I REALLY WANT Kim Lukas	Pepper
12	2	2 TIMES Am Lee	London
13	2	IN YOUR ARMS Nu Generation	Concept Music
14	1	OH YES I'M FEELING BETTER FINEBONES 'Til The End	Capitol
15	1	I WILL GO WITH YOU Donna Summer	Epic
16	1	LIFE'S TOO SHORT The Lightning Seeds	Epic
17	9	DON'T STOP AIB	Sound Of Ministry
18	7	BLUES (ON A DEE) Ethel 65	Element
19	10	EVERYTIME Lupe Fiasco	Hojo Choons
20	11	L'ESPERANZA Airscape	Xtravaganza

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CHART COMMENTARY

by ALAN JONES

The top of the airplay chart is simply the sales chart in timelag mode, with Christina Aguilera's *Genie In A Bottle* and Ann Lee's 2 Times, assuming the top two places on the airplay chart a fortnight after debuting in the same positions on the sales chart. Aguilera's single actually arrived at the top last week, while Lee's 2 Times moves up 3-2. If you think that means 2 Times is catching up, however, think again. The gap between the audiences the tracks attract has widened from 2.5m to nearly 4m, and both are still on an upwards trajectory. Lee may still stall the honours next week, though a third woman, Macy Gray, is much more likely to triumph. Macy's single 'I Try' has made slow but impressive progress on the sales chart, moving 10-10-9-8 in the last three weeks while leaping 31-14-6-3 on airplay. I Try attracted an audience of 66.2m listeners

AIRPLAY FACTSHEET

● After *The Love Has Gone* by Steps is still struggling, two weeks after release, it stands at 56 on airplay, with little chance of improvement, following the fall from five to 12 on sales.
● If I Could Turn Back The Hands Of Time is the seventh single from R. Kelly's R album, and the biggest airplay success since the first, I Believe I Can Fly. It jumps 38-18 this week, with 18

plays from Radio Two.
● Radio Two's top three discs last week were Phil Collins' You'll Be In My Heart (23 plays), Tina Turner's When The Heartache Is Over and Simply Red's Ain't That A Lot Of Love (20 pieces). With Eurythmics, Madness and Bryan Ferry also in its Top 10 the station is looking more like Radio One of a decade ago than ever.

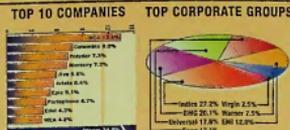
last week, an increase of over 13m in a week. If we slip out Radio One from the 80 odd stations surveyed by Music Control for the airplay charts, Macy is already number one. The station reflects the overall chart in placing Christina at one and Ann at two, with 36 and 31 plays earning audiences of 26.9m and 22.5m respectively, while granting Macy's single 25 plays and an audience of 18.3m.

Another record demonstrating how, even though radio is serviced many weeks ahead of retail, it often waits for sales to kick in, is the meteoric 65-17 jump of ATB's Don't Stop. It's not just the highest debut of the week, it's the highest debut of the last three months on the Top 50, and, a week late, emulates the record's highest debut on honours on the sales chart, having entered at number three on the said list a week ago. Radio's

late appreciation of the track is baffling - ATB's previous single 9PM (Till I Come) has sold nearly 800,000 copies, and spent several weeks in the Top 10 of the airplay chart, peaking at number six. Meanwhile last week's highest new entry - She's The One by Robbie Williams - consolidates its success by moving from 24 to 15. It increases its audience from 29.5m to 37.65m and its plays from 720 to 1,165, and has thus comprehensively overshadowed its notional equal It's Only Us, with which it is packaged as a double A-side. It's only Us hit the airwaves first but slipped 45-47 last week and now steps back to number 50, with 221 plays generating an audience of 17.08m. If airplay for the two sides is added together it makes Robbie's single the fifth biggest on the UK airwaves last week.
Ger Halliwell's third solo single Lift Me Up

experiences a 50 place climb this week, moving 91-41 and eclipsing the recent Melanie C single's chart peak as it goes. The largest contribution to Ger's audience figure comes from seven plays on Radio Two and 32 plays on Capital, where the record was the 20th-most-played last week. Radio One has yet to embrace the single, preferring Ger's former colleague Emma Bunton's collaboration with Tin Tin Out on What I Am, which - because of Radio One - holds a small lead over Ger on the overall airplay chart, moving up 46-33 this week. Westlife's third straight sales chart topper, Flying Without Wings takes a major upward on the airplay list for the second straight week. It has moved 50-28-12 in the last fortnight, and looks set to beat the peaks of Swear It Again (number eight) and I Let You Go (number seven).

AT A GLANCE WEEKLY MARKET SHARES



Figures based on 18 countries in % of total audience of Top 10, and corporate group shares in % of total audience of the Top 10.

MTV THE BOX

Rank	Artist	Label
1	GENIE IN A BOTTLE Christina Aguilera	RCA
2	SUN IS SHINING Bob Marley & Funkstar De Luxe	Jive
3	LONGER Than Life Backstreet Boys	Eternal/WEA
4	BLUE (DA BA DEE) Eriq Eff	Jive
5	WAITING FOR TONIGHT Jennifer Lopez	Interscope/PolyA
6	GIVE IT TO YOU Jordin Knight	LaFace/Arista
7	UNRETTY TLC	Polygram
8	S CLUB PARTY S Club 7	Jive
9	YOU DRIVE ME CRAZY Brandy Spears	Jive
10	WHAT CHA GONNA DO Eternal	1st Avenue/EMI

Most played videos on MTV UK/Media Research Ltd Wk 22/10/99
Source: MTV UK

THE BOX

Rank	Artist	Label
1	KEEP ON MOVIN' Five	RCA
2	BLUE (DA BA DEE) Eriq Eff	Jive
3	FLYING WITHOUT WINGS Westlife	WEA
4	LONGER Than Life Backstreet Boys	Jive
5	TURN BACK THE HANDS OF TIME Kelly	Jive
6	YOU DRIVE ME CRAZY Brandy Spears	Jive
7	WHEN MY BABY SCROO	Parlophone
8	DRIVE MYSELF CRAZY N Sync	Northwestside/Arista
9	S CLUB PARTY S Club 7	Polygram
10	WHAT CHA GONNA DO Eternal	1st Avenue/EMI

Most played videos on The Box, wk 17/10/99
Source: The Box

BOX BREAKERS

Rank	Artist	Label
1	GET GET DOWN Jungle Brothers	RCA
2	HEARTBREAKER Mariah Carey feat. Jay-Z	RCA
3	I WANT TO KNOW More Anthony	WEA
4	SHAKE YOUR BODY Like Ricki Martin	Jive
5	WHAT I AM Tin Tin Out feat. Emma Bunton	Jive
6	WAITING FOR TONIGHT Jennifer Lopez	Jive
7	BOMBS DICED Another Level	Northwestside/Arista
8	I KNEW I LOVED YOU Savage Garden	Parlophone
9	BIG BOGS DON'T CRY Lily	Polygram
10	BUG-A-BOD DESTINY's Child	1st Avenue/EMI

Highest climbing videos on the Box in advance of single release wk 17/10/99
Source: The Box

TOP OF THE POPPS

Rank	Artist	Label
1	FLYING WITHOUT WINGS Westlife: If I Could Turn Back The Hands Of Time	Jive
2	GENIE IN A BOTTLE Christina Aguilera	RCA
3	SUN IS SHINING Bob Marley & Funkstar De Luxe	Jive
4	LONGER Than Life Backstreet Boys	Eternal/WEA
5	BLUE (DA BA DEE) Eriq Eff	Jive
6	WAITING FOR TONIGHT Jennifer Lopez	Interscope/PolyA
7	GIVE IT TO YOU Jordin Knight	LaFace/Arista
8	UNRETTY TLC	Polygram
9	S CLUB PARTY S Club 7	Jive
10	YOU DRIVE ME CRAZY Brandy Spears	Jive

Draft: In-upto 29/10/99

CD:UK

Rank	Artist	Label
1	PERFORMANCE: If I Don't Fit In... I'll Be Getting Down	EMI
2	EMMA BUNTON: Flying Without Wings Westlife	Jive
3	CHRISTINA AGUILERA: Genie In A Bottle	RCA

Draft: In-upto 23/10/99

RADIO ONE PLAYLISTS

Rank	Artist	Label
1	GENIE IN A BOTTLE Christina Aguilera: Bomb	RCA
2	FLYING WITHOUT WINGS Westlife: If I Could Turn Back The Hands Of Time	Jive
3	SUN IS SHINING Bob Marley & Funkstar De Luxe: Sun Is Shining	Jive
4	LONGER Than Life Backstreet Boys: Longer	Eternal/WEA
5	BLUE (DA BA DEE) Eriq Eff: Blue	Jive
6	WAITING FOR TONIGHT Jennifer Lopez: Waiting For Tonight	Interscope/PolyA
7	GIVE IT TO YOU Jordin Knight: Give It To You	LaFace/Arista
8	UNRETTY TLC: Unretty TLC	Polygram
9	S CLUB PARTY S Club 7: S Club Party	Jive
10	YOU DRIVE ME CRAZY Brandy Spears: You Drive Me Crazy	Jive

Pl 1 plays for week beginning 29/10/99
* denotes additions

RADIO 2 PLAYLISTS

Rank	Artist	Label
1	I KNOW I LOVED YOU Savage Garden: I Know I Loved You	Parlophone
2	FLYING WITHOUT WINGS Westlife: Flying Without Wings	WEA
3	GENIE IN A BOTTLE Christina Aguilera: Genie In A Bottle	RCA
4	SUN IS SHINING Bob Marley & Funkstar De Luxe: Sun Is Shining	Jive
5	LONGER Than Life Backstreet Boys: Longer	Eternal/WEA
6	BLUE (DA BA DEE) Eriq Eff: Blue	Jive
7	WAITING FOR TONIGHT Jennifer Lopez: Waiting For Tonight	Interscope/PolyA
8	GIVE IT TO YOU Jordin Knight: Give It To You	LaFace/Arista
9	UNRETTY TLC: Unretty TLC	Polygram
10	S CLUB PARTY S Club 7: S Club Party	Jive

Pl 1 plays for week beginning 29/10/99
* denotes additions

MTV UK PLAYLISTS

Rank	Artist	Label
1	SUN IS SHINING Bob Marley & Funkstar De Luxe: Sun Is Shining	Jive
2	FLYING WITHOUT WINGS Westlife: Flying Without Wings	WEA
3	GENIE IN A BOTTLE Christina Aguilera: Genie In A Bottle	RCA
4	LONGER Than Life Backstreet Boys: Longer	Eternal/WEA
5	BLUE (DA BA DEE) Eriq Eff: Blue	Jive
6	WAITING FOR TONIGHT Jennifer Lopez: Waiting For Tonight	Interscope/PolyA
7	GIVE IT TO YOU Jordin Knight: Give It To You	LaFace/Arista
8	UNRETTY TLC: Unretty TLC	Polygram
9	S CLUB PARTY S Club 7: S Club Party	Jive
10	YOU DRIVE ME CRAZY Brandy Spears: You Drive Me Crazy	Jive

Pl 1 plays for week beginning 29/10/99
* denotes additions

THE PEPSI CHART

Rank	Artist	Label
1	PERFORMANCE: If I Don't Fit In... I'll Be Getting Down	EMI
2	EMMA BUNTON: Flying Without Wings Westlife	Jive
3	CHRISTINA AGUILERA: Genie In A Bottle	RCA

Draft: In-upto 29/10/99

WEEKLY MARKET SHARES

Rank	Artist	Label
1	FLYING WITHOUT WINGS Westlife: Flying Without Wings	WEA
2	GENIE IN A BOTTLE Christina Aguilera: Genie In A Bottle	RCA
3	SUN IS SHINING Bob Marley & Funkstar De Luxe: Sun Is Shining	Jive
4	LONGER Than Life Backstreet Boys: Longer	Eternal/WEA
5	BLUE (DA BA DEE) Eriq Eff: Blue	Jive
6	WAITING FOR TONIGHT Jennifer Lopez: Waiting For Tonight	Interscope/PolyA
7	GIVE IT TO YOU Jordin Knight: Give It To You	LaFace/Arista
8	UNRETTY TLC: Unretty TLC	Polygram
9	S CLUB PARTY S Club 7: S Club Party	Jive
10	YOU DRIVE ME CRAZY Brandy Spears: You Drive Me Crazy	Jive

Pl 1 plays for week beginning 29/10/99
* denotes additions

30 OCTOBER 1999



RADIO ONE

BBC RADIO 1

Pos	Weeks on chart	Title	Artist	Label	1998	1999	1999	1999	1999
1	1	GENIE IN A BOTTLE	Christina Aguilera	RCA	2076	+5	7179	+5	
2	3	2 TIMES	Ann Lee	Systematic/London	1809	+10	67.87	+3	
3	15	1 TRY	Macy Gray	Epic	1368	+5	26.06	+26	
4	14	UNPRETTY	TLC	Laface/Arista	1850	+2	60.54	+1	
5	14	AIN'T THAT A LOT OF LOVE	Simply Red	East West	2545	+2	53.90	+7	
6	15	MAN! I FEEL LIKE A WOMAN!	Shania Twain	Mercury	1990	+3	53.70	-24	
7	10	I SAVED THE WORLD TODAY	Eurythmics	RCA	1431	+20	57.77	+6	
8	15	SUN IS SHINING	Bob Marley Vs Funkstar De Luxe	Club Tools/Edel	1125	-1	48.62	-1	
9	17	SUNSHINE	Gabrielle	Go Beat	1050	-8	46.64	-11	
10	17	GIVE IT TO YOU	Jordan Knight	Interscope/Polydor	802	+20	44.99	+8	
11	9	BLUE (DA BA DEE)	Eiffel 65	Eternal/WEA	1051	-29	44.59	-12	
12	9	FLYING WITHOUT WINGS	Westlife	RCA	1189	+50	44.02	+73	
13	9	WAITING FOR TONIGHT	Jennifer Lopez	Columbia	1400	+40	42.34	+17	
14	15	NEVER LET YOU DOWN	Honeyz	1st Avenue/Mercury	1319	+20	41.51	+25	
15	2	SHE'S THE ONE	Robbie Williams	Chrysalis	1165	-62	37.65	-19	
16	17	YOU DRIVE ME CRAZY	Britney Spears	Live	1135	-11	37.41	-5	

BIGGEST INCREASE IN AUDIENCE									
HIGHEST TOP 50 CLIMBER									
17	3	DON'T STOP	ATP	Sound of Ministry	825	+96	35.29	+192	
18	3	IF I COULD TURN BACK THE HANDS OF TIME	R. Kelly	Jive	685	+142	34.11	+63	
19	15	SING IT BACK	Mo'Nique	Echo	512	-15	31.57	-46	
20	14	WHEN THE HEARTACHE IS OVER	Tina Turner	Parlophone	685	+13	31.46	+35	
21	12	MAMBO NO 5 (A LITTLE BIT OF...)	Lo'Lo	RCA	1417	-18	30.76	-34	
22	4	CLOSING TIME	Semisonic	MCA	575	+22	30.69	+10	
23	21	MY LOVE IS YOUR LOVE	Whitney Houston	Arista	846	-3	28.89	-10	
24	18	WHEN YOU SAY NOTHING AT ALL	Ronan Keating	Polydor	1150	-3	28.10	-10	
25	13	DRINKING IN L.A.	Brian Van 3000	Capitol	508	+3	28.44	-18	
26	14	BURNING DOWN THE HOUSE	Tom Jones And The Cardigans	Gut	1008	-46	28.15	-34	
27	16	WHY DOES IT ALWAYS RAIN ON ME?	Travis	Independiente	914	-14	26.01	-39	
28	4	BUG A BOO	Destiny's Child	Columbia	384	+51	25.63	+35	
29	23	BEAUTIFUL STRANGER	Madonna	Maverick/Warner Bros	796	+15	25.52	+44	
30	3	IN AND OUT OF MY LIFE	Onepathdefeat	Defected	493	-2	25.50	+12	
31	23	CARNATION	Alam Gallagher & Steve Cradock	Ignition	187	+12	24.70	+15	
32	14	BUDDY X	Dream Team Vs Vanah Cherry	4 Liberty	570	+19	24.34	-19	
33	14	BETTER OFF ALONE	JDJurgens Tjs Alice Deary	Positiva	604	-20	23.78	-12	
34	1	LARGER THAN LIFE	Backstreet Boys	Mercury	730	+34	23.71	+63	
35	1	WHEN WE ARE TOGETHER	Texas	Justice	755	+82	23.49	+116	
36	3	SHE'S SO HIGH	Tai Bachman	Columbia	925	+8	23.25	-4	
37	1	KEEP ON MOVIN'	Five	RCA	885	+78	23.07	+58	
38	2	WHAT I AM	Tin Tin Out Let, Emma Bunton	VC Recordings	826	+42	22.99	+45	
39	2	YOU'LL BE IN MY HEART	Phil Collins	Hollywood/Edel	247	+20	22.93	+6	

BIGGEST INCREASE IN PLAYS									
40	4	WILL 2 K	Will Smith	Columbia	225	+145	22.07	+12	
41	1	LIFT ME UP	Geri Halliwell	EMI	355	+48	21.20	+133	
42	17	BOMB DIGGY	Another Level	Northwestside/Arista	398	+48	21.16	+98	
43	17	(MUUCHO MAMBO) SWAY	Shanell	Wonderboy	801	-29	20.47	-44	
44	2	WHAT'CHA GONNA DO	Eternal	1st Avenue/EMI	490	+7	19.93	-22	
45	14	GET GET DOWN	Paul Johnson	Defected	418	+42	19.57	+13	
46	14	I KNEW I LOVED YOU	Savage Garden	Columbia	467	+18	19.21	+28	
47	1	LIFE'S TOO SHORT	Lightning Seeds	Epic	398	+58	18.32	+19	
48	5	NOT OVER YOU YET	Diana Ross	EMI	768	+5	18.26	-24	
49	1	JOHNNY THE HORSE	Madness	Virgin	300	n/c	17.71	+13	
50	3	IT'S ONLY US	Robbie Williams	Chrysalis	221	n/c	17.06	+8	

Pos	Weeks on chart	Title	Artist	Label	1998	1999	1999	1999	1999
1	1	GENIE IN A BOTTLE	Christina Aguilera	RCA	2912	53	35		
2	1	2 TIMES	Ann Lee	(Systematic/London)	2263	29	31		
3	1	GIVE IT TO YOU	Jordan Knight	(Interscope/Polydor)	2322	31	30		
4	1	SUN IS SHINING	Bob Marley/Vanah Cherry	(De Luxe/Club Tools)	2205	20	29		
5	1	BLUE (DA BA DEE)	Eiffel 65	(Eternal/WEA)	2294	28	28		
6	1	UNPRETTY	TLC	(Laface/Arista)	1988	27	26		
7	1	WILL 2 K	Will Smith	(Columbia)	1787	21	26		
8	1	BUG A BOO	Destiny's Child	(Columbia)	1781	20	26		
9	1	IN AND OUT OF MY LIFE	Onepathdefeat	(Defected)	1503	21	26		
10	1	1 TRY	Macy Gray	(Epic)	1236	23			
11	1	CARNATION	Alam Gallagher & Steve Cradock	(Ignition)	1909	22	24		
12	1	DO NOT STOP	ATP	(Sound of Ministry)	1429	20	21		
13	1	CLOSING TIME	Semisonic	(MCA)	1263	16	19		
14	1	BOMB DIGGY	Another Level	(Northwestside/Arista)	1172	10	18		
15	1	TURN	Turn	(Independent)	1104	12	18		
16	1	JUMP N' SHOUT	Basement Jaxx	(XL Recordings)	902	13	17		
17	1	BUDDY X	Dream Team Vs Vanah Cherry	(4 Liberty)	898	22	17		
18	1	LEARN TO FLY	Five	(RCA)	681	16	15		
19	1	GET GET DOWN	Paul Johnson	(Defected)	1008	13	16		
20	1	SING IT BACK	Mo'Nique	(Echo)	542	24	15		
21	1	WHAT'CHA GONNA DO	Eternal	(1st Avenue/EMI)	800	18	15		
22	1	DRINKING IN L.A.	Brian Van 3000	(Capitol)	1067	19	14		
23	1	LARGER THAN LIFE	Backstreet Boys	(Live)	983	9	14		
24	1	IT'S ONLY US	Robbie Williams	(Chrysalis)	962	8	14		
25	1	WAITING FOR TONIGHT	Jennifer Lopez	(Columbia)	793	13	14		
26	1	BETTER OFF ALONE	JDJurgens Tjs Alice Deary	(Positiva)	681	13	14		
27	1	STEAL MY SUNSHINE	Lo'Lo	(RCA)	618	3	13		
28	1	YOU DRIVE ME CRAZY	Britney Spears	(Live)	1138	8	13		
29	1	NEVER LET YOU DOWN	Honeyz	(1st Avenue/Mercury)	735	9	12		
30	1	HOULIGAN ENBACH	Houdig	(Houdig)	716	11	12		
31	1	SEXOLAX	Black Ice	(Black Ice)	581	12	12		

TOP 10 MOST ADDED									
1	1	SAY YOU LOVE ME	One Carroll	(1st Avenue/Mercury)	27	18	13		
2	1	BUG A BOO	Destiny's Child	(Columbia)	47	37	11		
3	1	WILL 2 K	Will Smith	(Columbia)	44	25	9		
4	1	IF I COULD TURN BACK THE HANDS OF TIME	R. Kelly	(Jive)	67	40	6		
5	1	SHE'S THE ONE	Robbie Williams	(Chrysalis)	62	54	5		
6	1	LIFT ME UP	Geri Halliwell	(EMI)	38	25	5		
7	1	STILL BELIEVE	Shola Amos	(Freakstreet/WEA)	34	22	5		
8	1	KEEP ON MOVIN'	Five	(RCA)	52	45	4		
9	1	ANGELS ROBBIE WILLIAMS	(Chrysalis)	65	34	4			
10	1	NO REGRETS	Robbie Williams	(Chrysalis)	50	25	4		

TOP 10 PRE-RELEASE									
1	1	WAITING FOR TONIGHT	Jennifer Lopez	(Columbia)	42	34			
2	1	SHE'S THE ONE	Robbie Williams	(Chrysalis)	37	65			
3	1	CLOSING TIME	Semisonic	(MCA)	34	69			
4	1	BUDDY X	Dream Team Vs Vanah Cherry	(4 Liberty)	24	49			
5	1	WHEN WE ARE TOGETHER	Texas	(Mercury)	23	49			
6	1	KEEP ON MOVIN'	Five	(RCA)	23	67			
7	1	WHAT I AM	Tin Tin Out Let, Emma Bunton	(VC Recordings)	22	30			
8	1	YOU'LL BE IN MY HEART	Phil Collins	(Hollywood/Edel)	22	50			
9	1	WILL 2 K	Will Smith	(Columbia)	22	26			
10	1	LIFT ME UP	Geri Halliwell	(EMI)	21	28			

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© Music Control UK. Detailed chart data available from 03 300 30 30 and 24 hours on 03 300 30 30. Audiences based on 50% of chart.

TOP 10 GROWERS									
1	1	SHE'S THE ONE	Robbie Williams	(Chrysalis)	1165	445			
2	1	TRY	Macy Gray	(Epic)	1298	425			
3	1	WAITING FOR TONIGHT	Jennifer Lopez	(Columbia)	1400	403			
4	1	IF I COULD TURN BACK THE HANDS OF TIME	R. Kelly	(Jive)	685	402			
5	1	FLYING WITHOUT WINGS	Westlife	(RCA)	1189	394			
6	1	WHEN WE ARE TOGETHER	Texas	(Mercury)	705	340			
7	1	DON'T STOP	ATP	(Sound of Ministry)	825	327			
8	1	KEEP ON MOVIN'	Five	(RCA)	685	301			
9	1	I SAVED THE WORLD TODAY	Eurythmics	(RCA)	1431	234			

TOP 10 MOST ADDED									
1	1	SAY YOU LOVE ME	One Carroll	(1st Avenue/Mercury)	27	18	13		
2	1	BUG A BOO	Destiny's Child	(Columbia)	47	37	11		
3	1	WILL 2 K	Will Smith	(Columbia)	44	25	9		
4	1	IF I COULD TURN BACK THE HANDS OF TIME	R. Kelly	(Jive)	67	40	6		
5	1	SHE'S THE ONE	Robbie Williams	(Chrysalis)	62	54	5		
6	1	LIFT ME UP	Geri Halliwell	(EMI)	38	25	5		
7	1	STILL BELIEVE	Shola Amos	(Freakstreet/WEA)	34	22	5		
8	1	KEEP ON MOVIN'	Five	(RCA)	52	45	4		
9	1	ANGELS ROBBIE WILLIAMS	(Chrysalis)	65	34	4			
10	1	NO REGRETS	Robbie Williams	(Chrysalis)	50	25	4		

ALBUM of the week

JS BACH: St. Matthew Passion. Bostridge, Selig, Scholl, etc. Choir and Orchestra of Collegium Vocale/ Herreweghe, (HMC 951676.78). A key release for HM, with Belgian Bach specialist Philippe

Herreweghe joined by the very marketable names of Ian Bostridge and Andreas Scholl (pictured) and a fine team of German soloists. The package includes an interactive CD-Rom programme on Bach's Great Passion and is supported by ads in December's *Gramophone*, *BBC Music Magazine* and *Classic CD*.



REVIEWS

for records released up to November 8, 1999



JS BACH: Sonatas and Partitas for solo violin, vol. 2. Podger, (Channel Classics CCS14498). Sales of the first volume in Rachel Podger's period-instrument survey of

Bach's solo fiddle works were boosted by its selection as a *Gramophone* Editor's Choice and very positive critical reception. The second and final instalment is backed by ads in December's *Gramophone* and *Classic CD*.

PUCCHINI: *La Bohème*, Angela Gheorghiu, Roberto Alagna, Simon Keenlyside, etc. Orchestra and Chorus of La Scala, Milan/Chailly, (Decca 466 070-2). Made shortly before Gheorghiu joined her husband Alagna as an exclusive EMI Classics artist, this release is billed by Decca as a *Bohème* for the 21st century and follows the latest scholarly edition of one of the most popular of all operas. It is destined to excite critical interest and passions.

RICHARD STRAUSS: Der Bürger als Edelmann. Ustinov; Manlich Chamber

Orchestra/Rickenbacher, (Koch Schwann 365782). The eighth release in Koch's Unknown Strauss series presents the world-premiere recording of the three-act version of *Der Bürger als Edelmann*, complete with narration from Sir Peter Ustinov.



THE ONLY OPERA ALBUM YOU'LL EVER NEED: Various works and artists. (BMG Confier 75605 51359-2). Launched with a TV campaign, BMG Confier expects to beat the demand for last November's *The Only Classical Album You'll Ever Need* and release 100,000 sales by Christmas. The product comes with a proven retail track record.

HANDEL — THE GREAT COMPOSERS. Various works and artists. (Classic FM 75605 57059-2). BMG Confier's collaboration with Classic FM was boosted in September 6 with the launch of a mid-price, entry-level range devoted to the big names of classical music. Handel and Rachmaninov appear in the second batch of titles, supported by a £250,000 marketing campaign, including Classic FM radio ads and prominent display ads in the general press.

CLASSICAL news

WARNER DENIES GUARDIAN REPORT

Warner Classics UK general manager Matthew Cosgrove forced a retraction out of *The Guardian*, after a report which claimed that the label was being considered for closure.

"There's no denying that it has been a tough year," says Cosgrove, who immediately responded to the article by contacting the paper's ombudsman, "but we've maintained our market share. We're not going to solve the problems of selling our products by slugging competitors off when they have big commercial successes."

Cosgrove adds that the Warner Classics labels boasts a powerful list of recordings for release during the next year, ranging from UK originated albums such as the television-advertised *Liters* and a new disc featuring renaissance masterpieces from the Choir of New College. Oxford

reading of Die Meistersinger by Daniel Barenboim (pictured) and Handel's *Alcina* featuring Renée Fleming.

While realistic also health of the classical market, Cosgrove refuses to accept that core classical projects are impossible to sell.

"When you look at the charts, there is no one who is selling what any of us would consider to be enough classical records," he says. "But we came straight in at number two in the specialist classical chart the week after José Cura's *Verismo Arias* disc was released. That is not the sign of a record company on the ropes."

UNORTHODOX BEETHOVEN TO GET RELEASE

The launch of a new Beethoven cycle by Benjamin Zander (pictured) on the BMG Confier-distributed Telarc label is to be marketed by with a free companion disc on

which the Boston-based conductor explains the logic behind his unorthodox interpretations of the master's work.

As an early fan of the metronome, Beethoven published a pamphlet in 1817 containing metronome markings for his first eight symphonies and other works. However later interpreters decided that these markings were suspect and were too fast for practical performance. Zander, on the other



hand has built his reputation by challenging such received wisdom and respecting Beethoven's wishes with performances of the symphonies which have shaken audiences used to much slower speeds. His second Telarc release in partnership with the Philharmonia Orchestra (CD 80471-2, out on November 8) offers The Fifth and Seventh Symphonies as Beethoven intended.

DISCOUNT FOR HIDDEN EXHIBITORS

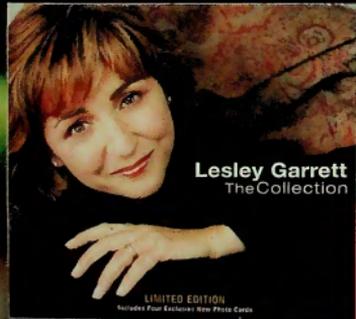
Prospective first-time UK exhibitors at next January's Midem Classical, together with those thinking of returning to the annual Cannes trade fair for a second appearance, should be eligible for subsidy from the Department of Trade and Industry towards the cost of a stand. Midem Classical, which runs from January 23-27, is recognised by the DTI as a "core event" for the classical music industry. Newcomers to the fair can claim up to 60% of the fee for a standard exhibition stand, set at £3,000, but must book a space through Midem's UK offices by November 10.

MARKET SHARES

The classical market shares given last week should have credited EMI Classics with 16.7%. Sony Classical with 10.8%, BMG Confier with 8% and Warner Classics with 3.3%

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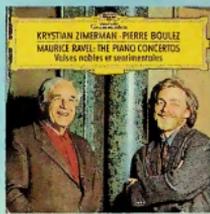


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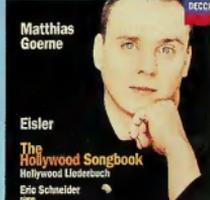
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UNIVERSAL CLASSICS & JAZZ



Universal sweeps the board at Gramophone Awards

Universal Classics emerged triumphant from this year's Gramophone Awards by winning 10 categories, writes Andrew Stewart

The awards ceremony, the first since the sale of Gramophone Publications to Haymarket Magazine's earlier this year, was held at the Royal Festival Hall last Monday (October 18). In his opening address, Gramophone editor James Jolly insisted that the titles nominated for awards were not part of "a quick commercial fix" from the classical record industry, but rather reflected the importance of talent and skills honed over many years.

The event was hosted by broadcaster Sheena McDonald, making her first public appearance since suffering a near-fatal car accident, while individual awards were presented by composer Roxana Panufnik, Classic FM's managing director Roger Lewis, pianist Stephen Kovacevich and Germaine Greer.

The evening was punctuated by the English Chamber Orchestra, conducted by Sir Charles Mackerras, Paul Daniel and David Lloyd Jones, the Florestan Trio, pianist Arcadi Volodos and baritone Stephan Genz with short performances of works from their award-winning discs. In addition American diva Renée Fleming beguiled senior record industry figures, journalists and high-profile Gramophone readers such as Lord Healey and David Dimbleby with her sensuous delivery of Gershwin's *Summertime* and Song To The Moon from Dvorák's fairy-tale opera *Rusalka*, which was voted Decca's record of the year by Gramophone's panel of critics.

This award crowned an outstanding night for the Universal Classics group. *Rusalka* also received the Opera Award, adding to Decca's tally of success in the 20th Century opera, 20th Century orchestral, 20th Century

vocal, 20th Century opera and recital categories. Universal's triumph was boosted with three further awards going to Deutsche Grammophon (20th Century concerto, 20th Century instrumental, contemporary) and the special achievement award to Philips for its Great Pianists Of The Twentieth Century edition. EMI Classics, Sony Classical and BMG Classics each scooped one award, respectively for the concerto, instrumental and orchestral categories.

The lifetime achievement award went to 79-year-old violinist Isaac Stern, an exclusive Sony Classical artist, while pianist Martha Argerich's award for her EMI Classics disc of the Chopin Piano Concertos was underpinned by her recognition as artist of the year. Among the Independents, Hyperion led the way with three awards (early music, vocal, chamber), French company Auidis gained the 20th Century chamber award, its UK distributors Harmonia Mundi took the baroque vocal award, and the small specialist label Metronome received its second Gramophone Award for the baroque instrumental category. James Jolly presented his editor's choice to Naxos for its enterprising series devoted to British music, the first Gramophone Award for the budget-price label.

Thanks to highly efficient work by Gramophone's distributor, copies of its awards issue went on sale four days before the presentation event. As a result the strict code of secrecy surrounding the record of the year was broken, leaving the secretary of state for culture, media and sport, Chris Smith, with the task of announcing the "surprise" winner. The politician paid tribute to the British recording industry and to the "large and very significant part" played by its classical sector in generating annual business worth £1bn.



At the awards (from left): Costa Pilavachi (president, Decca Music Group), Matthew Cosgrove (general manager, Warner Classics), present Paul Gambaccini and Bill Holland (head of Universal Classics)

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CONCERTO Chopin: *Piano Concertos – Argerich, Dutot* (EMI)
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CHAMBER Schumann: *Piano Trios – Florestan Trio* (Hyperion)
VOCAL Beethoven: *Lieder – Genz, Vignoles* (Hyperion)
OPERA Dvorák: *Rusalka* – Mackerras (Decca)
20th CENTURY ORCHESTRAL Verasé: *Complete works – Concertgebouw/Challily* (Decca)

20th CENTURY CONCERTO Ravel: *Piano Concertos – Zimmerman, Boulez* (DG)
20th CENTURY INSTRUMENTAL Berio: *Sequenzas – Various artists* (DG)
20th CENTURY CHAMBER Carter: *Chamber works – Arditi* (Auidis Montaigne)
20th CENTURY VOCAL Eisler: *Hollywood Songbook – Goerne, Schneider* (Decca)
20th CENTURY OPERA Nielsen: *Maskekarde – Schirmer* (Decca)
CONTEMPORARY Takemitsu: *Quotation Of Dream – Krussens* (DG)
RECITAL I Want Magic – Fleming, Levine (Decca)
EDITOR'S CHOICE British Music (Naxos)
SPECIAL ACHIEVEMENT Greatest Pianists Of The 20th Century (Philips)
LIFETIME ACHIEVEMENT Isaac Stern
ARTIST OF THE YEAR Martha Argerich
RECORD OF THE YEAR Dvorák: *Rusalka* – Mackerras (Decca).

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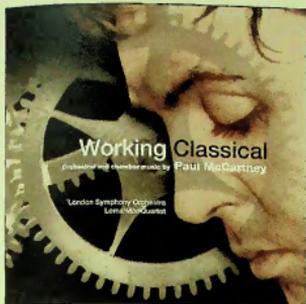


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MC: EL 5 56897 4
LP: EX 5 56897 1

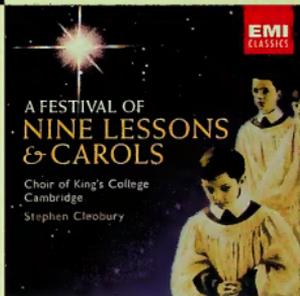
Five new releases from **EMI Classics**



Kennedy: Classic Kennedy
Release date: 25th October
CD: CDC 5 56890 2
MD: MD 5 56890 8
MC: EL 5 56890 4



Vincenzo La Scola
& Cliff Richard: Vita Mia
Release date: 15th November
CD: CDC 5 56926 2
MC: EL 5 56926 4



The Choir of King's College
Cambridge: 9 Lessons & Carols
Release date: 1st November
2CD: CZS 5 73693 2
MC: EL 5 56891 4



Kiri: Maori Songs
Release date: 15th November
CD: CDC 5 56828 2
MC: EL 5 56828 4



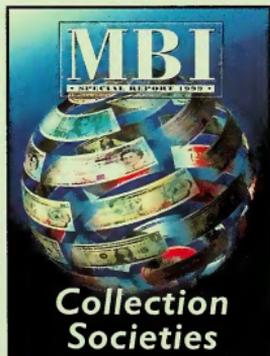
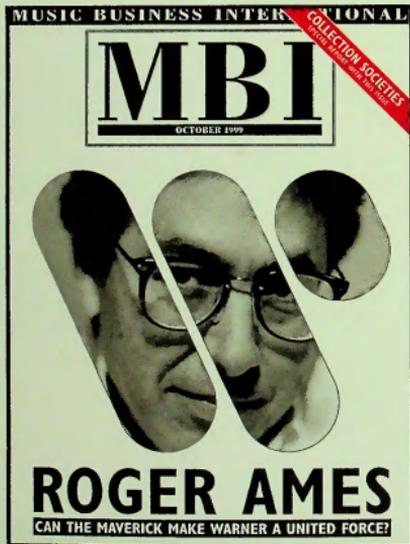
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PLANNING FOR THE MILLENNIUM RUSH

The traditional fourth-quarter surge for manufacturers has been boosted by the millennium and growing demand for CDs from both music and interactive CD-Roms. With many plants close to capacity, some customers are turning to brokers to fulfil their orders. Karen Faux reports

In a market which usually finalises its Christmas manufacturing arrangements as late as it possibly can, the millennium has given record companies an exceptional sense of urgency. As a result, many factories have been fully booked right through this crucial season for some time, enabling manufacturers to maximise the output of their presses and make the peak season as profitable as possible.

While no one can truly predict the direction the fourth quarter will take, manufacturers are unusually confident that this season will prove to be the best for many years.

Universal Music Manufacturing UK anticipates that it will be producing more than 2m discs a week at its Blackburn plant, which has recently stepped up cycle times with a new replication line. Nimbus's state-of-the-art factory in Cwmbran boasts a 420,000 daily capacity for CD which is currently being fully utilised. Meanwhile, at London-based First Sound And Vision, the volume of business is 15% higher than last year and will be running to a weekly capacity of 500,000 for CD.

"The start of the high season seems to vary from year to year," says Universal marketing manager Dave Wilson. "Last year it was relatively late. At that time, some record companies had difficulty finding spare capacity, and this year a number of customers have decided to place orders

early in order to beat the millennium surge."

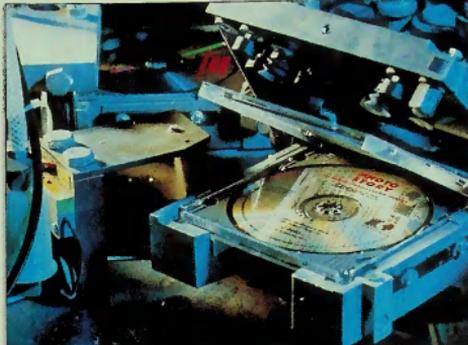
Wilson reports that CD-Rom business is particularly strong. In fact, with the increase in popularity of enhanced CDs, technically much audio single work actually classes as Rom. "Recent releases from artists such as Shania Twain and Boyzone have shipped more enhanced discs than ordinary audio ones," he says.

As far as MPO is concerned, Rom is the driving force and sales director Steve Daragh says the company is currently in the position of having to turn business down.

"In the past couple of weeks we have had a lot of orders come in that we simply cannot accommodate," he says. "One of the biggest areas for us at the moment is producing discs for internet service providers. It is a boom market which demands high-volume runs. Having said that music is still a key area and we are seeing some very big runs coming in for TV-advertised product."

That Rom is setting the pace this year is corroborated by German-based manufacturer Sonopress, which serves its substantial UK customer base through a fulfilment centre in Birmingham and sales office in London.

"The past two years have been very healthy for us with DVD growing daily and audio and Rom business increasing year-on-year," says Oliver Gubela, marketing



Sonopress: DVD, audio and Rom business is steadily growing for Germany-based manufacturer manager at Sonopress Germany. "Rom is currently growing faster than audio due to the number of PC titles available on the high street."

However, Sonopress, like MPO, still counts music as a priority. "Audio business is actually growing for us in the UK," says Gubela. "I think more companies are

recognising the benefits of going through a truly European facility which can offer manufacturing, print, packaging and distribution for the whole territory. Music clients in particular find this helps to reduce lead times, as production can be split between different facilities in Europe."

CD Plant UK's ability to use the capacity of other plants within the Dandisic group presents it with a definite advantage, according to sales and marketing manager Daragh McDonogh. Between its factories in the UK, Sweden, Switzerland and Denmark CD Plant offers a maximum capacity of 240m discs annually and is expecting to generate between 80m and 100m discs in the final quarter. "Being part of a group has made a huge difference to the service we offer," says McDonogh. "For one thing, we have increased our capacity three-fold. Our service is also very hands-on because all order processing is online and customers have one key contact who handles every aspect of the process."

McDonogh reports that orders are substantially up on last year's levels and Rom is taking the lion's share of capacity. "Rom poses something of a threat to music in terms of available capacity," she says. "Rom clients had booked early and music customers could find themselves missing out unless they organise themselves well in advance."

As well as being a Microsoft-approved supplier, CD Plant has also recently become accredited as a member of computer software association Elpis's Safe Hands Scheme. "It means that all aspects of our security operation have been scrutinised and approved, which puts us in a very strong position to build on our multimedia business," says McDonogh. "Undoubtedly many manufacturers stand or fall on the strength of their performance during the frenzied autumn production period. The buck stops with the manufacturer, who is inevitably expected to make up any time lost elsewhere in the schedule. Those manufacturers with

brokers: delivering stock for the autumn gold-rush

For brokers the autumn can frequently represent something of a gold-rush, delivering new customers who have been let down by their existing manufacturers. The brokers' flexibility makes them an obvious port of call for labels with pressing manufacturing needs as Christmas draws close.

"Every year we acquire customers in this way and we generally hold on to them," says Ellie Dahdi, managing director of Kent-based broker Cops. "We have a capacity of more than 200,000 CDs a day through our French supplier and we commit to significant volumes whether we have the orders upfront or not. This gives us a lot of flexibility."

Dahdi maintains that his regular customers do not have to book with him far in advance because Cops gives them an automatic assurance of turnaround in the busy months.

"I have been working with my French manufacturer for 20 years and it likes to maintain a foothold in the UK market," he says. "My supplier gives me priority and this means we can give our customers whatever they want."

At RGM Media, which specialises in providing a turnkey service for corporate CD-Roms, partner Kate Ridgway reports that her company has booked in generous capacity from now until Christmas so that it can provide a four-day turnaround for its established clients.

"Business has been incredibly busy since the beginning of September," says Ridgway. "The interactive format is now completely integrated into all forms of advertising and promotion, and is being used more widely this autumn than ever before."

The word from brokers is that vinyl is also extremely buoyant.

Cops' Ellie Dahdi: providing flexibility and fast turnaround



dealing with us labels recognise the benefits of the complete service we offer."

At Tribal Manufacturing, singles business is currently generating big orders. Tribal has just produced singles by boy band Northern Line and singer/rapper Martay, and anticipates that the format will remain a priority during the coming weeks.

"We have access to a large capacity and we are currently using all of it," says Tribal director Terry Woolner. "It's always difficult to anticipate exactly how singles will pan out before Christmas but with new acts like Northern Line coming through, the format looks as if it will sustain big business for us."

Tribal has notched up a particularly good year, fuelled by the success of Fatboy Slim's output.

"Business has stayed on an even keel," says Woolner. "There hasn't been the usual seasonal lull before the autumn which highlights the fact that we are servicing a good spread of labels. It is a good position to be in."

Karen Faux

established customer bases and good, year-round client relationships are less likely to buckle under this kind of pressure.

Nimbus has been around for a long time and we have a very established client list," says sales and marketing director

Emil Dudek. "We start planning the final quarter early and talk to customers in depth to make sure we know exactly what their expectations are. Having said that, we do appreciate that things are likely to move around.

Sonopress similarly takes the view that it is important to work with customers as partners.

"It is a case of scheduling carefully to ensure we work to maximum capacity," says Gubela. "We can supply Europe with 1.6m CDs per day and we can do it without working to long lead times. Last year our longest order turnaround time for audio in the UK during the busy period was only seven days, and we felt that was pretty good. An effective dialogue undoubtedly reduces the risk of poor output."

At Cinram, which services its UK clients from the Netherlands, the approach is to build stock programmes for key clients. This allows the company to manufacture a few months in advance and ship later

with all product stored in a secure, clean and temperature-controlled warehouse. Needless to say, this system is not one which can be applied to pressurised new releases.

"Because we offer a fully integrated manufacturing and direct-to-retail distribution service, we are able to maintain strict inventory control, cutting off and dispatching product to meet each client's specific requirements," says Bob Thomson, Cinram Europe vice president, sales and marketing.

According to Thomson, Cinram's capabilities are based on the retail inventory management systems used by its US parent company for major Hollywood studio clients.



Nimbus: CD production line

Rom poses something of a threat to music in terms of available capacity. Rom clients have booked early and music customers could find themselves missing out!
— Daragh McDonagh, Dandisc

"The highly automated system incorporates the latest technology in picking, coding, sorting, labelling and packing to meet the requirements of major retailers," he says. "It is backed by a sophisticated tracking facility that is able to monitor the product all the way through to delivery."

With most production lines required to run non-stop during the pre-Christmas period, it is essential that all equipment is in perfect working order, as the loss of a machine at a crucial time could have disastrous consequences. Some plants, such as Nimbus, shut down briefly during the quiet period in the summer to carry out proactive maintenance checks. "It is all part of our continuous improvement programme to increase utilisation," says Dudek.

Universal also runs a structured annual maintenance programme to ensure that everything is running at its optimum level.

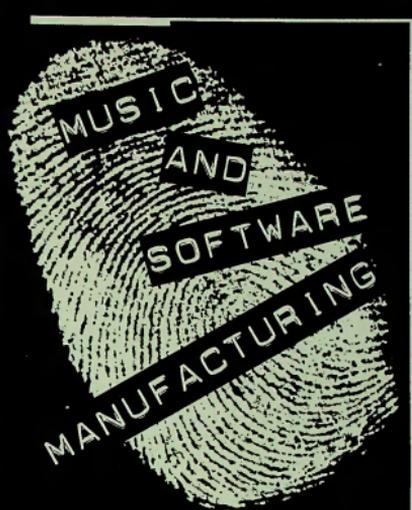
"We carry out most of that kind of work in the low season," says Wilson. "As a result of recent investments at our Blackburn plant, most of the equipment is new and runs very smoothly."

Having sufficient quantities of raw materials is also an important consideration — especially for a plant such as First Sound And Vision, which offers a 'just-in-time' service.

"Stockpiling can be a risky gamble and is not generally requested by our customers," says marketing manager Sarah-Jane Etherington. "Just-in-time means a more flexible and responsive service. It does mean that we have to hold sufficient stocks of raw materials to cover all contingencies and we do this by placing a blanket order and having regular deliveries throughout the week."

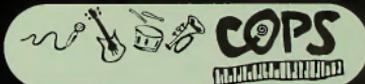
But while all manufacturers evidently have their own ways of maximising turnover and fortifying their production processes during the autumn rush, clients know that there is only one way to guarantee piece of mind — and that is to book early.

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TOP 10 SINGLES, Q3 1999

1. **Livin' La Vida Loca** Ricky Martin (Columbia)
2. **Mambo No. 5 (A Little Bit Of...)** Lou Bega (RCA)
3. **Better Off Alone** DJ Jurgan presents Alice Deejay (Positiva)
4. **Blue (Da Ba Dee)** Eiffel 65 (Eternal/WEA)

Pressing/Print & Packaging
Sony DADC/Sony IFC
Disctronics/Impac
EMI/CMCS

5. **When You Say Nothing At All** Ronan Keating (Polydor)
6. **9PM (Till I Come)** ATB (Sound Of Ministry)
7. **Wild Wild West** Will Smith (Columbia)
8. **MI Chico Latino** Geni Hailwell (EMI)
9. **We're Going To Ibiza** Yengiboyz (Positiva)
10. **Mucho Mambo (Sway)** Shaft (Wonderboy)

Warner Music Manufacturing,
Disctronics, DDCdata, CD Plant/
St Ives
Universal/Deiga, Impac
Disctronics, Musicbase/CMCS
Sony DADC, Ablex/Sony IFC
EMI/Impac
EMI/CMCS
Universal/St Ives

Source: CMJ/Music Week research.

TOP 10 ALBUMS, Q3 1999

1. **Now That's What I Call Music!** 43 Various (EMI/Virgin/Universal)
2. **Come On Over** Shania Twain (Mercury)
3. **By Request** Boyzone (Polydor)
4. **The Man Who Travels** (Independiente)
5. **Big Hits 99** Various (warner.esp/Global TV/Sony TV)
6. **Best Ibiza Anthems...Ever** Various (Virgin/EMI)
7. **Music To Watch Girls By** Various (Columbia)
8. **Ricky Martin** Ricky Martin (Columbia)
9. **Ibiza Annual 99** Various (Sound Of Ministry)
10. **Gold - Greatest Hits** Abba (Polydor)

Pressing/Print & Packaging
EMI/St Ives

US-manufactured and imported
Universal/St Ives
Sony DADC/Sony IFC
Disctronics, Nimbus/Lithogroove
EMI/Impac
Sony DADC/Sony IFC
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Universal/Hanover/Universal
(Hanover)

Source: CMJ/Music Week research.

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PACKAGING

GETTING CHR

Christmas represents a vital market for record companies' specially-packaged limited

Although impressive examples of special packaging are produced year-round, a record company marketer now that Christmas represents a key market for such added-value product.

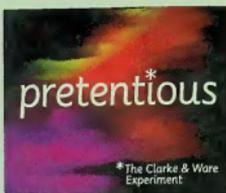
Quality rather than quantity has characterised recent special packaging output, with the most notable examples being released for the final quarter. Many designers rate S2's Jamiroquai boxed set of 12-inch singles Canned Heat and Supersonic, produced in shiny silver mirrorboard, as a standout album.

Other noteworthy packages have included Parlophone's promotional edition of the current Supergrass album - with X-ray visuals and disc contained in a medical blood bag - and the compact promotional item for the Pet Shop Boys' Nightlife, incorporating LP, CD and video into a wire-bound book.

Single-artist albums have not been the only recipients of creative attention in recent months. In a bid to grab market share, compilations companies have increasingly been putting special packaging at the top of their agendas. This summer the crowded Ibiza market provided a challenge for Global TV, which wanted to create a packaging differential to make its own releases stand out on the racks. For Ibiza '99: Year Of Trance, the company worked with Impac Europe to create a limited-edition digipak in a PVC slipcase featuring a beach scene, with a pocket of blue gel representing the sea. This was followed up with a similar package for the Ibiza Del Mar album, using green gel.

"The market is crammed with compilations, so we wanted to do something that would create a point of difference and encourage retail support," says Global music consultant Simon Jones. "We produced 30,000 copies of both editions and they flew out of the shops. Retailers said their customers were fascinated by the packages, and the special packaging did its job in ensuring both compilations achieved high chart placings in their first week of release."

Global TV production manager David Philips emphasises the fact that long lead times are essential for this kind of job. "It took a long time to get the consistency of the gel right, although in the end the bag was ready before the sleeve artwork. We are currently working on a snow scene effect for our forthcoming Christmas album.



Clarke & Ware's Pretentious: 3D Digipak

We are still trying to get the consistency of the glitter and liquid right so that the snow flutters in its narrow bag."

When Creation Records wanted to reposition Bernard Butler as a more alternative artist it used a creative package that was aimed exclusively at its fanbase, through the internet. The 1,500 run for the 10-inch Friends And Lovers featured the picture disc in a PVC gatefold and multi-layered imagery based on the photography of Jasper Goodall.

"The photographs were turned into illustrations by design company Yacht Associates and the whole package was relatively straightforward to put together," says Creation general manager Emma Greengrass. "It proved extremely successful and we repeated the formula for the promotional version of the first commercially available single, You Must Go On, which came out a couple of weeks ago."

At Mute Records, art director Paul Taylor believes the company has scored a first in creating a three-dimensional package for a record which claims to offer "three-dimensional" sound. Pretentious was written and performed by Erasure's Vince Clarke and Heaven 17's Martin Ware in collaboration with the Sheffield Museum Of Pop Culture, which boasts a state-of-the-art, 3D sound system. The initial run of 7,000 was produced for sale by mail-order and through the museum shop, with a commercial release set to follow in November.

"The package is a Digipak which opens out into a cube," says Taylor. "The design input for it came from Martin Ware and Andrew Prewett at Impac Europe, and in

'The business goes in fits and starts. The important thing is to keep reminding companies that we are very good at coming up with exactly what they want'
— Daniel Mason, Artomatic

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RECORDS WRAPPED

limited-edition CDs, which are becoming increasingly high-profile for retail as well as promotional use. Karen Faux reports

total it took about six weeks to put together. As far as we are aware this is the first ever 30 album and its packaging reflects the fact."

The emphasis on high-impact illustration that has recently characterised packages for Blur, Everything But The Girl, Gomez and The Chemical Brothers is being effectively applied to debut acts such as East West's Mellow, who have just released a single, entitled Innocent Love, which bears an appropriately far-out design.

"This act have a Sixties vibe that is very effectively communicated by the psychedelic visuals," says East West product manager Tim Coulson. "The use of colour is exciting and it makes the product really striking, helping it to stand out from the rest. Colour ads, posters and POS all follow its style, giving the band an identity and strong branding from the outset."

Despite the year's highpoints, for those involved in printing and special packaging the flow of work remains frustratingly unpredictable. While many suppliers have developed pro-active ways of drumming up business they are still at the mercy of record industry trends.

"The business goes in fits and starts," says Daniel Mason, a designer at screencraptor Atomic, which worked on last year's CAD Award-winning campaign for Massive Attack's Mezzanine and on S2's Jamiroquai project. "The important thing is to keep reminding companies that we are very good at coming up with exactly what they want."

Ultra Violet, the design consultancy linked to CD Plant UK, has recently strengthened its reputation for designing innovative packages, which have included a perforated polypropylene sleeve for Bush's The Daniels. Slinky is an embossed aluminium case for club-based dance compilation Slinky (pictured above).

While the bulk of special packaging budgets are devoted to new releases, there has been growth in its use as part of catalogue marketing campaigns.

Sony has high hopes for its impressive series of limited millennium editions which cover a range of 28 superstar albums spanning Bob Dylan, The Who, Janis Joplin and Santana. The packaging features heavyweight card wallets that faithfully recreate the original vinyl sleeves right down to the inner bags. The



wallets come like with PVC covers, just like the ones which are used to protect treasured LPs, as well as a paper spine cover, similar to those seen on Japanese imports.

Sony has also put together a Fleetwood Mac box set, The Complete Blue Horizon Sessions 1967-69, which features six CDs and a beautifully-produced book. Work started on this project last October and head of catalogue marketing Phil Sawill reports that with all the artwork and design that went into it, the budget ran into tens of thousands of pounds.

"Dealer reaction has been very positive to both the superstar series and the Fleetwood Mac box," he says. "Special packaging is becoming an increasingly

important way to boost catalogue sales. Because the vinyl replacement business has gone we are trying to get people to buy CDs for the second or even third time and special packaging is an efficient route to incremental sales."

Millennium editions do not come more upmarket than the "grand finale" of Philips' Flanist series. On November 15 Philips releases a mammoth set of 200 discs featuring 400 of the century's greatest pianists. Packaging specialist Jourdan designed a special hard-backed CD wallet, booklet and carrying case to hold the complete collection. The case was designed to be reminiscent of the vinyl LP carrying cases, with a lift-up lid and handles. The set will sell for £999.95.

But on the whole, packaging specialists claim that it is increasingly difficult to give record companies what they want for the money they are prepared to pay.

"They are driving a hard bargain," says Julian Mehn, business development manager for Impac Europe. "Obviously they are very conscious of the dent that special packaging makes in their bottom line, so we have to source our suppliers as cheaply as possible in order to keep costs low." Some designers and special packaging companies wish that record companies would be more focused on special packaging for retail rather than purely promotional use, where runs are generally bigger. "All of our packages are reusable and most would work extremely well in a retail environment," says Artomatic's Mason.

The debate as to whether special packaging best lends itself to targeting fans and taste-makers or to generating crossover sales will undoubtedly continue. But many would argue that the best of this year's campaigns provide a good case for special packaging product's ability to do both. ■

packaging: playing by the rules

Chart product packaging has gone back to basics this year as record company marketers have been careful to stay within the regulations laid down by CIN. The recent disqualification of Big Country's Fragile Thing single on the basis of its packaging can be put down to inexperience on the part of new label Track Records, underlining the importance of always checking the guidelines thoroughly.

"There have been very few occasions when packaging has breached the regulations," says CIN chart director Omar Maskatya. "Having said that, we are seeing record companies pushing the guidelines as far as they can to come up with something that looks different."

Jamiroquai's forthcoming King For A Day single provides a prime example of packaging which has managed to be original while staying within the stipulated five-inch format. Design company Group has combined a Digipack with what is termed an "0 card", to create a standalone CD tray that slides into a slipcase. Group Partner David Malone says the new look was the result of putting together two standard designs and coming up with a different solution.

"Standard CD packaging is pretty boring and we wanted to create a style of packaging that would be unique to



Jamiroquai and useful in providing continuity across all product in a campaign," he says. "This idea has been carried across every release since the last album, Virtual Insanity, and for the new album, Virtual Insanity, we have made it more album and singles and one poster futuristic. The package for King For A Day is transparent and minimal, with a mirror image of Jive which ties in with the album."

With CIN's rules allowing only one gatefold, four postcards and one poster (measuring up to 20 x 30 inches), many labels release two CD singles to give fans the full complement of collectible items. Posters and postcards remain particularly

important for groups aimed at teenagers and sometimes the limitations can be problematic.

For boy band Northern Line's recent single debut Run For Your Life, Global Talent Records had to spread the five postcards, each of which features a different band member, across two simultaneous releases. CD1 was released in a double slimline case to accommodate CD2 and make the second purchase more appealing.

"Initially we had lots of good ideas about what we wanted to do but we couldn't put any of them into practice because of the rules," says Katherine Richmond, Global Talent label manager. "However at the same time we feel that what we have provided is attractive to the fans. Collecting the remaining two postcards represents a strong incentive for people to buy CD2."

As the CIN guidelines have become widely accepted, many labels are resisting the temptation to dress up their releases. Jive has just released R Kelly's single in a standard Digipack and is perfectly happy with this.

"We don't tend to do mad packaging on singles and we have cut down on CD2s," says marketing executive Sam Fleming. "We feel the product is strong enough not to have to worry about fancy packaging."

Karen Faux





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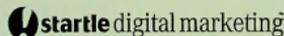
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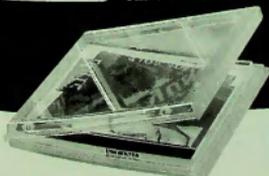
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