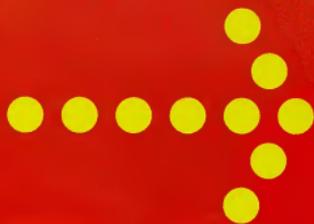


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NEWS: Five industry figures are behind **WORLDPOP.COM**, a new website aiming to be the 'Reuters of pop' News 4



NEWS: As its revamp reaches a conclusion, **THE BOX** is to be the subject of a £1m marketing campaign Marketing 5



VINYL: Despite all predictions, **VINYL** is refusing to die and, in some cases, actually experiencing a boom Special report 25

ONLINE SPECIAL
RETAILING SPECIAL
INSIDE

FOR EVERYONE IN THE BUSINESS OF MUSIC 27 NOVEMBER 1999 £3.60

Music Week

Asda plans US prices for CDs

by Paul Williams
Asda is looking to spearhead a pricing revolution on the High Street by slashing its CD chart prices to Wal-Mart levels.
The supermarket chain, which was taken over by the US retail giant in August, has today (Monday) reduced the price of its entire range of single-CD chart albums by £1 to £11.99. The initiative is the first step towards bringing down its prices to £9.99 by the end of next year.
"In what it hopes will be a rallying call to the music industry, Asda last Friday alerted the six major record companies to its plans, which have been chief executive by the supermarket's chief executive Allan Leighton. Its introduction comes just a week after Boots launched a temporary offer of £9.99 for chart CDs, although Asda stresses that neither the supermarket's strategy nor its timing were influenced by Boots.

WHAT PRICE MUSIC?

STEPS:	HMV	Virgin	Woolworths	Asda
STEPHA: Steptacular	13.99	12.99	12.99	11.99
SHANIA TWAIN: Come On Over	13.99	13.99	12.99	11.99
WESTLIFE: Westlife	13.99	13.99	12.99	11.99
FIVE: Invincible	13.99	13.99	12.99	11.99
QUEEN + Greatest Hits III	14.49	14.49	12.99	11.99

The table shows how Asda's new £11.99 price point would compare with the rest of the High Street on last week's top five artist albums. Prices in £s Source: MW

Asda's general manager for entertainment David Inglis says the move arrives on the back of the supermarket's price-reducing roll-out policy which he claims has helped to significantly increase sales in other product areas.
"This is not a throwaway measure," he says. "We want to be working with record companies to see if we can collectively reduce prices. We firmly believe we can increase volume by getting to the magic price point of £9.99."
He adds that the decision has not been prompted by the retailer's

Asda - which accounts for 6% to 7% of the album market - is treating music as a loss leader.
"We certainly don't," he says. "It's one of the least profitable parts of our business, but we genuinely believe it's an intrinsic part of us, whatever it is. It's the biggest turnover area for Wal-Mart."
BMG sales director Richard Story describes the approach as "interesting" and says he is encouraged Asda has not immediately dropped to £9.99. "We will listen to what they've got to say and maybe work with them in the future," he says. "We haven't committed."
However, Story adds that the strategy has "massive, massive repercussions" for the industry which will have to "change dramatically" for it to work. "The main thing is, whatever the plan, at least they're saying 'Let's talk about it'. It's an attempt to work together," he says.

Online giants merge to create powerhouse

One of the largest music e-commerce alliances was struck last week when two giants of online music distribution and retailing merged.
The California-based and Nasdaq-quoted Emusic.com and New York-based and privately-owned Cductive are combining in a stock swap deal, which values the group at \$38m (£24.1m).
Ollie Buckwell, Cductive's European general manager, says there is a good fit between the two companies, which he says both offer the largest number of licensed tracks for downloadable recording and sale, excluding sites which feature unsigned acts.
Already Emusic boasts more than 100,000 tracks from artists such as Bush and Frank Black, while Cductive has deals with around 350 independent labels in the US, Europe and Japan, covering more than 65,000 tracks by acts including Hole and Iggy Pop.

Europe's first MiniDisc-only store was launched by Charlotte Church last Tuesday. The store is the branch of Sony Music chairman/CEO Paul Burger (both pictured), who hailed it as a showcase for the eye-catching new format. Burger, whose self-titled second album was released the previous day, joined Burger and other invited guests at the store, which is sited adjacent to Sony's central London offices and boasts the entire range of MiniDiscs currently available in the UK. Burger says, "This incredible window space gives us an opportunity to get the MiniDisc message across to the public." The store's launch comes as newly-released BPI figures show 88,500 MiniDiscs worth £614,000 were shipped in the UK during the third quarter, around double last year's figure.



Power struggle breaks out over Davis' successor

A power struggle erupted between artist president Clive Davis and parent group BMG Entertainment over the issue of the veteran music man's successor last week.
Speculation mounted last Thursday (18) that BMG CEO Strauss Zeinick wanted to snap up the 50% stake in Atlanta label La Face Records which it does not own and install its president/CEO LA Reid as Davis' successor.
Alternatively, industry sources suggested that Davis, whose contract expires on 30 2000, may be "kicked upstairs to groom" Reid.
It is understood that Bertelsmann's corporate policy is that executives retire at 60. One New



Davis: in no mood to be moved
York source says BMG is "very concerned" that Davis has not groomed a successor and that BMG and Davis remains at loggerheads about who it should be.
In a statement issued on Wednesday, Davis appeared in no mood to be moved sideways in favour of a younger man. "I have no

plans whatsoever to retire," he said. "At age 66, I am absolutely at the peak of my powers."
Another source suggested that the dispute boils down to a culture clash between Davis and the German media giant. The insider adds that Davis may quit if Reid is forced on him. Zeinick also issued a statement on Wednesday saying he wanted to keep Davis on.
Meanwhile, in a statement to MW, Whitney Houston described Davis as "my partner". "He is on top as he has always been. He deserves total honour and respect from everyone, including BMG," she said. Songwriter Diane Warren and Carlos Santana have also issued statements in support of Davis.

EMI's download tracks to break mould

EMI Records is set to break new ground for a major next year by making a "substantial" number of its CD singles in the US also available as online downloads.
The company's senior vice president of new media Jay Samit unveiled the plans last Tuesday (November 16) in a speech to the Webnoise '99 digital music conference in Los Angeles.
He said EMI would start releas-

ing singles as downloads from the first quarter of 2000.
He told the conference, "Retailers have made a commitment to e-tailing, but they've had nothing to sell."
Although Samit declined to specify exactly what tracks or artists would be included in the new proposal, he did say that the singles will be available in multiple secured download formats.

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MUSIC GROUP



Dance label AM-PM appeared on course yesterday (November 21) to score its first UK number one single, with **Wamdue Project's King Of My Castle** set to displace Robbe Williams' *'She's The One*. The single, also Universal Island's first singles chart-topper since the division was set up at the end of last year, was put together by Chris Bram (pictured), a 25-year-old Atlanta-based house producer who has previously released records on Strictly Rhythm and Matrix. AM-PM's success with Wamdue Project follows hot on the heels of DJ Juan's *'The Launch*, which went to number two in September. AM-PM label head Dave Lambert identifies Radio One's decision to play *'King Of My Castle* six weeks ahead of release as a key reason for its chart-topping success. Mega Bullet Promotions director Martin Rosen, who is widely credited with introducing the single to the UK industry, says, "I'm not surprised by its success, as everybody who's heard it reckons that it's a big tune."



UK industry pays tribute as steps down from WM

By **Tous Davy**
Leading UK industry figures have paid tribute to Warner Music International's Ramon Lopez, who last week announced his plans to retire from the industry.

Lopez, who has spent more than 30 years in the business, officially steps down as chairman/CEO at the end of the year. An internal candidate is expected to be announced as his successor this week.

It will be the first big appointment made by Warner Music Group's chairman/CEO Roger Ames, who spelled out the immense contribution Lopez has made to the company.

"Ramon's visionary leadership of Warner Music International, his global grasp of this complex business and his facility for building a strong executive team have served this company extraordinarily well over the past decade and a half."



Lopez: "a true intellectual"
Lopez, who served under the executive during Lopez's early Eighties reign as PolyGram UK chairman/CEO.

Lopez's friend and colleague Bob Dickins, chairman of Instant Karma and former chairman of Warner Music UK, describes the

Spanish-born executive as a "true intellectual".

"Ramon is one of the great chess players of the music industry, as he is always thinking five moves ahead of everybody else," he says.

EMI Group A&R consultant Chris Briggs, who worked under Lopez as the senior A&R manager in 1978-79 and again as head of A&R at Phonogram from 1980-85, says Lopez taught him everything he knew.

"His management style was to trust you and let you get on with it," he says. "He wasn't breathing down your neck all the time and he treated his staff like adults. I learnt an awful lot working with and for him, as he was unbelievably tolerant and never lost his cool."

Lopez joined WEA International, the original WMI company, as vice

Hanon set to step down from IMF chairman role

International Managers Forum chairman Jeff Hanon will bow out after one year in the job at the association's AGM next month.

Hanon, who runs Jeff Hanon Management, says he is working towards retirement in four years' time and that means disengaging from certain responsibilities.

"I do around six tours every year, which I can do from abroad, and have flown in for [IMF] council meetings, but I think a chairman needs to be here all the time to meet people and go to events," he says.

Hanon says a candidate is being lined up to replace him at the AGM, which takes place on December 2 at BDO Stoy Hayward's offices in London.

newsfile

STOCK AND AITKEN DROP COURT CASE

The five-day High Court battle between pop producers Stock, Aitken and Waterman was dropped on November 15. The legal fight, brought by Cliff Stock and Matt Aitken against their former partner Pete Waterman, centred on the claim that he had breached a 1985 verbal deal to share all profits. Mr Justice Jonathan Parker accepted Waterman's assertion that there was no verbal agreement and ordered Stock and Aitken to pay £70,000 legal costs.

MEDELEY TAKES ON PROMO AT 52

Craig Medley, independent promotions consultant at Mo Wax from 1997 to 1998, has been appointed to the newly-created position of head of promotions at 52. Medley was head of radio promotions at Phonogram from 1993 to 1994.

SKY TO BROADCAST CLIFF SHOW

Cliff Richard's performance at Birmingham's NIA Arena on December 19 is to be the latest concert to feature in Sky Box Office's *Live In Your Living Room* series. The show will cost viewers £10 to subscribe to before midnight the day before or £13 on the day.

PANEL SELCTS MILLENNIUM THEME

A four-man team comprising musician Joals Holland, project director for the Millennium Dome opening celebrations Michael Lockett, Millennium show creative director Mark Fisher and ENO musical director Paul Daniel are charged with selecting one song from a shortlist of nine to usher in the New Year at the Millennium Dome opening night. The tracks under consideration are *Imagine*, *All You Need Is Love*, 1999, *'It's Only Rock'n' Roll*, *Millennium*, *We Are the Champions*, *Disco 2000* and *Don't Look Back* in *Anger*.

HANDLERMAN BUYS LIFETIME

Manchester-based independent music distributor Lifetime Entertainment has been acquired by Handlerman, the largest music merchandiser in the US.

Pullman sues partners in celebrity bond case

The Pullman Group, the creator of the *Bowie Bonds*, has filed a \$2.50m lawsuit against its former partners in a joint venture to finance a series of new celebrity bond issues.

Pullman alleged in last week's action - filed in the New York Supreme Court - that eight groups, including the entertainment accounting company Rascoff/Zysblatt and Prudential Insurance, reneged on an agreement to provide their clients and funding.

The alliance had intended to create bond issues for acts similar to those the Pullman Group completed for David Bowie, James Brown and Ashford & Simpson.

However, the 100-page complaint suggests that the defendants first dumped the Pullman Group from their venture and then used its "trade secrets and expertise" to establish a new joint venture between themselves. The complaint describes this as "a transaction that could only be consummated by the blatant misappropriation of Pullman's trade secrets and proprietary information".

Singles buck downturn as album deliveries dip

Singles sales saved the day again in quarter three as album shipments tumbled to their lowest level for the period since 1995.

Newly-released EMI Trade delivery figures reveal that it was only a buoyant singles market - rising 26.3% in value year-on-year to £34.5m - that helped lift overall music sales in the quarter by 1.3%. Against that, the albums market, clearly hit by a lack of big-name releases, declined in value to £195.4m and in units by 2.2% to £40.6m compared with the same period last year.

While album sales subsided, the singles market was lifted by a virtually continuous run of big-selling hits with Ricky Martin's *'Livin' La Vida Loca* and Lou Bega's *'Mambo No 5 (A Little Bit Of...)* among five singles to surpass 500,000 sales during the period. "Singles did extremely well, especially in value terms, and the annual market is still more than 80m units as well," says the BPI's research manager Chris Green. He also noted the declining number of 11.99 CD singles in the market.



Martin: 'Vida Loca lifted the market

Twelve-inch singles in particular performed spectacularly, rising 52.3% in value year-on-year, while cassette sales rose 13.2% to perform in stark contrast to their album equivalent. Cassette album sales rose - owed by 51.7% in value over the year, although they were propped up by compilations which made up 23 of the division's 40 biggest sellers of the period.

MiniDisc sales, which will be included in the full results for the first time for quarter four, continue to prosper. Around 88,500 units worth £614,000 were shipped during the quarter.

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WATCH OUT FOR ASDA'S BOMBSHELL

Asda probably should not expect too many Christmas cards from the record industry this year.

If Boots' £9.99 cut-price announcement last week was a slap in the face, Asda's move to introduce Wal-Mart-style US prices across the chart by the end of 2000 is – potentially – a hefty kick to the kidneys.

Concern about Asda's efforts to engineer a systematic reduction of CD prices to £9.99 has at least been tempered by initial efforts to make such moves in the spirit of openness. As BMG's Richard Story indicated on Friday, it is at least encouraging that they are attempting to make this change hand-in-hand with the record industry.

But, whichever way you look at it, driving CD prices down in this way could be hugely damaging.

Even though Asda's initiative relates only to chart CDs, it would make it difficult to maintain price levels on catalogue.

And, if applied across the board, the level of dealer price reduction which Asda is attempting to drive through – from around £9.00 to roughly £7.00 on a full-price CD album – would effectively cut income to the UK record industry by more than £200m a year on CD album sales alone.

That's £200m less to spend on A&R, on marketing, on promotion and all the other associated costs of launching new talent today.

Asda argues that reducing retail prices below the magic £10 threshold will lead to an inevitable increase in sales. Where it has launched similar initiatives in other product areas, it insists, the increase in sales has more than compensated for the loss of income per unit.

Whether that is true or not, it is going to be tough for the record industry to bear such a decline in income. To compensate for such a loss, the UK albums' market would have to expand by more than 20%. That's 30m more full-price CDs every year. Is that likely? The answer has to be, 'Probably not.' Merry Christmas, Asda.

Martin Talbot is editor of MW's sister title, the pan-European weekly fono. Ajax Scott is away.

PAUL'S QUIRKS

SPECIALISTS CAUGHT IN THE CROSSFIRE

No one in retail will be surprised that a full-blown price war has erupted on the High Street in the run-up to Christmas. There have been skirmishes all year with Woolworths sniping at specialists by offering albums such as Rage Against the Machine and Ian Brown at £10.99 and supermarkets advertising VAT-free discs and selling videos at below cost just to attract customers. Boots' final throw of the dice, offering top CDs at £9.99, proves that music is purely an attractive loss leader in the eyes of these general retailers. The fact that these spoiler tactics are ruining the profitability of music specialists must be considered a bonus to them. Imagine a music retailer who doesn't know much about video but does a cracking trade in CDs. His opposition also sells music, but makes most of his money on sell-through video which he advertises heavily on TV and in the press. When the ads start, the music specialist puts a sign in his window undercutting his opposition by offering all the latest videos at cost price.

The music specialist won't lose anything, but his opponent has everything to lose as he has to match the price, make no profit and pay for an expensive advertising campaign, which has back-fired on him. This is exactly what Boots and other High Street multiples are trying to do to each other, and, unfortunately, specialist music retailers are caught in the crossfire.

The only solution, if the music industry really wants one, is to control the supply of weapons being used, that is, discounted videos and CDs. All the retailers involved receive product either directly or indirectly from the major UK record and video companies.

So maybe the answer is in the music industry's own hands, no more obscene discounts that allow some retailers to sell videos at up to £3.00 less than the published trade price, no more payments for in-store support and displays that do not materialise, and no more throwing hands up in the air claiming it's nothing to do with them when the shit hits the fan.

Paul Quirk's column is a personal view

Sambrook takes top global role at Universal

Polydor's long-serving Greg Sambrook has been promoted to head of international at the Universal company, as previous incumbent Alastair Farquhar moves over to Go.Beat.

Sambrook, who steps up today (Monday) from international product manager, joined the international department in May 1998 and has worked on a number of global projects including albums by the Bee Gees, Boyzone and Lighthouse Family.

With a string of big-name albums lined up for release in 2000, Sambrook – who has been with Polydor for eight years – says it is an exciting time to take up the role.



Sambrook moving up

"We've got some really key releases out next year – the Bee Gees, Eagle-Eye Cherry, Ron Keating and the Lighthouse Family to name but four," he says. "It's all good stuff."

Farquhar has taken over as general manager of Go.Beat/reporting

to managing director Feryd Unger-Hamilton. He replaces Richard Chamberlain, who this month became Tommy Boy's UK managing director.

Farquhar, whose international successes have included 3.5m sales outside the UK of both Boyzone's *By Request* compilation and the Bee Gees' *The Night Owl*, says he is looking forward to working at Go.Beat.

"It's a great label with cool artists. It's a good opportunity for me," he says.

Unger-Hamilton says it is a testament to Farquhar's enthusiasm that he would leave a "cushy, corporate network" to join his operation.

Industry names behind 'Reeters of pop' website

by Robert Ashton

A group of industry figures, including Peter Powell and Martin Heath, are coming together to launch a rolling 24-hour music news and gossip internet site.

The brainchild of former Radio One DJ Peter Powell and his partner in the James Grant talent management group, Russ Lindsay, *Worldpop.com* is being pitched as the "Reeters of pop".

The site will also feature what they claim to be the first attempt to compile a weekly global chart.

Former Arista managing director Martin Heath is joining the management team as CEO, while Powell is chairman of the new media venture and Lindsay is managing director. Ian McLeish and Ben Turner, the respective former editors of *Top Of The Pops* and *Muzik* magazines, are also being joint editorial directors.

The partners have raised finance from four venture capital groups, including 3i, and are poised to



Taking over the pop world? (from left): Lindsay, Turner, Heath, McLeish and Powell

launch in the first quarter of next year.

Aimed at a core audience of 11- to 17-year-olds, *Worldpop.com* will feature up-to-the-minute news, gossip and reviews compiled by a team of a dozen journalists and another 100 stringers based around the world.

"We want people to be able to press a button and find out about the latest things that are happening

in pop," says Powell. "Technology is now giving us the opportunities that none of us have been able to exploit before."

Although the bread and butter of *Worldpop.com* will be pop, Heath says that it will also aim to break new music from across a range of genres.

"Just like a radio station, we want to find new music in partnership with record companies or through visitors tipping us off," says Heath.

Users will also contribute to what Powell claims is the first attempt to compile a world chart by voting for their favourite single, which will be updated continually and revealed exclusively each week on pop TV show CD/UK.

In another partnership, radio production company Wise Buddha will exclusively supply *Worldpop.com*'s news service to radio stations around the globe. When the brand is established, *Worldpop.com* also plans to create spin-off ventures including a move into the TV arena.

Call for indies to join chart panel

Millward Brown is appealing for small independent stores to join the chart panel following a dramatic decline in the numbers supplying data.

Chart director Bob Barnes says only around 475 stores, classified as small indies are currently contributing to C1N's official charts, compared with around 560 this time two years ago. He stresses that the size of the chart panel overall has expanded in the same period, from 3,500 to 4,600 stores.

Barnes says the indies' presence is vital to ensure the chart reflects what is selling across the entire range of retail outlets. "The independent sector sells a different range of product than many of the multiple stores," he says. "If that is under-represented because you can't get a decent sample, the products they are selling won't get the recognition they deserve."

Millward Brown has 100 Epon machines available for indies to use, with the only cost providing telephone access. For more details ring Sarah Linton at Millward Brown on 01926 826392.

Emap ponders Q digital radio

A Q magazine digital radio station for London and a digital TV dance service using the *Kiss* and *Mixmag* brands have been identified as priority projects for Emap media group's newly-created performance network division.

Launched last Tuesday as the group announced its results for the six months to September 30, the new division brings together all Emap's music products, including the magazines *Q*, *Mixmag* and *Smash Hits*, radio stations, music TV channel The Box and the online *non stop* ticketing service about.com.

The new division is headed by chief executive Tim Schoonmaker, promoted from the same role at Emap Radio. He says Emap has invested £27m in digital projects in the past 12 months, but only a small percentage has so far been allocated to music.

"New digital technology has provided the opportunity to launch branded services, but the final details have yet to be agreed," he says. "It could be only a matter of months before we can exploit the strong *Kiss*, *Mixmag* and *Q* brands using digital radio and TV."

PROFITS UP AT EMAP

	1998	1999	change
Turnover	£410.2m	£548.8m	+33.7%
Pre-tax	£16.2m	£83.1m	+16.9%

Profit

EMAP results for the six months to September 30 1999. Source: Emap

The formation of the performance network is also designed to make it easier for record companies to plan their marketing campaigns across different media within Emap, which unveils its own magazines, radio, TV and related Internet sites, he says.

"We can sit down with a label head, talk to them about the next 12 months and create a bespoke marketing campaign to help them promote priority artists that would take in our magazines, radio, TV and related Internet sites," he says.

Patrolphone marketing director Terry Felgate believes the consolidation is a logical step for Emap. "There are obvious benefits, but we would not agree a blanket advertising campaign unless it was absolutely right editorially for the artist," he says.

Megastores prepared for £2m promotion campaign

Virgin Megastores begins its first national TV advertising campaign today (Monday), in a £2m promotion that also includes radio, cinema and press.

Some 18 separate advertisements, part-funded by labels, will be screened on ITV, Channel 4, Channel 5 and cable and satellite stations in the run-up to Christmas and through the New Year.

Head of marketing Andy Kendrick says the demerger from Our Price prompted the decision to screen national TV commercials for the first time to emphasise that the chain is embracing the mass market. "Previously we have concentrated on the music press and third-party promotions with other brands," he says.

The campaign, created by advertising agency TBWA, begins with teaser ads using road signs and posters showing silhouettes holding their head as it appears to explode.

The strapline "Dangerously Entertaining" will be repeated during the next few weeks and the TV ads use hazardous signs to warn consumers of the dangers of visiting a Megastore.

As part of the advertising package, Virgin Megastores is giving labels that have contributed to the TV spend coverage in the chain's 90-second cinema campaign.

BBC Worldwide is hoping to work closer with record companies to develop joint managers to develop its portfolio of music yearbooks, following the launch on Friday of its first artist-specific publication for S Club 7. It joins the Top of the Pops and Live & Kicking brand yearbooks which are forecast to sell up to 120,000 units this Christmas. Publisher Lindsay Fox says there is potential to develop the medium for other pop acts. "We will monitor how successful the S Club 7 yearbook is, but there is no reason why books for other bands cannot be produced at different times of year to maximise fanbase interest," she says. "We would also be keen to discuss co-op retail promotions with labels." The BBC, which broadcasts the TV series Miami 7 starring S Club 7 in the summer, owns the book publishing rights to the act, which has given it access to exclusive photographs. The yearbook retails at £2.99 and is being marketed to a 50,000-strong fan database and is being promoted via other BBC pop magazines and websites.

£1m marketing spend rounds off Box revamp

by Steve Hemsley

Music TV station The Box completes its nine-month overhaul this Friday with a new look presentation package.

Media group Emap, which owns The Box, will spend around £1m marketing the station over the next five months, following new changes which include £250,000-worth of new programme logos and graphics, audio links and title sequences.

Programme director Francis Currie says the station is not being relaunched, stressing that the revamp is part of a series of gradual improvements which have been implemented throughout this past year. "The internal restructuring has been completed and the content refocused, and it is now time to go public with the new face of the station," he says. "Our aim is simple — to be the number one music channel for new music and 30% of the playlist each week is pre-release tracks."

The Box has also relaunched its internet site, Boxzone, to include audio and visual clips and a "Vote To Promote" section, which allows users to select a track to be added to



Boxtalk: part of the changes at the revamped Box

the playlist. The list was cut back in April, from around 500 songs a week to just over 100.

"I have brought radio disciplines to TV and given the music more focus. We have always had a good relationship with the record companies, but they had to understand that our main aim this year was to build audience," says Currie, who joined The Box from sister Emap broadcast Magic 105.4FM in March.

The marketing campaign for the station, whose audience under Currie has steadily risen from 1.5m to 1.9m, will include more third-party co-op promotions. Earlier this month The Box joined forces with sister magazine Smash Hits and confectionery manufacturer Nestlé

Rowntree to promote their Drifter confectionery, which is sponsoring the Boxtalk slot, while the channel's logo appears on 3.2m Drifter packs.

Pluggers have given a cautious welcome to the changes introduced at The Box in the 11 months since former execs Vincent Monney and Liz Leskowsky left. They say the narrow playlist has increased the rotation of certain videos.

Anglo Plugging's head of TV Mike Mooney, who handles artists including Fatboy Slim, Gabriella and Suede, says, "The Box is a key element of any TV campaign but remains predominantly a pop station and it can be hard for other acts to get coverage now the playlist has been cut."

FREE! giant poster & game inside!

TV special drives Sir Cliff to the top

LWT's An Audience With... series was yesterday (Sunday, November 21) set to boost the chart fortunes of another veteran act, with Cliff Richard landing his biggest hit since 1990's 'Saviour's Day'.

The programme, which went out at 9pm on November 13 — two days before the release of the single The Millennium Prayer — captured an average rating of 30.5m viewers with a 41.7% audience share.

As a result, Sir Cliff's single — released via the Chrysalis Group's Papillon label and not EMI — was challenging for a top three place on the singles chart, despite a lack of support from radio.

The Audience With... show's high audience figures come on the back of a number of highly-successful shows in the format, including An Audience With The Bee Gees whose 10.0m audience last November made it 1998's most-watched music TV programme. Both the series' Rod Stewart and Elton John specials also made it into last year's 10 biggest music programmes.

GWR launches new channels with brief to raise digital radio profile

GWR's digital music channels Core and Planet Rock were launched last week, backed by an industry-wide marketing campaign to raise consumer awareness of digital radio.

Although 69% of the population can receive the chart and classic rock channels — as well as Virgin Radio, Classic FM and Talk Radio — on the commercial Digital One network if they have a digital set, only a few thousand receivers have so far been sold. The radio industry predicts that only 30,000 householders will have a set by the end of next year.

GWR has a 63% stake in Digital One and does not expect to fund

stand-alone consumer press and TV advertising for its digital music stations until at least next summer. However, Digital One has begun an awareness campaign which includes commercials on the national stations' analogue services with the slogan "Digital radio — tomorrow's wireless" plus a telephone information line and a dedicated website, which acts as a guide to the new technology.

"There will be six or seven bursts of other advertising next year, but we are relying on the hardware manufacturers to make sure enough sets will be available when demand picks up," says a Digital One spokeswoman.



Melanie C at Digital One launch
Digital One has devised a partner marketing programme to drive the market forward and is negotiating with consumer electronic man-

ufacturers including Panasonic, Grundig, Kenwood and JVC. It also commissioned joint research with BBC Digital which indicates that 30% of consumers are interested in buying a digital radio.

Five other channels will launch on Digital One during the next few months: the Capital Group's adult contemporary service Capital UK is due on air in January, alongside a comedy and news channel. "Digital radio enables music fans to tune into genres of music which have not been available on radio before. We must get this message across," says Russell Stuart, managing director of GWR Digital Services.

new s file

EMAP's HEALY MOVES TO GALAXY
Martyn Healy, formerly Emap's group creative director, has been appointed managing director of Chrysalis Radio's Northeast station Galaxy 105.6FM. Healy, who oversees 10 stations while at Emap, was previously at the Metro Radio Group, which is now part of Emap.

TOP TWO IDN CLICKWICK
Clickmusic.co.uk, the internet search engine aimed at music fans, has made two key appointments to its marketing and sales teams. Lisa Wood, formerly at Kazzo Communications, has become marketing manager, while Joseph Morden joins as sales manager from the Lost Group where he was senior sales executive.

NEIL SIGNS TO WARNER/CAPPELL
Ian Neil, former head of film and television at Silverline Records, has been appointed Warner/Capitol Music's head of film, television and advertising with effect from December 6.

SCORE NOW UP FOR DIGITAL LICENCE

Score New Limited, a consortium put together by the Celtic Group and Scottish Radio Holdings, has announced its intention to bid for the second digital radio licence for the Greater London area. The first licence was won in September by CE Digital, a partnership between Emap and Capital Radio. The closing date for bids is January 11, 2000.

MCP'S BRAINE IN NEW VENTURE
Anthony Braine, the Bristol-based regional manager of MCP's, is leaving the body after 10 years to set up ARB Music. The operation is designed to help small, established labels form their own publishing companies.

ROBBIE SET FOR DVD EP
EMI/Chrysalis and Abbey Road interactive are releasing a DVD EP of Robbie Williams' promotional videos for Angels, Lazy Days and South of The Border. The Angels EP, which comes out on December 6, will also include exclusive footage of the singer's writing trip to Jamaica and a backstage performance of The Joke.

NAME CHANGE FOR SISTER PR

Independent public relations company Sister PR, whose clients include The Lovellars and Domino Records, has changed its name to Herman PR. The company is run by Ken Lower and Pam Ribbeck.

IMP AND EMI MUSIC

Contrary to any impression given in last week's Music Week, sheet music specialist IMP retains its long-standing and valued relationship with EMI Music.

PLATINUM STEREOPHONICS

StereoPhonics' Performance And Cocktails became a three-times platinum album last week as BRIT awards went to Charlotte Church and Westlife's 20th-anniversary album, Cher's The Greatest Hits and the compilation The Annual Millennium Edition.

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Concerts gear up for major assault on Europe with extensive tour

● Various Spice Girls are busying themselves on *fono's* countdown of the 20 biggest UK-sourced hits on European radio, with three of them moving in the right direction this week. Geri Halliwell's *Lift Me Up* lives up to its name by progressing 37-11, Melanie C's *Northern Star* moves 20-16 and Emma Bunton's *What I Am* is new at 19.

● The arrival of UK boosts Virgin's representation from two to three on the same chart, but it is still EMJ - headed by Tina Turner, at number one for a second consecutive week - which leads the corporate pack. There are four Universal tracks, three each from BMG and Warner, and two indie offerings.

● **Turner** continues to thrive in her adopted home of Sweden, where her album *Twenty Four Seven* last week debuted at one. In Germany the album entered at four and in Austria at six, while this week climbed a place to five in Norway and five places to six in Sweden.

● The GSA is currently proving to be Simply Red's biggest supporter, their album *Love And The Russian Winter* last week debuted at two in the sales chart, while climbing a place to three in Austria and entering at eight in Switzerland.

● Evidence of Texas's French popularity comes as their single *Summer Sun* enjoys the biggest increase in plays at four on the airplay chart, moving 7-6 on the sales chart with the same track and climbing 13-9 on the album survey with *The Hush*. Summer Sun remains at two behind *Cher's* *Agulhas* on the German airplay chart.

● Only domestic act *Anouk* prevents Five's *Invincible* album charting, the top spot in the Netherlands. By way of compensation, the band, whose *Keep On Movin'* finishes at five for a third consecutive week on the singles chart, make encouraging progress elsewhere in Europe, including moving 31-10 in Belgium's *Flanders* album chart, entering at one in the Italian singles chart and landing the highest new entry at nine in the Danish singles countdown. They also have Australia's highest chart position at 25 with *Keep On Movin'*. Meanwhile, fellow RCA signings *Westlife's* self-titled album enters at five in Norway, 20 in Denmark and jumps 7-5 in the Belgian chart.

● With a UK chart career spanning more than 30 years between them, *Car, Genes and Queen* have clocked up a combined tally comfortably surpassing 100 hits. And their success across Europe continues with their respective greatest hits packages *Ying* for superiority. *Queen* hit the top spot in Germany a fortnight ago and reach the same position in Norway this week, while *Car* moves 46-5 in Spain, enters at five in Sweden and climbs 50-7 in the Netherlands. Queen's highlights so far include entering at two in the Italian album chart.

by Paul Williams
Oasis look set to make their biggest live commitment yet to continental Europe as part of intensive promotion for the forthcoming album *Standing On The Shoulder Of Giants*.

The Creation-signed band have indicated that they are prepared to set aside around six weeks next spring to tour the region, with UK dates to follow.

Promoting their last studio album, *Be Here Now*, in 1997, the band played just 18 shows on the continent, while they performed only 10 concerts there in 1996.

Sony Europe's senior vice president of marketing Richard Ogden, whose organisation handles Oasis for the region, says he is most

encouraged by what he has heard so far of their tentative European plans.

"If you look at the touring activity this time, you're looking at twice what they did in 1997 and three times that of 1996," he says.

Oasis are also expected to play a series of festival dates next summer on the continent where *Be Here Now* sold around 1.5 million units. Last year's *Mogwai* collection sold more than 300,000 units in the region.

"The band are very strong, particularly in continental Europe where sales didn't dip much between *What's The Story*, *Morning Glory* and *Be Here Now*," notes Ogden.

The early European planning discussions have come during what is



Oasis: live expansion in Europe proving to be a noticeably long set-up time for the album, which is already completed but will not be released until February 28. Ogden believes the long preparation

ation time emphasises the professionalism of the group and their management.

Ahead of a world tour for the band in 2000, Oasis play gigs for three radio stations in the States next month, taking in Philadelphia, Chicago and Detroit between December 3 and 5. Their return single *Go Let It Out* is lined up for February 7 release, with a tour set to begin in Japan at the end of February to coincide with the release of the album.

The band, who will be undertaking promotion in the UK in January and February, are also set to take in South East Asia, the US and South America alongside European dates on the tour. Full details are expected to be announced shortly.

Booyed by more than 2m worldwide sales so far for Texas's latest album *The Hush*, Mercury UK releases its biggest album of the year this week with a live recording of Metallica's greatest hits. The double album *S&H*, which pairs the heavy rock band with the San Francisco Symphony Orchestra under the baton of Michael Kamen, was officially launched last Friday with a one-off performance in front around 600 invited guests at the Velodrom in Berlin. The group, who are signed to Mercury UK for the world outside North America and Japan, performed at the event with a local orchestra. A similar concert is being staged tomorrow (Tuesday) at New York's Madison Square Gardens. Mercury UK's director of international marketing Stan Thomas says the album's initial ship-out is close to 1m units, with its arrival followed a week later by the single release of a live version of *Nothing Else Matters*.



UK TOP 20 AIRPLAY HITS IN EUROPE

UK	EUROPE	Artist/Track (Label)
1	1	1 The Notorious B.I.G. (A&M)
2	2	2 I Saved The World: Youth Synthetica (RCA)
3	3	3 When You Say Nothing At All: Ronan Keating (Polydor)
4	4	4 Summer Son: Texas (Mercury)
5	5	5 New York City: The Notorious B.I.G. (A&M)
6	6	6 Ain't That A Lot Of Love: Simply Red (East West)
7	7	7 The Best Of Mr. Big: Bryan Adams (A&M/Mercury)
8	8	8 She's The One: Robbie Williams (Chrysalis)
9	9	9 Burning Down The House: Tom Jones & The Cardinals (J&R)
10	12	10 Keep On Movin': Five (RCA)
11	17	11 Lift Me Up: Geri Halliwell (EMI)
12	11	12 Dow Corning: Car (RCA)
13	14	13 Still Believe She's An Angel: Westlife (RCA)
14	10	14 Sing & Back: Anouk (Epic)
15	13	15 What Comes After The Sunset: 11 Absolute/EMI
16	20	16 Northern Star: Melanie C (Virgin)
17	18	17 Phing On My Wings: Westlife (RCA)
18	18	18 When We Are Together: Texas (Mercury)
19	19	19 What I Am To Do: Geri Halliwell (EMI)
20	20	20 Thursday's Child: Boyz II Men (A&M)

Chart based on 20 radio played (biggest bases in the UK: EMJ 100 copies per 100 listeners • Music Europe, 100 copies per 100 listeners • UK: 100 copies per 100 listeners)

GAYIN US RADIO TOP 20

UK	US	Artist/Track (Label)
1	1	1 Smooth: Santana (A&M)
2	2	2 Mumbo No. 5: Lea Lewis (RCA)
3	3	3 Back At One: Brian McKnight (Motown)
4	4	4 Waiting For Tonight: Jennifer Lopez (Work)
5	5	5 New York City: The Notorious B.I.G. (A&M)
6	6	6 (You Drive Me) Crazy: Britney Spears (Jive)
7	7	7 I Know I Loved You: Savage Garden (Columbia)
8	8	8 Luger: Thin Lip Backstreet Boys (Jive)
9	9	9 I Need To Know More: Anthony Columbia
10	11	10 Where My Girls At? 702 (Mercury)
11	11	11 The Morning Comes Smoos Mouth (InterScope)
12	12	12 With 21: Will Smith (Columbia)
13	13	13 Garcia In A Bottle: Christina Aguilera (RCA)
14	14	14 Meet Virginia: Train (Columbia)
15	15	15 Shake Your Bon-Bon: Ricky Martin (Columbia)
16	16	16 I Wanna Love You Forever: Jessica Simpson (Columbia)
17	17	17 What A Girl Wants: Christina Aguilera (RCA)
18	18	18 Bring It All To The Bottom: Real 7:9 Spice (Columbia)
19	19	19 Heartbreaker: Mariah Carey (Columbia)
20	20	20 Fly Love: La Toya Love: Whitney Houston (A&M)

Chart based on 20 radio played (biggest bases in the UK: EMJ 100 copies per 100 listeners • Music Europe, 100 copies per 100 listeners • UK: 100 copies per 100 listeners)

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Artist/Track (Label)	Chart UK	Chart Abroad
AUSTRALIA	single: <i>Go Let It Out</i> (Back 2 Back 7) (Polygram)	7	13
	album: <i>Rescued Tom Jones</i> (J&R)	11	11
CANADA	single: <i>Candle In The Echo: John Mellencamp</i> (Mercury)	12	13
	album: <i>Queen: Chosen Ones</i> (Epic/Capitol) (Duck)	21	14
FRANCE	single: <i>Summer Son</i> (Mercury)	6	7
	album: <i>The Hush</i> (Mercury)	9	13
GERMANY	single: <i>When You Say... Runar Kaiting</i> (Polygram)	18	17
	album: <i>Love And The... Simply Red</i> (East West)	11	17
ITALY	single: <i>Keep On Movin'</i> (Five) (RCA)	1	—
	album: <i>Grasshills</i> (Hi Five) (Polygram)	2	—
NETHERLANDS	single: <i>Keep On Movin'</i> (Five) (RCA)	5	5
	album: <i>Invincible</i> (Five) (RCA)	2	2
SPAIN	single: <i>One's Lamest</i> (Car) (RCA)	4	5
	album: <i>Grasshills</i> (Hi Five) (Polygram)	6	6
US	single: <i>The Chemical Brothers</i> (Virgin)	75	75
	album: <i>The Science Of Things</i> (A&M)	102	42

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AMERICAN CHARTWATCH

by ALAN JONES

Billboard statistics for the year to September show UK singles sales running at the level of 80 million a year. While that is down slightly on 1998, we're not in the freefall situation they are in the US, where singles sales are down by over 25% so far this year, and are also dropping for the 80m mark, giving us *only* 10m for the first time. **→ 20-15**

It's partly their own fault - labels are loathe to release singles in case they cannibalise albums - but it is amazing to consider that in a country as big as the States the current number one single - *Santana's* *Smooth* - sold only 67,000 copies last week, and only four singles sold more than 40,000 copies.

Album sales remain buoyant, however, and there's a new number one again this week, with country star *Faith Hill* ending a two-month rock struggle at the top by debuting in pole position with her new set *Breathe*, which sold more than 242,000 copies last week. That is 14,000 more than *Mariah Carey's* *Rainbow*, which remains in the runner-up position. Hill's triumph comes just six months after husband *Tim McGraw* topped the chart for the first time with a *Place In The Sun* album. It also follows her huge success with 1998's *Faith*, which peaked at number seven, but which has

so far sold more than 4m copies. Other high-glycine new entries come from *Sienna* Gager (number six), *The Plection* soundtrack (number eight), *Five Apple* (number 13) and *The Artist* (number 18). Apple's album sets a long, though it is widely abbreviated to just *When The Pawn...* The Artist's *Rawe Un2* *The Joy Fantastic*, which sold nearly 84,000 copies, is his highest charting album since 1995, while *The Gold Experience* reached number six.

Bush have the top album by a UK act for the third consecutive week, descending 24-11 with *The Science Of Things*. Also in decline are *Sting* (37-50), *Eric Clapton* (39-54), *But The Girl* (164-190) and *Paul McCartney* (94-96). *Pet Shop Boys* (84-118), *Fatboy Slim* (116-119), *Genesis* (91-122), *The Beatles* (134-153), *Phil Collins* (153-164), *Everything But The Girl* (164-190) and *Paul McCartney* (94-96) (pictured) which claws its way from 136 to 135, while his single *Angels Jump* rises 85-77 to the Hot 100.

Bush are top of the tree among Brits on the singles chart too, with their *The Chemicals* between US holding at number 75. The other UK act on the singles chart, *Fatboy Slim*, rises 94-87 with *The Rockafeller Skank*.

NIGHTMARE BEFORE CHRISTMAS

ROADRUNNER RECORDS

CHRISTMAS

MACHINE HEAD

- DEC 13th - Newport, Centre
- 14th - Wolverhampton, Civic
- 15th - Glasgow, Barrowlands
- 16th - Manchester, Academy
- 18th - Nottingham, Rock City
- 19th - London, Brixton Academy



'From This Day' (RR2130 3) - The Single - Out 6.12
 Taken from the UK Top 15 album 'The Burning Red' (RR 0651 2)
 Out Now

Plus AMEN



'Come America' (RR 2131 5) The Single - Out 29.11
 Taken from the debut album 'AMEN' (RR 0656 2)
 Out Now

COAL CHAMBER



- NOV 25th - Wolverhampton, Civic
- 26th - Bristol, Rason Rooms
- 28th - Glasgow, Garage
- 29th - Manchester, Academy
- 30th - London, Astoria
- DEC 1st - London, Astoria

'Shock The Monkey' (RR 2134 3) The Single - Out 22.11
 Taken from the UK Top 30 album 'Chamber Music' (RR 0659 2/5)
 Out Now

TYPE O NEGATIVE



- NOV 29th - Manchester, Academy
- 30th - London, Astoria
- DEC 1st - London, Astoria

'Everything Dies' (RR2130 3) The Single - Out 22.11
 Taken from the UK Top 75 album 'World Coming Down' (RR 0646 2)
 Out Now

Slipknot

- DEC 13th - London, Astoria



'Welcome To Our Neighbourhood' (RR 0601 3) The Video - 29.11
 'Slipknot' (RR 0655 2/5) The UK Top 40 debut album
 Out Now



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new s i d e

DISCO 2000 GETS NEW LEASE OF LIFE
Universal-Island is re-pressing Pulp's previously deleted *Disco 2000* for release on December 6 — the same day WEA releases Prince's classic 1999 — despite frontman Jarvis Cocker's insistence that he doesn't want it re-released for the millennium. Because of new CIN rules, the track will now be chart ineligible. A Pulp spokesman says, "All that's happened is that it's being repressed and will be in the shops again. It's not being reissued or re-promoted. I don't know how many copies are being pressed. Jarvis just didn't want anyone to be pushing it."

NEW MATERIAL ON WAY FROM KRAFTWERK
Electronic music pioneers Kraftwerk are to release their first brand new material this decade on December 6, but only in Germany. It will be released a month later in the UK. *Expo 2000*, on Kling Klang/EMI, was originally written as the official theme music for next year's Expo 2000 in Hannover as a 20-second jingle, but was developed further. A source indicates that it is impossible for EMI UK to arrange the lavish 3D packaging in time for a UK release. Sales of the album on import are expected to be significant.

ALL SAINTS WRAP UP NEW ALBUM
All Saints have finally completed the overdue follow-up to their debut *Never Ever*. *Tell Me*, *I Need The Mic*, the album is set for release in spring next year and is currently being mastered. Meanwhile, the identity of the source which has been leaking details of the project on *MW's* sister computer website *dotmusic* — using the name "hybridmoss" — and circulating label decisions — has emerged as David Blatt. The father of All Saint Melanie, Blatt has spent a lot of time chatting to fans on its All Saints discussion area.

LEFTFIELD'S CONWAY LEAVES FOR THE END
Higher Ground/Hard Hands label manager Mark Conway leaves on Friday to become an executive producer at video company The End (Grooverider, Travis) from next year. Among other achievements, Conway is best known for having guided Leftfield to two Top Three albums.

STUDENT AWARDS LOOKS FOR BIG-NAME AID
A "name" headline band is being sought for the finals of the first annual National Student Music Awards — a showcase competition for the three best UK unsigned student acts — being organised by Brixton Academy on February 18 next year. Mudhut Records (www.mudhut.co.uk) is the main sponsor of the event, which is holding 45 hours nationwide with profits going to the Nordoff-Robbins Music Therapy Centre.

NW PLATIST

Big Yoda Muffin — 845183 (Echo) Ange Dottle and Jim Jones' debut outing (single, November 22); **Animal House** — *Animal* (Boilerhouse) Rocking epic track from BMG sampler (bpc); **Folk Implosion** — *One Part Lullaby* (Domino) One of the *MW* stereo's most popular records — essential listening (album, out now); **Europe** — *Final Countdown* (Brian Rawling Remix) (Epic) Just irresistible single, December 6; **Fordhead** — *The Debut* (Columbia) Prancing pop/dance Swedish trio's debut (single, November 29); **Various** — *It's Only Rock And Roll* (Universal Music TV) Disappointing — not a patch on Perfect Day (December 13); **Beck** — *Milk & Honey* CD, best (most) CD that most clearly illustrates the Prince confusions (album track); **Action Spectacular** — *Drew Barrymore* (Curvball) From here on in it's a riot... (bpc); **lan Brown** — *Set My Baby Free* (Polydor) Best track from Golden Greets album (bpc)

Harris music to get outing on Dry Stone

By Stephen Jones
Radio Two DJ Bob Harris is following in the footsteps of Pete Tong, Steve Nascenzo and Trevor Nelson by starting up a record label to release his favourite music.

Dry Stone is being set up in cooperation with Richard Cotton, co-owner of Oxford indie label Shiny Disco (Beatnik, The Unforgettable Truth). It's the latest in a host of new label start-ups by key names.

As well as plans to initially release material from the US, the label which is taking Steve Earle and Ray Kennedy's 'E' label as its role model — plans to record new original music and release it itself. A&R will be assisted by Bob Patterson.

Revealing his plans last week just as a deal on his first signing, an undiscovered Texan act, was set to close, the former Atlantic producer and Old Grey Whistle Test presenter says the idea came to him earlier this year when he began producing on an album project.

Harris, who averages 500,000 listeners a week across his current two shows, adds, "The album came to nothing, but it put into my mind what would be the ideal label? What would it be like? And I thought it would be good to license in some of the music I play on my programme that you can't get hold of here, except on the internet."

Elsewhere, Concept Records last week held a low-key showcase at London's Sarn West Studios for Daisey, the TLC meets Lisa Stansfield-sounding 22-year-old female singer/songwriter who it intends to launch next spring. Daisey has been co-writing with Aron Friedman (Serious Rope, Take That).

The label is run by managing director Paul "Max" Bloom and funded by partner,

Former Stereophonics' A&R man Dave Wiberley has reunited with their managing director John Brand in his first signing at five since starting at the company two months ago. London-based twenty-something singer/songwriter Sally-Anne Marsh, who was developed by Brand, starts recording next month with Chuck Sabo — best known for being Natalie Imbruglia's live music director — and his wife Jeanetta. Wiberley — who worked with Stereophonics during his time at V2 — says, "I've been keeping Sally up my sleeve since March. It's very much her thing but with a band around her, song-and-guitar-driven but not folk. It's great. She's great. And it's kind of flattering and nice to be back with John." Pictured (from left) are live managing director Steve Jenkins, Wiberley, Marsh and Brand.

Artist: The Artist Formerly Known As Prince
Venue: The Mermaid Theatre, Blackfriars, London

The *Daily Telegraph* journalist who noisily stormed out of The Artist's 15-track album playback — bored after a wait of more than two hours — must be kicking himself black and blue, and, purple.

Just 10 minutes later, the curtain dropped and The Artist kicked in the opening chords to announce his first live UK appearance in two years — and a stunning one at that, albeit to 400 selected industry movers of varying influence at London's Mermaid Theatre.

Each of the following 75 funk-filled minutes were not the mere announcement of his slight return. As he pumped out the opening chords to surprise the audience with old track, *Let's Go Crazy*, it was clear that The



New labels: Harris (left) and Daisey

Swedish business entrepreneur Peter Blomqvist in his first foray into music. Its consultants include former Q&S A&R manager and East West/Anxious Records general manager Diane Young and former Big Life A&R/promotions manager Everton Webb.

Its other projects include: the Kiss FM-playlisted dance track *In Your Arms* (Rescue Me) by Nu-Generation, which samples Fontella Bass' 1965 Top 20 hit *Rescue Me* and will be Concept's first release in January; female dance act Lynsee Moore with debut single *Embrace* in March; and UK-based Europop act Soco Club who will be produced by Love To Infinity.

Meanwhile, Cameron McVey (Neneh Cherry, Massive Attack) has been given his own Cherry Bear imprint at London Records by ffr A&R director Pete Tong to initially develop its new act, Neneh.

And WEA has confirmed it is giving senior A&R director Mike Peden — best known for producing Lighthouse Family — his own R&B/pop imprint 360 Records, which also allows him to produce other acts within Warner. As expected, existing acts Angel Lee, All Blue and Brez will move over to 360.

Yomanda signs deal with Chrysalis Music

Yomanda, aka Paul Masterson, last week struck a worldwide publishing deal with Chrysalis Music A&R manager Polly Cumber after 11 months' negotiation.

Masterson — who, as Yomanda, had a long-running Top 10 hit with Synth 4 Singles in July — has been writing with Judge Jules for next year's Hi-Gate project on the new Ministry of Sound label Incentive run by Nick Halkes (Prodigy, Vengaboys). Last week the pair were auditioning female vocalists, while the first Hi-Gate single will be the non-vocal, low-key limited edition release *Pichin* on December 6.

Cumber says, "When Paul came to me with tunes, I knew they were going to be big smash hits, which is why I hung in there."

Masterson's remix of Mario Piu's Communication (Somebody Answer The Phone) is Blasted at Radio One ahead of release on November 29 while the Yomanda follow-up on Manifesto is due in the new year.

Meanwhile BMG Music Publishing writer-manager Pauline Grant starts today (Monday) in the equivalent role as creative manager at Chrysalis Music.

Grant, who signed writer Jo Evans and acts Screem! and Me-One during her time at BMG, will replace Cella McCamley who left last month for Sony Publishing after handling writers such as Tracey Ackerman (B'Witched, Geri Halliwell) and Wendy Page (Billie, Tin Tin Out). Chrysalis Music managing director Jeremy Lascelles says Grant comes highly recommended from various record labels' A&R departments and her musician's background will be a strength.

Eye-Q A&R manager Ben Bodie has also been confirmed as the replacement for Chrysalis Music's former A&R manager Steve Sasse, now at East West. Lascelles says Bodie, who starts later this year, will specialise in the dance music area.



Artist wanted to make a statement. Everyone jumped out of their seats and began to party. Mop-haired and adorned in purple head to high-heeled toe, The Artist was very quickly leaping into the audience to play guitar and inviting members of the crowd to sing or dance onstage. Among the fans were noted Beverley Knight and an uncomfortable-looking Beck.

One second The Artist hopped along the

stage, one leg curled over the guitar, all Chuck Berry. Next, he was bending and picking guitar strings with his left hand while he played keyboard with the right, à la Jimi Hendrix. He span, he split, he even swagged with panache.

The Artist's band included former Sly & the Family Stone bassist Larry Graham in hot form as tracks such as U Got The Look, Kiss, Get Off and, amusingly for His Royal Schizoid Purliness, My Name Is Prince.

The Artist began his encore with the Greatest Romance Ever Sold, the first single which will be released in January including remixes by Neptunes (featuring A Tribe Called Quest's rapper Q-Tip), Jason Nevins and a radio edit featuring The Roots.

While the new album, *Rave Un2 The Joy Fantastic*, appeared to be the fiery and bluesy Lady Babylon.

return to his The Artist's Prince past, it certainly marks the path there. Showcase of the week hardly does this event justice — showcase of the year would be more appropriate.

SINGLE of the week

TLC: Dear Lie (Arista 7432174012). At the rate they are crossing over, TLC should be headlining Glastonbury next year. The



latest cut from their platinum album *Fanmail* — bound to feature in many "best of 1999" articles — finds the trio in typically addictive, full-blown R&B ballad mode. Panned by T-Boz and Babyface, it will certainly chart high and last well into the next millennium's charts. Radio One has backed Dear Lie with a B-listing and the track's arrival should quickly lead to the downfall of previous single Unpretty from its current spot in the airplay Top 20. **C**



SINGLE reviews



LOU BEGA: I Got A Girl (RCA CD74321 720642).

The novelty crown prince of Latin pop returns with, in effect, Mambo No. 5 Part 2. Despite its similarity to its predecessor, it is likely

to be playlisted everywhere, and name-checking every country imaginable — including the Vatican — is not that it is, at the very least, a European winner.

WENGARBOV'S: Kiss (When The Sun Don't Shine) (Positive CD/TV122).

Another slice of unashamed Euro-pop from the current premier purveyors of the genre, who have scored four Top Five hits this year. Kiss is the first single to be taken from their second LP, which is modestly titled *Platinum Album* and due out in the new year.

WILLIAM ORBIT: Barber's Adagio For Strings (Warner WE2427CD). In direct competition with the Skip Raiders track on *Perfecto* — which uses the same theme, familiar from the *Platoon* film soundtrack — Warner releases this reworking by Orbit of Barber's contemporary classical tune. Hot Dutch remixer Ferry Corsten provides a typically euphoric trance version.

THE BEASTIE BOYS: Alive (Grand Royal/Parlophone CDCL 818). This standout track from the Beasties' *Sound of Science* anthology (out on November 22) sees them in sing-a-long form, with an infectious chant of "Bring it back, that old New York rap." It has been B-listed by Radio One.

DEBORAH HARRY: I Want That Man (EMI CDMAN 2000). After a new intro reminiscent of KLF, this remixed pop gem falls straight into the arms of Debbie Harry's warm, wraparound voice. Written by Tom Bailly and Aianah Currie (The Thompson Twins), it was originally a hit for Harry in 1989, and there seems little reason why it should not storm the charts again thanks to the timely lyric, "Here comes the 21st Century."

THE CUBAN BOYS: Cognocenti Vs Intelligenza (EMI CDCUBAN001). Based around a sample from the cult Horner-Dance website, C's has become John Peel's most requested track since the Sex Pistols' God

Save The Queen. Capital's Dr Fox has also backed the track, which could be one of the surprise hits of the festive season.

HOLLY JOHNSON: The Power Of Love (PleasureDome PLCD005). Radio has been slow to pick up on this re-recording of the 1984 hit, although TV appearances including *Later*, *This Morning* and *GMTV* should help. Fans of the original will not be offended by the subtle orchestration of this classic song, whose lyrics seem poignant for end-of-millennium soul-searching.

ENRIQUE IGLESIAS: Rhythm Divine (Interscope 4972242).

This second single from Iglesias' Enrique album departs little from the style of *Bellamos*, its Top Five predecessor, with the Groove Brothers at the helm once again. Despite UK Latin fatigue, another Top 20 entry seems assured.

LEANN RIMES: Crazy (Curb/London CUBS2C). Rimes' unmistakable vocal shines through on this cover of the Patsy Cline classic. Lifted from an album of country covers, it could benefit from the growing popularity of the country scene.

ANDREA BOCELLI: Ave Maria (Philips 4644852). Taken from Bocelli's Sacred Arias long-player — currently 25 in the album chart and looking likely to follow in the footsteps of his previous international hit album — this version of Bach's Ave Maria is aimed squarely at the Christmas market. A performance at the Royal Variety Show will heighten awareness of the single.

TOM JONES FEAT. CERYL MATTHEWS: Baby It's Cold Outside (Gut CDGUT29). A typically bossy tune which unites the voice of Wales past and the voice of Wales present, this is the second single to be taken from Jones' Reload album. It should lift sales of the duets package in time for the festive season.

MAZARINI: Wheat (Rocket Girl RGR111). Hailing from Philadelphia, the one-man band's debut single is a top-notch pop tune, taking in influences such as Beach Boys and The Monkees. It has been featured on Xfm and GLR and Radio One's Evening Sessions.

QUEEN WITH DAVID BOWIE: Under Pressure (Parlophone CD QUEEN28). A cheeky string sample from Madonna's *Papa Don't Preach*, this bouncy house track started as a bootleg before being picked up by DJ Judge Jules. It is currently topping both *AW's* Cool Cuts Chart and Club Chart.



THE WELL EQUIPPED RECORDING STUDIO

ALBUM of the week

GEORGE MICHAEL: Songs From The Last Century (Virgin CDVX2920).



This rush-released Christmas stocking-filler features songs by some of the greatest composers of the 20th Century, including Cole Porter, Rodgers & Hart, Johnny Mercer and Evan MacColl. Michael's passion for songs such as Roxanne and Brother Can You Spare Me A Dime is obvious on this pleasant — if sometimes a little safe and repetitive — album, which will clearly be a winner at retail. **C**



JUNIOR JACK: My Feeling (PIAS PIASB012CD). Featuring a sample from Alexander O'Neal, this disco cutout has the same kind of appeal as Phats & Small. Plays from DJs such as Pete Tong and Judge Jules could help it cross over.

The Queen classic — which topped the UK chart in 1981 and was sampled by US rapper Vanilla Ice for his hit Ice Ice Baby — is re-released in a fresh M4 re-edit. CD2 features Bohemia Rhapsody and Thank God It's Christmas. **C**

THE CHARLATANS: My Beautiful Friend (Universal MCST40225). This sees The Charlatans return with a song infinitely more airplay-friendly than the previous single. For its uplifting lyrics and melodic charm deserve to return them to the Top 10 for the first time since 1997.

WITCHED: I Shall Be There (Glow Worm/Epic 6683332). With LadySmith Black Mambazo guesting, one cannot help but think that this ballad will have slipped off the soundtrack for the Lion King. However, it is perhaps B-Witched's most grown-up work to date, with chorus key changes and neat production touches.

JAMES: We're Going To Miss You (Mercury JMC024). Remixed from the gold-selling album *Millionaires*, this Brian Eno-produced track is a classic James with its accomplished sound and anthemic chorus. Radio One support has included a single of the week from Simon Mayo, plus an A-listing.

PRINCE: 1999 (Warner W467CD). Warner re-releases the Purple One's 1998 party classic for what it claims will be the last time ever (see *A&P*, p5), up against the chart-inegalible release of Pulp's *Disco 2001*. Still sounding as fresh as ever, its only downfall will be overexposure during the Millennium celebrations.

LENNY KRAVITZ: Black Velvet (Virgin VUSCD146). Interest in this fourth single from the platinum-selling 5 album will be heightened by the inclusion of the promo which has been banned because of strobe lighting, nudity and sexist imagery.

TERRIS: This Time Is Now (Epic/Tugboat/Rough Trade NEG123CD). Currently attracting interest among publishers, Terris debut with an EP of affected — if surprisingly trash — rock. Gruff vocals collide with edgy drums and overdriven guitars, but it is the relentless energy that stands out.

PROGRESS PRESENTS THE BUY WUNDA: Everybody (Manifesto PROCC1). Lifting a cheeky string sample from Madonna's *Papa Don't Preach*, this bouncy house track started as a bootleg before being picked up by DJ Judge Jules. It is currently topping both *AW's* Cool Cuts Chart and Club Chart.

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



RECORDED SOLID GOLD CHARTBUSTERS: I Wanna 1-2-1 With You (Virgin VUSC1765).

Liberal use of the annoying Grand National-style phone ringing tone, this unashamed attempt to score a festive number one is the creation of Lloyd Stanton, KLF's Jimmy Cauty and Vindaloo co-writer Guy Pratt. Based around a lame disco-dance groove with Sam Fox-style vocals by Denise Palmer, it is without doubt this year's most irritating Christmas contender.

RETAIL FOCUS: **MVC**

by Karen Faux

MVC is finding the pace of life increasingly hectic now that it has opened the doors of its first central London branch, situated at the City commuting hub of London Bridge. Since its launch at the end of September, the store has been trading from 7am to 8pm during the working week and employs a staff of 10 to work across a busy shift system. "It is a very different pattern of trading to other MVC stores," says manager Matt Dye. "Essentially we got short, sharp bursts of custom with lunchtimes proving particularly intense. We try to provide a service that is speedy but efficient."

Dye's last position was managing MVC's Plymouth store and he clearly relishes the challenge of developing the brand in a new retailing environment. The look and feel of the chain's 69th store reflects an investment of £250,000, with its wide aisles and stylish fixtures designed to encourage browsers. Dye is proud of its current Countdown To The Millennium campaign which has been phased in gradually during the past three weeks and



MVC's Matt Dye: targeting City workers

visually very strong. "In terms of impact it is one of the best we have ever done," he says. "It features a very broad range of merchandise and there are a lot of different messages for the consumer. Because the design is cohesive and follows a strong colour scheme it is easy for people to absorb what's on offer."

MVC GEARS UP FOR CHRISTMAS

MVC Entertainment, part of the Klingerster group, is spending £5.5m on its TV advertising assault this Christmas which is aimed at a 25- to 45-year-old audience. Its Countdown To The Millennium campaign is currently running across ITV, Channel Four and Five and satellite until December 19. The ads include artists such as Genesis and the Corrs along with DVD and video titles such as James Bond and Zorro. MVC currently stocks DVD in 80 of its outlets and is aiming to underfire its position as a leading stockist.

Targeting a City worker customer base means catering for a wide range of ages, and MVC balances its chart offer with a comprehensive selection of back catalogue and specialist titles. Dye reports strong sales for formats such as MiniDisc and DVD. "DVD has been going exceptionally well, led by titles

such as Saving Private Ryan and Lethal Weapon 4," he says. "On the albums front, this week's biggest sellers have been Macy Gray, Shania Twain and Vonda Shepard."

MVC is working hard to communicate the value-for-money message to its new catchment. The store was launched with a press campaign in the *Evening Standard's* *Hot Tracks* magazine which underlined discounts and the benefits of its loyal card. It has also been leafleting people on the High Street with money-off vouchers to raise awareness of promotions. "At low price, we promote specific products at a low price," says Dye. "Top video sellers Lethal Weapon 4 and Saving Private Ryan are currently available at £9.79."

So far, the performance of the store has exceeded Dye's expectations and he has even got used to the early morning start. "It's quite nice to come in early and then have half the day to yourself," he says. "By 5pm the store is closing up, I get to have a lie-in the next day. The rota is very well organised to ensure that there are plenty of staff available whenever the rush hits."

IN-STORE NEXT WEEK (from 29/11/99)

Andys RECORDS Windows - Bryan Ferry, More Music To Watch Girls By, Sony Nice Price campaign with three CDs for £21; in-store - Future Loud Foundation, Len, Fun Lovin' Criminals, Illminada, Death In Vegas, Beth Orton, Fire And Steel, Beastie Boys, Joshua Bell, Alanis Morissette; TV ads - More Music To Watch Girls By, Bryan Ferry, Village People; Press ads - Future Loud Foundation, Len, Fun Lovin' Criminals, Beastie Boys, The Clash

ASDA Singles - Celine Dion, The Corrs, Whitney Houston, Thunderbugs, A-Team, Michael Moog, Lauryn Hill & Bob Marley; Albums - Funky Divas 3, 02, Out About, Guns 'N' Roses, Massive Dance Hits 2000, Best Club Anthems...Ever 2000, Best Musicals In The World...Ever, All Night Party, See Gees, Songs Of Praise

Boots in-store - Christmas campaign offering chart albums at £9.99 and cassettes at £7.99, buy a Friends video and get one free, two rock or pop CDs for £15, two classical CDs for £10, buy a mid-price video and get one free, save £2 on Boots exclusive CDs

CDs Albums of the month - Best Of '99 Campaign; In-store display boards - Best Of '99 featuring Tom Jones, Basement Jaxx, Divine Comedy, Beta Band, Pavement, Public Enemy, Breakbeat Era, Moty

HMV Singles - Celine Dion, Whitney Houston; Windows - Christmas campaign, money-off vouchers for purchases in 2000; Press ads - The Corrs, Celine Dion, Whitney Houston, The Charlatans, Thunderbugs

MENZIES in-store - Celine Dion, The Very Best Of The '90s, Martine McCutcheon, Mavericks, Will Smith, A1

MVC Album - Eric Clapton; Windows - Simply Red, Eric Clapton, Christmas videos; in-store - Thunderbugs, Countdown To The Millennium campaign; Listening posts - Mike Oldfield, Fun Lovin' Criminals, Metallica, Beastie Boys, Alanis Morissette; Back; TV ads - Simply Red, Eric Clapton

"NOW" Singles - Tom Jones & Cerys Matthews, Alanis Morissette, Macy Gray, B*Witched, TLC, James; Albums - Beck, George Michael, Thunderbugs, Euphoria 3

ourprice Singles - The Corrs, Celine Dion, Thunderbugs, Mary J Blige, Artful Dodger, Atomic Kitten, Marlo Plu, Jamiroquai, Salt'n'Peppa, Whitney Houston; Albums - Supergass, The Divine Comedy, Sting, Bob Marley, Blur, Alanis Morissette, R Kelly, Foo Fighters, Phats & Small, Korn, Puff Daddy; Windows - A1, Thunderbugs, Beck, Lightning Seeds, Enrique Iglesias, Metallica, Now! 44, Celine Dion

pinnacle network Selects listening posts - iCube, DJ Pippi, Wide Angles, Handsome Boy Modelling School, Emilianna Torrini; Mojo recommended retailers - Luther Allison, Fleetwood Mac, Jack Bruce, Sly & The Family Stone, Spirit, Junior Kimbrough

TOWER Singles - Celine Dion, Atomic Kitten, Artful Dodger, Jamiroquai; Windows - Eurythmics, Matrix, Divine Comedy, Coal Chamber, Type-O-Negative; in-store - Celine Dion, Jamiroquai, Christmas campaign; Press ads - The Simpsons, Coal Chamber, Type-O-Negative, Robbie Williams

MEGASTORES Singles - Celine Dion, A-Team, The Corrs; in-store - Jamiroquai, Christmas campaign offering two CDs for £22 across hundreds of titles; Press ads - Artful Dodger, Atomic Kitten, Beyonce, Dust Brothers, Longpigs, Marlo Plu

WHSmith in-store - Celine Dion, Martine McCutcheon, Boyzone, Mavericks, Lightning Seeds, Michael Bolton, Very Best Of The '90s

WOOLWORTHS Singles - Robbie Williams, Ricky Martin; Album - Five; in-store - Savage Garden, Diana Ross, Chris Rea, Buffy The Vampire Slayer, Nat King Cole; Press ads - Ally McBeal 2, More Music To Watch Girls By, Stereophonics, Lightning Seeds



"We've got a very strong reputation as a dance store and all our staff are DJs. At the weekend we had Masters At Work in buying records for their local gig and we've also recently had Phats & Small and Danny Trejo bringing the racks. The shopfloor is kind of thin with vinyl displayed at the front, DJ equipment in the middle and offices at the back. Billy Kiltie runs his progressive house label, Limbo Records, from here and we also have a 23rd Precinct imprint which occasionally releases product. Although we've got nine listening posts where people can listen to vinyl, CD or tape.

This week our fastest moving 12-inches have been Marlo Plu's Communication, Alreape's L'Esperanza, Wamdue Project's King Of My Castle and Paul Van Dyk's Another Way/Avenue. We have also been selling a lot of Fridge's Angel, an import from Germany. One of our most hotly-requested

ON THE SHELF

DAVID YEATS,
co-owner, 23rd Precinct,
Glasgow

singles is Put Your Hands Up from Trevor & Simon who have just been signed to Ministry Of Sound. That one is going to be massive. I can't say that our business is really seasonal but, like everyone, there is always an upsurge at Christmas. The downside is that we notice a lull when the students go home.

Recently we've expanded the range of DJ equipment we offer and we now sell a wide range of Technics kit including decks, mixers and speakers. It is surprising how much of students' grants get spent on this kind of thing.

We sell tickets for local gigs here and two of our DJs, Steven McCreery and Colin Twendale, have residencies at club the Tunnel. The big one that we're selling at the moment is the New Year's Eve Colours 2000 event, featuring a load of DJs such as Dave Pearce, John Digweed, Carl Cox and our own Chris Keegan. I'll be going to that one myself."

**ON THE ROAD**

FAYE CHAMBERLAIN,
Vital rep for the
South West

"I've got seven Chain With No Name stores in my area and they are all very upbeat about business at the moment. Many have now started to open late in the evenings and are looking very festive with strong window and in-store displays."

A lot of my time is currently taken up with our Best Of '99 campaign. It has been promoted on Radio One and there was a double page spread in the NME which featured all of our stockists. The Po's is really unmissable and there is a free video available to give customers an idea of what the campaign is offering as a whole. We are planning another £6.99 campaign with some new titles for the beginning of next year and intend to repeat the success of our summer promotion.

This week I have been warming people up for the Tom Jones & Cerys Matthews single, Baby It's Cold Outside, which has been heavily requested as a single release from

Jones's Reload album on Gut. I am also continuing to sell German trance DJ/producer Paul Van Dyk's single on Deviant, Another Way/Avenue, which charted at 13 this week and there's an album coming in the new year.

The last quarter provides a great opportunity to re-promote albums that have done well throughout the year and end-of-year charts are giving a renewed push to acts such as Basement Jaxx, Pavement and The Divine Comedy. The three albums released to celebrate the Warp label's 10th anniversary are also maintaining solid sales.

It has been a very changeable 18 months for the business and it will be interesting to see what happens next. Lots of our labels are still making their minds up about when they will re-release product in the new year and we are looking forward to giving both them and the stores our best support."

27 NOVEMBER 1999

CHART COMMENTARY

by ALAN JONES



SINGLE FACTFILE
Cliff Richard registers his 121st hit this week, debuting at number two with *The Millennium Prayer*, which puts the words of The Lord's Prayer to the melody of Auld Lang Syne. It's an idea which didn't sound like a winner to EMI, which has released CLIFF's singles for the past 41 years, but it sold nearly 85,000 copies last week on the *Papillon* label, which picked the single up. Only the popularity of the Wamdue Project's *King Of My*

Castle deprive Richard of his 14th number one. It's his biggest hit since *Saviour's Day* was the Christmas number one in 1990. Had Richard topped the chart this week, we would have had the poetic situation of an artist who has transferred from EMI to the *Chrysalis* Group (*Papillon* is one of their labels) topping an artist (Robbie Williams) on *Chrysalis*, which was, of course, sold to EMI by the *Chrysalis* Group.

Cliff Richard is condemned to a supporting role as a dirty rascal this week as the *Wamdue Project* are indeed kings of the castle, selling more than 148,000 copies of their hit *King Of My Castle* to ascend to the throne. Conceived and produced by 25-year-old American Chris Brann and sung by an unnamed session singer, *King Of My Castle* was originally released here in June last year on Creation's now defunct dance offshoot *Eruption* but sold only 350 copies on its first week in the shops, earning 122nd place on the *CIN* Top 200, and disappearing the following week. Subsequently reissued in radical style by Italian Roy Malone (whose transformation of the track Brann simultaneously recognises as a commercial master stroke and a musical abomination which he has dismissed as "ridiculous") it came hot in Europe, spending most of the recent summer lodged near the top of the European sales chart, and re-entered the UK listings on import last week, checking in at

MARKET REPORT

TOP 10 COMPANIES

1	Universal (UK) 17.9%
2	EMI 17.5%
3	The Hit Label 8.1%
4	Jive 7.7%
5	BMG 6.4%
6	Epic 5.2%
7	WEA 3.9%
8	Virgin 3.9%
9	Mercury 3.5%
10	Others 12.7%

TOP CORPORATE GROUPS

Indies 22.6%	Virgin 3.7%
Universal 22.4%	Warner 5.1%
Gony 13.2%	BMG 8.2%
EMI 18.6%	

SALES UPDATE

Figures show top 10 companies by % of total sales of the Top 10, and corporate group shares by % of total sales of the Top 15

VERSUS LAST WEEK: **-1.1%** (Year to Date Versus Last Year: **-0.2%**)

PERCENTAGE OF UK ACTS IN THE CHART

UK: 41.3% US: 18.7% Other: 40.0%

number 61. It completes its bizarre record of charting 60 places higher with each appearance this week by selling nearly 60,000 more than any other record and giving the AMPM label - the future of which was in great doubt when its parent A&M was

absorbed into Universal last year - its first ever number one. Neither is predecessor A&M's dance label - Funk A&M/erica or Breakout making that particular feat.

Macy Gray's *I Try* continues climbing up the singles chart, taking a step up to number six. Since debuting at number 10 eight weeks ago, the record has never gone down, always equalling or improving on its previous peak. The last record to do that was the *Spice Girls'* *Wannabe*, which debuted at three and then spent seven weeks at number one. But *I Try* has been leading an increasingly charmed life in the past few weeks enjoying unchanged or improved chart placings as its weekly sales have declined. Its sales peak came three weeks ago when it sold 57,800 copies and moved 8-7. Since then it has spent a further two weeks at number seven while its sales dipped first to 44,400 and then to 42,000. This week's move to number six is accompanied by a fall in weekly sales to 37,100.

INDEPENDENT SINGLES

X	Last	Title	Artist
1	NEW	THE MILLENNIUM PRAYER	Cliff Richard
2	1	IF I COULD TURN BACK THE HANDS OF TIME	R Kelly
3	NEW	I SEE YOU BABY	Gracie Armatto feat. Gram In Funk
4	3	ANYOTHER WAY/ANYWAY	Paul Van Dyk
5	2	HEADS HIGH	Mr. Vegas
6	2	HURRY UP AND WAIT	Stereographics
7	NEW	DON'T BE AFRAID '99	Moanman
8	7	BULLET IN THE GUN	Planet Perfecto
9	9	LARGER THAN LIFE	Backstreet Boys
10	12	(YOU DRIVE ME) CRAZY	Britney Spears
11	4	SHAKTIKA EYES	Primal Scream
12	16	BLOODY X'N	Dream Team Vs. Hunch Cherry
13	11	JUMP 'N' SHOUT	Basement Jaxx
14	6	CAN'T GET ENOUGH	Suede
15	NEW	DOLLARS IN THE HEAVENS	Geneva
16	13	YOU'LL BE IN MY HEART	Phil Collins
17	14	AFTER THE LOVE HAS GONE	Steps
18	8	MISS PARKER	Morgan
19	8	PAPERDOLLS	Feeder
20	16	SUN IS SHINING	Bob Marley vs Funkstar De Luxe

Label	Title	Artist
Jive	0523182 (P)	Jive
Pepper	9283002 (P)	Pepper
Debutant	DVN75205 (V)	Debutant
Greenhouse	GREC278 (SRD)	Greenhouse
V2	VV21952028 (IMV/P)	V2
Heart Recordings	HEATCD202 (V)	Heart Recordings
Perfecto	PERF3305 (IMV/P)	Perfecto
Jive	0559562 (P)	Jive
Creation	CRESCD 126 (IMV/P)	Creation
4 Liberty	LIBT1303 (P)	4 Liberty
XL Recordings	XLS11933 (P)	XL Recordings
Nude	NUD04033 (IMV/P)	Nude
Nude	NUD146231 (IMV/P)	Nude
Walt Disney	0100735 (DNY)	Walt Disney
Shut/Jive	01519462 (P)	Shut/Jive
Source	COSOUR 02 (P)	Source
Echo	ESCC2025 (P)	Echo
Club Tools	036895 (CLU)	Club Tools

PEPSI Chart

Rank	Title	Artist	Label
1	KING OF MY CASTLE	Wamdue Project	AMP/PM
2	THE MILLENNIUM PRAYER	Cliff Richard	Papillon
3	SHE'S THE ONLY 1	ONLY US	Radio Waves
4	WALL 2	Kids Sewn	Columbia
5	IF I COULD TURN BACK THE HANDS OF TIME	R Kelly	Epic
6	I TRY	Macy Gray	Epic
7	LIFT ME UP	Janet Jack	EMI
8	KEEP ON MOVING	Five	BMG
9	EVERYTIME, READY OR NOT	As	Columbia
10	WHY Gonna Get	Why	WEA
11	WAITING FOR TONIGHT	Jennifer Lopez	Columbia
12	WHEN WE ARE TOGETHER	Tha Dogg Pound	Mercury
13	WHAT I AM	Boyz n the Trap feat. Kenny Rogers	VC Recordings
14	GENIE IN A BOTTLE	Christina Aguilera	BMG
15	MANI I FEEL LIKE A WOMAN!	Shania Twain	Mercury
16	2 TIMES	Ami Lee	Scepter/London
17	LIFE'S TOO SHORT	Living Legends	Epic
18	TURN	Turn	Independence
19	FLYING WITHOUT WINGS	Winger	BMG
20	BOMB BIGGY	Another Level	Northwest/Atlantic
21	I KNOW I LOVED YOU	George Benson	Label
22	WANT TAKE A LOT OF LOVE	Empy feat. Ken West	Real World
23	THE WORLD IS NOT ENOUGH	Outrage	Real World/NCA
24	(YOU DRIVE ME) CRAZY	Britney Spears	Jive
25	RADIO	The Corrs	MCA/Universal
26	UNPRETTY T.U.	Lafayette	Label
27	HEARTBREAKER	Whitney Carr	Columbia
28	SUNSHINE	Corinne Bailey Rae	Label/Atlantic
29	NORTHERN STAR	Helena	Wgma
30	SING IT BACK	Hoodie	Label
31	BLUE (DA BEAT)	Lulu feat. EMI	Dressed
32	WHEN THE HEARTACHE IS OVER	The Delfonics	Parade
33	I SEE YOU BABY	Gracie Armatto feat. Gram In Funk	Pepper
34	I SAID THE WORLD TODAY	Explosives	NCA
35	MUOCHU MAMBO!	SWAY feat. Woodyboy	Woodyboy
36	HURRY UP AND WAIT	Stereographics	V2
37	LARGER THAN LIFE	Backstreet Boys	Jive
38	SHAKE YOUR BOM BOM	Ricky Martin	Columbia
39	NEVER LET YOU DOWN	Harold Faltermeyer	Real World/Universal
40	NOT OVER YOU YET	Enya feat. Enya	EMI

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

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27 NOVEMBER 1999

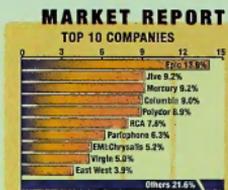
CHART COMMENTARY

by ALAN JONES



Celine Dion reached the halfway mark of the nineties without a number one album to her credit and will end it with four under her belt, with a minimum of 14 weeks at number one. Dion has been incredibly busy since making her British breakthrough and has continued to record in French as well as English throughout the last few years. Partly as a result of husband Rene's illness, she is about to take a year-long sabbatical and recaps what has been a marvellous few years for her with *All The Way...A Decade Of Songs*, which began the week struggling behind Steps' *Steptacular*, but eventually drew 10,000 sales ahead of it to give Dion her fourth number one album. That's a record for a Canadian artist, the second highest tally for a female solo artist (only Madonna has more) and as many as any artist has managed in the nineties.

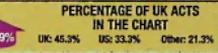
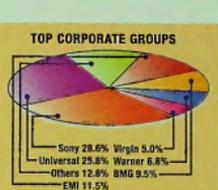
Dion's arrival at number one means fellow Canadian Shania Twain's *Come On Over* album slips a notch to number three despite



Figures show top 10 companies by % of total sales, and corporate group shares by % of total sales, of the Top 10 sales album.

The "half hits, half new" hybrid is one which doesn't always pay off but it worked like a dream for Celine Dion last week, with more than 74,000 punters investing in her *All The Way...A Decade Of Songs* album, enough for it to end Steps' three week residency atop the chart with *Steptacular*. Dion's album, which includes hits like *Think Twice* and *My Heart Will Go On* as well as freshly recorded material like the upcoming

single *That's The Way It Is*, is her fourth number one and marks the fifth year in a row in which she has topped the chart, achieving this notable double by spending seven weeks at number one with *Cole Of My Love* (1995), a week at number one with *Falling Into You* (1996) and five weeks at number one with *Let's Talk About Love*, which topped first in 1997 and returned to pole position in 1998.



increasing its sales last week. *Come On Over* sold more than 60,000 copies to bring its total to more than 1,430,000 and should

pass the 1,600,000 mark this week, as sales are destined for a sharp take-off with payday, the nearness of Christmas and

heavy price discounting all taking effect. Sales are already buoyant, of course, and artist album sales were up for the fifth straight week last week, a 16% rise taking them to more than 2m for the first time since last Christmas.

In such a climate, it's possible to experience rapidly rising sales without enjoying any improvement in chart position. That's the fate of Macy Gray this week, with her *On How Life Is* album staying at number six despite its weekly sales tally rising 40% to nearly 37,000. Altogether, the album has now sold more than 265,000 copies - a tally it is likely to double between now and Christmas.

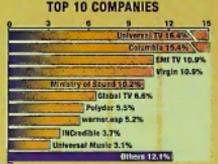
A year to the week after her chart debut with *Voice Of An Angel*, 13-year-old classical prodigy *Charlotte Church* returns to the chart with her self-titled follow-up. Charlotte's first album has sold 510,000 copies so far, while her new album sold more than 28,000 copies last week.

COMPILATIONS

Still enjoying the period of grace it was given by the postponement of *Now That's What I Call Music!* 44, **Huge Hits 99** rules the compilation roost for the fourth straight week in an unchanged top three where it is still pushed by *Abbott and Costello's Annual - Millennium Edition*. Sales of all three are down a little, even though the sector as a whole saw sales swell by more than 13% last week to the 750,000 mark for the first time since last Christmas. The album which made a big contribution to that increase was *MusiC Of The Millennium*, the Universal/Virgin/EMI release which is tied to the Channel 4 programme of the same name, and includes contributions from many of those who were placed in the poll, including Robbie Williams, Oasis and Elton John but neither of the top two acts - the

Beatles and Elvis Presley, whose recordings are rarely to be found on multi-artist compilations due to contractual reasons. *MusiC Of The Millennium* sold nearly 37,000 copies last week, and debuts at number four on the album chart, ahead of *Kiss Clublife 2000* (number six, 21,000 sales) and *Cream Anthems 2000* (number seven, 17,000 sales). Finally, Christmas albums are just beginning to get into their stride and three of them in the top 50 already, with Universal Music TV's *The Ultimate Christmas Collection* setting the early pace, ahead of Virgin/EMI's *The Best Christmas Album In The World...Ever!* and Warner/epi/Global TV/Sony's *The Christmas Album*, which the number one budget seller is *Compton's The White Christmas Album*.

MARKET REPORT



INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	STEPTACULAR	Steps	EMI/US (0519442) (P)
2	2	PERFORMANCE AND COCKTAILS	Stereophonics	V2 VVR 100482 (MNV/P)
3	5	BABY ONE MORE TIME	Britney Spears	Jive 0520712 (P)
4	3	RELOAD	Tom Jones	Cap/GUTCO 189 (P)
5	4	WVY - THE MUSIC - VOLUME 4	James A. Johnston	Koch International 320812 (KCI)
6	6	MILLENNIUM	Backstreet Boys	Jive 0520222 (P)
7	7	R	R. Kelly	Jive 0517652 (P)
8	8	BUENA VISTA SOCIAL CLUB	Ry Cooder	World Circuit WCD 568 (P)
9	10	WHAT GETS AROUND	Stereophonics	V2 VVR 100438 (MNV/P)
10	9	FRIDAY	Moby	Mus GUSTUM 112 (P)
11	11	BRUCE LEE	Underworld	JBO JB0261003 (MNV/P)
12	11	YOU'VE COME A LONG WAY, BABY	Fabrizio Sim	Skiv BRASSIC 11CD (MNV/P)
13	13	VERTIGO	Popper Amnada	Pepper 0530332 (P)
14	14	A SECRET HISTORY	The Divine Comedy	Setanta SETCDL 100 (P)
15	19	GREATEST HITS	2Pac	Jive 0520692 (P)
16	16	REMEDI	Basement Jaxx	XL Recordings XLCD 129 (P)
17	15	STEP ON	Steps	EMI/US 0519112 (P)
18	18	MOLTEN BEATS	Ron Talogy	Ron RAMM/PXCD (SRD)
19	19	BEAUCOUP FISH	Underworld	JBO JB0 1005432 (MNV/P)
20	20	WHAT'S THE STORY MORNING GLORY!	Oasis	Creation CRECD 189 (MNV/P)

THE YEAR SO FAR... TOP 20 COMPILATIONS

This	Last	Title	Artist	Label (distributor)
1	1	NOW THAT'S WHAT I CALL MUSIC!	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
2	2	NOW THAT'S WHAT I CALL MUSIC!	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
3	3	BIG HITS '99	VARIOUS ARTISTS	WARNER/GLOBAL/CENTURY
4	4	MUSIC TO WATCH GIRLS BY	VARIOUS ARTISTS	COLU/SABA
5	5	LOVE SINGS	VARIOUS ARTISTS	WARNER/GLOBAL/CENTURY
6	6	NOTTING HILL	ORIGINAL SOUNDTRACK	ISLAND
7	7	TRANCE NATION	VARIOUS ARTISTS	MINISTRY OF SOUND
8	8	NEW HITS '99	VARIOUS ARTISTS	WARNER/GLOBAL/CENTURY
9	9	EUPHORIA	VARIOUS ARTISTS	TELSTAR TV
10	10	THE BEST HITS ANTHEMS...EVER!	VARIOUS ARTISTS	UNIVERSAL
11	11	LOVE SONGS	VARIOUS ARTISTS	WARNER/SUNNY TV
12	12	KISS HISSA '99	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
13	13	IBIZA ANNUAL '99	VARIOUS ARTISTS	MINISTRY OF SOUND
14	13	CLUBBERS GUIDE TO IBIZA - SUMMER '99	VARIOUS ARTISTS	MINISTRY OF SOUND
15	14	FRESH HITS '99	VARIOUS ARTISTS	WARNER/GLOBAL/CENTURY
16	15	DARKNESS'S CREEK	ORIGINAL TV SOUNDTRACK	COLUMBIA
17	16	NOW DANCE 2000	VARIOUS ARTISTS	VIRGIN/ENA
18	16	TOP OF THE POPS '99 - VOLUME TWO	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
19	17	THE BEST CLUB ANTHEMS...EVER!	VARIOUS ARTISTS	VIRGIN/ENA
20	18	NOW THAT'S WHAT I CALL MUSIC!	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL

27

november
1999

THE OFFICIAL CHARTS

singles

W musicweek

AS USED BY
BIBIC RADIO 1
97-99FM



1 KING OF MY CASTLE

Vanadium Prospect

AM/PM

- 2 THE MILLENNIUM PRAYER Cliff Richard Pavilion
- 3 SHE'S THE ONE/IT'S ONLY US Robbie Williams Chrysalis Columbia
- 4 WILL 2K Will Smith Columbia
- 5 IF I COULD TURN BACK THE HANDS OF TIME R Kelly Live
- 6 I TRY Macy Gray Epic
- 7 LIFT ME UP Geri Halliwell! EMI
- 8 KEEP ON MOVIN' Five RCA
- 9 EVERYTIME/READY OR NOT A1 Columbia
- 10 WHY Glamma Kid WEA



- 11 THE WORLD IS NOT ENOUGH Garbage Radiactive
- 12 WHEN WE ARE TOGETHER Texas Mercury
- 13 WAITING FOR TONIGHT - Jennifer Lopez Columbia
- 14 NO DISTANCE LEFT TO RUN Blur Food/Parlophone
- 15 WHAT I AM Tin Tin Out feat. Emma Bunton VC Recordings
- 16 TURN Travis Independent/Island
- 17 I SEE YOU BABY Groove Armada feat. Gram'ma Funk Peppercorn
- 18 FLYING WITHOUT WINGS Westlife RCA
- 19 GEMME IN A BOTTLE Christina Aguilera RCA

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THE OFFICIAL CHARTS

albums



1 ALL THE WAY...A DECADE OF SONGS

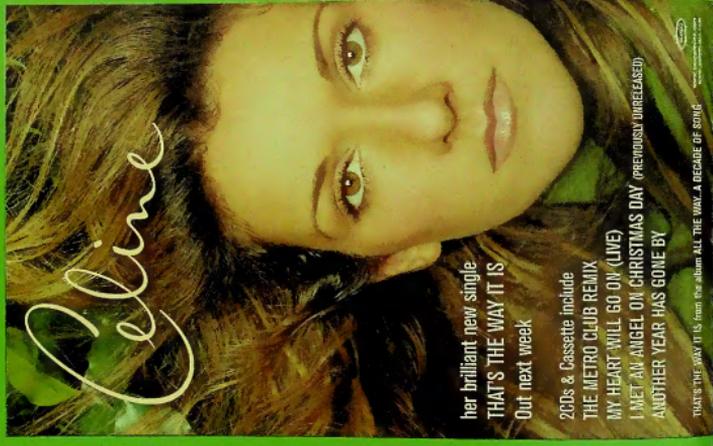
Celine Dion

Epic

- 2 STEPTACULAR Steps EMI/Line
- 3 COME ON OVER Shania Twain Mercury
- 4 WESTLIFE Westlife RCA
- 5 THE MAN WHO TRAVIS Independence
- 6 ON HOW LIFE IS Macy Gray Epic
- 7 GREATEST HITS III Queen Parlophone
- 8 INVINCIBLE Five RCA
- 9 UNPLUGGED The Corrs Atlantic
- 10 THE GREATEST HITS Cher WEA/Universal TV



- 11 MILLENNIUM Will Smith Columbia
- 12 THE BEST OF ME Bryan Adams Mercury/A&M
- 13 CHARLOTTE CHURCH Charlotte Church Sony Classical
- 14 GOLD - GREATEST HITS Abba Polydor
- 15 PERFORMANCE AND COCKTAILS Stereophonics V2
- 16 HEART & SOUL - NEW SONGS FROM ALY MCBEAL, YONAS SHEPARD Epic
- 17 S CLUB S Club 7 Polydor
- 18 TURN IT ON AGAIN - THE HITS Genesis Virgin
- 19 SCHIZOPHONIC Geri Halliwell EMI



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MY HEART WILL GO ON (LIVE)
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ANOTHER YEAR HAS GONE BY

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This year has seen a major shift in the opportunities offered by web retail.

Gerard Grech reports on the key music players keen to join the e-tail race

Music industry embraces online opportunities

The news last week that Virgin Megastores Direct has teamed up with Virgin Mobile in an exclusive venture, comes as competition in the UK e-commerce market is really beginning to hot up. The deal, which will allow music fans to hear short samples of music and order CDs via their mobile phones, follows a year in which online retailers have begun to jostle for lead position in a burgeoning market.

Last month, *Which?* Online reported that 4m people have purchased goods online in the UK during the past 12 months. The report, carried out by Mori, concluded that one in 10 UK web users (estimated by Fletcher in price war is unlikely) increase their music online spend from €15m (\$15.5m) in 1999 to €383m (\$394.5m) in 2003. Clearly the competition within the UK music online market will be fierce and will not be limited to "clicks and mortar" businesses (major High Street retailers trading online) or internet-based retailers. A number of different types of music retail models are also entering the field. Contenders include specialist record stores setting up e-commerce operations, media portals introducing e-commerce facilities for music, sites selling purely digital downloads and, finally, kiosks in stores and other public places which enable online ordering.

A combination of factors make the Internet a compelling sales and distribution channel for music. The first is overheads. An

Other analysts are even more bullish. A survey in October by Jupiter Communications estimated the value of music across Europe by the end of 1999 will be €82m (\$84.5m) - double what it was last year. Jupiter also believes that by 2003 the value will exceed €1bn. UK consumers alone are expected to



Broich: believes price war is unlikely

increase their music online spend from €15m (\$15.5m) in 1999 to €383m (\$394.5m) in 2003. Clearly the competition within the UK music online market will be fierce and will not be limited to "clicks and mortar" businesses (major High Street retailers trading online) or internet-based retailers. A number of different types of music retail models are also entering the field. Contenders include specialist record stores setting up e-commerce operations, media portals introducing e-commerce facilities for music, sites selling purely digital downloads and, finally, kiosks in stores and other public places which enable online ordering.

A combination of factors make the Internet a compelling sales and distribution channel for music. The first is overheads. An



Byrum: pop titles are biggest sellers

online retail store can offer customers an entire range of music, DVD, video and games products, in any number of formats, without holding any inventory. This is why online stores can boast a range of 300,000 titles or more. The second factor is customer service. Online, the potential purchaser can sample sound clips before buying, unlike the High Street experience of limited numbers of listening posts offering a narrow range of titles. Thirdly, there is huge scope for internet retailers to influence the purchasing behaviour of customers.

As well as recommendation tools to help them choose their purchase, customers can be targeted with other related merchandise, enabling online retailers to spur cross-selling. For instance, when searching for a particular

music title on Amazon.com, the customer is informed that shoppers who bought this CD also bought a given selection of other CDs and books (links are provided). This cross-selling feature is in addition to an exhaustive list of reviews on the album, not only from third party professional reviewers, but also from other Amazon.com customers. Finally, by analysing customer profiles and tracking their online behaviour, the online retailer can build up near-perfect data analysis. A one-to-one relationship with the customer can be built up, and highly targeted details of particular releases and promotions can be sent out to users via e-mail.

All these promising factors have made the online model especially attractive to internet retail start-ups. Amazon, CDNow (in the US) and Boxman in Europe have been quick to exploit the opportunity of low inventory and overhead costs and start from a purely online model.

E-commerce giant Amazon, with a worldwide customer base of 12m, launched the music e-tail arm of its UK site earlier this month, just one day after main rival, BOL (Bertelsmann's online shop) announced that it would start selling CDs on its UK site imminently. Amazon's UK managing director Colleen Byrum explains that the reason for this was two-fold. "We always intended to roll out music sales here, just as we have done in the US. But we were also responding to an influx of e-mails from UK customers who wanted to buy music from us and who wanted to replace old vinyl collections with CDs."

Amazon.co.uk's catalogue has been tailored to the UK market, and so far comprises 120,000 titles with 10,000 sound clips. Although Pinnacle's Windsong is its main supplier, Amazon carries out its own fulfilment from its 728,000-sq ft CD and book warehouse in Marston's Gate,

continued on p4

WHSmithOnline.co.uk

Web address: whsmithonline.co.uk
Holding company: WH Smith Group
Nationality: UK
UK manager: Adrian Himpson (site editor), WHSmith Online Music & CDParadise.com
Launch date: April 1999
Number of titles available: 250,000 (music, videos, games)
Back-end supplier: n/a
WH Smith linked up with Microsoft and BT in March in a venture to sell books, music, videos and games online.
The UK retailer has already acquired existing e-commerce sites Internet Bookshop, CDParadise.com, VideoParadise.com and GamesParadise.com and launched WHSmith Online in April.

The site is a fully-fledged portal offering free internet access. Music content includes headlines from Top of the Pops, dotmusic, NME, Virgin Net, DJ and Q along with gig listings, reviews and links to selected music and record company sites.
WH Smith recently unveiled plans to introduce computer terminals in its stores to enable shoppers to order product direct from its website. The terminals will be aimed at travellers and located in WH Smith's existing shops at stations and airports. They also allow travellers to check e-mail messages and travel information. Fulfillment for WHSmith Online is handled in-house.
Liz Shackleton

amazon.co.uk

Web address: amazon.co.uk
Holding company: Amazon.com
Nationality: US
UK manager: Colleen Byrum (managing director, amazon.co.uk)
Launch date: October 1999
Number of titles available: 120,000
Back-end supplier: Windsong International
The US's most-established books and music e-tailer, Amazon launched music retail sites in the UK and Germany last month. The UK site is run from Slough and offers 120,000 titles with editorial content from magazines including Q, NME and Gramophone. Fulfillment is by Windsong International, the export and wholesale arm of Zomba-owned distributor Pinnacle.
The German site, run from Munich, fulfils its own orders from a warehouse in Bad Hersfeld and claims to offer 200,000 music titles.
Amazon set up its online book stall in the US in 1995 and has since expanded its product range to include CDs, DVDs, electronic greetings cards, online auctions, videos and computer games. Features include personalised recommendations, free downloads and auction



bidding with Bid-Click technology. According to a survey conducted in the US by Greenfield On-line Research, Amazon is the most-visited music e-tailer in the States, with 44% of respondents claiming to have logged on to the site.
Amazon floated in May 1997. The company reported sales for 1998 of \$610m, a 313% increase on 1997. Although it hasn't revealed where it is setting up sites, Amazon is understood to be establishing a distribution centre in the Netherlands.
LS

continued from p3

Buckinghamshire. "It's very important for us that we do our own fulfillment," says Byrum. "It allows for a quick turnaround of orders, which helps our reputation for reliable customer service."

In order to attract new customers as well as its current book customers, Amazon's launch strategy involves offering best-selling albums at the competitive price of £9.99 (exc. P&P). "So far the big movers have been pop titles," says Byrum. In addition to its own and customer reviews, it is intended that the site will include reviews from third-party content providers. One of those will be Muzo UK, the data and content provider, which has also struck deals with BOL, Boxman and Tower Records to provide up-to-date information and reviews of every title that is commercially available in the UK.

The move by Bertelsmann's BOL.com into online music retail has sparked fears of a price war. However Alex Broich, managing director of BOL, believes such a battle is unlikely to materialise. "Price will be important only in the short run and will be a deciding factor with a small number of titles," he says. "It will be speed of delivery and quality of service which will entice customers back. You need competitors to expand the market but they [the competitors] need to be good at what they promise they will do, otherwise the customer will be disillusioned with the online music market altogether, and destroy everyone's chances of success."

Broich believes that next year will prove to be increasingly competitive, but expects an industry shake-out by 2001. "Our strategy is to be more than just a warehouse with an e-commerce engine on the front," he says.

audiostreet.com



"Anyone can offer competitive pricing and a wide range of titles. We are building a media brand that book and music lovers can trust. We will not sell everything, just products that are complementary, such as concert tickets."

After introducing music sales to its UK, German, French and Dutch sites simultaneously, BOL will be rolling the service out to its

Spain and Switzerland next year.

Three weeks ago, US-based CDNow announced its expansion into Europe, having recently set up its European HQ in London's Oxford Street. It does not intend to build separate local sites, as Amazon and BOL have done. Instead, it will link each local service with the US site. Each local site will feature a localised storefront with localised content and titles, payment facilities and fulfillment, but the titles on offer will come from the company's main database in the US. Details of CDNow's UK fulfillment house will be announced soon.

"This way, we are able to offer the consumer a value proposition. Customers worldwide will be able to compare their local prices with US prices," says vice president Clive Mayhew-Begg. "That allows them to choose what they want to do, whether to buy US CDs with higher shipping costs or local titles which may be more expensive but will be cheaper to dispatch."

Web address: audiostreet.com

Holding company: Streets On-Line

Nationality: UK

UK manager: John Gildersleeve (head of music division, Streets On-Line)

Launch date: October 1998

Number of titles available: 140,000

Back-end supplier: n/a

Audiostreet's biggest coup is that it is the exclusive music provider for the UK's leading ISP Freeview, which also has a 15% stake in the site's holding company, Streets On-Line. In addition, the site has exclusive contracts to sell music through UK cable operator NTL's digital TV platform and BT's Eastcom 1000 telephone, which allows customers to browse sections of the net.

The company handles its own fulfillment, mostly direct from record companies, and ships overseas as well in the world. UK deliveries are free. Features on the site include 30-second RealAudio sound clips, weekly interviews with artists and reviews which are written by staff.

"The site is run by a team of specialists that were either music journalists, worked at record companies or in retail, and really have an in-depth knowledge of their own genre," says Streets On-Line music head John Gildersleeve.

Streets On-Line was founded by CEO John Croft and managing director Stephen Cole in October 1996 with the aim of developing a family of entertainment-related retail sites. The first site, selling books, was launched in June 1998, followed by Audiostreet, then DVDstreet in May 1999 and Gamesstreet in October.

The company also owns a record label, Labrador Records, and plans a stock market flotation in mid-2000.

In the meantime, in order to acquire new custom and compete with Amazon and BOL, UK the site is offering a flat rate of 55 for all CDs shipped to UK. CDNow's strategy has raised eyebrows among some record

It's very important for us that we do our own fulfillment. It allows for a quick turnaround of orders, which helps our reputation for reliable customer service' - Colleen Byrum, Amazon UK

company executives, who question whether it is ethical and compliant with territorial pricing and licensing agreements. It is expected that orders coming into the UK throughout next year will be fulfilled by Sony and Warner's joint distribution venture

Ten, since each major owns a 37% stake in CDNow.

In contrast, pan-European music e-tailer Boxman claims to have already captured between 15% and 20% of the European music online market. "We are pursuing long-term e-commerce strategies over a number of

continued on p6

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bol.com

Web address: bol.com

Holding company: Bertelsmann

Nationality: German

UK manager: Alexander Broich

Launch date: November 1999

Number of titles available: n/a

Back-end supplier: Entertainment UK

BOL.com plans to launch its UK music site at the end of November backed by its current £6m "Mad About Books" advertising campaign, which will be extended to include music.

The UK books site was launched in March and claims to offer 1.5m titles. BOL also operates local-language book sites in Germany, France, the Netherlands, Switzerland and Spain, all of which are gearing up for a music offer by the beginning of next year.

BOL owns 40% of US retail site BarnesandNoble.com which sells books, music,

electronic greetings cards, magazines and software. BOL and bookseller Barnes and Noble originally held 50% each of the site but their stakes were reduced to 40% each after a flotation. Although owned by German media and publishing giant Bertelsmann, BOL.com is being developed separately from Getmusic, the e-commerce music site being developed by BMG and Universal.



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continued from p4

interactive platforms, including interactive TV, telephone ordering and mobile phones," says David Windsor-Clive, Boxman's director of corporate affairs.

Boxman has just struck a deal with MTV to fulfill orders from both the music broadcaster's website and its interactive TV channels. Meanwhile, the online retailer is aggressively stepping up brand awareness in

'We are pursuing long-term e-commerce strategies over a number of interactive platforms, including interactive TV, telephone ordering and mobile phones' - David Windsor-Clive, Boxman

the UK by launching a £1m online and offline advertising campaign in the run-up to Christmas.

The company, which originated in Sweden, was recently taken over by UK internet retailer Yalplay and has moved its HQ to London. Plans are scheduled for next year on the UK, US and Stockholm stock exchanges.

"Both Yalplay and Boxman will co-exist for the foreseeable future," says Windsor-Clive.

"This allows us to instigate a two-pronged attack on the UK market, as each site targets a different type of customer."

Meanwhile, Yalplay's affiliate programme has grown to 550 partnerships, embracing everything from small sites to major portals such as Microsoft's MSN and the BBC's Top Of The Pops.

online sites: can they deliver?

Site	tower	WH Smith online	audiostreet.com	HMV.co.uk	amazon.co.uk	BOX MAN
Ease of Use	***	**	***	*****	****	*****
Stock Level	9 of 10 items available	5 of 10 items	8 of 10 items	8 of 10 items	8 of 10 items	9 of 10 items
Price of Basket	£122.41	£33.95	\$102.59 (£33.94)	£80.50	£30.42	£101.51
Extras	P/P free over £33.31. For one item £2.25	Variable postage charge per item	Shipping to UK \$7.29 plus \$1.99 for each extra item	Standard delivery in UK 6 free	£1.00 per item	£1.07-22p per CD+VAT
Total time	34 mins	30 mins	18 mins	29 mins	27 mins	22 mins
After sales service	Immediate e-mail on receipt of order	Follow-up e-mails	Good follow-up	Follow-up e-mails	Follow-up e-mail	Very good
Delivery Time	4 days	Promised delivery time 3-4 days	Promised delivery time 1-2 weeks (from US)	6 days	4-5 days	2 days
General comments	Crashed a lot	Left site after one too many crashes	Slowish site, pricey postage	Good efficient site	Slightly busy site but easy to navigate	Excellent site and easy to use

The 10 items were: Steps - Stephanie; Shania Twain - Come On Over; George Michael - Songs From The Last Century; Buena Vista Social Club; Tracy Chapman - Tracy Chapman; The Beatles - With A Little Help From My Friends; Family - Music From A Dog's House; Autechre - EP 7; Eve - Let There Be Eve...Ruff Ryders First Lady; Brooks & Dunn - Tight Rope

Like it or not, home shopping is here to stay, writes Nick Tesco. For those who no longer thrill to the tactile pleasure of browsing through racks of records, the mouse offers the opportunity to buy a wider variety of product than could be housed in the largest of record stores.

There is a plethora of websites offering product ranges of varying size and speciality, with the High Street-affiliated sites generally reflecting the buying philosophy of the stores they complement. For the first-time visitor there is little to discourage you. One can either register on entry or on reaching the cyber-bill.

Amazon.co.uk had one of the clearest sites, with a fast flow between pages. In many instances a degree of patience is needed, as sites can crash halfway through the process, or in two instances actually at the till. Often the movement between pages can seem painfully slow though once the shopper is aware of the shortcuts, such as searching for purchases directly from the shopping basket, this becomes less of a problem. The Tower Records site seemed very slow, as did Boxman, and WH Smith was particularly problematic. Likewise navigating Tower's site was not the easiest of tasks, although it did offer the best

range of stock. At the other end of the scale, the fastest e-tailors were Amazon, Entexpress and CDNow.

Equally important is the issue of price and, contrary to general belief, many online music purchases actually cost more than their High Street equivalents when shipping has been added. Virgin.com, which ships from the States, added an extra \$7.29 for a single album plus \$1.99 for each extra CD, whereas CDNow offers a flat rate of \$5.00 whatever the size of the order.

In the UK, shipping prices vary. Entexpress.com and Audiostream offer free standard delivery by

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7

One partnership, which went live last month, is with British interactive Broadcasting's television service, Open. Yalpay is offering a limited range of music and film titles to interactive home shoppers. The Open channel also features High Street retailers Dixons and WH Smith, and will be accessible to 1.8m households by Christmas.

Then there is EUIK's Entertainment Express site, part of the Kingfisher Group. As well as fulfilling orders from its own and a number of other sites which it declines to name, EUIK's core business is to supply 25% of all music sold to bricks and mortar in the UK. However, the company has been busy building its direct-to-home fulfillment business in line with market developments.

"We see our clients wanting to deliver a range of products on the High Street, through the internet, kiosks and direct to the home. All require different solutions, and we're making sure that we can support them in all possible scenarios," says Emma Kenny, business development director.

Kenny is convinced that with more cross-industry cooperation, the internet and other platforms such as digital TV will expand the music market in the future. "Digital download, net sales and so forth all present opportunities and, to prosper, the music industry must embrace them all," she says.

Meanwhile, UK-based Infront, which trades as Street Online, is focusing on becoming the UK's number one online music retailer for CDs and downloads. "Our current UK market share is 20%," says Stephen Cole, managing director of Street Online. "We have invested £3.2m in software and hardware alone so far and will continue to

continued on p9

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CDNOW

**** 8 of 10 items	**** 4 of 10 items	***** 8 of 10 items
126.35 PP (1.25-VAT per CD)	045.06 Free delivery	\$112.00 (\$109.19) \$5.00 shipping anywhere in the world
23 mins Follow-up e-mails	22 mins Follow-up e-mails	26 mins Follow up e-mails and mail shot e-mails
5 days Easy to access though search facility is limited	2 days Good site but search results could be laid out better	2-5 weeks (from US) Fast and efficient with clear instructions

Source: Music Week

First Class post, WH Smith charges a different amount for each purchase though each charge is less than a pound. Amazon charges £1.07 plus 22p for each CD plus VAT, which brings the charges for a single CD to £1.52. Yalpay offers a graduated cost structure, from £1.25 for a CD to £7.49 for a CD boxed set.

With many sites adding VAT to the final bills the costs can mount, though with Express what you see is what you pay and this may well be the way forward. But, until customers receive the discounted prices that should come from lower operating costs, it may be some time before online shopping assumes a place at the forefront of contemporary retail.

borders.com

Web address: borders.com
Holding company: Borders.com
Nationality: US
US manager: Richard Fahle (site editor, Borders.com)
Launch date: May 1998
Number of titles available: 3m (music, books, video)
Back-end supplier: n/a
Operated by US music and music retailer Borders Inc, the Borders.com website currently operates only in the US but is planning a UK launch next year. The site sells music, books and videos and also has a Netcase section with listings of events and a newsletter.

Features in the site's music section include best sellers charts, recommendations and staff reviews, exclusive interviews and free downloads. Borders.com made a \$10.5m loss on sales of \$4.6m in 1998, but 57% of sales were in the fourth quarter suggesting rapid growth. The company estimates that sales will reach \$25m in 1999. Borders handles its own fulfillment from a distribution centre in Tennessee. Based in Michigan, Borders Inc owns bricks-and-mortar stores in more than 1,000 locations in the US, and has about 30 UK and 20 stores in Australia, New Zealand and Singapore. US

cdnow.com

Web address: cdnow.com
Holding company: Cdnw
Nationality: US
International manager: Clive Mayhew-Begg (vice president, international operations)
Launch date: 1994
Number of titles available: 500,000
Back-end supplier: Valley Media among others
Cdnw opened a UK office this month and is developing localised content for the UK, Germany, Spain, France, Italy, Netherlands and Portugal, to go live from next March. The company processes orders and ships to Europe from the US but has introduced a \$5 shipping fee to any destination in the world to encourage sales. The company also has a Japanese-language website and distribution operation inherited from its merger with N2K.
According to a survey from Greenfield On-line Research, Cdnw is the second most visited US music e-tailer, with 39% of respondents claiming

to have visited the site. The site features a custom CD shop in partnership with Cductive, digital downloads in the Liquid Audio and Windows Media formats, affiliate programmes, sound clips and exclusive interviews. Cdnw reported revenues of \$98.5m in 1998. Sales for the third quarter of 1999 rose 163% to \$36.6m, but losses also rose from \$12.7m to \$34.1m. About one quarter of the losses were due to expenses connected with the merger of Cdnw and N2K in March 1999 and the acquisition of custom CD company SuperSonic Boom last year. A further \$3m was due to the merger of Cdnw and Columbia House. Sony and Time Warner's joint in-lander company which operates the Columbia House and Total E! music retail websites. The new public company resulting from the merger will be owned 37% each by Sony and Time Warner with Cdnw's existing shareholders holding the remaining 26%. Columbia House had net revenues of \$1.4bn in 1998. US

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getmusic.com

Web address: getmusic.com
Holding company: Joint venture between BMG and Universal
Nationality: US
US manager: Andrew Nibley (president and CEO, Getmusic)
Launch date: October 1999
Number of titles available: 250,000
Back-end supplier: Valley Media
Getmusic, a joint venture between BMG and Universal, launched a music retail site in the US last month and plans to launch sites in Europe in the first quarter of 2010.

"Outside the US we'll be more country-specific than genre-specific," says Getmusic president and CEO Andrew Nibley. "To start with we're targeting the usual suspects, Germany, France and the UK."

Although it is owned by two of the major record companies, Getmusic aims to sell music from as many major and independent record labels as possible. "Obviously we have close links to our parent labels but we want to be Swiss and able to offer artists from any label," Nibley says.

hmv.co.uk

Web address: www.hmv.co.uk
Holding company: HMV Media Group
Nationality: UK
UK manager: Stuart Rowe (general manager, HMV Direct and e-commerce)

Launch date: October 1999
Number of titles available: 250,000
Back-end supplier: HMV Oxford
Street store
HMV has a partnership with IBM to develop a range of transactional websites. The first went live in Canada this summer followed by sites in the UK and Japan last month. Eventually the retailer plans to operate sites in all markets where it owns physical stores, with Australia being targeted for the next launch.

The UK site offers 250,000 titles, about 140,000 of which are fulfilled direct from HMV's flagship

jungle.com

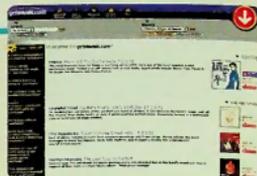
Web address: jungle.com
Holding company: Software Warehouse (25% share), 3i (25%), private (50%)
Nationality: UK
UK manager: Richard Alexandre

Launch date: August 1999
Number of titles available: 300,000 (music titles)
Back-end supplier: Global Fulfillment

Jungle.com was launched by entrepreneur Steve Bennett, founder of computer retailer Software Warehouse in August. The site sells software, games, videos, digital cameras and DVDs as well as music and was launched with a marketing budget of £7.5m backed by venture capitalists including 3i.

The company, which promises prices up to 40% cheaper than the High Street, claims to have racked up 5m hits within its first 48 hours of business, which was partly achieved through a promotion giving away £10m of free CDs, videos and software. Sales for the first month topped £1m.

The company is in talks with Global Fulfillment to



Nibley claims the US site racked up 3m visitors in its first month with minimal marketing activity. The site currently has marketing deals with Visa and Jones Soda and aims to build marketing relationships with surf and skatewear manufacturers to raise awareness through a lifestyle rather than pure music strategy.

Getmusic also offers digital downloads in the Liquid Audio format. Before the end of the year it will offer downloads and a player developed through Bertelsmann and Universal's joint venture with AT&T and Matsushita.

Oxford Street store. The other 110,000 titles are sourced direct from record companies.

The site features sound clips, web-cast gigs, web-chats, news and reviews and also has a dedicated section offering 72- and seven-inch vinyl as well as CD singles. According to HMV e-commerce general manager Stuart Rowe, talks are under way with record companies about collaborating on album and promotional digital downloads.

The Japanese site claims to offer 670,000 CD and video titles and features free downloads as well as

webcam live streaming of events from HMV Japan's flagship store in Tokyo's Shibuya district.

HMV launched a test version of the UK site last year with 10,000 titles. It also linked up with sister company Waterstones and internet portal Yahoo! in May 1999 to jointly launch a free internet service provider.



link to its international database of 800,000 titles in order to launch a hard-to-find service and, with Global Fulfillment's digital division Global Pipeline, offer paid and free downloads.

Software Warehouse, which has an annual turnover of £100m and 31 retail outlets in UK, has been selling computer software online for the past four years. Jungle.com plans to launch in Australia in the next few months.

continued from p7
invest heavily in order to maintain competitive advantage and achieve our objectives."

Last month, ISP Freeerve, which sells music via Audiostreet.com, paid £2.6m for a 15% stake in site owner Infront. The operation, which includes a record label called Labrador, employs 100 people and currently processes around 3,000 items a day. Five thousand copies of each Top 40 title are kept in stock. The company is planning a move to a 24,000 sq ft warehouse in Crawley early next year.

Cole says the site has witnessed a sharp rise in sales growth, having served 90,000 UK customers alone in the past six months. "We have witnessed a record high over the past two months, even during heavily-publicised launches of other sites," says Cole. "This was at a time when other sites were coming online in a blaze of publicity, so we were very encouraged."

One such launch was multi-entertainment product e-tailer jungle.com, which started selling in September after a major online and offline campaign.

Amid this flurry of online activity, it is perhaps surprising that some of the established High Street retailers have been slow to embrace e-space. But their dilemma is understandable; though their brand should instantly attract online users, their High Street prices will not be acceptable to surfers accustomed to picking up a Top 10 album for £9.99.

Mark Frost, managing director of Capital Radio Interactive, sums it up this way. "For these businesses, cranking up an e-commerce application is a cannibalistic venture. They recognise that it's a question of them eating their own young versus watching other folk eat their young in front of them. They will do it, but not with relish." The prospect of radically rethinking its business model has not put off HMV, which last month launched its new website.

"The new site represents a quantum leap forward for us," says HMV e-commerce manager Stuart Rowe. HMV.co.uk now offers 250,000 music, video, game and DVD titles, which is a significant step up from its previous offering of just 10,000 titles. Although Rowe admits there will be a cannibalisation of existing High Street custom, he claims that "clicks and mortar" stores are in an extremely good position to compete in the online market.

"There is synergy to be had between the net and the High Street," says Rowe. "Our strength is in our offline brand. The customer who shops in the High Street will also trust our brand online."

"We will have tighter aggregation between our traditional stores and new technology features in the coming years. At the moment we're looking at in-store kiosks very seriously, especially with our smaller stores, where the range of stock is limited." HMV's online customers will be able to

return purchases at any of the High Street outlets as part of their customer service strategy, as well as enjoying a number of cross-promotions between the site and its stores.

Tower Records is forging ahead with equally interesting plans. From mid-December, the company will begin same-day delivery trials from its London-based website. Tower's senior vice president Andy Lown believes that range and price will not be enough to satisfy online customers. "We want to give added value to customers in different ways, such as fast delivery," he says.

Tower's plans include expanding its existing "relaxed environment" areas containing sofas, internet access points and cafes throughout all Tower stores and developing Tower-branded internet access points at universities, on aeroplanes and trains.

Our Price is less advanced with its plans and is still without a web presence. Recently split from Virgin Megastores, the chain plans to launch a site early next year and to that end managing director Mike McKinley is currently in negotiations with key suppliers about forming commercial partnerships.

For its part, Virgin Megastores chose to launch its first site in the US last July. The site features a loyalty programme rewarding frequent buyers with free merchandise, webcasts of artists' performances in Megastores from around the world and a downloadable Virgin Radio Player. There are plans to set up regional sites for the UK, and

other key European countries, as well as Japan. But according to Virgin Retail commercial manager Ziggy Rokita, no date has yet been set for a UK launch.

"We have the advantage of learning what issues need to be tackled before launching a fully UK-dedicated site," he says.

Meanwhile, supermarket giants Tesco and Wal-Mart's Asda have also announced plans to sell CDs direct from their websites. For the moment, Asda is running its innovative valuemad.com site which allows users to seek out the cheapest CD prices from other companies' sites. Partners include

Entertainment Express and WH-Smithonline. Independent High Street record stores such as Croydon's CD101 (cd101.com) Dorset's Cheap Or What's CDs (cow.co.uk) are also taking steps to compete online. Cd101.com, which was launched in response to falling sales from its bricks-and-mortar shop last year,

offers thousands of books, videos and games and it is currently selling Top 40 CDs as well as all major releases at £9.99 (including p&p) in the run-up to Christmas. "We want to make sure that our customers have the best e-commerce Christmas ever," says founder Duncan Barnes.

Cd101.com also specialises in offering records from all over the world and boasts some 150,000 US-imported titles and more than 500,000 Japanese, Australian and Continental releases otherwise unavailable in

continued on p10



Kenny: call for industry cooperation

'There is synergy to be had between the net and the High Street. The customer who shops in the High Street will also trust our brand online'
- Stuart Rowe, HMV

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online retailing

towereurope.com

Web address: www.towereurope.com
Holding company: Tower Records (MTS Inc)
Nationality: US
UK manager: Owen McLaughlin (on-line services director, Tower Records)
Launch date: March 1999
Number of titles available: 850,000
Back-end supplier: Global Fulfillment
Tower has been selling online in the US since 1996 and this year launched transnational websites for Europe and Japan.

According to internet research company Jupiter Communications, Tower's US sites rack up 10m page views a month.
The site for Europe sells music, videos and books and includes an online version of Tower's in-store magazine Top. Downloads and custom CDs from unsigned bands are also available through a partnership with CDNY. The site is pan-European, allowing customers to choose between five languages (English, French, German, Italian and Spanish) and 162 currencies. Global Fulfillment fulfills orders.

In the US, Tower handles its own fulfillment with back-up from Valley Media on certain items and has a separate Internet set-up to service Tower Japan.
"The model globally is to get the best price for the customer from the closest location possible," says Tower Europe online services director Owen McLaughlin. "Tower has independent regional databases of product and each

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store has its own database, as we buy locally rather than centrally, so our strength is really in supplying deep catalogue."

Tower's US site has advertising deals on Microsoft's Shopping Plaza and AOL's Music Channel and also has a deal with Liquid Distribution to offer customers digital downloads. Tower Europe has marketing deals with lastminute.com and internet service provider Channel4 and is in talks to link up with Yahoo! Shopping. LS

boxman.com

Web address: boxman.com
Holding company: Boxman.com plc
Nationality: Launched in Sweden but now a UK company.
UK manager: Tony Salter (CEO, Boxman.com plc)
Launch date: August 1999
Number of titles available: 600,000
Back-end supplier: Logistics by Dutch internet company docdata.

Initially founded in Sweden in 1997, Boxman recently concluded a reverse takeover of UK company IMVS (Internet Music and Video Store), which operates the Yelipoint online music store, and is seeking a listing on the UK Stock Exchange.
The company will now be based in London while its IT and finance department remains in Sweden and its logistics operation in the Netherlands. IMVS chairman David Windsor-Clive has joined the Boxman board.
Boxman claims to have captured a 2-4% share of the total music retail market in Scandinavia and is expanding rapidly across the rest of Europe.

continued from p9
the UK. The site receives 4,000 orders per month and generates a weekly turnover of more than £12,500.
"The bricks-and-mortar music businesses that have implemented e-commerce operations include Bewick Street Studio's dancedirect.co.uk. "We set the site up right next door to our studio, right here in Bewick Street," says MD Jo Barclay. "The site is specially targeted to DJ, wants and needs."

It includes a comprehensive 42-inch specialist section with two-minute sound clips, dance charts singles and albums with 60-second audio clips, specialist DJ equipment and a message board for retiring DJs wanting to sell on their records and equipment. Other dance music online stores include recordstore.co.uk which was launched earlier this month.

On the Trade side, Castle Music recently launched a site (castlemusic.com) offering 1,500 CD, DVD and video titles direct to retailers.

"For deep catalogue companies such as Castle Music, the internet provides massive opportunities to market specialist releases as well as best sellers," says Castle European sales and marketing director Edward Averick.

In addition to the direct-to-tailors, media groups such as Capital, Chrysalis and Virgin

Radio have also been pursuing aggressive strategies to compete for this burgeoning online music business. The Capital Radio group, the UK's largest group, is already demonstrating its ability at converting listeners into customers. "We get an excellent convergence rate of sales on our site when we publicise a new album or single release to our listeners," says Capital Interactive managing director Mark Frost.

"Our experience tells us that Capital and its associated brands are very powerful vehicles for selling music and closely-related product such as merchandise. We have excellent relationships with our audiences and they trust us in the area of music retail."

However, Capital is looking to expand beyond music retailing. Two weeks ago, it announced to the city plans to divert £5.5m of its earnings into its internet site in the next year. "We are eager to explore other products when we have mastered our core product area, which is obviously music," says Frost. At present, Capital's wholesale and fulfillment partner is Telstar's distribution arm Starline. Chrysalis Radio is planning to spend more

than £1m on its e-commerce strategy over the next two years. Its Galaxy and Heart websites feature a specially-built webcast player which allows radio and web listeners to find detailed information about tracks playing on the radio and offers the opportunity to buy CDs and concert tickets.

Chrysalis Group CEO Phil Riley admits that the application has yet to prove a huge revenue earner.

"However, we are providing valuable services for our listeners and helping them gain information and make informed purchases," he says.

"We offer record labels a direct sales distribution channel to the wired consumer" - Jon Davis, Crunch

Other websites are taking the concept of consumer power even further, allowing users to download tracks directly on to their hard drives. The once controversial format MP3 is now gaining respectability with users downloading and paying for music tracks on sites such as Crunch, CDactive and Vitaminic to be played on an MP3 player which they may have bought from a High Street retailer such as Virgin Megastores or Dixons. "We offer record labels a direct sales distribution channel to the wired consumer," says Jon Davis, Crunch's general manager.

startle

Web address: startle.net
Name of company: Startle
Holding company: Startle (the company was spun off from Telstar)
Launched: 1999
HQ: London
Number of titles available: 250,000
Back-end supplier: Startle
Startle was created in July this year when Telstar split its record and new media businesses into two separate companies so that it could raise more capital to develop its internet-related activities. The demerger was also intended to create a business-to-business venture that is not aligned with Telstar's record labels.
The company has two divisions. Group Physical includes wholesaler Startle Distribution. Internet fulfillment business Startle On-Line, European export Lightening Export and Track One Logistics, a joint venture with logistics company Tibbett & Britten. Group DVD includes digital delivery of the production library and background

music and also encompasses a digital "warehouse" that digitises music catalogue for third parties and a digital marketing agency that builds websites.

Startle has its own warehouses in the UK and plans to open a distribution centre in the Netherlands or Germany next year so it can offer a pan-European fulfillment service. Initially, Startle is targeting entertainment software manufacturers, retailers, rights owners and broadcasters but aims to broaden its customer base to include manufacturers of all goods and general retailers. The company currently handles fulfillment for Asda, WH Smith and Capital Radio's websites. It also handles all distribution of Sega Dreamcast in the UK and fulfils internet orders from Sega's website in the UK, France, Germany and Spain.

The company has a projected annual turnover of £60m, which it forecasts will rise to £100m next year. LS

globalfulfillment.com

Web address: globalfulfillment.com
Holding company: Global Fulfillment
Launched: 1992
HQ: California
Manager: Charlie Gilreath (CEO)
Number of titles available: Can fulfill more than 3.4m videos, games and music titles
A major e-commerce logistics solution and fulfillment company, Global Fulfillment was founded in 1992 with the intention of fulfilling CDs, books, videos and games ordered from websites around the world, to be shipped locally. This is made possible by the Smart Hub technology that is integrated with its network of wholesaler and warehouse companies around the world. Product ordered from one of Global Fulfillment's clients is sourced and dispatched as locally as possible, thus reducing delivery times and shipping costs. In the UK, some of Global Fulfillment's major clients include Tower Records Europe, The Box and Jungle, and its major warehouse partner is TIE. Global Fulfillment CEO Charlie Gilreath notes that the e-commerce's future success is heavily dependent on the reliable and efficient infrastructure of the order-to-fulfillment process. "Clicks and buy are easy, but who will fulfil the promises of the internet. Success is dependent upon escaping logistical chaos," says Gilreath.

The scheme allows ordering to take place in six languages and 160 currencies. As product is shipped locally, all sales and sourcing comply with parallel import, taxation and export issues and can be customised to comply with specific licensing agreements by territory or product. GG

entexpress.com

Web address: entexpress.com
Holding company: Kingfisher Group
Founded: 1997
Back-end supplier: EUK
Number of titles available: stocks 100,000-plus music products
HQ: London
The Entertainment Express website is a venture set up by the Kingfisher group's distribution company EUK, which is well positioned to fulfil orders from its site quickly and efficiently. After all, its core business is the distribution of music, video and books to non-specialist retailers such as Woolworths. The company currently supplies around 25% of all music in the UK.
Due to its vast back-end operation and its close association with EUK, Entertainment Express is capable of providing next-day delivery from most of the products on its site. However, its offerings aren't comprehensive: a quick glance through the site reveals a strong leaning towards mass-market releases and few titles by lesser-known acts.
"Our database has been constructed to ensure products are only listed if they are actually available," says Emma Kenney, business development director of EUK.
"All 100,000-plus products on the database are held in stock and can be delivered within 24 hours. We also have an system which allows customers to track the progress of any order."

EUK/Entertainment Express currently fulfils orders for a number of partners. "They include bricks and mortar retailers as well as internet retailers," says Kinney. GG

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Boxman music by mouse...



Apart from its Swedish and UK sites it operates local-language retail sites for Norway, Denmark, Finland, France, Germany and the Netherlands. The company also plans start-ups in Spain and Italy in the next six months. Since launching, Boxman has expanded its product range to include DVDs, videos and games, although these are not currently available in the UK. The company handles its own fulfilment on local basis in each country with logistics handled by the Netherlands' docdata.

Boxman is currently in the middle of a big UK ad campaign and recently hooked up with MTV in a pan-European online and on-air cross-promotional deal. The company's 1998 turnover was SEK80m (£6m). IMV5, which has been trading since 1996, reported total sales of £1.3m for 1998. **LS**

Photo-Me to introduce kiosks to High Street retailers in the US and UK.

Meanwhile, Muzé UK is poised to secure deals with department stores and larger public spaces such as airports and railway stations. "You will see Muzé kiosks popping up here and there over the coming year," says Duncan Ledwith, managing director of Muzé UK.

"The consumer will be able to place an order from the 120,000 titles and have it fulfilled the next day, depending on which fulfilment house they choose to order it from," he says. Muzé UK numbers THE, EUK

and Startle among its fulfilment partners.

The big five record companies are also developing internet distribution strategies of their own. BMG and Universal already sell CDs and other merchandise from their joint-venture website, Getmusic.com. Plans are imminent to launch localised Getmusic web sites for the UK, France, Germany and the Netherlands.

In addition to its deal with Musicmaker, EMI has launched emidigital.com, a business-to-business website which will allow EMI to distribute digital assets to retailers and media partners and which will also serve as a

foundation for future digital commerce initiatives.

Which leaves Warner and Sony, whose online retail strategy is not so clear. It is expected that they will be working closely together following the merger of their Columbia House operation with Cdnw.

This year the UK music industry has witnessed a real growth in internet-based music retailing and marketing activity which, in many instances, has been driven by comparative newcomers to the music market.

There can be little doubt that the e-product

in the pocket of UK music fans will be fiercely fought over by big and small players alike.

Right now, the focus of fevered activity is investment in physical back-end support (such as warehouses and kiosks) and technical infrastructure (digitising and technical of record company archives to that content is available in all formats).

Such efforts firmly underline the commitment to a new retail opportunity, and emphasise that everybody from record labels through to retailers believe they have much to gain from embracing the e-commerce experience. **■**



Web address: virgin.com
 Holding company: Virgin Entertainment Group
 Nationality: UK
 Managers: Glen Ward (president, Virgin E-commerce)
 Launch date: May 1999
 Number of titles available: 260,000
 Back-end supplier: Valley Media
 Virgin.com was launched in May 1999 with the aim of becoming a portal through which consumers can buy the full range of the Virgin group's products and services.

The company has earmarked £50m for expanding its trading activities online. It also owns UK internet service provider Virgin Net, launched in 1996.

Although Virgin.com only currently sells in the US, sites for the UK, Europe and Japan will be rolled out by the end of the year. The US site includes Radio Free Virgin - a listening post featuring full-length album tracks on 12 channels using Microsoft's Windows Media Technologies 4.0 player. Its features also include a VIP lounge which offers customers a personalised shopping experience and a loyalty programme.

Virgin is promoting the site in-store and with traditional online and offline promotions such as radio and print ads. **LS**

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18 21 BLUE (DA BA DEE) Effral 65 Eternal

17 22 2 TIMES Ann Lea Systematic

19 23 I KNEW I LOVED YOU Savage Garden Columbia

20 24 HEADS HIGH Mr. Vegas Greenleafs

12 25 SHAKE YOUR BOM-BON Ricky Martin Columbia

21 26 HEARTBREAKER Mariah Carey Epic

17 27 LIFE'S TOO SHORT Lightning Seeds Deviant

13 28 ANOTHER WAY/AVENUE Paul Van Dyk Mercury

25 29 MAN! I FEEL LIKE A WOMAN! Shania Twain Mercury

31 30 S CLUB PARTY S Club 7 Polydor



26 31 LARGER THAN LIFE Backstreet Boys Jive

11 32 HURRY UP AND WAIT Stereophonics V2

24 33 BEST FRIEND Puff Diddy feat. Mario Winans Puff Daddy/Arista

13 34 SO LOW Ocean Colour Scene Island/Uni-Island

13 35 YMCA Village People Wrasse

13 36 YOU DON'T KNOW 702 Motown/Uni-Island

32 37 (YOU DRIVE ME) CRAZY Britney Spears Jive

13 38 WE HAVEN'T TURNED AROUND Gomez Hug/Burton

29 39 DON'T STOP ATB Sound Of Ministry

28 40 TURN IT AROUND Alena Wonderboy



compilations

1 **HUGE HITS 99**
warner.bep Global TV/Sony TV

6 **11** **CATERASHER DISCO-TECH**
INCredible

10 **12** **MORE MUSIC TO WATCH GIRLS BY**
Columbia

11 **13** **THE ANNUAL - MILLENNIUM EDITION**
Virgin/EMI

12 **14** **MUSIC OF THE MILLENNIUM**
Ministry Of Sound

9 **15** **ALL THE GREATEST WHITE SINGS - VOLUME 2**
Telstar TV

13 **17** **BOX DANCE HITS - VOLUME 2**
Sony TV/Universal TV

7 **18** **BUFFY THE VAMPIRE SLAYER - THE ALBUM**
Columbia

14 **20** **RELAX...**
Circus TM

14 **20** **THE BEST OF BOND...JAMES BOND**
Capitol

13 **17** **CREAM ANTHEMS 2000**
Universal TV

8 **WOMAN 2**
Virgin/EMI

13 **17** **BOX DANCE HITS - VOLUME 2**
Universal TV

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Universal TV

7 **18** **BUFFY THE VAMPIRE SLAYER - THE ALBUM**
Columbia

14 **20** **RELAX...**
Circus TM

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1999

Christopher Leo
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Y

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19 21 BABY ONE MORE TIME Britney Spears Jive

12 22 AFFIRMATION Savage Garden Columbia

25 23 SACRED ARIAS Andrea Bocelli Philips

31 24 BY REQUEST Boyzone Polydor

24 25 FEELING STRANGELY FINE Semisonic MCA/Uni-Island

23 26 AWAKE AND BREATHE B'Witched Glow Worm/Epic

15 27 TWENTY FOUR SEVEN Tina Turner Parlophone

22 28 RELOADED Tom Jones Gut

26 29 THE ULTIMATE COLLECTION Nat 'King' Cole EMI

27 30 YOU, ME & US Martine McCutcheon Innocent



30 31 THE HUSH Texas Mercury

28 32 CLAPTON CHRONICLES - THE BEST OF Eric Clapton Duck Columbia

20 33 RAINBOW Mariah Carey East West

16 34 LOVE AND THE RUSSIAN WINTER Simply Red Universal TV

18 35 IN CONCERT - ROYAL ALBERT HALL CHRISTMAS Michael Ball Island/Uni-Island

18 36 REMEMBER - THE ULTIMATE COLLECTION Cat Stevens Epic

33 37 ISSUES Korn Jive

33 38 MILLENNIUM Backstreet Boys Postiva

35 39 THE PARTY ALBUM! Vengaboys Virgin

41 40 NORTHERN STAR Melanie C



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THE OFFICIAL UK CHARTS SPECIALIST



27 NOVEMBER 1999

MID-PRICE

This	Last	Title	Artist	Label (Distribution)
1	1	TRACY CHAPMAN	Tracy Chapman	Elohe KX0714 (TEN)
2	3	THE SCORE	Frangy	Columbia 465492 (TEN)
3	NEW	TRANCE 2000	Various	Beechwood Music 1810DCD (BMD/BMG)
4	2	LONDON CALLING	The Clash	Columbia 453472 (TEN)
5	5	DOOKIE	Green Day	Reprise 38245236 (TEN)
6	4	THE BODYGUARD (OST)	Various	Arista 742218652 (BMC)
7	9	BRIDGE OVER TROUBLED WATER	Simon And Garfunkel	Columbia 462482 (TEN)
8	8	DEFINITELY MAYBE	Creedon CREED 18 (3MV/P)	Creedon CREED 18 (3MV/P)
9	NEW	FIVE	Das	RCA 7421398732 (BMC)
10	7	SCREAMADELICA	Primal Scream	Creedon CREED19 (3MV/P)
11	6	BROTHERS IN ARMS	Dave Straz	Vertigo 654082 (U)
12	11	GENERATION TERRORISTS	Marie Street Preachers	Columbia 471852 (TEN)
13	10	ROCK OF THE BAY - DEFINITIVE COLLECTION	Oslo Redding	Atlantic 854317092 (TEN)
14	19	RESCUE OF THE DOGS (OST)	Various	MCA 6019763 (U)
15	14	PARKLIFE	Blur	Food FOODCD10 (E)
16	17	GREATEST HITS	Bob Dylan	Columbia 460979 (TEN)
17	13	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GFL19296 (U)
18	18	TAPESTRY	Carole King	Epic 4931802 (TEN)
19	NEW	SINGLES	Alison Moyet	Columbia 4606232 (TEN)
20	15	PURPLE RAIN	Prince & The New Power Generation	Warner Bros 82925102 (TEN)

BUDGET

This	Last	Title	Artist	Label (Distribution)
1	NEW	BRUCE LEE	Underworld	JBO JBD501002 (3MV/P)
2	1	THE WHITE CHRISTMAS ALBUM	Various	Crispin CRMCD20 (EUK)
3	2	CHRISTMAS PARTY	Wie Bunny & The Masterminds	Crispin CRMCD14 (EUK)
4	4	NON-STOP SING-A-LONG CHRISTMAS PARTY	Various	Crispin CRMCD16 (EUK)
5	5	KARAOKE 91'S	Various	Crispin CRMCD214 (EUK)
6	5	90'S PARTY MIX	Various	Crispin CRMCD126 (EUK)
7	NEW	MERRY CHRISTMAS	Various	Spectrum 56242 (E)
8	7	ELVIS' CHRISTMAS CAROLS	Elvis Presley	Capden 742019382 (BMC)
9	NEW	CHILDREN'S CHRISTMAS CAROLS + SONGS	Various	Crispin CRMCD309 (EUK)
10	NEW	CHRISTMAS WITH NAT AND DEAN	Nat 'King' Cole/Alan Martin	Musica Pro Pleasure CDMP9302 (EUK)

R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	1	WILL 2K	Will Smith	Columbia 6984453 (TEN)
2	2	TITTY	Missy Gray	Epic 6981823 (TEN)
3	3	IF I COULD TUNN THE HANDS OF TIME	R Kelly	Epic 7532182 (P)
4	4	WOMY	Glanna Kid	WEA (TEN)
5	5	BOMB BIGGY	Another Level	Northwestside/Arista 7423172212 (5MG)
6	5	BEST FRIEND	Puff Daddy feat. Mario Winans	Puff Daddy/Arista 7421121012 (BMC)
7	NEW	U DON'T KNOW	702	Motown/Uni-Island 7MG1502 (U)
8	6	HEARTBEATER	Mariah Carey	Columbia 9662012 (TEN)
9	7	BUG A BOO	Danielle Carle	Columbia 9661882 (TEN)
10	9	SUNSHINE	Gorben	Go Beat GOBCD 23 (U)
11	8	GIVE IT TO YOU	Jahrielle Knight	Interscope 491771 (U)
12	10	I NEEDED TO KNOW	Merc Anthony	Columbia (TEN)
13	11	STILL BELIEVE	Shola Ama	WEA WEA 238201 (TEN)
14	12	NEVER LET YOU DOWN	Honeyz	1st Avenue/Mercury 698202 (U)
15	15	UNPRETTY	TLC	LaFace/Arista 7422189362 (BMC)
16	13	WHAT'S GOING ON	Enthal	EMI CEM 459 (E)
17	17	ALL MY DRIBBL	Missy Elliott feat. MC Solar	Elohe E 57022 (TEN)
18	19	GUINNY CONSCIENCE	Environ feat. Dr Dre	Interscope 491263 (U)
19	NEW	U DON'T KNOW ME (LIKE U USED TO)	Brandy	Atlantic AT0787 (TEN)
20	18	IT'S ALL ABOUT YOU (NOT ABOUT ME)	Travis Spencer	Parlophone/Rhythm Series CDD185 (E)
21	16	HONEY	D'Bora	Musik With Attitude MWAT011 (U)
22	20	WILD WILD WEST	Will Smith feat. Dr.Hill	Columbia 6979965 (TEN)
23	22	NOBODY'S SUPPOSED TO BE HERE	Deborah Cox	Arista 7423170712 (BMC)
24	26	MY LOVE IS YOUR LOVE	Whitney Houston	Arista (Import)
25	24	I'M BE MISSING YOU	Puff Daddy & Faith Evans	Puff Daddy/Arista (Import)
26	19	DREAMING OF LOVING YOU	Darius Daughters	ZTT ZTT 3737 (3MV/P)
27	21	TELL ME IT'S REAL	K-Ci & JoJo	MCA/Uni-Island MCD21 40221 (U)
28	NEW	PE 2000	Puff Daddy feat. Hurricane G	Puff Daddy/Arista 7423194982 (BMC)
29	23	TWEET LIKE CHOCOLATE	Shanks & Bigfoot	Wepa 053050 (P)
30	NEW	TARDO	Ghana Kid feat. Shola Ama	WEA WEA 23020 (TEN)

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

COUNTRY

This	Last	Title	Artist	Label (Distribution)
1	1	COME ON OVER	Shania Twain	Mercury 170812 (U)
2	2	WIDE OPEN SPACE	Dixie Chicks	Epic 4686132 (TEN)
3	3	FLY	Dixie Chicks	Mercury 522882 (U)
4	6	THE WOMAN IN ME	Shania Twain	Mercury 548712 (U)
5	4	I AM SHELBY LYNNE	Shelby Lynne	RCA 7422186512 (BMC)
6	10	EMOTION	Christina Costello	RICZD 0052 (BMC)
7	7	STILL CAN'T SAY GOODBYE	Marina McBride	MCA Nashville UMS 0056 (BMC)
8	8	TRAMPOLINE	Charlene Churchill	Carli/Landow 85780512 (BMC)
9	5	LEANN RIMES	LeAnn Rimes	Sugar Hill SHCD3500 (DIT)
10	9	GRASS IS BLUE	Dolly Parton	RICZD 03 06 (U)
11	11	UNCONDTIONAL LOVE	Alison Krauss	Rounder RRCD 045 (DUR)
12	14	FORGET ABOUT IT	Dominic Keane	MCA Nashville MCD 70591 (U)
13	13	SO GOOD TOGETHER	Shania Twain	Mercury 514222 (U)
14	16	SHANIA TWAIN	Alm Jackson	Arista Nashville 6922218622 (BMC)
15	12	UNDER THE INFLUENCE	Tim McGraw	Columbia 756122 (BMC/TEN)
16	15	A PLACE IN THE SUN	John Mellencamp	Atlantic 756122 (BMC/TEN)
17	17	THE AUSTIN SESSIONS	Kris Kristofferson	RICZD 0052 (BMC)
18	18	SONS OF INSPIRATION	Daniel O'Donnell	RICZD 0052 (BMC)
19	NEW	SITTING ON TOP OF THE WORLD	LeAnn Rimes	Carli/Landow 856012 (TEN)
20	19	WESTERN WALK - THE TUCSON SESSIONS	Linda Ronstadt/Emmylou Harris	Asylum 75562482 (TEN)

ROCK

This	Last	Title	Artist	Label (Distribution)
1	NEW	ISSUES	Korn	Epic 686230 (TEN)
2	NEW	THE LAST TOUR ON EARTH	Marilyn Manson	Interscope 695422 (U)
3	1	THE BATTLE OF LOS ANGELES	Rage Against The Machine	Columbia 951982 (TEN)
4	1	THE BATTLE OF LOS ANGELES	Rage Against The Machine	Epic 919182 (TEN)
5	3	NEVERMIND	Nirvana	Geffen GDCD 2425 (U)
6	4	THE SCIENCE OF THINGS	Bush	Trauma/Polydor 690822 (U)
7	10	EXPERIENCE HENDRIX - THE BEST OF	Jimi Hendrix	Telstar TV TVDCD 2500 (TEN)
8	8	SLIPKNOT	Slipknot	Rock/America PR 8055 (U)
9	5	ANOTHER WAY/AVENUE	Various	Maverick/Warner Bros 85051912 (TEN)
10	NEW	UNPLUGGED IN NEW YORK	Nirvana	Geffen GDCD 2427 (BMC)

DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	NEW	KING OF MY CASTLE	Wandou Project	A&M 12AMP1M 127 (U)
2	NEW	LET ME BE AFRAID '99	Moanman	Heart Recordings HEAT702 (U)
3	NEW	YOU DON'T KNOW	702	Motown/Uni-Island 7MG1502 (U)
4	NEW	SOMETHING ELSE... THE BLEEPS TUNE	Special Forces	Phonogram PPTD035 (SFR)
5	NEW	ANOTHER WAY/AVENUE	Paul Van Dyk	DeWalt DWTXK 16 (U)
6	NEW	I SEE YOU BABY	Greg Armaida feat. Gram'ma Funk	Pocket 923000 (P)
7	4	BUDDY X	Dreem Team Vs Neeah Chery	4 Liberty LIT12033R (P)
8	NEW	TUDDOR ROSE	Capone	Hard Leaders H142 (SFR)
9	12	HEAVEN	Blackrock	Bedrock BEDRT 001R (U)
10	5	BULLET IN THE GUN	Planet Perfecto	Perfecto PERF 3T (3MV/P)
11	6	DON'T CALL ME BABY	Madison Avenue	VC Recordings VCRT16 (U)
12	2	LIZARD	Mauo Piccato	VC Recordings VCRT17 (U)
13	NEW	U DON'T KNOW ME (LIKE U USED TO)	Brandy	Atlantic AT0787 (TEN)
14	NEW	STEP OFF	DJ Spice	Back 2 Basics B2B12061 (SFR)
15	NEW	LET ME TELL YOU SOMETHING	Trippoi Trax TTRAX05A (ADD)	
16	9	TUHM IT AROUND	Alena	Worship/WB 07X 18 (U)
17	11	HONEY	D'Bora	1st Avenue/Mercury 698202 (U)
18	10	EVOLUTION	Ram Trilogly	Ram RAMM 38 (SFR)
19	5	RESCUE ME	Sunkids feat. Chance	A&M 12AMP1M 126 (U)
20	NEW	MICHAEL	Roy Davis Jr.	No-Phonic NUX141 (U)

DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	NEW	2001	Dr. Dre	Interscope 694861 (U)
2	NEW	MOLTEN BELLS	Ram Trilogly	Ram RAMM192 (SFR)
3	6	PURE SILK - A NEW DIMENSION	Various	Pure Silk - PURESILK 2 (CD/EP)
4	NEW	BRUCE LEE	Underworld	JBO - (3MV/P)
5	NEW	WILLENBUM	Will Smith	Columbia 694531949534 (TEN)
6	NEW	KISS CLUBBIE 2000	Various	Universal TV - 556424 (U)
7	NEW	LEFT & RIGHT	D'Angelo feat. Method Man	EMI 12E14655 (U)
8	NEW	RHYTHM AND STEALTH	Leifeld	High Ground/Hard Hands HANLP14 (SFR)
9	5	THE WRITING'S ON THE WALL	Destiny's Child	Columbia 642584/642634 (U)
10	7	THE ANNUAL - MILLENNIUM EDITION	Mistry Of Sound - JANNMC 95 (TEN)	

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MUSIC VIDEO

TW	UV	Title	Label Cat. No.
1	1	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor	Universal Video 0510830
2	3	CLIFF RICHARD: Live In The Park	Video Collection VCI149
3	2	MICHAEL BALL: Live At The Royal Albert Hall	Universal Video 016202
4	NEW	BOYZONE: Dublin - Live By Request	VVL 0512493
5	NEW	BURN THE FLOOR: Original Cast Recording	VVL 0559563
6	NEW	JANE MCDONALD: In Concert	Video Collection VCI150
7	4	DANIEL O'DONNELL: Peaceful Waters	Ric R29/91 (U)
8	7	ORIGINAL CAST RECORDING: Cats	PolyGram Video 475953
9	6	STEPS: The Video	Emu/Uni 0519175
10	5	CHER: Live In Concert	Warner Vision Int. 857301/773
11	11	VARIOUS ARTISTS: Andrew Lloyd Webber - Celebration	PolyGram Video 057993
12	10	SHANIA TWAIN: Live	Universal Video 050543
13	12	MADONNA: The Video Collection	Warner Music Video 75339305 (BMC)
14	8	LIVE CAST RECORDING: Les Misérables In Concert	Video Collection VCI258
15	NEW	ABBA: The Women Take It All	VVL 0533131
16	13	STEREOPHONICS: Performance And Cocktails - Live	Various VVL 10359
17	14	CHARLOTTE CHARLIZE: westVoice Of An Angel - In Concert	SMV Classical 200522
18	NEW	FOSTER AND ALLEN: One Day At A Time	Telstar Video TVE 1090
19	15	VARIOUS ARTISTS: Hey Mr Producer!	Video Collection VCI146
20	16	ABBA: Forever Gold	PolyGram Video 45565

27 NOVEMBER 1999

COOL CUTS CHART

as featured on Tim Lennan's show on Galaxy

1	EVERYBODY Progress presents The Boy Wunda	Manifesto		
2	DUSTED Littleton	Hard Heads/Higher Ground		
3	DOMM'S NIGHT Azido D Bass	Club Tapes		
4	BEAST/NOTHING LEFT Orbital	fff		
5	HAZIN' & PHAZIN' Choo-Choo Project	Defected		
6	MY LEXICON Sade Kleinberg	Cembined		
7	PMT Wayward Soul & Divine Styler	PIAS		
8	NAMISTAI BT & Paul Van Dyk	Pioneer		
9	SHINE Spina Brothers	Manifesto		
10	NEW STANDARDS Hooch	Leadeds		
11	BACK TO THE PUNK Kluster	Neo		
12	DEEP DOWN Rickard Grey	Subliminal		
13	BETTER DAYS Basement Jaxx	Jack Trax		
14	THE PHOENIX Evolution	Field		
15	LOVE SONG Utah Saints	white label		
16	IN A FANTASY Smokin' Beats	Smokin' Beats		
17	SHE DOES Quiver	VC Recordings		
18	BIG TIME FRUIT PUNCH 16C+	Low Sense		
19	I'M TOUCHED DA Dove meets Inaya Day	Silp N'Side		

Compiled by DJ Herbuka of a cd collection from the following stores: City Sounds, Vinyl/Pure/Pro/Beats, Blue Ink, Klay, That's the Beat, London, Capitan, Blue/Concrete, Wandsworth, Club Front, Glasgow, 3 Beat, Liverpool, Philly, Newcastle, Global Beat, (Beats), Motion, (Dance), Acid, (Disco/Pop), Berlin, London, (Caribbean), Paris, (Savage), (Machete), (Lithuania), (Belgium)

URBAN TOP 20

1	2 DEEP INSIDE Mary J Blige	NCA		
2	3 GET YOUR MONEY D'Or Bustard	Elektra		
3	5 BREATHE & STOP Q-Tip	Arista		
4	6 TURN YOUR LIGHTS DOWN LOW Learyn Hill & Bob Marley	Columbia		
5	3 DEAD WOMEN The Notorious B.I.G.	Bad Boy		
6	10 LEFT AND RIGHT D'Angelo	Universal		
7	WHEN I BE ON THE MIC Rakim	Red Ant		
8	7 THE ONE Aaron Jayo	Motown		
9	15 7 YOU DON'T KNOW '92	NCA		
10	2 DANCIN' Guy	Freakstreet/A&A		
11	9 STILL BELIEVE Shela Ama	Props		
12	KNOW MY NAME Nesha	LaFace/Arista		
13	18 10 KNOW WHAT'S UP Donell Jones	Interscope		
14	8 STILL DRE Dr Dre & Snoop	Atlantic		
15	7 YOU DON'T KNOW ME Brandy	Columbia		
16	811 HEARTBREAKER Mariah Carey	Columbia		
17	3 CHOCOLATE MOOD (LP) Marc Nelson	Columbia		
18	13 10 BUG A BOD Destiny's Child	Virgin		
19	WHO DAT JT Money feat. Sole	Columbia		
20	MASTRODAMUS Nas	Columbia		

CLUB CHART TOP 40

1	10 2 EVERYBODY Progress presents The Boy Wunda	Manifesto		
2	10 2 APPARENTLY NOTHING Brand New Heavies	fff		
3	19 2 FAR AND AWAY Aida	48K/Perfecto		
4	1 4 TONITE Phats & Small	Multiply		
5	4 COMMUNICATION (SOMEBODY ANSWER THE PHONE) Mario Pu	Incentive/Nukleaz		
6	10 HURRY HURRY Perfect Phase	Positiva		
7	39 2 MEMORY FILP vs Paul Van Dyk	Headspace/Pioneer		
8	2 5 THAT SOUND Michael Moog	Belfissimo Recordings		
9	2 3 GLORIA Lovekick	fff		
10	6 3 LET THE FREX Big Ron	48K/Perfecto		
11	4 4 WON'T LET THIS FEELING GO Sundance	48K/Perfecto		
12	4 4 BLACK VELVETEN Kenny Larkin	Interno		
13	15 3 BLAXTRAXX 3 (THINKY NASSAU) Mr Spring presents	Virgin		
14	15 3 PUSH THAT FEELING DAVE Aude	West 2		
15	2 6 MAKE A MOVE ON ME 2 Factor feat. Taka Boom	Duty Free		
16	11 3 BLUE LAGOON Nudge & Shouter	Azuli		
17	7 6 KING OF MY CASTLE Wandura Project	Endeavour		
18	8 3 INTO THE SUN Prima	AMP/PM		
19	4 2 KISS (WHEN THE SUN DON'T SHINE) Vengaboys	Heat Recordings		
20	21 2 DEEP INSINCERITY/LET NO MAN PUT ASSUNDER Mary J Blige	Positiva		
21	2 2 SISTA SISTA Beverley Knight	MCA		
22	14 4 I FEEL LOVE CRW	Rhythm Series/Parlophone		
23	14 4 BARBER'S ADAGIO FOR STRINGS William Orbit	Nukleaz		
24	13 4 SWEET SUBSTANCE N-Fluence	WEA		
25	9 2 DON'T TAKE THE MICK Bed & Bondage	48K/Perfecto		
26	15 5 I CAN'T HELP IT Funky Green Dogs	Unltd Trax		
27	12 5 POP Y2K Robin Scott	Twisted UK		
28	20 2 THE GOOD AND BAD/CHIC Fused	The White Label		
29	30 2 THE GROOVY THANG Minimal Funk	Incraxx		
30	25 5 ANOTHER WAY/ALIVE Paul Van Dyk	Cleveland City		
31	10 2 OUTRO LUGAR Salmé De Bahia	Deviant		
32	7 2 OUTRO LUGAR Salmé De Bahia	Yellow Productions		
33	29 5 WALLHALL Gouryella	Code Blue		
34	30 2 SUPERTRANSOSC Poseidon	Hope		
35	31 2 OPEN YOUR EYES Nailin & Kane	Invasion		
36	25 5 L'ESPERANZA Airscape	Xtravaganza		
37	22 5 KINETIC '99 Golden Girls	Distinctive		
38	20 2 THE SOUND OF BAMBOO Flickman	I Am		
39	20 2 GOT TO BE REAL Britallics	Rosenberg		
40	24 5 MUSIC IS THE KEY Dr Motte Vs Westbam	Low Spirit		

CLUB CHART BREAKERS

1	RIGHT NOW Atomic Kitten	Innocent
2	SPIRITUAL LIGHT Mea Culpa	Four D
3	YOU GOT ME G-Park	Infusion
4	STARGAZER Deepsky	Fragrant Music
5	FEVER CALLED LOVE Caspar Pound feat. Plavka	Hope
6	OH MY GOD/SCREAM Whyte & Akister	Ego
7	HAPPY ENDINGS Negative 35	Club Tapes
8	C'EST LA VIE (ALWAYS 21) Ace Of Base	Polydor
9	SHAKE IT Jark Proango	Subversive
10	THE CONTINUUM/PLAN B Bloe Harvest	Cloud City

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 50 (including mixes), Urban, Pop and Cool Cuts charts can be obtained from DJP's website at www.djpsmusic.com.
To receive the Club, Urban and Pop charts in full by hit call Kim Kowsh on 0171 940 8605.

CHART COMMENTARY

by ALAN JONES

While not completely de rigueur, it seems to help the credibility of club records considerably to have served an apprenticeship in the grey area as a bootleg ahead of legitimate promotion. Such was the case with recent number ones like In And Out Of My Life by Onephatdeuce – not Everybody, which Club Chart number one, Everybody by The Boy Wunda, which jumps 10-4 this week to give Manifesto the latest in its long line of number ones. Put together by DJ Rob Webster, a resident at Derby's buzzing

Progress club, Everybody is heavily based around a sample from a Funky record – not Everybody, which appeared on her debut album, as that would be too easy. The tune in question is Papa Don't Preach but Madonna herself can't be heard on the Boy Wunda track, as all it uses are the strings. Everybody has a commanding 30% lead over all challengers this week, with runner-up and highest debut of the week being the Brand New Heavies' Apparently Nothing, which makes it a hat-trick of weeks at number two for the ffr label, following Michael Moog's fortnight in that position with That Sound. Apparently Nothing is a re-mix of the Young Disciples record from 1991, which was a number one club hit. The link is singer Carleen Anderson who sung on the Young Disciples' original, and is now gracing the Brand New Heavies' title. It is something of a swings and roundabouts week for Phats & Small, who relinquish their Club Chart crown and swap it for the Pop Chart title, where Tonite edges up to number one this week, triumphing by a small margin over the former incumbent, Vengaboys' Kiss (When The Sun Don't Shine). The most impressive move on the chart is the 14-4 jump of Wandura Project's King Of My Castle, which explodes 14-4 as

Dip not maled the promo have now bought and charted it. Its support more than doubles this week... Meanwhile, the Urban Chart continues to be led by Mary J Blige's Deep Inside but her formerly commanding lead over DJ Dirty Bastard's Get Your Money has all but evaporated. There are plenty of rock-solid hits in the Urban Chart, and the only change in the top five is Q-Tip's Beat Jump 5-3 to swap places with Notorious B.I.G.'s Dead Wrong.

POP TOP 20

1	2 3 TONITE Phats & Small	Multiply
2	1 3 KISS (WHEN THE SUN DON'T SHINE) Vengaboys	Positiva
3	3 IT'S ABOUT TIME YOU WERE Mine Thundersax	Epix
4	12 2 KING OF MY CASTLE Wandura Project	AMP/PM
5	2 5 SNAKE YOUR BORN SON Risky Martin	Columbia
6	9 2 READY OR NOT A1	Columbia
7	15 2 RIGHT NOW Atomic Kitten	Innocent
8	7 3 SPINTE LE STELLE Emma Shapplin	GM
9	10 2 HURRY HURRY Perfect Phase	Positiva
10	4 7 BACK IN MY LIFE Alicia DeeJay	Polydor
11	5 8 C'EST LA VIE (ALWAYS 21) Ace Of Base	Polydor
12	12 2 FAR AND AWAY Aida	48K/Perfecto
13	11 2 I CAN'T HELP TAKING THE HANDS OF THE DIGI In the Name of Love	Atlantic
14	8 3 BIG GIRLS DON'T CRY/ROCKIN' ROBBY Lally	Polydor
15	4 5 SUPER TROUPER/TEENS MEDLEY A'Teens	Stockholm
16	10 2 EVERYBODY Progress presents The Boy Wunda	Manifesto
17	10 2 MEMORY FILP & FILL	Belfissimo Recordings
18	4 4 COMMUNICATION Mario Pu	Incentive/Nukleaz
19	11 4 SOMETHING FOR THE WEEKEND Fred & Roxy	Echo
20	10 4 WALLHALL Gouryella	Code Blue

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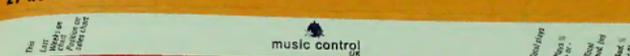
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THE OFFICIAL UK AIRPLAY CHARTS

TOP 50

27 NOVEMBER 1999



The Official UK Airplay Chart		music control		Week ending		Peak Pos.		This Week		Last Week		Accum. Points	
1	1	3	SHE'S THE ONE	Robbie Williams	Chrysalis	2397	+7	100.34	+3				
2	4	1	ITRY	Macy Gray	Epic	2330	-2	82.82	-2				
3	3	7	LIFT ME UP	Geir Halliwail	EMI	2270	+19	81.00	+18				
4	5	12	WHEN WE ARE TOGETHER	Texas	Mercury	2131	-1	61.21	-2				
5	13	10	WAITING FOR TONIGHT	Jennifer Lopez	Columbia	2127	-1	64.21	-2				
6	18	10	GENIE IN A BOTTLE	Christina Aguilera	RCA	1822	-3	62.60	+3				
7	15	1	KING OF MY CASTLE	Wandee Project	AM-PM	1274	+57	55.77	+47				
8	6	15	WHAT I AM	Tin Tin Out feat. Emma Bunton	VC Recordings	1865	+1	53.46	-10				
9	4	2	WILL Z K	Will Smith (feat. KC-118)	Columbia	1340	+51	52.15	+19				
10	12	29	MANIA: I FEEL LIKE A WOMAN!	Shania Twain	Mercury	1827	-1	48.41	-1				
11	4	0	NORTHERN STAR	Melanie C	Virgin	1071	+34	46.06	+28				
12	9	5	KEEP ON MOVIN'	Five	RCA	1709	+3	45.02	-8				
HIGHEST TOP 50 CLIMBER													
13	2	0	RADIO	The Corrs	143/Lava/Atlantic	951	+69	43.45	+63				
14	1	0	TURN	Travis	Independents	794	+39	42.30	+38				
15	2	3	EVERY DAY I LOVE YOU	Boyzone	Polydor	832	+44	39.35	+52				
16	9	37	LIFE'S TOO SHORT	Lightning Seeds	Epic	1030	-9	39.25	-7				
17	8	2	2 TIMES	Alex Lee	Systematic/London	1165	-17	38.83	-25				
18	11	30	AINT THAT A LOT OF LOVE	Simply Red	East West	734	-29	38.80	-25				
19	15	5	IF I COULD TURN BACK THE HANDS OF TIME	I. Kelly	Jive	1292	+13	38.04	-10				
20	11	2	I SAVED THE WORLD TODAY	Eurythmics	RCA	885	-3	34.35	-4				
21	4	2	I KNEW I LOVED YOU	Savage Garden	Columbia	939	+12	32.92	-14				
BIGGEST INCREASE IN PLAYS													
22	4	3	STEAL MY SHINING	Len	Work/Columbia	598	+120	33.63	+25				
23	11	3	(YOU DRIVE ME) CRAZY	Brinye Spears	Jive	1168	-7	31.21	-2				
24	3	4	WHEN THE HEARTACHE IS OVER	Tina Turner	Parlophone	826	-9	30.47	-2				
25	1	3	FLYING WITHOUT WINGS	Westlife	RCA	1705	-19	29.12	-25				
26	18	0	UNPRETTY	TLC	LaFace/Arista	1013	-37	28.35	-41				
27	2	3	BOMB DIGGY	Another Level	Northwestside/Arista	831	-5	27.33	-23				
28	2	0	I LEARNED FROM THE BEST	Whitney Houston	Arista	285	+31	26.89	+34				
29	10	0	SING IT BACK	Moloko	Echo	804	-3	26.81	-23				
MOST ADDED													
30	37	33	WHY	Glamma Kid	WEA	380	+84	25.31	+13				
31	1	0	TONITE	Phats & Small	Multiple	332	+42	25.16	+78				
32	22	20	HURRY UP AND WAIT	Stereophonics	V2R	568	+11	24.09	+20				
33	10	10	SUNSHINE	Gabriele	Go Beat/Polydor	801	-5	23.19	-5				
34	29	16	SUN IS SHINING	Bob Marley Va Funkstar De Luxe	Club Tools/Edel	511	-22	22.97	+8				
35	11	4	YOU'D BE IN MY HEART	Phil Collins	Hollywood/Beltd	245	-9	22.30	-10				
36	1	0	BUDDY X 99	Dream Team Vs Neneh Cherry	4 Liberty	295	-85	21.82	-31				
37	37	37	NEVER LET YOU DOWN	Honeyz	1st Avenue/Mercury	750	-19	21.01	-28				
38	5	39	DON'T STOP	ATB	Sound Of Ministry	474	-19	20.25	-57				
39	13	1	I SEE YOU BABY	Grave Armada feat. Gram'ma Funk	Pepet	311	+85	19.42	+15				
40	15	0	(MUCHO MAMBO) SWAY	Shaft	Wonderboy	518	-8	19.18	-12				
41	0	19	BEAUTIFUL STRANGER	Madonna	Maverick/Warner Bros.	712	+1	18.15	-36				
42	16	1	REWIND	Whitney Houston	Relentless	301	+39	17.80	+13				
43	19	0	MY LOVE IS YOUR LOVE	Arnold Dodger	Arista	802	+10	16.68	+4				
44	0	0	WHY DOES IT ALWAYS RAIN ON ME?	Travis	Independents	445	-31	16.40	-3				
45	4	11	THE WORLD IS NOT ENOUGH	Garbage	Radioactive/MCA	412	+35	17.35	-9				
46	3	3	HEARTBREAKER	Mariah Carey	Columbia	950	-20	17.30	-30				
47	24	2	THE BEST OF ME	Bryan Adams	A&M/Mercury	545	+70	17.11	-1				
48	4	1	COLD SHOULDER	Cyprus Club	Virgin	145	+31	17.10	+32				
BIGGEST INCREASE IN AUDIENCE													
49	1	1	EVERYTIME	AT	Columbia	403	+42	16.65	+88				
50	1	4	CLOSING TIME	Semisonic	Mca	242	-21	16.26	-8				

RADIO ONE

Pos.	Track	Artist	Label	Week ending	Peak Pos.	This Week	Last Week	Accum. Points
1	3	KING OF MY CASTLE	Wandee Project (AM-PM)	2397	+7	100.34	+3	
2	1	LIFT ME UP	Geir Halliwail (EMI)	2270	+19	81.00	+18	
3	4	SHE'S THE ONE	Robbie Williams (Chrysalis)	2330	-2	82.82	-2	
4	1	STEAL MY SHINING	Len (Work/Columbia)	2065	+20	28.00	20	
5	1	WILL Z K	Will Smith (feat. KC-118) (Columbia)	1340	+51	52.15	+19	
6	10	GENIE IN A BOTTLE	Christina Aguilera (RCA)	2202	-2	62.60	+3	
7	1	TURN	Travis (Independent)	2536	+24	27.00	27	
8	1	BUDDY X 99	Dream Team Vs Neneh Cherry (4 Liberty)	295	-85	21.82	-31	
9	1	WHEN WE ARE TOGETHER	Texas (Mercury)	1837	-1	61.21	-2	
10	1	WAITING FOR TONIGHT	Jennifer Lopez (Columbia)	2131	-1	64.21	-2	
11	1	WHY	Glamma Kid (WEA)	1616	+23	24.00	23	
12	1	I TRY	Macy Gray (Epic)	1875	+5	25.31	5	
13	1	TONITE	Phats & Small (Multiple)	1735	+2	22.12	2	
14	1	I SEE YOU BABY	Grave Armada feat. Gram'ma Funk (Jive)	1122	+21	21.01	21	
15	1	MARY	Supergay (Parlophone)	1189	+2	19.19	2	
16	1	RADIO	The Corrs (143/Lava/Atlantic)	1299	+2	18.18	2	
17	1	NORTHERN STAR	Melanie C (Virgin)	1071	+34	17.17	34	
18	1	REWIND	Whitney Houston (Arista)	802	+10	16.68	10	
19	1	HURRY UP AND WAIT	Stereophonics (V2R)	1162	+14	16.16	14	
20	1	BARBER'S ADOGS FOR STRINGS	William D. (V2R)	947	+7	16.16	7	
21	1	TURN YOUR LIGHTS DOWN LOW	Lenny Kravitz (A&M)	894	+11	15.15	11	
22	1	DON'T STOP	ATB (Sound Of Ministry)	1129	+24	14.14	24	
23	1	SUN IS SHINING	Bob Marley Va Funkstar De Luxe (Club Tools)	1129	+7	14.14	7	
24	1	ANOTHER WAY	Paul Van Dyk (DeWent)	1907	+6	14.14	6	
25	1	LIFE'S TOO SHORT	Lightning Seeds (Epic)	997	+15	14.14	15	
26	1	DUSTED	Leifeld (Hard Hands/Higher Ground)	1013	+15	14.14	15	
27	1	WHAT I AM	Tin Tin Out feat. Emma Bunton (VC Recordings)	1837	+15	14.14	15	
28	1	MY BEAUTIFUL FRIEND	Charlene D'Amico (Mercury)	801	+2	13.13	2	
29	1	BUG A BOO	Destiny's Child (Columbia)	7216	+7	13.13	7	
30	1	THE WORLD IS NOT ENOUGH	Garbage (Radioactive/VEA)	648	+7	13.13	7	

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ILR

Pos.	Track	Artist	Label	Week ending	Peak Pos.	This Week	Last Week	Accum. Points
1	2	SHE'S THE ONE	Robbie Williams (Chrysalis)	5246	+195	2287		
2	1	LIFT ME UP	Geir Halliwail (EMI)	4479	+185	1858		
3	1	I TRY	Macy Gray (Epic)	4479	+190	1981		
4	3	WHAT I AM	Tin Tin Out feat. Emma Bunton (VC Recordings)	2613	+175	1811		
5	1	WAITING FOR TONIGHT	Jennifer Lopez (Columbia)	2613	+175	1751		
6	1	MAN I FEEL LIKE A WOMAN!	Shania Twain (Mercury)	4031	+173	1703		
7	1	GENIE IN A BOTTLE	Christina Aguilera (RCA)	3623	+150	1589		
8	1	KEEP ON MOVIN'	Five (RCA)	2637	+143	1504		
9	1	WHEN WE ARE TOGETHER	Texas (Mercury)	2266	+123	1408		
10	2	WILL Z K	Will Smith feat. KC-118 (Columbia)	2617	+126	1195		
11	1	IF I COULD TURN BACK THE HANDS OF TIME	I. Kelly (Jive)	2413	+128	1069		
12	1	FLYING WITHOUT WINGS	Westlife (RCA)	2015	+126	1062		
13	1	KING OF MY CASTLE	Wandee Project (AM-PM)	2208	+145	1037		
14	1	THREE AM	Len (Work/Columbia)	2762	+144	991		
15	1	NORTHERN STAR	Melanie C (Virgin)	2162	+123	985		
16	1	I SAVED THE WORLD TODAY	Eurythmics (RCA)	1675	+157	947		
17	1	(YOU DRIVE ME) CRAZY	Brinye Spears (Jive)	2058	+156	906		
18	1	UNPRETTY	TLC (LaFace/Arista)	2252	+124	934		
19	1	I KNEW I LOVED YOU	Savage Garden (Columbia)	2257	+157	916		
20	1	WHEN THE HEARTACHE IS OVER	Tina Turner (Mercury)	1974	+156	898		
21	1	AINT THAT A LOT OF LOVE	Simply Red (East West)	2430	+174	890		
22	1	LIFE'S TOO SHORT	Lightning Seeds (Epic)	2161	+175	863		
23	1	RADIO	The Corrs (143/Lava/Atlantic)	2486	+152	859		
24	1	EVERY DAY I LOVE YOU	Boyzone (Polydor)	1634	+124	791		
25	1	NEVER LET YOU DOWN	Honeyz (1st Avenue/Mercury)	1611	+151	744		
26	1	TURN	Travis (Independent)	1611	+151	712		
27	1	SING IT BACK	Moloko (Epic)	1612	+150	694		
28	1	SUNSHINE	Gabriele (Go Beat/Polydor)	1810	+171	675		
29	1	BOMB DIGGY	Another Level (Northwestside/Arista)	1704	+156	672		
30	1	LARGER THAN LIFE	Backstreet Boys (Arista)	1615	+162	613		

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TOP 10 GROWERS

Pos.	Track	Artist	Label	Week ending	Peak Pos.	This Week	Last Week	Accum. Points
1	1	KING OF MY CASTLE	Wandee Project					

RECOMMENDED CATALOGUE NEW RELEASES

BARBRA STREISAND: Just For The Record (Columbia 4954762)
A loving overview of

the lengthy and distinguished recording career of Streisand includes no fewer than 64 tracks, 67 of them unique to this collection. Among them are her first recording at age 13, demos, award acceptance speeches and much more, all documented in two informative and lavishly-illustrated booklets. This will delight Streisand aficionados.

VARIOUS: Christmas's Choice (Global TV RADC0 140) Having introduced a Channel 4 programme which exposed the worst records ever a while ago, it's only right that Keith Duggin should be back with this collection, which includes senseless acts of musical destruction, audio atrocities, multibillion recordings of historical incompetence and countless re-mastering reissues. A fun collection crammed with 40 tracks - most of them top 10 hits and nearly half of them one names - it's one to doddie birds like The Twelves, Orville, Lieutenant Pigeon and Sam Coles. It also includes rarely compiled cuts from Tiny Tim, The Kinks and the late Kenny Everett, who himself sponsored a similar collection in the Seventies on "snot green" vinyl and reveals the tissue issue very well with the amazing Sgt. Stryker.

VARIOUS: Back To The Eighties (Music Club RADC0 140) This is something of a mixed bag with novelties by Toni Basil, Toto Coelo and the Toy Dolls rubbing shoulders with more pleasing exercises in hit-making from an eclectic and largely British cast. Highlights include Yazoo's Nobody's Day, featuring one of Alison Moyet's most affecting demonstrations of contralto ool, and the Maisonsier's retro gem Heartache Avenue.

BOMB THE BASS: Best Dis - The Very Best Of 7522709062 (Cadenet) Cadenet's selections exploded on to the fledgling house music scene with the sample-heavy track of this package and went on to develop into a first rate act with a great deal of depth and range to their rock. Key to their evolution was an intense version of the old Archa Franklin hit I Say I Like Prayer, the excellent Don't Make Me Wait and the somnily evocative soundscape of Heaven in July, here in its Ubiquity Mix. A worthy and worthwhile exercise in nostalgia, and all at £5.99 or thereabouts - a bargain. Alan Jones

ALBUMS

FRONTLINE RELEASES

- 1 **181 STINGS ORCHESTRA** COOKER HOME - MUSIC FOR A MOVIE INTELLIGENT ERG 1
- 2 **13TH FLOOR ELEVATORS** THE EYE OF THE MONSTER Singsnap
- 3 **ALMON BARR** THE OPTICIAN ALBUM CD INTD0 150
- 4 **ANDRETTI** THE SWINDLING INCUBATION EPIC LP OLA 4281 25 99
- 5 **ARNDT** THE SILENT STAGNANT BATHS CD INTD0 828 13 99
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RELEASES THIS WEEK: 223 YEAR TO DATE: 13,082

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CATALOGUE & REISSUES

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IF VINYL'S DEAD, NO ONE'S TOLD THE SPECIALISTS

The demise of vinyl has been predicted for the past five years, but the doughty old format continues to survive — and in some areas is even experiencing something of a boom. Colin Irwin reports

Ihey've been reading the last rites to vinyl for five years, but the format is still alive and kicking and, according to some, it's likely to stay that way for the foreseeable future.

Sean Magee, mastering engineer at London's Abbey Road studios, is one of the more enthusiastic advocates of the grand old format. "Vinyl's definitely on the up," he says. "It is getting busier all the time."

The continuing health of the vinyl market depends on a variety of factors, however. The buoyant dance and club market is still driven to a significant degree by vinyl and this clearly provides the format with a firm bedrock. The dogged determination of die-hard audiophiles not to let the revered old carrier go is another force which cannot be ignored. Yet the majors continue to scale down their vinyl output and offer a gloomy analysis of its potential.

"There is still a market for vinyl but it has to be with the right act," says Matthew Crosswate, EMI's head of National Accounts. "We'll keep releasing vinyl as long as there is a demand and it's viable, but it has turned into a very specialised business."

"There's no question vinyl is declining rapidly and it'll die sooner rather than later," says Nigel Haywood, Universal's sales director. Haywood estimates that Universal's

'Vinyl is definitely on the up. It is getting busier all the time' — Sean Magee

vinyl sales are down around 5% to 6% on last year and that it now represents just 1% of its total UK turnover. Most key releases are still put out on vinyl, but are increasingly flagged as limited editions, usually confined to the first pressing of 2,000-3,000 units. The new Ian Brown album *Golden Greats* is even being shipped in collectible gold vinyl, yet there will be no vinyl release for the new Bryan Adams *Best Of* album or the Cat Stevens Greatest Hits collection.

"If you can't sell 1,500 on vinyl then it's simply not viable to manufacture," says Universal's Haywood. "The format is in steep decline and it's not going to improve. It is getting to the point where somebody could come in and establish themselves as the sole supplier of vinyl, to manage its final decline, and do very well."

Dance dominates vinyl and there's only one non-dance album in the Top 20 vinyl sellers for the year — the re-issue of The Beatles' yellow *Submarine* soundtrack at 13, well behind artists such as Sasha, and Basement Jaxx. Predictably, it is a similar story among the Top 20 12-inch singles for the year with ATB's *Spm* (Till I Come) and Armand Van Helden's *You Don't Know Me* leading a pack made up entirely of dance discs. Yet there is still a respectable market for other genres, including hip-hop, reggae and indie rock. Certain artists such as Paul Weller, Super Furry Animals, Primal Scream, Mansun,



Vinyl attracts the consumer at HMV's Oxford Street store in London, where it has its own dedicated area. Catalonia, Ocean Colour Scene, Hole, Idewild and Skunk Anansie are acknowledged as "vinyl friendly", proving that it is still the fanbase for indie-style rock that plays the dominant role in keeping the seven-inch format alive. Creation even released SFA's Northern Lites in a special vinyl packaging which has helped make it the best-selling seven-inch single of the year.

"If a band is big enough, then we'll release them on vinyl," says Creation general manager Emma Greening. "Bernard Butler's stuff, for example, always does well on vinyl, but even then we'll only issue it as a limited edition of about 2,000. There's no point in pressing any more because we won't

sell them, simple as that. They trickle out."

The dilemma facing many labels is that while diehards and collectors love the format, vinyl represents minimal percentage sales even for "vinyl friendly" artists. Just 1% of Skunk Anansie's total sales, for example, are on vinyl, while even for one of the leading dance acts, the Chemical Brothers, the format accounts for just 2% of its total shipment.

"We'll release anything on vinyl as long as we think there's a market for it," says Virgin sales manager Mike Rosta. "Obviously we do reasonably well with dance 12-inches but, for mainstream acts, the market does seem to be diminishing. We listen to retailers and do our own research into what will or won't sell

on vinyl. HMV and Virgin are very supportive of vinyl, but even they find it hard to justify giving over shelf space to something that barely attracts 2% of the market."

Retailers and the public alike are further confused by the discrepancy in pricing policy, since the dealer price for a vinyl album can vary between £6 and £8 as a result of labels' varying attitudes to packaging and design.

"Yet one company actively increasing its vinyl output is Castle Music, whose label manager Steve Hammond decided to enter the vinyl market only two years ago. Castle has now reissued 25 catalogue albums on vinyl. These include records by The Kinks, Small Faces, Sugarhill Gang, Curtis

Vinyl kick-starts sales on export

On August 9, Universal released the Mary J Blige single *All That I Can Say*. The track, written, arranged and part-sung by Lauryn Hill, was a modest UK hit, but its main value was as a trailer for Blige's Mary album. It entered the charts at number 29 and dropped out of the Top 75 three weeks later to become another minor footnote in chart history, writes Colin Irwin.

Then the UK exporter Caroline 2 moved in. *All That I Can Say* was not released in the US and, sensing possible transatlantic interest, Caroline struck a deal with Universal and re-pressed the track on vinyl for export release only. In the past two months it has sold 5,000 copies and rising. The UK demand for vinyl may be slowly dying. It's a very different matter overseas. Caroline has established a thriving business licensing classic dance records as limited issue rereleases for overseas distributors. Apart from Blige, it has enjoyed unexpected success with various releases from Method Man to Gang Starr and custom-made

rereleases of house music, hip-hop and R&B 12-inch singles are all in big demand all over the world, especially Japan.

"There are some real vinyl junkies in Japan," says Caroline's Dance Department manager Roy Perry. "Demand is so high that Japanese wholesalers send people round the world buying up old vinyl. While most labels are cutting vinyl out in the UK, they have a different attitude abroad and vinyl has been on the up for the past three years as far as we're concerned."

It is a simple enough arrangement. Caroline is a one-stop warehouse which buys the finished product and ships all over the world, releasing between 50 and 60 titles a week. It is money-for-nothing as far as the majors are concerned and they welcome most of the initiatives to take vinyl off their hands. Discs can be turned around in a couple of weeks and the only restriction on Caroline's output tend to be the problems pressing plants have meeting demand and availability of the master retail



Mary J Blige: vinyl renaissance

work parts.

"We came up with the ideas and acquired the majors. Their main business is chart product and CDs, so they are usually co-operative," says Perry. "They also realise that by now we know what will sell and

where it will sell. There's demand for most genres. Hip-hop and R&B both do well, and we do OK with house and garage, although we're not that strong on drum & bass yet. Frankly, I can only see the market getting stronger and stronger, especially in Japan."

Japan also accounts for 35-40% of the market for Simply Vinyl, whose managing director Mike Lovedy estimates the worldwide vinyl market is worth more than \$450m a year. Around 20% to 25% of that market is in the US with the UK occupying around 22% of the total business.

"Anything that hasn't been released on vinyl before will do well for us," says Lovedy. "We started our business in November 1997 and initially completely neglected the UK since 100% of our sales were abroad. At the time it was regarded as quite a radical move. In fact, we felt like David in a Goliath world. But we have grown it and uncovered a core market of audiophiles. We reckon we're bringing music back to the people."

BEST-SELLING 12-INCH VINYL ALBUMS OF THE YEAR TO DATE

Title/Artist (Label)	Country	Pressing
1 EXPANDER EP (Drona/Structure)	Cutout Transformation	ASL
2 REMEDY Basement Jaxx (XL)	Mike Marsh at The Exchange	Damont Audio
3 SUN IS SHINING B Marley (Olive Tools)	Edel Germany	Edel Germany
4 GREAT HITS 2 Pac (Jive)	Walter Goehly at Masterpiece	ASL
5 RHYTHM & STEALTH Leftfield (Higher Ground/Hard Hands)	Paul Solomon at Porky's	EMI, Holland
6 EXTENDED PLAY (Various)	Simon Davey at The Exchange/Key Productions	
7 SURRENDER Chemical Bros (Virgin)	Mike Marsh at The Exchange	Damont Audio
8 BEALCUPFISH Underwood (JPO)	Kevin Metcalfe at Soundmasters	EMI
9 NO PIGEONS Spory Thievz (Columbia)	Rory Ritchie at Whitfield Street	Orlaite
10 YOU'VE COME A LONG WAY BABY (Fabry Slim (Skint))	Gay Davie at The Exchange/Tribal Manufacturing	

Source: C/M/W research

BEST-SELLING SEVEN-INCH VINYL SINGLES OF THE YEAR TO DATE

Title/Artist (Label)	Country	Pressing
1 NORTHERN LITES SFA (Creation)		Impress
2 SIX MARNS (Parlophone)		EMI
3 DEAD FROM THE WAIST DOWN (Catalonia (Blanc Y Negro))		Damont Audio
4 ONCE AROUND THE BLOCK (Bady Drawn Boy (Twisted Nerve))		John Davis at Whitfield Street/Damont Audio
5 PROPT IN PEACE (DPS (Island))		EMI
6 FLAME (Sevendust (Domino))		EMI
7 WHEN I ARGUE... (Idlewild (Food))		EMI
8 SURRENDER Roger Taylor (Parlophone)		EMI
9 CARROT ROPE Payment (Domino)		EMI
10 CARNATION/GOIN' UNDERGROUND (Gallagher/Cradock/Bufalo Tom (Ignition))		Frank Arkwright at The Townhouse/Think Tank

Source: C/M/W research

Contrasting views on the worth of the old format

If vinyl is dead, then there are plenty of ghosts still kicking around at retail, as pressing plants are stepping up production to try and cope with the demand, writes Colin Irvine.

A recent BPI survey revealed that 76% of UK households still own a record player and that there is still a £12m a year turnover on decks. This suggests that it is not simply dance DJs and diehard collectors who are buying up the vinyl. Nevertheless, retail's attitude varies dramatically. Andy Gray, managing director of the Andy's chain of stores, is convinced there is little mileage in the format. "We've been winding it down and we only stock vinyl in three shops now. Even then we've been doing special offers to try and get rid of it," he says. "We'll be taking the new Oasis album of course and there's still a market for stuff like The Beatles and Pink Floyd, but it's shrinking all the time."

However, other chains such as Tower, Virgin and HMV continue to support vinyl

by giving it a strong in-store presence. "Our vinyl business is extremely healthy," says Andy Powell, singles manager at HMV.

"It's a very diverse and regional market, but our policy is to rank certain sections very prominently, even if the nature of the demand varies from store to store. Dance singles are the main area, but we still do well with indie albums in a limited format. In that respect, little has changed. We support vinyl and will continue to do so," he adds.

Specialist vinyl shops also report an upturn of business. "Vinyl continues to sell as well as it's ever done," says Nick Courtney, manager of Sweet Memories in Portsmouth. "We get collectors and casual buyers picking up everything from old Bay City Rollers and David Cassidy albums to the new version of The Beatles' Yellow Submarine."

Sweet Memories has one of the biggest vinyl stocks in the country with 50,000 records and just 400 CDs, and a range that



Andy Gray: winding down vinyl

varies from five-for-£10 multibuy offers to mint condition collectors items at £1,500. He says the most prized collectors item right now is a rare gold label first pressing of The Beatles' Please Please Me worth £2,000.

"House music is keeping the format going at the moment," he says. "I'm not saying it will last forever, but at present the market is enormous."

Ironically, interest in this old carrier is being fuelled by the latest in new technology - the world wide web. Vinylrecords.co.uk, the site run by Portsmouth-based vinyl retailer Sweet Memories, has attracted 100,000 visitors in two years, while Simply Vinyl estimates £3,000 to £3,500 of its weekly business comes through the internet.

"I like to think I'll keep going for at least another decade," says Abbey Road mastering engineer Sean Magee.

"DJs prefer vinyl," and CD decks don't have the same feel - it's like playing a guitar without strings. People are turning back to vinyl because it has a certain sound and it's a medium people still like. It's more of a challenge cutting vinyl, and making a vinyl record somehow seems more of an event than a CD."

TAPE TO TAPE
MASTERING

1 Dick Beatham
CD

2 George Lambert
Vinyl

3 Dave Turner
CD

4 Shane McEnhill
Vinyl

5 Sean Joseph
CD

6 'Jacko' Adams
Vinyl

7 Garry Cairns
Vinyl

8 Pete Norman
Vinyl

9 Dennis Smith
CD

10 Chris Alexander
Vinyl

11 Kevin Granger
CD

12 New signing: Giovanni Scatola
Restoration

"Our Number 1 Team!"

> Mayfield, Tangerine Dream and Motorhead, who were even honoured with a sales campaign built around a poster insert and green vinyl. Castle can even claim one of the vinyl best-sellers of the past couple of years, thanks to its Get Carter soundtrack album which has notched up 6,000 sales since its release two years ago. "We haven't had a failure yet," says Hammond. "A lot more shops are stocking vinyl now partly because it looks so collectible. It's an incremental business, but a very useful one."

While Castle is concentrating on releasing titles on vinyl only those which it owns outright, the other major label rights holders are proving increasingly sympathetic to other specialist labels wishing to license classic material for vinyl-only release.

Simply Vinyl has developed this market prodigiously since its first batch of 25 titles in 1997, initially for export. It now releases 20 LPs a month and has a catalogue of 160 discs resulting from agreements with most of the majors. Artists involved range from Bob Dylan, The Byrds and Eric Clapton to James Brown, The Clash and Nirvana.

"It was obvious the majors had taken a decision not to get involved in vinyl unless they had a major artist who would obviously sell in all formats," says Simply Vinyl managing

director Mike Loveday. "We represented a cost-effective way of keeping the format alive and sustaining a resaleable, collectible market."

Simply Vinyl has also uncovered interest in vinyl in some unlikely quarters. Among its best-sellers are Nick Drake's seminal folk LP Bryter Lator, Lalo Schifrin's Dirty Harry Anthology, Nirvana's Nevermind and Lee Perry's Super Ape, while soundtrack albums such as Pulp Fiction, The Pink Panther and Taxi Driver have all performed well.

"It's quite clear that there has been a resurgence of demand in certain types of vinyl," says Loveday. "It's a tiny market but an important one. Kids into dance are inquisitive and there's much greater awareness of the format now. We believe we're creating a new market and a young audience."

It's not all dusty old classics that are selling either. One of the company's biggest recent successes has been the third Tindersticks album, while it has high hopes for the Dust Brothers' Fight Club movie soundtrack which was released last week. "That was a case where BMG called us to ask if we could turn it round in three weeks. It took 20 minutes to say yes. Major labels are just not geared up to handle vinyl any more. They know that we have the outlets and we can generate better sales than they can."

BEST-SELLING 12-INCH SINGLES OF THE YEAR TO DATE

Title/Artist (Label)	Country	Pressing
1 9PM (TIL I COME) ATB (Sound Of Ministry)	Walter Goehly at Masterpiece/ASL	
2 YOU DON'T KNOW ME ANY MORE (The Notorious B.I.G.)	Dave Taylor and Janko at Tape To Tape	EMI
3 FLAT BEAT ME (Ozge (Parlophone))	Nilsch Patel at The Exchange	MPO
4 BETTER OFF ALONE DJ Jargon (Positive)	Top Master, France	ORF, France
5 SIXTH & STRINGS Tomanda's (Manifesto)	Arun Chakraverty at Master Room	EMI
6 TUZU AROUND PANTS & Small (Mumple)	Arun Chakraverty at Master Room/First Sound & Vision	EMI
7 THE LAUNCH DJ Jean (AMP)	Janko at Tape to Tape	EMI
8 RED ALERT Basement Jaxx (XL Recordings)	Arun Chakraverty at Master Room	Orlaite
9 SWEET LIKE CHOCOLATE (Shanks & Bigfoot (Pepper))	Paul Solomon at Porky's	Damont Audio
10 HEY BOY HEY GIRL Chemical Bros (Virgin)	Mike Marsh at The Exchange	EMI
11 HEY BOY HEY GIRL Chemical Bros (Virgin)	Mike Marsh at The Exchange	EMI

Source: C/M/W research

PRESSING AHEAD WITH THE BLACK STUFF

Vinyl manufacturers are reporting business at full stretch as demand for the format continues to grow. By Karen Faux

Vinyl manufacturers who believe that the hiss and thud of their presses is more like music to their ears than the clinical process of CD production will not be complaining when factory noise reaches a new pitch as machines work at full stretch to meet escalating demand.

Established presses attribute the rise in orders to a combination of factors. Millennium collectability is undoubtedly fuelling seasonal demand for boxed sets and vinyl packaging is finding favour with a wide range of catalogue marketers, in the dance market, in turn, vinyl continues to be a significant contributor to club and chart success.

At indie dance label Xtravaganza, managing director Alex Gold describes vinyl as one of the industry's best kept secrets. "We sold more than 20,000 units of Chicane's Saltwater 12-inch during its chart life and it is still ticking over as a solid catalogue item," he says. "On all our recent Top 40 records we are still selling 200 to 300 vinyl units a week and the fact that there is no need to discount makes it a viable format."

There are currently around 10 companies left who actually press vinyl in the UK. They have survived by being flexible and receptive to market changes. Increasing polarity between plants that concentrate on quick, small turnarounds and those which prioritise on large jobs means that customers have more choice in sourcing a factory which exactly meet their needs.

At EMI Music Services, a recent priority has been to boost its vinyl output by changing its customer profile. The company brought in customer development manager



Remember these?: how it used to be done — and how it still is

Emily Bingham just over a year ago to evaluate its service and brush up its image.

"EMI has always been known for the high quality of its vinyl pressing, but we also wanted to step up our reputation for turnaround times and service," she says.

"We decided to reduce our number of customers and re-direct our smaller ones through our main brokers. As a result, our Top 10 customers now account for 95% of our business."

EMI has this year been producing 40,000

records a day and has just pushed that up to 52,000, compared with 30,000 at the same time last year. EMI and Virgin account for only 20% of its business with the rest being supplied by outside labels such as Simply Vinyl and Castle. It has recently been busy with boxed sets for Leftfield, the Stereophonics, Catatonia and Paul McCartney.

"We have worked very hard to enhance our speed and service," says Bingham. "Test pressings can be turned around within three days of receiving lacquers and we now operate two eight-hour shifts. That has

made us a lot more flexible. All metal/work is prepared in-house and this department also operates during the night to accommodate demand."

EMI has also reduced its lead times by providing an automatic bagging service. The fact that it builds its own presses means that spare parts and maintenance are always available on site. "Altogether we have 21 presses and these can accommodate every variation of vinyl including heavy-weight and picture discs," says Bingham.

At north London-based ASL, general manager Mel Gale says the factory has just taken on extra press operators for the autumn and is running 24 hours a day. "It has been a very good year for us and we are hoping for more big things to come before the end of it," he says. "Companies such as BMG and Jive have been doing very well with vinyl and repeat orders have been steady. A lot of what we produce also goes on for export."

Gale reports that the increase in the number of boxed sets has put pressure on production planning. "We recently produced V Recordings eight-record set, The World Of Drum 'N' Bass, which had to be carefully worked in so that other customers didn't suffer. We've got four full-time planners so there is always someone available to make clients feel they are well looked after."

First Sound And Vision (FSV) feels that, however well organised its record company customers are, there are always times when the unpredictability of the market catches them out. "For example, Xtravaganza's Chicane was well planned but then it really took off and we had to pull out all the stops

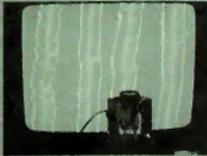
"We sold more than 20,000 units of Chicane's Saltwater 12-inch during its chart life and it is still ticking over as a solid catalogue item"

— Alex Gold

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VINYL — EDITED BY CHAS DE WHALLEY

to cope with re-runs," says production controller Paula Sadagos.

One of the most difficult stages of the production process is ensuring that test pressings are both produced and approved as quickly as possible.

"Once customers have dispatched their lacquers to us they are always very eager to receive their test pressings," says Sadago. "But this process can take longer than simply running out 2,000 records. When we've got 20 or 30 lacquers to get through we can only go through the various stages so fast. For this reason, we like to get all our customers down to the factory so they can experience the process and understand how it works."

Vinyl presses make it a point of principle not to promise their customers the impossible. At northwest London-based X-Press Vinyl, production manager Nick Bennett says, "We can complete a job from receipt of DAT tape through to finished record in 10 days to two weeks, which is pretty good going."

X-Press Vinyl concentrates on smaller runs with clients including Glasgow

Underground, Gut Records and Soul Music. Its five presses are capable of generating 10,000 records a day and most of its runs average at between either 1,000 or 2,000 and 5,000 and 10,000. "It can be a stressful environment because deadlines are particularly tight on dance records,"

says Bennett. "But, as certain stores seem to be allocating more space to the vinyl, we can only anticipate it getting busier."

After 28 years in the business, Hayes-based Diamond Audio remains cautious about predicting a sustainable upswing.

"There have always been peaks and troughs and they have been difficult to account for," says commercial director Malcolm Pearce. "What is encouraging is that we are seeing more mainstream releases on vinyl and more runs in the 4,000 bracket. For a long time 1,000-strong runs have predominated."

In common with his competitors, Pearce agrees that being one of relatively few is a big advantage. The UK's vinyl survivors can now enjoy a sizeable slice of what is once again a buoyant market.

"What is encouraging is that we are seeing more mainstream releases on vinyl and more runs in the 4,000 bracket" — Malcolm Pearce

Back to black



Stamping on the label: the old technologies still come into play

When Sony Music in Holland placed an order for 28,000 double Star Wars albums, vinyl manufacturer FSV looked back to traditional technology, writes Karen Faulx.

"Each record featured a picture disc which could only be produced on our manual presses," says production controller Paula Sadagos. "However, as we have seven of these presses in the factory, we were able to spread the load and sustain an output of around 3,000 discs a day."

The Star Wars job was an unusually large order of its type and, even when distributed across all the plant's presses, the full run took the whole of September to produce. While many manufacturers have phased out picture discs as they are too labour intensive and time consuming, FSV justifies its high number of manual presses on the basis that it provides extra flexibility. "We recently moved out four manual presses to accommodate new automatic ones, but intend to maintain the ones we have," Sadagos says. "These presses are not always staffed but, as most picture disc jobs are planned well in advance, we can always bring in extra operators when required."

At Diamond Audio, commercial director Malcolm Pearce says he prefers to deal only in black plastic as it makes better use of factory time. "As long as there is a lot of business in black, we prefer to stick with that," he says. "Picture disc runs tend to be low and production is extremely slow as machines have to sit idle while they are being cleaned."

Diamond reports that 180g heavyweight

vinyl is thriving and now accounts for around 10% of his output. The company uses the same quality vinyl as for standard weight records and produces them on lines which have been adapted with large moulds. "It is a relatively straightforward process, although cycle times are necessarily slower," says Pearce. "We have two presses set up with these special moulds but they can easily be moved around."

EMI's customer development manager, Emily Bingham, says that heavyweight production has been speeded up by introducing more efficient cooling systems. "At one time, heavyweight records had to stand for 24 hours. Now that is no longer necessary."

EMI recently produced a 2,500 run for a heavyweight, five-disc Elvis Presley boxed set and pressed a 500-copy limited edition in amethyst vinyl. "We've just received another order that will feature each record produced in a different colour," she says. "We've had a lot of these type of jobs through recently and there seems to be growing recognition of how well vinyl works in conjunction with special packaging."

EMI rarely uses its one remaining manual press, but likes to keep it in working order for historical interest. "We used to produce 78s on it for one customer, but now these can be done on our automatic presses," says Bingham. "The manual presses are extremely labour intensive but they look very impressive in action and occasionally we get film crews down here who need footage of vinyl manufacture."

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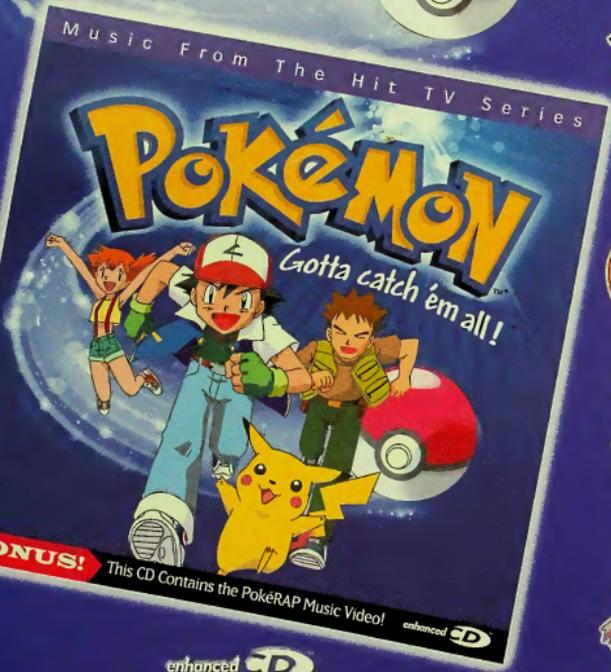
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