



NEWS: Global fulfillment is expanding into the UK as **VINCE MONSE** looks to strike deals with media companies



NEWS: Work has now been completed on the new **HANSON** album – with the first single due in April



OBITUARY: Industry mourns the death of **SCOTT PIERING**, the plugger who always put the music first

WARNER-EMI MERGER NEWS SPECIAL

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music week

Ames and Berry vow to keep label culture

by **Alax Scott**
Roger Ames and Ken Berry, the two men set to run Warner EMI Music, have pledged to place creativity over cost-cutting in the company they expect to fashion once the deal has received regulatory approval.

The two were speaking days after the public announcement last Monday of the \$20bn merger of the two companies to create an operation that will be number one in the global music market. With annual sales of around \$3bn and earnings of \$1bn, they expect to realise annual savings of around \$250m within three years, involving a reduction in combined headcount of around 3,000 to 20,000.

Although the merger has inevitably already provoked concerns in their companies as to how the process will be handled, both Ames and Berry insist that no structural decisions have so far been made of any kind.

"We're going to try and make it, in so far as we can, non-political in what the selection and what the structure is. That is where we're



Deal makers: Ames (left) and Berry starting out from one of the judgements as to how well we do will be too see how good we are at achieving that," says Ames. "I'm sure it will be a real challenge and inevitably we will get parts of it wrong, but this is how we are setting about it."

Berry says, "We're not trying to make our deal work by dropping lots of artists and firing lots of staff. What we want to do is preserve the musical assets that the company has in every way while still delivering savings. We want to try and preserve and protect the

labels. The process is still not established. There will always be rumours suggesting this is how we plan to do it. Well all the rumours are untrue, however hard that is for people to believe."

Now that the deal has been announced, the next step is to seek regulatory approval, a process which is expected to be resolved by the summer. So long as there is not a problem with this, then the two can start to outline their management structure shortly after.

Berry and Ames are now set to embark on an international roadtrip to meet senior executives from both companies for the next month. They will travel to Miami next week followed by visits to Hong Kong and Japan, and appearances in Europe between the Brits and the German Echo Awards followed by a US visit during Grammy week. "We're going to talk to senior executives about how we see this thing going and say to them 'stay focused, don't get nervous, we're going to be sensitive to people's needs, it's going to take a while'," says Ames.



Go Beat co-owner **Ferly Unger-Hamilton** was challenging with his artist **Gabrielle Union** (Sunday) to be the first label boss since **Puff Daddy** to have co-produced a track to reach number one. By the end of Thursday **Gabrielle** (above), at more than 35,000 sales, had extended her slender lead at the start of the week to more than 6,000 units over closest challengers **REM** and **Britney Spears** for the number one slot. Her **Rise** album – which had fallen out of the Top 100 – was on course for a Top 10 placing, easily beating its previous number 25 peak. **Unger-Hamilton** with **Ollie Dags** originally sampled **Bob Dylan's Knockin' On Heaven's Door** 18 months ago and put together the track before handing it to **Gabrielle** to record with producer **Johnny Dollar**.

ABCs put dotmusic on top of Europe

Dotmusic has been officially confirmed as Europe's most popular music website with an ABC audit revealing it is now attracting nearly three quarters of a million users a month.

The audit, which shows 740,964 unique users visiting **MW's** sister consumer website, follows the launch last September of a hefty marketing drive which included a £1m online advertising campaign, extensive online and offline PR and a spe-

cialist student marketing push. The campaign, which has also helped to make dotmusic one of the 10 busiest UK websites certified by ABC, will continue this year.

Chris Sioe, head of new media for **MW** and dotmusic's parent company **Miller Freeman Entertainment**, says, "These results are testament to the prolific potential that the internet holds for the music industry, both as a marketing tool and a distribution channel for digital music."

Ministry joins EMI for co-publishing venture

EMI Music Publishing signed a co-publishing venture with **Ministry Of Sound** at **Mildem** in Cannes last Monday under which they will sign and develop acts together.

The agreement was closed by **EMI Music vice president A&R Guy Moot** and **MOS Recordings managing director Matt Jagger**.

Jagger says the deal will involve tracks but mainly writers and catalogue which will be co-funded and jointly-owned. EMI will administer **MOS** material outside the UK.

Moot adds, "MOS is progressive in its thinking in the ever-changing dance market which puts them well ahead of the competition. The multiple facets of the Ministry makes them a truly fantastic A&R source." In a separate move, Moot has been confirmed in the role of vice-president A&R UK and Europe and former senior A&R manager **Mike Smith** is now vice president A&R UK. They report to newly-titled senior VP creative **Sally Peryman**.

Industry mourns music veterans

The music industry is mourning the deaths of pluggers **Scott Piering** and **Concorde International Artists' Louis Parker** who both died last week after battles with cancer.

Piering, a pioneer of independent plugging with a track record that included promoting releases by the likes of **New Order**, **Pulp**, **The Smiths** and **The Verve**, died on January 22 just three days after marrying his girlfriend **Hil**, while **Concorde** managing director **Parker** died last Wednesday.

Parker set up **Concorde** 10 years ago having started his career running nightclubs and hotels in North Wales. "I knew him for a long time – around 20 years," says **Pete Wilson**, director of artist management company **Triple A**. "Over the years he has had a strong handle on the pop market and is responsible for millions of kids going to their first pop concerts. I don't think that the industry will know what it's lost for a long time."

Parker represented artists as diverse as **Nirvana**, **Marvin Gaye** and **Therapy?** with the company now



Parker: 'a loss to the industry' responsible for **Boyzone**, **All Saints** and **The Prodigy**. "I think he was one of the most colourful characters I've ever come across," adds close friend **Mike Champion**, who manages **The Prodigy** and **Liam Howlett**. Parker's funeral takes place this Thursday at **St Asaph's Cathedral**, **Asaph**, North Wales. Well-wishers have been asked to send donations to **The Imperial Cancer Research Fund**, **Supporter Services**, 61 Lincoln's Inn Field, London WC2A 3PL.

• **Scott Piering obituary**, p27

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Spice Girls set to receive Brits contribution award

by Paul Williams

The Spice Girls' status as the best-selling new UK act of the Nineties is to be recognised with this year's Brits outstanding contribution award.

The quartet, who have sold around 34m albums worldwide, will also follow in the footsteps of previous winners of the award such as the Bee Gees, Fleetwood Mac and Van Morrison by closing the March 3 show at London's Earl's Court with a performance which will include one new song.

Set to be officially announced at tonight's (Monday) Brits nominations party at London's Sugar Reef, the decision to give the group the event's highest-regarded award marks a notable shift in policy by the Brits committee. Usually the award is reserved for artists with a long career behind them, but the

Virgin Records act's first release did not occur until 1996. It also follows only two years after they were given, among some controversy, a one-off Brit award in recognition of their huge worldwide sales.

BPi chairman Rob Dickins says the award has been given annually to a British act successful over a long career but, with the arrival of a new millennium, the committee wanted to reflect outstanding careers that have influenced the course of British music in many different ways. "The Spice Girls have smashed most worldwide record books in their own way as much as The Beatles did in the Sixties. They are known all over the globe and with their career still in its early years they cause a sensation with every new move," he says.

The Spice Girls' honour will be the climax of a night which will



Spice Girls: closing Brits ceremony reflect more than ever the current dominance of pop in UK music. A new award, honouring the best British pop act, is being added to this year's event and will be selected by viewers of ITV's CD:UK via a telephone poll and the Brits website. Among the acts who have been nominated for the award, which is based on singles sales and will also be promoted in The

Sun, are Five, 3 Club 7 and Steps.

Full details of this year's nominations will be unveiled this evening though it is understood the acts making the biggest mark are XL Recordings' Basement Jaxx, Virgin's The Chemical Brothers and Independent's Travis. Tom Jones, whose duets album *Reload* reached number one last year, is set to receive his first Brits nomination with an appearance in the best British male shortlist.

This year's event will be hosted by Davina McCall. No acts have yet been announced, though there is strong speculation about a Five/Brian May duet and performances by Macy Gray and Ricky Martin. Meanwhile, a time slot has now been confirmed for the half-hour Brits preview programme, the Cartoon-produced Countdown To The Brits, which will be broadcast at 10.30pm on February 28.

Arista's bid to match the huge US success of Santana's *Supernatural* album on this side of the Atlantic gathered momentum last Wednesday when Carlos Santana performed at West London's Tabernacle venue in front of a crowd including Damon Albarn, Ian Brown and Kate Moss. *Supernatural*, which features appearances by Lauryn Hill and Wyyclef, has sold 6.3m units in the US and is nominated for 10 Grammy awards. The album's first single *Smooth*, featuring Matchbox 20's Rob Thomas, is reissued in the UK on March 13 having spent 12 weeks at the top of the US *Hot 100*. It was added last Friday to Capital's playlist. Pictured right are (left to right) BMO chairman Richard Griffiths, Arista marketing director Clare Downs, Santana and Arista managing director Ged Doherty.



Coalition restructuring creates new directors

Three new directors posts have been created at Coalition PR as part of a restructuring at the company.

Jane Acton, who joined Coalition in 1992, and Rebecca Fitzgerald, who has been with the agency since 1997, are made managing directors in the shake-up, while former Polydor press officer Tony Linkin becomes managing director with the specific brief of running the music division.

Coalition chairman Rob Partridge says the appointments not only reflect the strength of the team's talents, but a determination to grow the agency's client base. "Music will always remain a core element of our business, but Coalition's portfolio of accounts is increasingly coming from different areas of the entertainment and media industries," he says.

Following the reorganisation, media and games division, including the MTV UK & Ireland account, while Acton takes responsibility for its event management division, which includes the Sony Radio Awards and Technica Mercury Music Prize accounts.

Capital begins new life with first digital service

Life, Capital Radio's first national digital radio station, is being launched today (Monday) with a music policy and format skewed slightly towards women.

The digital service, the sixth station to be broadcast by the GWR and NTL joint venture Digital One, will also be tailored to appeal to 25- to 45-year-olds. However, programme controller Pete Simmons, who transfers from the FM service, is adamant that Life will not be an "oldies" backwater.

"It's going to be adult contemporary, very contemporary. As a style it will be something like *Helix* meets *The Guardian* with a bit of the tabloids thrown in," says Simmons. "We're not taking the oldies route. There will be cooler R&B and soft ballads, but we also want to bring on new artists."

Simmons says the format will evolve as the take-up of digital sets increases and concedes that, although Life has a reach of around 69% of the UK population, audiences



Simmons: contemporary programming are initially likely to be measured "in thousands" rather than millions.

Reflecting this, Life is being launched with just a breakfast show, presented by Paul Phear, from 6am to 10am with the rest of the day's schedule automated. Simmons adds that it may take between six and nine months before further elements, such as a drive-time show, are added. "Digital needs to find its audience, but there is great scope to scroll information and there will be a lot of entertainment, showbiz, news and weather in the breakfast show," he says.

Worldpop.com unveils new global pop chart

Worldpop.com, the UK-based global music and entertainment site, is planning to launch next month what it claims will be the world's first global weekly singles chart.

The chart, which will be compiled by MTRB and based on global sales, will be broadcast exclusively on Worldpop.com and ITV's CD:UK every Saturday from this week (February 5). It follows the launch last Saturday of the site on the back of a poster and press campaign.

Worldpop.com's joint editorial director Ben Turner says, "People want news and charts as quickly as they happen and we're well-placed to do it. The fact that we're on the web and not tied to a magazine puts us in a strong position."

Bowlin moves up in Sony reshuffle

Sony Music International president Bob Bowlin has been promoted to the role of chairman in a high-level restructuring of the major's international division.

Bowlin replaces Mel Iberman, who has been promoted to the post of Sony Music Entertainment vice chairman. Meanwhile, former PolyGram executive Rick Dobbis, who joined Sony Music International as executive vice president in 1999, takes over as president.

Sony Music Entertainment chairman/CEO Tommy Motolla says Iberman's contributions to the growth of Sony Music Entertainment have been "immeasurable". During his tenure as chairman of Sony Music International, Mel was one of the chief architects of its global expansion," he says.

Motolla adds Bowlin's promotion recognises his international role. "He has also played a key role in identifying and developing new sources for local repertoire, and in helping to establish an infrastructure through which local artist development successes can be crossed over into new territories," he says.

V2 MERGES DEPARTMENTS

V2 has restructured after merging its group finance, business affairs and production departments with the same functions from the UK label. The move has created three redundancies and a further two staff have been let go from marketing and A&R. Stuart Middleton and Simon Williams are now in charge of group and UK finance. Richard Polking is head of group and UK legal and business affairs, and Ron Todd is head of group and UK production.

RIAA SUES MP3.COM

The RIAA last week filed a lawsuit against www.mp3.com for copyright infringement in New York. The move comes after news of MP3.com's recently launched Instant Listening and Beam-it services.

UNIVERSAL SELLS INSIGHT DIVISION

Universal Music International has sold its direct-response compilations division Insight to its founder Linda Greenhalgh and senior managers Denis McCreae and Helen Wilkinson. Greenhalgh, who is currently commercial and consumer marketing vice president of UNMI's catalogue arm UMG, will now become Insight chief executive.

XFM REVIS SCHEDULING

Xfm has reshuffled presenters and its schedules following the departure of breakfast show and drivetime DJs Tom Blinn and Robin Banks at the end of last year. The rescheduling of the format, which takes effect from today (Monday), means that mid-afternoon DJ Ian Camfield moves up to take the helm of the *Saturday* early morning show. Tim Lovejoy continues mornings, former Jezza Jones member Ian Baker takes over afternoons and Paul Anderson drivetime. Claire Sturgess will continue to host the 7-10pm slot.

RI TO COVER LOVE PARADE

Radio One is broadcasting live and staging a live webcast from this year's *Born Love Parade* as well from the first Love Parade UK, which takes place in Leeds on July 8. Confirmed DJ appearances include Carl Cox, Judge Jules, Pete Tong and Dave Pearce.

ASGARD PLANS COUNTRY FESTIVALS

Paul Fenn's Asgard Promotions is planning three country festivals in the UK and Ireland this Easter. Reba McEntire, Ricky Skaggs & Kentucky Thunder, Joe De Maessina and Brad Paisley will play a series of dates at London Arena (Saturday April 22), Glasgow SECC (Sunday April 23) and Dublin's The Point (Wednesday April 26).

POLICE ARREST COUNTERFEITERS

Six Russian nationals were arrested last Thursday in raids across London by the City of London Police Cheque & Credit Card Unit. IPFI, representing the international recording industry, assisted in the tracking of pirate CD routes between the UK and Russia.

PR SUPPLEMENT

Five were the only RCA act handled by Wall To Wall Press last year, and not as many have been otherwise invited in the PR table comment story last week.

Channel 4 launches new label to spin off films

CITY MISSES MERGER'S TRUE VALUE

City institutions and music companies have never been ideal bedfellows, but events of the past week have underlined the breadth of the gulf that separates them.

Some of the latter have rushed to invest in unproven dotcoms with ludicrous business models. Now they are showing their true motivation when it comes to investing in a proven business with clear value.

The first complaint from some EMI Investors is that they have been cheated of the windfall profit they had expected from a sale; instead they are being offered a "merger" that actually improves the longer-term earnings potential of an established business.

Secondly, many seem to be hung up on the control issue. Certainly board control is important – not least to Warner and EMI employees fearful about their jobs (although Berry and Ames appear to be keenly aware of the importance of being even-handed in their approach to the merger).

But if in fact there is a control issue it is not so much Time Warner versus EMI as Warner and EMI versus AOL. And in this context the new deal is particularly interesting.

Music is important to the new AOL Time Warner combine, but quite who it benefits is still unclear. If, for example, AOL Time Warner decided to use music as a loss leader to drive its internet business then AOL would benefit and Warner Music would lose, but it could do little about it as part of a much larger combine. But if the same happened after the EMI deal, then EMI shareholders could rightly complain because their distribution was being devalued and yet they were receiving none of the other benefits since they have no stake in AOL Time Warner. In short, the deal offers a protection mechanism.

It is still early days, but the Warner-EMI deal seems to protect and promote music's role in the bigger picture in more ways than one. And that could benefit some of those doubtful investors yet.

Alax Scott

TILLY

HACKERS HORROR STORY SHOCKS NET

Well – I managed to survive the Midem meleé once again. The number of digital music/internet companies down there was frightening. I chatted to a few of them and it was apparent that the one thing a lot of them have in common, apart from being computer "geeks", is a lack of knowledge about music or the music business. It is a case of the bandwagon rolling, so let's all jump on and, hopefully, make millions before the bubble bursts.

The internet revolution is not confined to the record business, of course, but news of the AOL/Warner/EMI merger led to a mountain of press about the end of the CD, MP3 downloading and so forth because of the linking of a computer giant with a major record company. In contrast, a story which deserved more exposure than it had was that of the Russian hackers who stole details of more than 300,000 credit cards from a leading music retail website. They have gone on to sell this data to fellow fraudsters, and set up fictitious "online" shops making bogus purchases using the stolen data. It is all the more disturbing as the site appeared to have the necessary security in place to give people confidence that it was safe to use their cards. No doubt by next year's Midem things will have shaken down, so to speak, with more than a few investors getting their fingers burnt and the public making a choice – sometimes to buy over the web, and sometimes over the counter. Hopefully, the best of both the traditional outlets and the web will survive to the benefit of both customers and record business.

Talking of the press latching on to a story, Alan McGee's support of Malcolm McLaren for London Mayor seems to have fired the imagination. I have nothing but admiration for his stance against his beloved Labour Party in this instance. The election of London Mayor should not be party based, and possibly the only more colourful choice of candidate than the ex-Sex Pistols manager, would be McGee himself. Only trouble is, now he's departed from Creation and he's promised to surprise us with new internet businesses he won't have the time. At least this is one newly-arrived computer "geek" who certainly knows about the music business, too.

Tilly Rutherford's column is a personal view



Channel 4 is launching its own record label with a view to exploiting the soundtrack potential of successful films and series in-house.

Channel 4 Music will run alongside the existing VHS, DVD and book operations in the channel's commercial development department. Releases will be overseen by music manager Liz Gendings, who will report directly to commercial development co-ordinator Marc Lesbirel.

The label's first offering is Queer As Folk 2, a CD of music taken from and inspired by the second

series of the station's popular gay drama, which will be released on February 14. According to Lesbirel, there will be a further 10 releases before the end of the year, including a number of film four soundtracks.

"The Channel 4 Brand seems to be attractive to the kind of people who buy records," says Lesbirel. "If we invest heavily in marketing a show, the awareness we raise can help us to secondary products, so this is another way of leveraging the marketing budget."

In the past, Channel 4 has

worked with record company partners such as Universal, Virgin, Sony and Telstar to issue spin-off audio product. Last year's Music of the Millennium compilation, which came out through Virgin and Universal, was particularly successful, going twice platinum.

Lesbirel says there will still be a need for such collaborations on larger releases. "We will still go on working with other record labels – this is not an exclusive arrangement. Channel 4 Music is largely for releases of a certain size," he says.

Monsey goes global as Devlin joins Point

by Paul Williams
GlobalFulfillment.com has appointed former Box Television chief executive Vince Monsey as UK managing director as it moves to step up its UK presence.

The company, which already handles fulfillment and distribution for online players in the UK such as Tower Records, Jungo.com and Rock Radio Network, has also announced details of a deal with Granada Media to supply and handle product for its internet service G.Wizz.

GlobalFulfillment.com CEO Charlie Gilreath says Monsey, who has taken over the role from Jimmy Devlin who has joined the Point Group as chief operating officer, will bring a new level of organisation and structure as well as outstanding media content to the operation. He believes the future will be about the relationship between media and retail. It is the media that sells records," he says.

Monsey, who will be working alongside his partner Liz Leskowiak, says he is already in talks with a number of broadcasters and media compa-



Monsey: joining GlobalFulfillment means following the deal with G-Wizz to handle sales orders for all products on the site. Monsey, who used GlobalFulfillment.com during his time at the Box to handle sales for the brand's website, says the type of product the company will deal with is unlimited. "If it's a music site we could go on to sell tickets, T-shirts and other merchandise rather than just simply selling albums," he says.

Monsey adds his immediate requirement for the company – which plans to move to bigger London premises in the next month or so – is to appoint a high-powered sales executive to handle the increasing

number of inquiries it is receiving. "We're literally getting hundreds of sales leads that need following up," he says.

Meanwhile, Devlin's arrival at the Point Group – parent company of Point Entertainment, and Hallmark Music and Entertainment – comes at a time of expansion at the business, which handles back catalogue and compilation reissues but has now signed its first act, Midem performers Vicious Circle. "We needed someone to run the whole group because we're getting very big. We needed someone like Jimmy with a lot of experience," says Hallmark managing director Marcello Tammaro, who adds that he is particularly looking to Devlin to supply him with more mid- and full-price catalogue. Since Hallmark's current sales are around 70% budget,

Devlin, who will also be managing director of the group's repertoire supplier Point Entertainment, says his plans include setting up a publishing division and signing more acts to the company, which he believes has huge potential.

New categories added to Music Week Awards

Three new categories have been added to this year's Music Week Awards and others have been removed as part of a reorganisation of the annual event.

The newly-created company of the year prize aims to recognise the major or independent corporate group which has performed strongest overall across a range of criteria including marketing, promotion and A&R success as well as market share, while the UK breakthrough award will go to the company or organisation which has made the biggest breakthrough in its sector during 1999. The new sales force award will highlight an area of activity that has not previously been recognised.

Several other awards at the event, which takes place at London's Grosvenor House Hotel on March 23, will appear in a different form for the first time, including the best retail chain, best independent record store, and best independent promotions and best label promotions teams.

The closing dates for entries for the PR and two marketing awards are February 4 and February 10 respectively. Contact Ann Jones on 0207 940 8570 for more on details.

TopShop in plan to introduce in-store digital music kiosks

TopShop/TopMan is to install eight digital music kiosks in its flagship Oxford Circus store in London this spring, allowing customers to create their own compilation CDs.

Around 250 to 500 titles will be available from the Chemistry kiosk, which uses Liquid Audio technology and will cost users around £12-£13 for a 10-track album. If successful, the kiosks – which will each have two sets of headphones – are likely to be rolled out into more of the retailer's stores nationwide.

TopShop/TopMan's marketing manager Alan Thornton says the introduction of the kiosks is part of a strategy to include more than clothing in store. "The idea is we're trying to get lots of people aged around the 18-year-old level to hang around for longer and music is an ideal way to do that," he says.

Music marketing consultant Cube, which has worked with the retailer on other music-related tie-ups, will source and select content which will be biased towards contemporary tracks from labels including Ministry of Sound. "We're already having firm



Kiosks: aiming at TopShop commitments from a number of the more significant labels with very credible product for this demographic group. We are also getting significant interest from three of the majors," says Cube marketing director Fl Ryder, who stresses the retailer is entering into the scheme on a long-term basis.

She adds the tracks available will be constantly updated rather than simply adding to the overall number on offer. "This is not intended to be a back-catalogue machine in any shape or form," she says. "We'll offer you to have 250 great tracks than 10,000 which aren't quite so good."



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IMF JOINS GLOBAL FORUM

The UK-based International Managers Forum and its equivalent organisations from six other countries met at Midem last Monday to form an umbrella group called the International Music Managers Forum (IMMF). The forum, which will also include managers from Australia, Canada, France, Norway and the US, aims to exploit the synergies between the individual organisations and improve communications between members. It will be chaired for the first three years by IMMF Australia's Michael McFarlin.

COLLECTION BODIES TOLD TO 'RETHINK'

IMCPS-IFRS Alliance chief executive John Hutchinson urged collection societies to "rethink, reshape, re-equip and re-invent themselves" if they want to survive when he addressed an International Music Joint Venture (IMJV) presentation at Midem last Monday. Hutchinson told the IMJV, a project involving Ascap, Buma/Stemra and the IMCPS Alliance, that the societies must form alliances and working partnerships, and learn to cooperate in areas "where they all have to do the same things in the same way".

MIZE SIGNS ONLINE DEALS

Online entertainment data supplier Mize Records, who set up the European base in London last year, announced at the conference deals with BOL, Amazon and Boxman to utilise Mize's music sales information.

POPPYRHE TARGETS A&R STAFF

Poppyr.com, a music site for unsigned artists, unveiled a new online forum at Midem aimed exclusively at A&R staff. The forum will showcase only the best of poppyr.com's unsigned acts as selected by visitors to the site and poppyr's own A&R team.

HEAT CELEBRATES MIDEM RETURN

Rock and heavy metal label Heat Records, taking a stand at Midem for the first time since the early Eighties, finalised a number of deals during the festival, including licensing deals in the States with Eagle Rock and distribution deals in Spain and Scandinavia.

ONLINE CHARGE SYSTEM LAUNCHED

The iGroup, a division of e-business company Computacenter, launched MaximumVolume.net at Midem. The internet music distribution facility and website hosting service allows music owners to charge track by track for music it distributes online.

MTV.COM TAKES TOP AWARD

MTV.com was named best media site at the first Midem Awards on January 22 at the festival. The site, which was launched last November and includes streaming audio and video, was chosen in a consumer vote through the Midem website midem.com. The other winners were: Atlantic Records (best label site); Dave Matthews Band (best artist site); Amazon.com (best shopping/digital distribution); RIAA (best organisation); and Best of Midem (best event); and ARTISTdirect (best services).

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Midem buzzes as brisk business continues amid merger fail-out

by Stephen Jones

The EMI-Warner announcement and rapid e-commerce developments ensured Midem 2000 was buzzing.

The annual music business gathering in Cannes last week attracted a record number of delegates and many reported brisker business than usual. And, for once, with the proposed EMI-Warner deal flying, one of the rumours that are going around every year proved to be true. EMI/Capline export manager Riker Griffiths says, "We came in on Monday and everyone was telling us they were Warner's and now we were like: 'What?', so I phoned my boss in New York and he said it was true, but business as usual."

Meanwhile, many were overwhelmed by Midem's infatuation with the internet. "It's incredible and there's not enough time to give it justice," says MPReel chairman

Chris Neal. "There are lots of people but, more importantly, lots of deal com sharks. The best thing is the Microsoft Windows Media stand showing files half the size of MP3, but better sonic quality. That's amazing."

Wilms Buhse, senior marketing director at Bertelsmann division Digital World Services adds, "Midem has proved what we've realised in the past three months, the market is taking off in more ways than we anticipated." Some delegates admitted to technology fatigue, among them Nude managing director Saul Galperin, who admitted to being "doomed out", while producer Wayne Brown observed, "One thing you can't download is an artist."

Get chairman Guy Holmes adds, "I spent my whole time trying to avoid everyone 'e'. We had 26 appointments to make appointments



Doing deals: Cheryl (left) Neville with us."

Others were more reassured. "I realised what we're doing is good, and what others are doing, makes us look even better," says Bergars Banquet chairman Martin Mills.

New media's dominance affected the atmosphere but not the deal-making. "A&R consultant Mark Jolley says, "It's been more relaxed, more business and less politics

and cowboy boots." Some UK delegates were particularly cheered by the quality of some of the dance repertoire on offer. "Everyone's being a bit coy, but everyone knows what everyone else is doing," says Manifesto A&R's Luke Neville and Ben Cherrill.

On the Manchester stand, Faith & Hope's co-director David Wood - set to celebrate a first top 20 hit with Tim Royale's "Don't Fister yesterday" (Sunday) - said, "It's been fantastic. I'm getting people from Taiwan and Australia who want to see me. I bet we have 30 deal offers and that's no exaggeration."

BP's partnership with AIM meant more Indies on the British At Midem stand. "Without it we'd be walking around out of our bag and not had anywhere near the number of meetings," says classic rock label A3 co-owner Rupert Withers.

Parlophone's Tina Turner

(pictured), Universal-Island's Bono, Mercury signees Texas and Sony S2's Jamiroquai made it a quartet of wins for UK-elped talent at the inaugural NRJ Music Awards which took place during the Saturday night of the Midem Festival. Bono was honoured for his contribution to the Jubilee 2000 campaign and Turner received a lifetime achievement award. The ceremony, which included a mixture of French and international awards, saw Texas being named best international group and Jamiroquai taking the best music video prize. The night's biggest winners, however, were Polydor France's Mylene Farmer and the Notre-Dame de Paris musical, whose English language version was launched at the festival last Tuesday. Helene Segara, part of the original French production, was named French newcomer of the year, while Tina Arena - who will star in the forthcoming English-language version opening in London - won the equivalent international honour.



Smith highlights UK failure in US

Culture secretary Chris Smith has questioned why UK acts are performing so badly in the US at the time of their worst chart showing Stateside in more than 30 years.

In his keynote speech to the British delegation at Midem last Monday, the minister noted that around 15% to 16% of all music sold around the world currently has some kind of British component, although he asked "Why is it so simple, British music has done so poorly in the US in the past 12 months? It's not all to do with the nature of music and there's much to think about how we can do better."

Speaking on the day the proposed Warner-EMI merger was officially announced, Smith suggested the tie-up would be good news for the independent sector, "if what we are seeing is a conglomerate of just a few major players in the global scene, I believe potentially that opens up more space for small independents," he said.

Microsoft leads new media presence

Microsoft has developed a device which enables internet radio services being streamed via a domestic PC to be picked up by radios around the house and broadcast on a frequency selected by the user.

The Sonic.Box was one of a number of music applications of Microsoft's Windows Media platform demonstrated in a keynote address at the Midemnet conference by Microsoft's Anthony Bay. He also used Midem as an opportunity to announce a strategic partnership with Liquid Audio under which the latter will offer the 50,000 songs and 1m music previews in its digital catalogue in the Windows Media format.

Microsoft also unveiled that German internet sat nav provider T-Online is to use Windows Media for all its streaming and downloads, while digital distributor DX3 is to make Microsoft Windows Media the preferred digital media platform for the media products it distributes

through its network of retailers and other partners. DMX, which confirmed that it is to locate its international base in London, has also teamed up with US business-to-business digital music distributor amplified.com, allowing record companies in Europe and the US to promote their music digitally on both sides of the Atlantic.

US-based customised CD specialist Custom Revolutions confirmed at Midem that it is preparing to launch in Europe by the end of the summer, opening a head office in either the UK or Germany. The internet company, which has already struck deals with more than 200 Independent labels to use repertoire for its CustomDisc.com service, will shortly announce its first deal with a major label. "It's a big deal," says Custom Revolutions' chairman/CEO David Gould. "The record company now owns an equity stake in the company, while we're also close to another signing."

Midem discovers crucial new technology of DRM

The corridors of the Palais des Festivals were heaving with music dotcom startups offering their wares to the assorted delegates, but the companies that are likely to have the greatest effect on the music industry in the next few years were those involved in the technical but crucial field of digital rights management (DRM).

With most pundits expecting the music majors to start offering digital downloads on a widespread basis by the fourth quarter of this year, there will be a rush to sign deals with companies offering systems which govern the basis on which tracks are made available, the amount they cost, the manner in which they are securely protected, and the way payments are transacted and royalties divided.

Some companies like Microsoft and Liquid Audio offer key DRM fea-

tures within their formats, while there are also other players emerging offering more specific services. Dominating the field is Intertrust. Among the companies looking to offer services running in tandem with it or other companies were UK-based Magex, which is tied closely to Intertrust and has done a deal with Record maker of the Rio MP3 player. Another US rival, Reciprocal, which has also worked with companies including Microsoft.

Reciprocal, which bills itself as a transactional processing house and has been a partner of Intertrust for three years, announced an alliance with AudioSoft under which the two companies will develop and integrate AudioSoft's copyright management systems - which are used to dealing with the territorial basis of European rights - into Reciprocal's DRM systems.

TINA

TWENTY FOUR SEVEN

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JULY 15 LONDON WEMBLEY STADIUM



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newsfile

Classic FM joins Nestle to form fruitful alliance

By Steve Hemaley
Classic FM begins a £3m marketing campaign with Nestle on March 6 involving 1m packets of the breakfast cereal Fruiteful.



Classic FM and Nestle in £3m deal then down," he says.

The 60-minute CD has been put together by promotional CD suppliers Upfront working closely with the Full Works label. Tracks include Vivaldi's Spring, Boccherini's Minuet from String Quartet, in E, Dvorak's Symphony No 9 — New World and Mozart's Clarinet Concerto.

Nestle senior brand manager for Fruiteful, Oliver West, says the tie-up suits both brands. "This is the first on-pack CD promotion we have agreed for an adult cereal and Classic FM was the ideal partner," he says.

Peerman says the token promotion is the biggest awareness campaign undertaken for The Full Works range, which now comprises 45 albums.

With one token consumers can buy a CD for £7.99, a saving of £2, while with five tokens they can obtain a product for free. "Both initiatives are part of our overall brand-building strategy which could include above the line advertising, such as billboard poster sites later in the year," he adds.

The partnership with Nestle follows Classic FM's announcement in December that it had formed a commercial partnership with Walt Disney Pictures to market the station around the launch of the movie Fantasia 2000 in a bid to make classical music more attractive to younger listeners.

NME.COM GOES LIVE AT NEAR FIDDLER
NME's nme.com site is installing permanent cameras at the Mean Fiddler's Harlesden venue in London with the aim of hosting regular webcasts. Details of the webcasts, which will begin in February, will appear on the website and in the weekly magazine.

HMV TO SPONSOR COUNTRY AWARDS
HMV is to sponsor the British Country Music Awards with plans to carry this year's winners in the April edition of its specialist music magazine *HMV Choice*. There will be no awards ceremony for this year's event with the prizes instead being presented to the winners at appropriate times.

ATRES JOINS MUSICUSIGNED
RealNetworks and Netscape's former managing director Paul Atres has joined the board of online music company musicusigned.com. He will work alongside CEO Aroon Maharaj at the digital music company, which is planning shortly to announce the first band discovered and signed to a record label after appearing on the site.

ASGARD TO STAGE COUNTRY EVENTS
Paul Fern's Asgard Promotions is to stage three country festivals in the UK and Ireland this Easter. Reba McEntire, Ricky Skaggs & Kentucky Thunder, Jo Dee Messina and Brad Paisley will play in a series of dates at London Arena (Saturday April 22), Glasgow SEC (Sunday April 23) and Dublin's The Point (Wednesday April 26).

ACTS SET FOR FOUNDATION GIG
Mogwai, Sonic Youth, Stereolab and Super Furry Animals are to headline All Tomorrow's Parties, the latest Foundation-organised festival taking place from April 7 to 9 at Camber Sands Holiday Centre near Rye in East Sussex.

PLYMOUTH SOUND GOES GOLD
GWR Group is rebranding Plymouth Sound 1152AM from Monday February 7 as Classic Gold Plymouth 1152 as part of the Classic Gold network which broadcasts across 18 AM stations. The relaunch is being backed by a local press advertising campaign and associated PR activity.

KELIS DEBUTS FIRST ON THE NET
Virgin Records signing Kelis's debut album *Kaldiscope* has been made available on the Internet two weeks before its February 28 release date. The site (the-ruff.com/kelis/) also includes a hype Williams-directed video for her striking first single Caught Under There, released on February 14.

REMOURS RETURNS TO PLATINUM
Fleetwood Mac's 1977 *Fleetwood Mac* issued Remours became a 10-times platinum album last week as *Living To The Man* won its first triple platinum award.

HOW TV SHOWS' RATINGS COMPARE

Programme	This week	% change on 1999
Top Of The Pops*	4,720	+5.2%
SMTV	1,979	+36.9%
Live & Kicking	1,843	+68.8%
The O-Zone (Sat)	1,083	+60.0%
Planet Pop (Sun)	727	+63.0%
The Pepsi Chart*	738	+7.1%
	396	-12.0%

* combined totals
Source: DOD (Barb) w/c January 30, 2000

New producer plans Pepsi show revamp

Channel 5's Pepsi Chart Show is to be revamped under plans unveiled by new series producer Jim Parsons.

Parsons took charge of the show for the first time last week, replacing Lisa Chapman, who had been producer and series producer since the show was launched in January 1998. He worked as international producer on the Pepsi Chart Show between May 1998 and June 1999, before leaving to work on other projects for Initial, which puts the programme together on behalf of Channel 5. Parsons will report to Malcolm Gemfile, who remains as executive producer.

The new-look show should be seen in April and Pepsi is providing fresh sponsor's graphics, while Parsons is currently talking to creative agencies to finalise the new set. There are also plans to extend the show's editorial content.

"We will not have an exact date for the changes until Channel 5 has agreed how it wants to promote the revamp of its flagship mainstream music show," says Parsons, who adds he is hopeful he can convince Channel 5 schedulers to increase the four-minute Monday night slot for Dr Fox's Chart Update. Dr Fox will continue as presenter.

BBC Music unveils TOTP2 compilation

The first branded TOTP2 compilation will be launched by BBC Music through Universal TV on March 27.

It will be supported by a £200,000 TV, radio and press advertising campaign and Universal is committed to releasing at least one other album in the series this year.

Universal TV senior product manager Stan Roche says the BBC wants to differentiate the release from the TOTP1. The Pops series launched two years ago. "Another extension of the TOTP brand and we have carried out extensive consumer research to assess what demand there would be for a compilation aimed at the 30-plus age group," he says.

The exact track listing has still to be finalised but it will feature artists from the Seventies and Eighties that have appeared on the show.

TOTP2 producer Mark Hagan says the decision to launch a CD confirms the strong performance of the show, whose audience has risen from around 500,000 in 1997 to a combined average audience for the show and Saturday and Wednesday broadcasts of more than 4m.



More than 250,000 Valentine cards featuring pop act Soul U*Unique and including details of their website and fan information line will be distributed next Monday (February 7) from the 96 stores of the fashion chain Jeffrey Rogers. The promotion will coincide with the release of the band's first single *Be My Friend*. The act are signed to M&J Records, a label set up last year by songwriter Madja Spence and Jeffrey Rogers, whose chain is sponsoring the band's first single campaign worth more than £100,000 to raise the band's profile began in the autumn when a range of Soul U*Unique clothing went on sale in all Jeffrey Rogers stores. PAs in a number of shopping centres are planned, including at Leeds and Sheffield. The single is being advertised in *Smash Hits*, *TV Hits* and *Live & Kicking* Magazines. Even support during the week of release includes posters in HMV and Virgin Megastores. Last year Soul U*Unique supported B*Witched and Boyzone on tour and in March they will support Five on their UK dates.

TV spending peaks in December, but total is down on '98

December was the only month in 1999 when record companies spent more on TV advertising than in the corresponding period the previous year.

The month's estimated total spend of £8.6m was 13% ahead of the £7.6m allocated in 1998, with an average spend per album up 27% from £53,000 to £67,300, although the total number of albums advertised was down from 144 to 128. However, the improvement in December was not enough to disguise the significant drop in advertising budgets overall last year with the estimated total £2-month spend

down by almost a quarter from £52.2m to £39.5m.

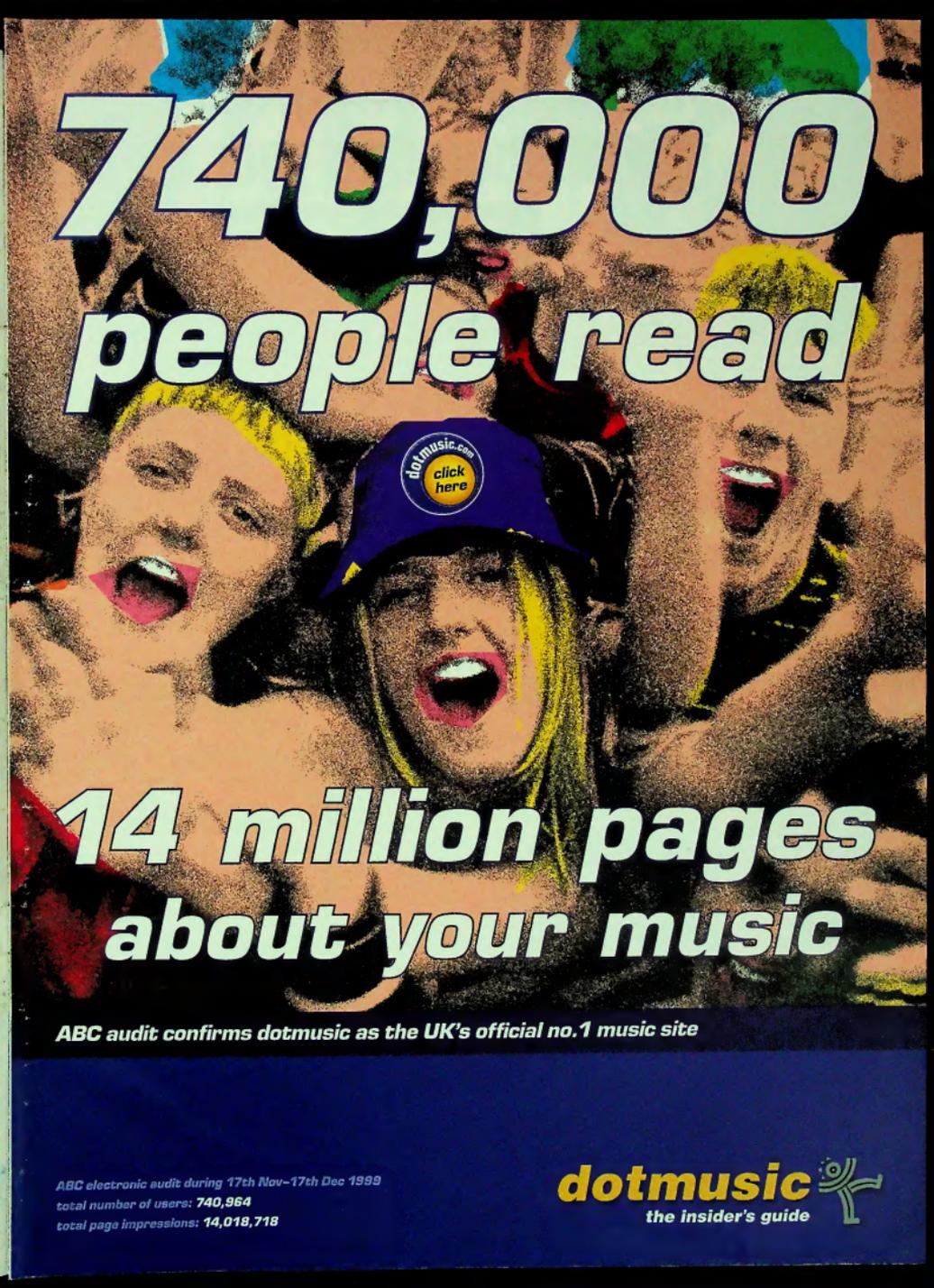
"Christmas advertising peaks in November because labels know they can benefit from the effect of any promotion for four or five weeks. But this year December was surprisingly strong, which may be because we had four full shopping weeks," says Martin Cowie, director of advertising agency Mediacoomb TMB which compiles the figures.

A large percentage of sales during December are gift purchases, which is one reason why seven artist albums feature in the Top 10. The biggest spend was on George

Michael's *Songs From The Last Century*, whose campaign was largely TV-driven. Even the speed with which it was put together and Michael's unavailability for promotion. "We did not have much time to plan the marketing campaign for this release which meant we needed to get maximum exposure in the three weeks leading to Christmas," says product manager Claire Phillips.

The £310,000 of solus advertising allocated by Virgin was supplemented by £370,000 in co-op ads with WH Smith, Virgin Megastores, Our Price and Asda. Slots were

booked on TV during Home & Away, This Morning and Blind Date, and Channel 4 during TR and Ricki Lake. Most of the artists in the Top 10 benefited from co-op promotions. Tesco and Asda highlighted Charlotte Church and Celine Dion, while Travis featured in campaigns by Woolworths, HMV and Our Price. The marketing push for Travis's *The Man Who Will Rank* as one of the most successful of the year: after building momentum through word-of-mouth, the estimated £1m spent on TV advertising since May helped the album become the third best seller of the year.



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Global album gives hope disappointing year for UK

● Oasis come closest this week to breaking the logjam that is the Top Three on fono's survey of the 20 biggest UK-owned tracks on European radio. Robbie Williams, Tom Jones and Five hold their places as Go Let It Out eases itself up 64 on the back of a strong album support in the likes of Italy and Spain.

● Eurythmics are 17 Again and 17 and fono chart, as I Saved The World Today drops to 18. It is one of three BMG releases on the survey, a total trailing Universal, which has five representatives, and the indie sector with four, but matching those of prospective merger partners EMI and Warner. Virgin and Sony are present once.

● S Club 7's international performance is continuing to impress with their debut single Bring It All Back last week climbing 28-22 on *Billboard*'s sales-only singles chart, while its follow up 5 Club Party has been the group's second consecutive Top 10 single in Australia, progressing 14-10. Bring It All Back also climbs in France, moving 33-24, though their album slips two notches to 36.

● She's The One's German success is currently helping to revive sales of Robbie Williams' I've Been Expecting You album there, which swiftly rises nine places to 34. The album ranked sixth in the airplay listing, climbs a notch on the sales chart this week to 32, three places below EMI labels The Pet Shop Boys, who debut with You Only Tell Me You Love Me When You're Drunk. The same track leaps 13-5 in Spain.

● Tom Jones' biggest global success story in many years is continuing in style as his duets album Reload leaps 20 places in Spain to three, while only Ace Of Base's C'est La Vie, which debuts at one, stands in the way of him and Mousse T capturing the number one singles spot with Sex Bomb. In Germany Reload returned to the Top Five last week by moving 3-1. Sex Bomb became the singles chart's highest new entry at 14. Reload's other current highlights include Austria (23-5), Denmark (19-16) and Sweden (6-5).

● Despite high hopes, former Brit winner Shola Ama did not over-take the UK Top 75 with her second album Still Believe when it was released in November. However, the WEA release is faring far better across the Channel with it rising 22-16 on the back of the radio popularity of the title track, which is France's third biggest airplay hit.

● Norway's enthusiasm for all things UK alternative rock continues as the Manic Street Preachers' The Masses Against The Classes became the new singles chart's second highest new entry at 12. Another Sony UK release, Al, has also been doing even better there of late, though Everything loses its number one status to Britney Spears on the airplay chart this week while sliding 4-5 on the sales chart.

by Paul Williams
George Michael's earlier-than-expected return lifted Virgin Records to its best international performance of 1999 in the last quarter, as Songs From The Last Century became one of Europe's biggest pre-Christmas sellers.

Reaching number two in the UK with more than 500,000 units selling in just four weeks, the singer's second album for the company was also a Top Five hit in Germany and Italy, while reaching the Top 20 in Australia, France and the Netherlands. However, it has so far failed spectacularly in the US, where it debuted at 182 in December, compared with the number six peak of his first Virgin album *Differ* in 1993.

Michael's European success came in the same quarter as Hours, the first David Bowie album to be released globally by Virgin, hit the French, German and Italian Top 10s, as well as breaching the Japanese Top 20 for both domestic and overseas acts.

The period also started off reasonably strongly for Virgin with a top three Australian album for Everything but The Girl, although the high hopes for Melanie C's solo album debut, Northern Star, have yet to translate into success with the album failing to make the *Billboard* chart so far and its only Top 20 success in a key market so far being in Canada.

Like Melanie C, Robbie Williams' UK success continues to dwarf his global profile with his only Top 20 album showing in a key territory outside the UK this year being with the Ego Has Landed in Canada in April, though She's The One became an Italian Top 20 at the end of the last year. However, his efforts to break the States suffered a setback last week when Angels slipped 53-74 on the *Billboard* Hot 100.

Williams aside, EMI shared with Virgin its best international period of the year in the final quarter, though its most impressive performances were all by seasoned artists, a situation reflected at most UK record companies' international departments in 1999.

In one memorable week in October, the major landed new

		1999's TOP 20 SALES HITS								
		US	Japan	Germany	France	Italy	Canada	Holland	Australia	Total
UNIVERSAL	Singles: 0	4	3	5	7	6	8	8	13	33
	Albums: 2	1	9	4	6	2	7	6	12	67
SONY	Singles: 1	0	0	0	0	1	1	2	7	10
	Albums: 1	5	3	3	3	3	3	5	10	35
EMI	Singles: 0	0	1	0	7	2	0	1	5	16
	Albums: 1	3	7	1	6	4	2	1	0	9
WARNER	Singles: 1	0	2	3	3	2	2	2	2	22
	Albums: 1	5	6	4	2	3	2	3	5	35
BMG	Singles: 0	1	0	3	1	3	1	3	5	4
	Albums: 0	0	1	1	2	0	2	3	4	13
VIRGIN	Singles: 1	0	1	0	7	2	0	3	6	20
	Albums: 0	2	7	4	5	3	5	5	11	42
INDIES	Singles: 0	2	1	2	4	1	4	4	12	34
	Albums: 0	2	4	1	1	0	1	1	5	15

Source: Music Week and fono.

Figures represent Top 20 appearances Jan-Dec 1999.

UK success continues to dwarf his global profile with his only Top 20 album showing in a key territory outside the UK this year being with the Ego Has Landed in Canada in April, though She's The One became an Italian Top 20 at the end of the last year. However, his efforts to break the States suffered a setback last week when Angels slipped 53-74 on the *Billboard* Hot 100.

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In one memorable week in October, the major landed new

entries at two appearances, Jan-Dec 1999. In Germany with the Pet Shop Boys' Nightlife and Joe Cocker's No Ordinary World, while in the same quarter Queen and Tina Turner gave EMI two further Top Five German albums.

Cooker, Turner and the PSB's success in Germany easily outweighed that achieved by the three acts in the UK last year, reflecting a fan loyalty that was also encouraged by artists from other companies in the period: Simply Red, whose Love And The Russian Winter peaked there at two; Fleet East West act Chris Rea, whose Road To Hell Part II reached 16 despite failing to crack the UK Top 50; A&M/Mercury's Chris De Burgh, whose Quiet Revolution peaked at

six; and Virgin's Genesis, whose Turn It On Again was a German number one.

Even the indie sectors' international highlights in the quarter were dominated by veteran artists with the Chrysalis Group label Pappilon's The Millennium Prayer single by Cliff Richard going to two in Australia and Gary's Reload album by Tom Jones three Down Under.

Given its dominance in the domestic market, pop predictably provided the few new UK names establishing their international credentials with Polydor's S Club 7 going top three in Australia with Bring It All Back and two RCA acts, Five and Westlife, making extremely encouraging progress across Europe, Australasia and beyond.

Sony's international year started busily, but ended quiet, though in Charlotte Church the major had the only UK-signed act to be in the top half of Christmas *Billboard* 200. Remarkably she was there with two albums, at 42 and 54 respectively, going against a tide which has seen the UK's worst performance across the Atlantic since before The Beatles broke through in 1964. Warner artist Cher's Believe at one was the only UK-sourced release in the year-end Hot 100, and Believe's parent album (number 47). B'Witched's self-titled debut (85) and Fatboy Slim's You Come A Long Way, Baby (93) the only in 1999's overall Top 100 albums.

UK TOP 20 AIRPLAY HITS IN EUROPE

UK	TOP AIRPLAY UK (sales)
1	She's The One Robbie Williams (Chrysalis)
2	Sex Bomb Tom Jones & Mousse T (Gut)
3	Keep On Movin' Five (RCA)
4	Go Let It Out Oasis (Big Brother)
5	When We Are Together Tears (Mercury)
6	When The Heartache Is Over Tina Turner (Parlophone)
7	SH! Belive Again Aha (RCA)
8	Five Senses All Saints (London)
9	The World Is Not Enough Garbage (Universal)
10	Tonite Phat & Slim (Mushroom)
11	Why Does My Heart Feel So Bad? Moby (Maya)
12	Northside Mariah Carey (Virgin)
13	Let Me Up (Into The Light) Hellweil (EMI)
14	Revised Artist Degree (Reckless/Miramax Of Sound)
15	Every Day I Love You Beyonce (PolyGram)
16	Summer Sun Theme - 17 Again Eurythmics (RCA)
17	17 Again Eurythmics (RCA)
18	I Saved The World Today Eurythmics (RCA)
19	Al Alice & The Dixie Licks Of Love (Mercury Red (East West))
20	When You Say Nothing At All Reeses Katting (PolyGram)

Chart shows the 20 most played UK-owned tracks on Europe's radio. Includes 100 percent of 100 stations in 10 countries. Source: fono

UK TOP 20 ALTERNATIVE TOP 20

UK	TOP ALTERNATIVE UK (sales)
1	All The Small Things Blink 182 (Nonesuch)
2	Rearranged Lunch Bimb (Interscope)
3	Take A Picture First (RCA)
4	Disco 2000 Red Hot Chili Peppers (Warner Bros)
5	Lotsa Black Rock Backstage 93 (Universal)
6	Falling Away From Me (Mercury/Epico)
7	The Entering Gate Smoking Punks (Virgin)
8	Learn To Fly Tenacious (RCA)
9	Never Let You Go Three Day Blind (PolyGram)
10	Guerrilla Radio Rag Against The Machine (Epico)
11	The Chemicals Between Us Bush (Interscope)
12	Higher Creed (Wind-up)
13	Let The Corpses Sleep Bush (Trauma)
14	Into The Void Missy Misdemeanor (Interscope)
15	Only God Knows Why Red Hot Chili Peppers (Warner Bros)
16	Prisoners In Paradise (Mercury/Epico)
17	Miscellaneous LA (RCA)
18	Everything You Want Vertical Horizon (RCA)
19	What It Does (WV-50)
20	Great Beyond RISE Warner Bros

Chart shows the 20 most popular UK in US alternative charts. Includes 100 percent of 100 stations in 10 countries. Source: fono

UK TOP 10 UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Artist	Album	Chart Position
AUSTRALIA	S Club 7	Party Club 7 (Polygram)	10
	album	Greatest Hits Che (WEA/Atlantic)	14
CANADA	album	Candice Hill - Ellen Healy (Mercury)	4
	album	S Club 7 5 Club 7 (Polygram)	23
	album	Best New Day Sing (A&M/PolyGram)	12
GERMANY	album	Hold On De Mates Mousse T (Mercury)	2
	album	S&M Melanija (Mercury)	2
ITALY	album	When You Say Nothing At All (Mercury)	1
	album	Simply Red - George Michael (Anglo 5)	5
NETHERLANDS	album	Hold On De Mates Mousse T (Mercury)	8
	album	S&M Melanija (Mercury)	2
SPAIN	album	Sex Bomb Tom Jones & Mousse T (Gut)	2
	album	Revised Artist Degree (Reckless/Miramax)	3
US	album	I Feel So Good James (Gut)	32
	album	I Feel So Good James (Gut)	32
	album	Brand New Day Sing (A&M/PolyGram)	62

Chart shows the 10 best UK-owned albums in 10 countries. Includes 100 percent of 100 stations in 10 countries. Source: fono

AMERICAN CHARTWATCH

by ALAN JONES

With six of the Top 10 albums in America earning bullets this week for increased sales week-on-week, the post-Christmas sales slump appears to be over even though it is still albums from the last millennium which continue to dominate - none more than Santana's Supernatural, which logs its third straight week at number one, thanks to a 14% upturn in trade. It sold 199,000 units last week, bringing its sales to date to 5.3m.

The only new arrivals in the Top 50 are R&B group Jagged Edge's J.E. Hearns, which enters at number eight with sales of 80,000, and Enigma, in at 33 with 37,000 sales of the Screen Behind The Mirror. For UK acts, it is another week of bad news, with eight records on their way down, one static and one re-entry. Both of Charlotte Church's albums are among the droppers, with *Voices Of An Angel* sliding 50-67 while her self-titled drops 51-63, these declines following *Sting's* Brand New Day - itself down 61-62 - to become the top album by a UK act.

Newly-competed data from SoundScan, whose sales information is used for the *Billboard* chart, show that 88 albums sold more than 1m copies in America last year. Church was one of only two UK acts in the countdown,

with the *Voices Of An Angel* being last on the list, four places below Fatboy Slim's *You've Come A Long Way, Baby*, which also topped the 1m mark in the closing days of the year.



The one piece of good news on the album front this week is the return of Eurythmics' *Peace*, which is a strong re-entry to the Top 200 at number 138. The album, which peaked at number 25 last autumn, has sold more than 500,000 copies to date and is benefiting from the simultaneous promotion of two tracks to radio, namely I Saved The World Today and Power To The Meek (17 Again was the first US single).

On the singles chart, British DJ/Singer 30 as airplay begins new, her single I Feel So Good exploding 52-1 on the sales-only list, moving 17-14. The only other UK act on the Hot 100 is still Robbie Williams (down 72-83) and Single (85) by Groove Armada (platinum) debuts at number 69 on the sales chart, powered by a club play.

Other UK artists in the sales chart but not the Hot 100 (a combination of sales and airplay) are S Club 7, at 22 with Bring It All Back, Pet Shop Boys at 62 with New York City Boy and Jamiroquai at 64 with Supersonic.

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newsfile

BYRNE BLOOD DEVELOPING PRODUCTION HOUSE

Byrne Blood, the management team behind Steps and A1, is expanding into developing a production house along the lines of 1st Avenue and River Drotte. The company – which, in a separate move, is understood to have been in discussion with major labels about a label deal – is keen to involve producers and writers on three new projects as well as its existing signings. Co-managing director Tim Byrne says, "It's a natural progression. It's far more profit-making than managing artists and the bit I've been interested in the most has always been working on songs."

FANCLUB'S BLAKE WORKS WITH HIGH FIDELITY

Teenage Fanclub frontman Norman Blake has recorded the backing vocals on the forthcoming High Fidelity single ITHANKU, released on February 21 through their own Plastique Recordings label which releases their debut album *Demonstration* a fortnight later. Meanwhile Teenage Fanclub are understood to be in talks with Sony over their future after the forthcoming winding-up of Creation, while Super Furry Animals are already in talks with other companies.

BIG MUSIC WRAPS UP SHEPARD DEAL

Independent publisher Bug Music has signed a deal to administer songs written by Vonda Shepard and the interests of her publishing company Vendred Music. The agreement is for the world (excluding North America) and includes Shepard's original compositions from the successful soundtrack albums *Songs From Ally McBeal* and *Heart And Soul – New Songs From Ally McBeal*, as well as her solo album, *By 7.30*, through Epic.

WILLIAMS MOVES TO ANOTHER LEVEL

Former Another Level member Wayne Williams – the first to quit the R&B group in November – has formed a production company Wayne's World with co-producer/writers Linslee Campbell (The Lighthouse Family), Robert Pensaud and Emmanuel Edwards. Williams, who was unavailable for comment, is known to be working on tracks for unsigned R&B artist Tim Goodacre, managed by Mel Stein.

COMMUNITY LABEL LAUNCHES

East Side Records, a non-profit-making pop/rap/garage and R&B community record label funded by the European Commission and Waltham Forest College, launches this Saturday (February 5) afternoon at The Plum Tree Centre in Leyton, east London. A spokeswoman says the afternoon event will consist of a press conference, industry panel, music, invited guests including Mobb Deep, and the opportunity for acts to leave demo tapes and network.



Willstar/Good Behaviour's Dum Dum's last week finished their debut album in London's Battery Studios with producer Steve Power (Robbie Williams, Feeder). Their first release will be the single *Everything*, to be released on March 6. The act are being A&Red by Colin Lester and Ian McAndrew. Manager Mark Wood, who used to manage Nik Kershaw, says: "Steve saw them playing before they were signed and offered to work on demo material. The fact he has turned down offers of producing household names to work with them is testament to their talent." Pictured (from left) are Steve Clarke (bass), Stuart Wilkinson (drums) and Josh Doyle (vocals/guitar). *Music Week's* sister consumer website *Dotmusic* (www.dotmusic.com) is hosting a behind-the-scenes interactive feature on the *Everything* video, allowing fans to choose their favourite camera angle from the shoot.

Universal keeps up signing momentum

by Stephen Jones

Universal Music Publishing continued its aggressive signing policy in recent weeks, scoring coups with The Clash as well as pop writer Steve Mac and Atomic Kitten.

The deal to administer The Clash back catalogue worldwide, previously handled by EMI Music, was closed by senior A&R manager Dominic Walker and deputy managing director Mike McCormack after months of negotiation.

Wii Smith's reworking of their June 1982 hit *Rock The Casbah* last year underlined the potential value of the catalogue – a value which would soar again if the band ever accepted any of the frequent offers to reform to tour again.

Walker says, "My priority is to bring the right catalogue deals to Universal, so I thought I would get the best." Managing director and European executive vice-president Paul Connolly adds: "Signing The Clash is the dog's bollocks."

Meanwhile, Connolly has signed Steve Mac, who wrote and produced five tracks on Westlife's eponymous debut – including last year's *Record Of The Year* winner *Flying Without Wings* – in a deal which includes his production company, Mac is currently working on projects for Five, as well as Boyzone members Ronan Keating and Stephen Gately's solo projects.

McCormack has also signed Innocent/Virgin's new girl pop trio Atomic Kitten, who reached number 10 with their debut *Right Now* in December. Their next release is *See Ya* on March 23.

As well as extending its deal with Richard Stannard's Biffco company, Universal Music has also signed the new Island Blue act *Spazek* – tipped as a talent to watch in 2000



The Clash (top) and Atomic Kitten: signings in *MW* a fortnight ago – and the Pete Wylie catalogue, including hits as *Sinful*.

Following his separation from Columbia Records, Wylie has signed a new record deal with Casille Communications, which intends to release the album he recorded with the major two years ago in April/May. Entitled *Songs Of Strength And Heartbreak*, it will be preceded by the first single *Heart As Big As Liverpool*.



Hanson: new album

Hanson in new voice with second album

Island/Def Jam's Hanson completed their new album *This Time Around* in Los Angeles with producer Steve Lironi (Black Grape, Fun Lovin' Criminals) last week after an aborted start with Ric Ocasek, the former Cars frontman who recently worked with Guided By Voices.

The first single, *If Only*, will be released through Mercury in the UK on April 3, followed by the album on May 4. It will be their first full release since 1997's multi-platinum *Middle Of Nowhere*.

However, as *Music Week* went to press, the US appears likely to be going with the rockier *This Time Around* as first single. Guests on the album include Jonny Lang, DJ Swamp (Beck), John Popper (Blues Traveler) and Rose Stone (Sly And The Family Stone) and her choir.

One source says the work resembles the solo projects of Jon Bon Jovi, who also worked with Lironi in the past. Vocal producer Mark Hudson – who has worked with one of the band's favourite acts, Aerosmith – is understood to have also worked on the record.

"When they originally recorded *Mmm Pop* [which reached number one in June 1997] Taylor's voice hadn't broken but, by the time they came to do promotion on the single in the UK, it had – and he had no trouble performing it live. Their voices sound better than ever," adds the source.

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"After the Universal [and PolyGram] deal I think there were some ruffled feathers, so it was nice to get a call to say what was going on. I think it could be a good thing" — *Simply Red's co-manager Ian Grenfell*

"The potential change in ownership of the last major British player in the music industry of real global size must be a disappointment. On the other hand, if this merger does proceed then let's look at how it might also happen in a way that benefits the UK music industry" — *Culture secretary Chris Smith*

"These big groups are going to have a lot of muscle, but none of us aren't interested in muscle. They want creativity and you don't need to be a big company to do good A&R and marketing" — *V2 UK general manager David Steele*

"I am more concerned about the Warner-EMI combination than AOL and Time Warner. If it's allowed to go through as planned, the publishing world would be completely dominated by one company. That wouldn't be good for everybody. I believe in the music business. I liked it when there were five big players. I liked it even more when there were six. When you're a content company, you want to be able to move around different companies and not be shut out (from distribution). I don't think we'll be shut because I think we're big enough" — *Walt Disney co-chairman Michael Eisner*

"I always said indie or die and now some of those people who aren't indie are going to die" — *Play It Again Sam co-founder Kenny Gates*

"The 'great mavericks' at the top of the Warner-EMI merger have done amazing things. But can the real fearless middle ground of the huge corporate find people of equal talent and musical approach? We must hope to God that the 'safe' and 'quick' pop options don't kill what little there is left of album, career, concert artists. While all this euphoric chaos is happening, careers are being left out in the cold and creative marketing and promotion is writing away. Ten or 15 years ago, an artist like Virgin's Ben Harper would have had a creative mob developing bones to sign and break him. Now I'm afraid he's just too different and alien of the box' to get the creative, play safe, corporate marketing/promotion boys to invest in him" — *Chris Red, artist*

Compilations sector in line for shake-up

The proposed Warner-EMI merger could have one of its most far reaching effects on the UK compilations market, with question marks now hanging over the future partnerships of the leading Now! And Hits brands.

If EMI and Warner's music operations do merge, it will result in some kind of shuffling of the pack of the current partnerships, which presently houses Now partners EMI, Virgin and Universal on one side, and BMG, Sony and Warner in the Hits camp.

The three partners behind the more successful Now! brand are tied into the deal until 2004, with insiders suggesting that the proposed Warner EMI would settle here, so leaving BMG as the sole Hits partner. Another factor in any partnership rejig is the US, where Now! was launched with great success in 1998 and comprises the UK partners plus Zomba.

Ups and downs: how the City saw the deal

So was the EMI Warner Music deal good, bad or ugly? Last week it was easier finding consensus over Madonna's forthcoming single than an analyst or media commentator with the same view of the merger.

Even the markets could not seem to take their minds up. During the week, the EMI share price climbed steadily — from £7.00 on Monday to exceed £8.00 on Thursday — only to fall away on Friday to close down 27.5p at £7.72. Time Warner's share price did not fare much better, slipping from \$32 at the beginning of last week to trade under \$84 by the end of it.

HSBC's David Adair gave the deal a thumbs up, insisting that the long-term synergy benefits and growth from the "internet model" would far outweigh current concerns over the state of the music market. "People have been getting too hung up about the structure, but you've got to look at the long-term business



case." He believes the collapse in EMI's share price on Friday was simply down to profit taking.

Michael Nathanson of New York-based brokers Sanford Bernstein, agrees. "This is a great deal for EMI shareholders over the long term. People should open their eyes and face up to where EMI was likely to be heading in the next three years.

With Time Warner they've got access to some of the best marketing platforms in the world."

At the opposite end of the spectrum, another broker described the deal as "rubbish" with EMI ceding control. However, he admitted that it was probably the best that EMI could achieve. "There was no one else out there," he says.

Similarly, reaction at ABI-AMC believes the current EMI share price is still overvalued and a fair value would be £7.15. She predicts that "given the trading performance it is more likely to deteriorate due to merger uncertainty than improve."

Media reaction also varied from praise to condemnation. In the context of the future shape of the global music industry, the *Financial Times* believed the deal had "industrial logic" in bucketloads. However, the *Sun* thought the move would lead to an over-reliance on catalogue and minimal investment in new groups.

Talk of counterbids for EMI as rivals digest the implications

Such is the surprise which greeted the Warner-EMI announcement that many senior executives around the world in rival companies were still attempting to digest its significance at the end of the week.

The rumour mill was churning overtime predicting announcements of a rival bid by BMG or a Sony or takeover involving BMG and Sony, but by press time on Friday there had been no announcement of any sort. "The whole thing is complete rubbish," said one senior Sony Music source.

On the face of it, BMG, led by Straus Zelnick, emerges worse from the Warner-EMI deal since its parent company has examined the prospect of buying EMI on previous occasions, always publicly insisting

that it was too expensive. Meanwhile, Bertelsmann is also set to lose from Time Warner's merger with America Online, in whose European operations it owns a 50% stake.

Bertelsmann chief Thomas Middelhoff is understood to have seen documents relating to the Warner-EMI discussions in his capacity as an AOL board member.

This prompted serious worries among senior Warner executives involved in the EMI deal that Bertelsmann might make a move on EMI prior to Warner's announcement, which would in turn have forced Time Warner to better their offer. In the end, Middelhoff gave a press interview two weeks ago in which he spoke about acquiring



Zelnick plotting BMG's strategy

music companies — a move senior Warner and EMI insiders suggest was motivated by a desire to push up EMI's share price, thus forcing Warner to tweak the details of its own offer at the last minute.

Meanwhile, senior Sony Corp executives in Japan moved to dis-

tance themselves from the need to do a copycat deal. Senior VP Masayoshigi Morimoto was quoted as saying, "We do not have to be number one or two. Rather we have to ensure that we have the right talent and entertainers that will push up operating income. As long as we have good entertainers we will have good sales."

Warner-EMI music CEO Roger Ames says he cannot see the logic of a counterbid. "I don't see how anyone else can come in and buy EMI at £8 a share and extract the same cost savings and do anything but rape the music business to drive into a traffic jam," he says. "Time Warner is one of the few companies in the world that is absolutely committed to entertainment."

Independents cheered by hopes of merger fall-out

While major rivals continue to digest the implications of the Warner-EMI merger, well-funded independents are already celebrating what some see as a vindication of their strategy.

"It's like Pacman. Everyone eats everyone else. This Pacman definitely leaves a large vacuum for independents to fill," says Kenny Gates, co-founder of expanding European indie distributor and records group Play It Again Sam. "The absence of a Pias of networking with other indies to create a pan-European, if not worldwide, option for our artists is really compelling."

Equally relaxed is Michael Haentjes, founder of EMI's rapidly expanding German-based operation which took a substantial stake in Pias last year and has recently announced deals with Roadrunner/Acadic and Stefano Senardi, who previously ran PolyGram's Italian operation. "The majors are very happy these days. It's not just the consolidation process — there's



Haentjes: bullish

more and more insecurity among artists, which is helping us."

"We can also supply funding to others because we have access to the capital markets, enabling our label partners to concentrate on the music and marketing." But every indie is so bullish. Many underline the continuing problem relating to day-to-day funding, let alone navigating a smart course through the internet maze. "The Warner-EMI merger might create a host of new opportunities but you still need a certain amount of critical mass to be able to take any advantage of it," says one UK company AD-

Will the merger get go-ahead? It all rests with the regulators

One of the big questions last week was whether the Warner-EMI merger will receive regulatory approval. The short answer is, no one knows.

Certainly both parties to the deal appear to be confident about it, privately citing the approval of the Universal-PolyGram merger on both sides of the Atlantic to support their position. Meanwhile, rivals have been attempting to raise greater question marks.

In the US, the merger will come before the Department of State or the Federal Trade Commission, depending on their respective burdens of work. A ruling would be expected within 90 days. Meanwhile in Europe, Brussels has a 30-day period from its first notification to make a ruling. If it wants, it can then take four months for a further review.

While the combined group's record market shares vary from market to market, it is in publishing that the greatest problems are expected.

Hard market share figures are tough to come by, though senior executives estimate that EMI Music and Warner/Chappell have a combined market share of at least 30%. One senior internal source suggests that the figure could be as little as 10% for each company if it is calculated on the basis of publisher share alone, effectively discounting the relevance of the writers' shares. Whether or not the regulatory bodies swallow this argument remains to be seen.

If there are anti-trust problems in the publishing area, a number of options remain, including selling off parts of the catalogues to reduce the shares to an approved level or even keeping the publishing companies out of the deal so that Time Warner retains Warner/Chappell and EMI Music retains EMI Music Publishing.

"It's not going to be black and grey — there are lots of shades of grey. This is a complex process," says one senior publishing source.

Question marks hang over the manufacturing/distribution mix

Without doubt the largest areas of overlap between Warner and EMI are in manufacturing and distribution, and it is here that the greatest savings will be found. Quite how they will be found, remains far from clear, however.

In the UK, EMI operates its distribution base from Leamington Spa, while Sony teamed up with Warner last year to launch The Entertainment Network (Ten). There have so far been no discussions about how to rationalise distribution, however, and all options are being kept open. "Whatever moves are made around the world will have to take into account the longer term shift towards digital distribution and creating regional distribution hubs and so on, rather than just looking for short-term savings in each territory. This is a complicated process," says one senior Warner source.

Manufacturing is also complex. Warner only has one plant in Europe (in Germany), while EMI has one each in the UK, Holland and Italy,



Ten: all distribution options are being kept open

How rationalisation proceeds will depend on how well each plant serves its local market. Universal and Bertelsmann, for example, operate several European plants, while Sony has a central manufacturing operation in Austria.

Carl Snape, editor of the recently published *Worldwide CD Manufacturing Guide*, suggests EMI's

DVD operation in Holland could be particularly vulnerable since it could easily be transferred to Germany to create a central European DVD manufacturing base.

Clearly, the new company will be taking a hard look at plants in the UK, Holland and Italy. One option would be to use the UK for CD and Germany for DVD, another would

be to centralise everything in Germany.

In the US, Warner has its main CD and DVD manufacturing operations in Pennsylvania and a third plant in California, while EMI has two plants, one in Illinois and a smaller one in California. Maintaining all these manufacturing facilities makes little sense. "I'd speculate that the short-term strategy would be to merge the California plants and perhaps ultimately move EMI's main plant to the west coast so that you have two key facilities, one serving the eastern part of the US and the other serving the west," says Snape.

Although executives involved in the merger insist every attempt will be made to limit changes at record labels, there is more room for merging the backroom activities of the two publishing companies, EMI Music Publishing and Warner Chappell Music. Both companies are understood to have around 600 employees, with Warner Chappell employing an additional 400 in its sheet music operation.

"Whatever the PR spin put on this by Time Warner and EMI, this 'merger' is clearly a defensive move by both of these once great music companies" — Zomba founder *Oliver Calder*

"Right now anyone could tell me anything and it could be true" — European head of one of the major record companies

"The timing of this agreement could not be better as our industry embraces the digital revolution" — EMI Group chairman/Warner EMI Music co-chairman *Eric Nicol*

"I wasn't surprised, but I'm delighted it wasn't Cable & Wireless they did the deal with" — Robbie Williams' manager *David Enthoven* at *IE Music*

"The more the merrier" — *Gwen Pearce, MD of the Sony/Warner joint venture Ten, when asked if EMI would join its distribution network*

"Time Warner and EMI together is a fabulous record company because you're combining the history of pop music. EMI has the most glamorous history of UK artists such as The Beatles and Pink Floyd and Warner has Neil Young, REM, Madonna and The Eagles" — former Warner UK chairman, now *Instant Karma* chairman, *Rob Dickens*

"Ames will be good for us. But, I guess trying to get hold of him now is going to be doubly difficult" — *London MD Laurie Cockell*

"It's been like a birth of a baby really. We know the gestation period and everyone knew EMI one of these days would probably do a deal with someone. I guess it will be good for EMI" — *BPI director General John Deacon*

"It there's such a thing as a perfect fit, Warner EMI Music is it. Whether in terms of the depth of their catalogue or the breadth of their recording talent and musical genres, Warner Music Group and EMI are wonderfully complementary" — *Time Warner president, Warner EMI Music co-chairman Richard Parsons*

"Choice is important because we need no talent and new music to come to the rough and this isn't going to help it" — *Simon Wright, Virgin Megastores CEO*

"To me the most exciting thing is being with a company which is really in at the start of the 21st century. We will be in a place where most companies would like to be by 2010. We will be there by 2002" — *EMI Music Publishing worldwide head Martin Bandler*

Managers shrug off talk of roster pruning as two become one

The super-roster of some 2,500 acts which is being created through the EMI-Warner Music merger appears not to be causing managers the sleepless nights that might be expected.

Most of those paid to steer their artists' careers are sanguine about the deal and refuse to be ruffled by suggestions that it could lead to significant roster pruning, although they certainly believe it could stifle creativity.

Chris Morrison, head of CMO Management and the man behind Food/Fatphone's Blur, says he is sad to lose another major from the market because it will inevitably mean less competition. But, he sug-

gests, the move will not see labels merged, and is unlikely to see any real mixing of groups, at least not during the next six months to a year, as the deal is put under the spotlight by anti-trust bodies.

"Like indies, majors have their place in the market and it looks like we could end up with a bit of a cartel," he says. "I think it shows there is some credence in the old aphorism 'you do deals with people, but sign to companies'."

Similarly, David Enthoven at IE Music, who steers EMI/City's all-star Robbie Williams, believes the reduction in the number of majors could make it harder for smaller artists to break through. But, he believes, big



Managers believe big names such as Williams and Simply Red will be unaffected

acts like Williams will be unaffected. Indeed, they may even benefit from the economies of scale. "Something like this could kickstart a new generation of indie labels because the majors have to be challenged to make it interesting," he adds.

Simply Red's manager, Ian Greenell, says it would be naive to think there would not be a bit of bloodletting and it will be tough for smaller acts, but believes his group could benefit from the strengthened international set up which he expects to result from the merger. "I also think it is complete rubbish that bands will now find a way out of leaving either label because in my experience unless your contract is very,



Chris Rea and Simply Red will be unaffected

very specific it just won't happen," he says.

Wildlife Entertainment's Colin Lester, who acts for London act Brand New Heavies, also believes nothing is likely to change for himself or his band. "We're talking about a very long-term changing course, not 'going to be slow and I don't foresee any changes yet," he says.

However, a note of caution was struck by Chris Rea, who records for East West. In a letter to *Musiq Week*, the rock guitarist said he hoped the merger would not throw up a mass of middle-ranking managers with no pulse for talent and music who would "kill what little there is left of album, career, concert artists".

How staff heard the news — from top to bottom

Such was the secrecy surrounding the AOL/Time Warner merger and the speed with which it was announced that Warner Music Group chairman Roger Ames did not have the home phone numbers of his key executives to be able to inform them in advance. No risks were taken two weeks later regarding the announcement of the Warner-EMI merger.

"In LA last week they were calling around to get the phone numbers of everyone on the planet. Roger's certainly got those numbers now," says one senior US Warner source.

Certainly, informing Warner and EMI's 23,000 staff around the world — not to mention artists and managers — was a vast task. From late night started to be informed, with frantic telephone activity from the likes of Warner chief Roger

Ames and EMI's Ken Berry.

An e-mail was also sent out to all Warner staff's desktops on Monday morning, which had to be translated into the local language for some outposts. Time Warner's Gerald Levin then sent out a message on Wednesday (January 25) to all Warner companies giving further details of the new group's prospects and the reasoning behind the deal.

Over at EMI, chairman Eric Nicol sent out an e-mail to all his staff, which was on their desktops by 8am Monday morning. This added some flesh to the bare bones of the deal which most people had heard on Sunday news bulletins, but Nicol failed to visit to Brook Green at 10.30am to give a 20-minute briefing to all the 360 staff in the company's courtyard.



Wadsorff: CEO staff

EMI president/CEO Tony Wadsorff followed him with a 10-minute talk, aimed at reassuring staff and giving a more local perspective to the deal.

On Tuesday afternoon, Ken Berry visited to talk through the deal with the EMI board and a confidential

e-mail Q&A site was opened for any staff to pose questions about the merger.

Berry also visited senior staff at Virgin Records early last Tuesday evening for a half-hour Q&A session in which he told them nothing would happen before the end of the year.

This followed a briefing for key executives in UK president Paul Conroy's office at 8.30am the previous day, and a general company meeting for staff in the conference room a couple of hours later when a film was shown of Eric Nicol explaining the deal.

The managers of some of the company's biggest acts received calls on Sunday to notify them of the deal, although many had to wait until Monday — or even later — before they had official notification from their labels.

Pos	Title	Artist	Label	CD/Class	(Distributor)
1	RISE	Go Beat/Polygram GOLD 25/GEMIC 25 (U)			
2	BORN TO MAKE YOU HAPPY	Steve 9250202/9250204 (P)			
3	THE GREAT BEYOND	Warner Bros/HM V 519CDM 519C (TEN)			
4	GLORIOUS	WEA WEA 2540CD WEA 254C (TEN)			
5	I KNOW WHAT'S UP	LaFace/Airline 74237122/627432127434 (BMG)			
6	GIRL ON TV	Logic 74327175/8274321717584 (BMG)			
7	BECAUSE OF YOU	Southern Fried ECB 18CD5/ECB 18C (IMP/VP)			
8	DOH STICK YOU	Universal WACD0 4026/MSC0 4026N (U)			
9	A LITTLE BIT OF LUCK	Red Rose CD/RSC5 14MCR05E 14 (RSC/B)			
10	IN YOUR ARMS (RESCUE ME)	Compendium CD/CA00N 7 (AM/D)			
11	BE-BE-BE-BE	Public Enemy/Interscope 1025/INT 1025 (A&M)			
12	PITCHIN' (IN EVERY DIRECTION)	Innovative CD/CD02/INT 3MCD (IMP/VP)			
13	(WELCOME) TO THE DANCE	Code Blue UK 08002/2 (U)			
14	STEAL MY SUNSHINE	Columbia 68562/68565A (TEN)			
15	DON'T FALTER	Fath & Hope FHC0 014/FHC0 014 (IMP/VP)			
16	NOTORIOUS B.I.G.	Puff Daddy/Arista 74327173/12/74327173B4 (BMG)			
17	HEAR YOU CALLING	Positive CD/TW 124/TCW 124 (TEN)			
18	SHINE 2000	Manifesto FESCD 67 (U)			
19	BACK IN MY LIFE	Positive CD/TW 127/TCW 127 (TEN)			
20	THE MASSES AGAINST THE CLASSES	Epic 68663/202 (U)			
21	DESERT ROSE	AMM/Mercury 457124/457124D (U)			
22	BARBER'S ADAGIO FOR STRINGS	WEA WEA 4002W/A 200C (TEN)			
23	I HAVE A DREAM/SEASONS IN THE SUN	RCA 74327126/12/74327126A (BMG)			
24	TEARDROPS	Fresh FRESH 7497/MSC 7497 (IMP/VP)			
25	BEST THING	Polygram 561624/5616134 (U)			
26	KISS (WHEN THE SUN DON'T SHINE)	Passion CD/CD 122/TCW 122 (U)			
27	17 AGAIN	RCA 74327126/2/74327126A (BMG)			
28	SURVIVE	Virgin VSC07 1787/1 (U)			
29	TWO IN A MILLION/YOU'RE MY NUMBER ONE	Polygram 561392/561394 (U)			
30	MORE THAN I NEEDED TO KNOW	Accordie CD/ACS 037/CA003 (U)			
31	APACHE	Sound of Ministry MISC05 136/ (IMP/VP)			
32	SAV YOUR LIFE/WINEBETTER THE DEVIL YOU KNOW	Real/Island 5131/5130/5130 (U)			
33	IF I COULD TURN BACK THE HANDS OF TIME	Steve 9252132/9252134 (P)			
34	STAND LOUD	Universal WEA 286C/2WEA 286C (TEN)			
35	RAINBOW COUNTRY	Dub Trio 0867225/0867225 (U)			
36	SOMETHING FOR THE WEEKEND	Echo ECHD0 815/ECH0815 (P)			
37	LOVE SONG	Echo ECHD0 821/ (U)			

Pos	Title	Artist	Label	CD/Class	(Distributor)
38	TRY	Melony Super Starlet EM/IG (Raw/Rock/Man/Lin/Walton)			
39	EVERY BODY	Manifesto FESCD 05/FESCD 05 (U)			
40	NEW! YOU DON'T FEEL THIS FEELING GO	Interscope CD/INT 124/ (IMP/VP)			
41	KEEP ON MOVIN'	RCA 74327126/82/74327126B4 (BMG)			
42	DO OR DIE	Creation CRECD 325/CRECD 325 (IMP/VP)			
43	LET IT BE ME	Innocent SCDTX 4/5/TC 4 (U)			
44	HEAVEN'S EARTH	Network 5037/1031042/ (P)			
45	THAT'S THE WAY IT IS	Epic 68482/2/68482A (TEN)			
46	KING OF MY CASTLE	AM-PM CD/AMPM 127/MCAMPM 127 (U)			
47	HOT BOYZ	Elektra E 7002/CD 7002C (TEN)			
48	WHY YOU FOLLOW ME	Warner Bros/W491 CD/W491 C (TEN)			
49	EVERY DAY I LOVE YOU	Polygram 591562/591562A (U)			
50	DEAR LEE	LaFace/Airline 74237174/12/74237174B4 (BMG)			
51	JUST ME AND YOU	AM-PM CD/AMPM 128/MCAMPM 128 (U)			
52	IMAGINE	Parlophone CD/6347/CR 634 (U)			
53	I NEVER KNEW	Incredible INC00 4/ (IMP/VP)			
54	I LEARNED FROM THE BEST	Arista 74327123/62/74327123B4 (BMG)			
55	SHE'S THE ONE/IT'S ONLY US	Chryslis CD/CS 31/2/CS 31/2 (U)			
56	IT'S RAINING MEN	Logic 74237126/2/74237126B4 (BMG)			
57	THE MILLENNIUM PRAYER	PaperBlack Eagle FRCM502/FRCM502 (P)			
58	STAGE ONE	Head Chorus HOJ1 7302/1 (U)			
59	YOU ONLY TELL ME YOU LOVE ME WHEN YOU'RE DRUNK	Parlophone CD/R 634 (U)			
60	LIFT ME UP	EMI CD/EM 5547/CD 554 (U)			
61	GENIE IN A BOTTLE	RCA 74327126/82/74327126B4 (BMG)			
62	THE DOLPHIN'S CRY	Radioactive RAXTO 39/ (U)			
63	RISE	Defected DEFECT130/CS 130/ (IMP/VP)			
64	TALKING IN YOUR SLEEP/ME LO	Innocent S/INC 14/S/INC 14 (U)			
65	RIGHT NOW	Innocent S/INC 15/S/INC 15 (U)			
66	COGNOSCENT VS INTELLIGENTS	Epic CD/COB 98/CD/COB 98 (U)			
67	NORTHERN STAR	Virgin VSC07 1748X/CS 1748 (U)			
68	BLUE (DA BEE)	Earl WEA 286C/WEA 286C (TEN)			
69	HORNY HORNS	Perfect House Perfect (Zemmi) Accade/Universal (Zemmi) CD/12X/TCW 122 (U)			
70	BIGGEST HORN	Artful CD/ARTFL 231/ (IMP/VP)			
71	APPARENTLY NOTHING	Interscope CD/INT 124/ (IMP/VP)			
72	IT'S ONLY ROCK 'N' ROLL	Various (Island) EM/Island/Richards			
73	I SHALL BE THERE	Glow Worm/Epic 68632/2/68632A (TEN)			
74	RADI	Atlantic AT 02/CD/AT 02/93C (TEN)			
75	COMMUNICATION (SOMEBODY ANSWER THE...)	Innova CD/INT 325/CD/INT 325 (IMP/VP)			

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16

WEEK 5 FEBRUARY 2000

5 FEBRUARY 2000

CHART COMMENTARY

by ALAN JONES



After the slowest start to the year for a long time, there's an explosion of new entries to the chart this week. The previous five weeks had seen just 30 singles enter the Top 75 but this week another 22 make their debut. This, and the fact that payoffs arrived last week for many monthly salary earners, gave the singles market a shot in the arm, with sales up 22% on the previous week.

Among the many artists delivering successful singles are newcomers Andreas Johnson and **Daphne & Celeste**, both of whom debut inside the Top 10, and **REM** whose 27th hit *The Great Beyond* may not turn out to be their biggest seller but is their highest-charting single to date, debuting at number three. By dint of selling nearly 40,000 copies last week, *The Great Beyond* tops the number four debut of **REM**'s previous highest-charting hit, 1996's *E-Boy*. The latter. It's their first single since last year's number 10 hit *At My Most Beautiful* and gives them back-to-back Top 10 hits for the first time in their career. The *Great Beyond*

MARKET REPORT



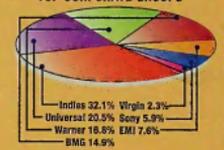
Figures show by 12 companies by % of total sales of the Top 75, and percentage group share by % of total sales of the Top 75

SINGLE FACTFILE

Eight years after topping the singles chart with her debut hit *Dreams*, Gabrielle returns to the summit with her 17th hit, *Rise*, which sold more than 120,000 copies last week to wrest control of the chart from Britney Spears. Spears dips to two with *Born to Make You Happy*, which sold more than 58,000 copies last week. *Rise* is the second single from Gabrielle's LP of the same name, *Following Sunshine*, which reached a low last October. *Dreams* originally sampled Tracy Chapman's *Fast*

Car but was re-recorded when Chapman refused permission to use it, but Gabrielle was more successful in getting permission from Bob Dylan to use a sample from his hit *Knockin' on Heaven's Door* for *Rise*. Ironically, Dylan is Chapman's favourite artist and his more generous attitude to Gabrielle extended to allowing 50% of his royalties. *Rise* is his third number one as a writer. Following the *Mr Tambourine Man* (1965) and *The Mighty Quinn*, a number one for Manfred Mann 32 years ago.

TOP CORPORATE GROUPS



SALES UPDATE

YEISSUS LAST WEEK: +20.4%
YEAR TO DATE VS YEAR LAST YEAR: -24.8%

is featured in the biopic of former taxi star Andy Kaufmann which takes its name from another REM hit, 1992's *Man On The Moon*.

PERCENTAGE OF UK ACTS IN THE CHART

UK: 34.7% US: 16.0% Other: 49.3%

1999 was a year in which a higher percentage of hits were remakes of old hits than any other. It looks like this trend will continue in 2000.

and this week sees two more records which have already done their best fighting again with mixed results. The **Space Brothers**' 1997 debut hit *Shine* enters at 18 this week, beating the number 23 peak of the original, while **Lovestration**'s revamped *Teardrops* is new at 24, 10 places below the position in which it peaked when released in 1998.

● **Andy Macdonald** has never had a hit but he certainly knows how to set them up. Macdonald is the former MD of Gold Discs and currently chairman of independent, two record companies he built from the ground up. He left Gold Discs in unhappy circumstances after selling the company to PolyGram but his legacy and some of his artists remain, including Gabrielle, who has taken with the label eight years and who begins the number one spot on the singles chart this week. Meanwhile, independent's most successful act is Travis, who just happen to be number one on the album chart this week, giving Macdonald a unique double.

INDEPENDENT SINGLES

This Week	Title	Artist	Label (distributor)
1	BORN TO MAKE YOU HAPPY	Britney Spears	Jive 925002 (IP)
2	BECAUSE OF YOU	Sheryl Crow	Southern Fried EMI 18035 (CMV/P)
3	IN YOUR ARMS (RESCUE ME)	No Generation	Cannock CD004 Y (COM/P)
4	DON'T FALTER	Matt Royals feat Lauren Laverne	Faith & Hope FRCD 014 (CMV/P)
5	TEARDROPS	Lovestration	Fresh FRSH 79 (CMV/P)
6	SOMETHING FOR THE WEEKEND	Fed & Rory	Universal 067252 (LU/P)
7	LOVE SONG	Ush Sains	Echo ECD50 83 (P)
8	RAINBOW COUNTRY	Bob Marley Vs Funkee Delux	Club Toole 007252 (LU/P)
9	IF I COULD TURN BACK THE HANDS OF TIME	R Kelly	Echo ECD50 82 (P)
10	SAI YOU'LL REMEMBER THE DRILL YOU KNOW	Steps	Epic 052182 (P)
11	DO OR DIE	Super Furry Animals	Creation CRESCD 309 (CMV/P)
12	HEAVEN'S EARTH	Deferment	Network 507331 (S42) (P)
13	STAGE ONE	Space Marsovers	Heqj Chems H001 78 (CD) (P)
14	ROCK 'N' ROLLNOLY CALAMITY	Handsome Boy Modeling School	Tommy Boy TB02 2062 (P)
15	2000	Binary Finery	Orbit DMO0818766 (ADD)
16	THE MILLENNIUM PRAYER	Cliff Richard	Papillon PROMS500 01 (P)
17	AIRWAY	Rank 1	Free For All (ADD)
18	NOISEMAKER VOL 4	Nileziez	NKUP181 (ADD)
19	WE'RE GOING OUT	Planetmint	Hittack HITBACK12CD (DMV/P)
20	BULLEY IN THE GUN	Planetfecto	PREFECT PERP3CD5 (DMV/P)

At charts © DN To hear the chart hot-off-the-press on Monday morning, call 0851 905290. Calls cost 50p/min

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Live concert and interview Webcasts have become an everyday occurrence in an incredibly short period of time. In Music Week's Feb 19 issue, we look at the history of the Webcast and point the way forward for this increasingly important broadcasting technique.

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5 FEBRUARY 2000

CHART COMMENTARY

by ALAN JONES



Women dominate the top end of the album chart this week, with four female solo artists in the top six. Travis continue at number one with *The Man Who*, which sold a further 38,000 copies, while last week's runner-up, William Orbit's *Pieces In A Modern Style* slips 2-5. Other than that, it's women all the way, with Britney Spears' *Baby One More Time* advancing 5-2, Gabrielle's *Rise* exploding 39-6 and Shania Twain and Macy Gray unmoved at three and four with *Come On Over* and *On How Life Is*.

Spears' album has been in the chart for 47 weeks, selling more than 730,000 copies, but it has never been higher than number four before. Gabrielle's album, which was released last October, also enjoys its best week yet as the title track debuts at number one on the singles chart. Rise previously climbed no higher than 25, and had sold 32,000 copies, disappearing from the Top 200 for several weeks. Last week alone it sold nearly

MARKET REPORT



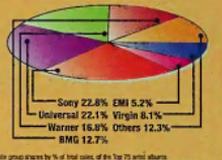
18,000. The success of Spears, Twain, Gray and Gabrielle's has been due almost entirely to exposure gained by hit singles, proving yet

ALBUM FACTFILE

A decade after reaching number eight with their last chart album – *The Definitive Collection* – Simon & Garfunkel return to the chart with *Tales From New York – The Very Best Of...* debuting at 9. They have sold millions of albums in Britain since their 1968 chart debut, with two number ones, three albums topping 100 weeks on the chart and four albums going platinum or beyond. Well beyond in the case of *Bridge Over Troubled Water*, their 1970 masterpiece which has sold

more than 2m copies in the UK and spent in excess of 300 weeks in the chart, making it one of the 10 longest-running chart albums of all time. Their first ever 'best of compilation – 1972's *Greatest Hits* – was also a multi-platinum long-runner, spending 283 weeks in the chart. All told, they have had a dozen chart albums spending nearly 1,100 weeks on the chart to date, while having just eight hit singles with a total of 87 weeks on the chart.

TOP CORPORATE GROUPS



again that while singles are released less frequently elsewhere, they remain the key to album chart success in the UK.

After a widely-publicised and highly-rated showcase in London last week, Santana's *Supernatural* album continues its recent rapid progress. It jumps 78-37 this week, with sales nearly doubling. Two other BMG albums also make impressive moves this week but for a different reason. Eurythmics' *Greatest Hits* jumps 79-27 and Natalie Imbruglia's *Left Of The Middle* climbs 152-65, these being the star performers among a selection of BMG albums temporarily reduced to mid-price. There are plenty of Warner Music albums also on the rise as the sales season continues, with REM's *Automatic For The People* (up 35-16) and Out Of Time (56-40) showing the most impressive moves as the group scores its latest hit single with *The Great Beyond*.

Teddy Riley, founder of R&B/funk act Blackstreet whose last album *Finally* reached number 27 last year, has reconvened his former band *Guy* and their comeback album, *Guy III*, debuts this week at 55.

COMPILATIONS

The Ministry Of Sound's *Clubber's Guide 2000* album can't match the scorching pace with which it debuted, but still managed a highly creditable 43,000 sales last week to take its tally past 90,000 after a fortnight – a red hot pace for this time of year.

By comparison, *Clubber's Guide To...99* had sold 52,000 at the same stage a year ago, putting the 2000 edition of the album a massive 73% up.

The speed at which the latest *Clubber's Guide* is selling means that Universal Music's *Clubmix 2000* has to settle for a number two debut this week, even though its sales of nearly 27,000 would have put it at number one in the compilation chart in the comparative week in each of the last five years.

It's a tribute to the massive clout that the

Ministry Of Sound brand now has that *Clubber's Guide To 2000* can sell so well, given the fact that only 10 of its 43 tracks have been Top 20 hits thus far, the remainder being comparatively unknown material such as Saints And Sinners by the Clergy, Angel by Ralph Friddle, More And More by Spoiled & Zigg and Birdy Man's *Revenge* by Mike Delgado. Clubmix 2000's 43 tracks include more than 2000 hits.

Aside from *Clubmix 2000*, the only new entry to the Top 20 is *This Is...Trancelle*, the first Beechwood compilation to reach the Top 20 in a while. In 19, it's the first fruits of Beechwood's new distribution deal which sees the label and the associated Jazz FM, Hed Kandi and Cartel labels among others, moving to Pinnacle from BMG. This is...Trancelle is a triple CD retailing for the price of one.

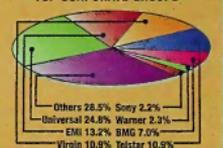
INDEPENDENT ALBUMS

This Week	Title	Artist	Label (Distributor)
1	BABY ONE MORE TIME	Britney Spears	Jive 652212 (P)
2	PERFORMANCE AND COCKTAILS	Stereophonics	V2 VVR 10604Z (3MV/P)
3	PLAY	Moby	Mute COSTUMM 17Z (V)
4	REMEDY	Basement Jaxx	XL Recordings XLCD 125 (V)
5	RELOAD	Tom Jones	Gut OUTCD 08 (V)
6	MILLENNIUM	Backstreet Boys	Jive 652202 (P)
7	SEPTUAGUAR	Steps	Epic/Live 651944Z (P)
8	SHOWBIZ	Musa	Mushroom MUSH 5023 (3MV/P)
9	WWF – THE MUSIC – VOLUME 4	James A. Johnston	Koch International 333812 (K0)
10	BUENA VISTA SOCIAL CLUB	Fy Cooper	World Circuit WVC 050 (P)
11	VERTIGO	Groove Armada	Pepys 652032 (P)
12	A SECRET HISTORY	The Divine Comedy	Sonata SETCD 100 (P)
13	THE FAT OF THE LAND	The Prodigy	XL Recordings INT 444651Z (P)
14	WORD GETS AROUND	Stereophonics	V2 VVR 10604Z (3MV/P)
15	R	Kerley	Jive 651783Z (P)
16	YOU'VE COME A LONG WAY, BABY	Falopy Slim	Skiat BRASSIC 11CD (3MV/P)
17	GUERILLA	Sour Furry Animals	Creation CRECD 241 (3MV/P)
18	THE MASTERPLAN	Oasis	Creation CRECD 241 (3MV/P)
19	DEFINITELY MAYBE	Oasis	Creation CRECD 189 (3MV/P)
20	BLACK ON BOTH SIDES	Mos Def	Ravkin 725014 (P)

MARKET REPORT



TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES

Artist average: 76.2%

Compilation: 23.7%

THE YEAR SO FAR... TOP 20 ALBUMS

This Week	Title	Artist	Label
1	THE MAN WHO	TRAVIS	INDEPENDENTE
2	COME ON OVER	SHANIA TWAIN	MERCURY
3	ON HOW LIFE IS	MACY GRAK	EPIC
4	BABY ONE MORE TIME	BRITNEY SPEARS	JIVE
5	WESTLIFE	WESTLIFE	RCA
6	S CLUB	S CLUB 7	POYDOR
7	ALL THE WAY... A DECADE OF SONG	CELINE DION	EPIC
8	PERFORMANCE AND COCKTAILS	STEREPHONICS	V2
9	PIECES IN A MODERN STYLE	WILLIAM ORBIT	WEA
10	GOLD – GREATEST HITS	ABBA	POYDOR
11	SEPTUAGUAR	STEPS	EPIC/JIVE
12	UNPLUGGED	THE CORRS	143/A&A/ATLANTIC
13	THE HUSH	TEXAS	MERCURY
14	TALK ON CORNERS	THE CORRS	143/A&A/ATLANTIC
15	FORGIVEN, NOT FORGOTTEN	THE CORRS	143/A&A/ATLANTIC
16	BY REQUEST	BOYZONE	POYDOR
17	SONGS FROM THE LAST CENTURY	GEORGE MICHAEL	VIRGIN
18	I'VE BEEN EXPECTING YOU	ROBBIE WILLIAMS	CHRYSALIS
19	MY LOVE IS YOUR LOVE	WHITNEY HOUSTON	ARISTA
20	INVICIBLE	FOLE	RCA

© CAP Last figures represent the chart placing from the last published issue. © 20 For album chart

THE OFFICIAL CHARTS

singles

MY music week
AS USED BY
BIG RADIO 1
97-99 FM



1 RISE

Gabrielle

- | | | | |
|---|--------------------------|-------------------|----------------|
| 1 | BORN TO MAKE YOU HAPPY | Britney Spears | Jive |
| 2 | THE GREAT BEYOND REM | Warner Brothers | WEA |
| 3 | GLORIOUS | Andreas Johnson | LaFace |
| 4 | GIRL ON TV | Lyrle Finkie Ones | Logic |
| 5 | BECAUSE OF YOU | Seamy Sandwich | Southern Fried |
| 6 | OOH STICK YOU! | Daphine & Celeste | Universal |
| 7 | A LITTLE BIT OF LUCK | DJ Luck & MC Neat | Real Rose |
| 8 | IN YOUR ARMS (RESCUE ME) | Nu Generation | Concept |

Go Beat/Polydor

1 THE MAN WHO

Travis

- | | | | |
|----|--|-------------------|-----------------|
| 5 | BABY ONE MORE TIME | Britney Spears | Jive |
| 3 | COME ON OVER | Shania Twain | Mercury |
| 4 | ON HOW LIFE IS | Macy Gray | Epic |
| 2 | PIECES IN A MODERN STYLE | William Orbit | WEA |
| 39 | RISE | Gabrielle | Go Beat/Polydor |
| 6 | WESTLIFE | Westlife | RCA |
| 8 | S CLUB 7 | S Club 7 | Polydor |
| 9 | TALKS FROM NEW YORK - THE VERY BEST OF | Simon & Garfunkel | Columbia |
| 7 | THE SCREEN BEHIND THE MIRROR | Enigma | Virgin |

Independentie



- | | | | |
|----|-------------------------------|------------------------------------|---------------------------------------|
| 7 | BE-BOW-IE | THE BOW-IE SELECTION | Archi Dodge feat. Rick Bonino/Bowdler |
| 6 | PITCHIN' (IN EVERY DIRECTION) | Hi-Gate | Incentive |
| 5 | (WELCOME) TO THE DANCE | Des Mitchell | Code Blue |
| 11 | STEAL MY SUNSHINE | LEN | Columbia |
| 15 | DON'T FALTER | Mint Royale feat. Lauren Laverne | Faith & Hope |
| 16 | NOTORIOUS | BIG Notorious BIG feat. Puff Daddy | Puff Daddy/Arista |
| 17 | HEAR YOU CALLING | Aurora | Positive |
| 18 | SHINE 2000 | The Space Brothers | Manifesto |
| 19 | BACK IN MY LIFE | Alice Develay | Positive |

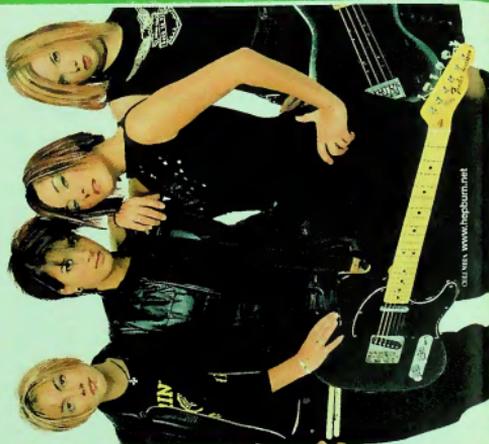


- | | | | |
|----|--------------------------------|---------------|-------------------|
| 11 | PERFORMANCE AND COCKTAILS | Stereophonics | V2 |
| 12 | TALK ON CORNERS | The Corrs | 143/Lana/Atlantic |
| 10 | ALL THE WAY...A DECADE OF SONG | Celine Dion | Epic |
| 14 | GOLD - GREATEST HITS | Abba | Polydor |
| 15 | UNPLUGGED | The Corrs | 143/Lana/Atlantic |
| 35 | AUTOMATIC FOR THE PEOPLE | REM | Warner Bros |
| 17 | FEELING STRANGELY FINE | Semisonic | MCA/Uni-Island |
| 16 | THE HUSH | Texas | Mercury |
| 19 | STREET-COLOR | Stephanie | Epic/Line |

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4 20 THE MASSES AGAINST THE CLASSES | Manic Street Preachers | Epic



15 21 DESERT ROSE | Sting feat. Cheb Mami | A&M/Mercury

13 23 BARBER'S ADAGIO FOR STRINGS | William Orbit | RCA

10 22 I HAVE A DREAM/SEASONS IN THE SUN | Westlife | RCA

14 24 TEARDROPS | Lovestration | Fresh

15 25 BEST THING | Adam Rickitt | Polydor

16 26 KISS (WHEN THE SUN DON'T SHINE) | Vengaboys | Positiva

17 27 17 AGAIN | Eurythmics | RCA

18 28 SURVIVE | David Bowie | Virgin

19 29 TWO IN A MILLION/YOU'RE MY NUMBER ONE | S Club 7 | Polydor

14 30 MORE THAN I NEEDED TO KNOW | Scooch | Atlantic

15 31 APACHE | Starfighter | Sound Of Ministry

19 32 SAY YOU'LL BE MINE/BETTER THE DEVIL YOU KNOW | Steps | EMI/Jive

22 33 IF I COULD TURN BACK THE HANDS OF TIME | R. Kelly | Jive

18 34 STAND TIGHT | Point Break | Eternal

21 35 RAINBOW COUNTRY | Bob Marley Vs Funkstar Deluxe | Club Tools

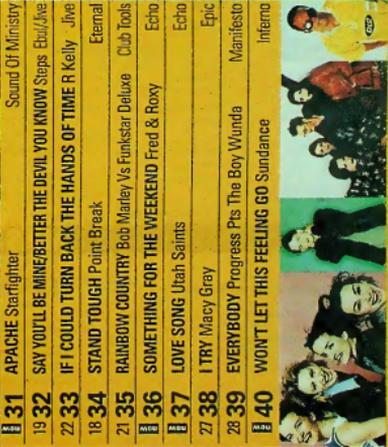
16 36 SOMETHING FOR THE WEEKEND | Fred & Roxy | Echo

17 37 LOVE SONG | Utah Saints | Echo

27 38 I TRY | Macy Gray | Epic

28 39 EVERYBODY | Progress Pts | The Boy Wunda | Manifesto

14 40 WON'T LET THIS FEELING GO | Sundance | Inferno



compilations

- 1** CLUBBER'S GUIDE TO... 2000 **8 11** KISS CLUBLIFE 2000
Ministry Of Sound | Universal TV
- 2** CLUBMIX 2000 **15 12** THE BEST LOVESONGS...EVER!
Universal TV | Virgin/EMI
- 3** NOW THAT'S WHAT I CALL MUSIC! 44 **13 13** RADIO 2 - SONGS OF THE CENTURY
EMI/Virgin/Universal | Global TV
- 4** BREAKDOWN **11 14** SMASH HITS 2000
Telstar TV | Virgin/EMI
- 5** MUSIC OF THE MILLENNIUM **10 15** THE BEST CLUB ANTHEMS 2000...EVER!
Universal/Virgin/EMI | Virgin/EMI
- 6** HITS 2000 **12 16** MASSIVE DANCE HITS 2000
vodafone/global TV/Sony TV | wmea/easy/Universal TV/Global TV
- 4** 7 CREAM ANTHEMS 2000 **16 17** ABBANMANIA
Virgin/EMI | Polydor/Universal TV
- 8** EUPHORIA - LEVEL 3 **17 18** WOMAN 2
Telstar TV | Universal TV/Sony TV/Global
- 9** THE ANNUAL - MILLENNIUM EDITION **19** THIS IS...TRANCELIFE
Ministry Of Sound | Beechwood
- 9 10** BEST AND FRIENDS ALBUM IN THE WORLD... **20** FUNKY DIVAS 3
Virgin/EMI | Global Television

peoplesound.com top10chart

The peoplesound.com new music top ten chart

UK	TW	NEW	1	2	3	4	5	6	7	8	9	10
			Rediffon One More Kiss	Metapocket Fun & Wine	Mambo Knights Chirriane and Ron	Psycho Dynamics Turn Down The Ward	Ki-Aura Always There	Malcolm Lindsay Solitary Citizens	The Alkahounds Noah	Stumble How Many Times Do I Have To Kill You Before You Die	Westernised Muff Historical Society	Red Wake Up

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23 20 I'VE BEEN EXPECTING YOU | Robbie Williams | Chrysalis



28 21 PEACE | Eurythmics | RCA

17 22 BY REQUEST | Boyzone | Polydor

25 23 CALIFORNICATION | Red Hot Chili Peppers | Warner Bros

26 24 SUPERGRASS | Supergrass | Parlophone

18 25 SONGS FROM THE LAST CENTURY | George Michael | Virgin

41 26 BRAND NEW DAY | Sting | A&M/Mercury

11 27 GREATEST HITS | Eurythmics | RCA

22 28 FANMAIL TLC

24 29 THE BARRY WHITE COLLECTION | Barry White | Universal TV

19 30 MY LOVE IS YOUR LOVE | Whitney Houston | Arista



36 31 PLAY | Moby | Mute

29 32 SURRENDER | The Chemical Brothers | Virgin

27 33 INVINCIBLE | Five | RCA

40 34 LOVE AND THE RUSSIAN WINTER | Simply Red | East West

30 35 THE BEST OF ME | Bryan Adams | Mercury/A&M

38 36 MILLENNIUM | Backstreet Boys | Jive

11 37 SUPERNATURAL | Santana | Arista

32 38 RELOAD | Tom Jones | Gut

14 39 THE SIMPLE SESSIONS - LIVE IN BELFAST | Morrison/Domegan/Barber | Venture

56 40 OUT OF TIME REM | Warner Bros



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THE OFFICIAL UK CHARTS SPECIALIST

5 FEBRUARY 2000

MID-PRICE

The Last	Title	Artist	Label (distributors)
1	TRACY CHAPMAN	Tracy Chapman	Elektra 8500742 (TEN)
2	LEFTISM	Leifur Eiriksson	Higher Ground/Hard Hands HAN0022 (TEN)
3	DOOKIE	Green Day	Reprise 83625522 (TEN)
4	DOCK OF THE BAY - DEFINITIVE COLLECTION	Ossie Rodriguez	Atlantic 85461782 (TEN)
5	THE MASTERPLAN	Oasis	Creation CRE0241 (3MMP/VE)
6	HOTEL CALIFORNIA	England	Ayleen 823331 (TEN)
7	THE SCORE	Fugees	Columbia 483549 (TEN)
8	HARVEST	Nell Young	Reprise 820413 (TEN)
9	DEFINITELY MAYBE	Oasis	Creation CRE0240 189 (3MMP/VE)
10	GENERATION THEORISTS	MUSIC STUDY PREACHERS	Columbia 470162 (TEN)
11	NEVER MIND THE BOLLOCKS	See Friends	Virgin V200619 (VE)
12	GREATEST HITS	Bob Dylan	Columbia 469009 (7EN)
13	PURPLE RAIN	Prince & The New Power Generation	Paisley Park K529182 (TEN)
14	FOUR SYMBOLS	Leifur Eiriksson	Atlantic 85678232 (TEN)
15	BLUES BROTHERS	Original Soundtrack	Warner Bros 75678272 (TEN)
16	NOTHING TO LOSE	Sevinor	Mercy Music/MAC/COM (BMG)
17	LIVELY UP YOURSELF	Bob Marley	Empire EMPR8305 (JSCS)
18	TAPESTRY	Carole King	Columbia 433182 (TEN)
19	SCHREIAMADELITA	Primal Scream	Creation CRE0206 (3MMP/VE)
20	LONDON CALLING	The Clash	Columbia 485424 (TEN)

© C/N

BUDGET

The Last	Title	Artist	Label (distributors)
1	MIDNIGHT CHARTBUSTERS - VOLUME 3	Various	Spectrum 5541462 (U)
2	THE COLLECTION	Michael Ball	Spectrum 5517112 (U)
3	THE MUSIC STILL GOES ON	Albie	Spectrum 5511295 (U)
4	TRANCE 2000	Various	Beechwood BHTC02 (BMG/BMG)
5	GREATEST HITS - PART TWO (1937-1987)	Hot Chocolate	EMI 486192 (VE)
6	LOVE SONGS	Elvis Presley	Capitol 7422184912 (BMG)
7	STRICTLY DUBM & BASS 2	Various	Beechwood STRIC02 (BMG/BMG)
8	THE TIME IS NOW	Tenor	Rough Trade Records TRS02015 (VE)
9	BEST OF THE SIXTIES	Various	Circo Crown CCR02 85 (JSCS)
10	WHISKY IN THE JAR	Various	Spectrum 552912 (F)

© C/N

R&B SINGLES

The Last	Title	Artist	Label Cat. No. (distributors)
1	NISE	Gabriele	Go Beat/Polydor 610LC 25 (U)
2	I KNOW WHAT'S UP	Donell Jones	LaFace 742127222 (BMG)
3	TEARDROPS	Loveation	Fresh FRSH40 79 (3MMP/VE)
4	NOTORIOUS B.I.G.	Notorious B.I.G. feat. Puff Daddy	Puff Daddy/Arista 742127212 (BMG)
5	IF I COULD TURN BACK THE HANDS OF TIME	J. Kelly	Jive 655182 (P)
6	HOT BOYZ	Missy/Midwestmentor/Eliott	Elektra E 71002 (CD)
7	WHY YOU FOLLOW ME	Eric Benet	Warner Brothers W481 (CD)
8	I TRY	May Gray	Epic 638182 (TEN)
9	DEAR LIE	TLC	LaFace/Arista 742374012 (BMG)
10	NISE	Eddie Amador	Defected DEF9CT9R (3MMP/VE)
11	I LEARNED FROM THE BEST	Whitney Houston	Arista 742127292 (BMG)
12	APPARENTLY NOTHING	The Brand New Heavies	Irish-BMG 103 (JSCS)
13	ROCK 'N' ROLLHOLLY CALAMITY	Hanson/Bay Modeling School	Tommy Boy TB02 292 (P)
14	NASTRADAMUS	Naz	Columbia 689582 (7EN)
15	WILL 2K	Will Smith	Columbia 688442 (TEN)
16	THE BRICK TRACK VERSUS GITYUP	Salt n' Pepa	Irish FCD 373 (TEN)
17	SUNSHINE	Gabriele	Go Beat 08023 (U)
18	TURN YOUR LIGHTS DOWN LOW	Bob Marley feat. Lauryn Hill	Columbia 688432 (TEN)
19	HEARTBREAKER	Mariah Carey	Columbia 688012 (TEN)
20	ENOUGH IS ENOUGH	Y.T. feat. Elisabeth Troy	Northwest 10 NORTH02 002 (U)
21	WHY	Glamra Kid	WEA WEA 22901 (CD)
22	BOMB DIGDY	Another Level	Northwestside/Arista 742371222 (BMG)
23	SATISFY YOU	Puff Daddy feat. K-Fed	What Not 78022 (Import)
24	FOUSTED	Leifur Eiriksson/Monza	Higher Ground/Hard Hands HAN0201 (3MMP/VE)
25	M.S. FAT BODY	Mos Def	Roulette RAK021CD (P)
26	YOU DON'T KNOW	702	Motown/Uni-Island TMG1502 (U)
27	BUG A BOO	Jessie's Child	Columbia 698182 (TEN)
28	KING FOR A DAY	Jamiroquai	52 867932 (TEN)
29	GIVE IT TO YOU	Jason Knight	Interscope 497171 (U)
30	UNPRETTY	TLC	LaFace/Arista 742378582 (BMG)

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COUNTRY

The Last	Title	Artist	Label (distributors)
1	COME ON OVER	Shania Twain	Mercury 1700R1 (U)
2	THE WOMAN IN ME	Shania Twain	Mercury 522882 (U)
3	I AM SHILBY LYNNE	Shilby Lynne	Mercury 546712 (U)
4	WIDE OPEN SPACE	Dale Chicks	Epic 488422 (TEN)
5	FLY	LeAnn Rimes	Curb/London 85730512 (TEN)
6	SHANIA TWAIN	Dale Chicks	Epic 04931512 (TEN)
7	TRAMPOLINE	Shania Twain	MCA Nashville/UM 8056 (BMG)
8	THE DUST BOWL SYMPHONY	The Mavericks	Elektra 75562412 (TEN)
9	A PLACE IN THE SUN	Nanci Griffith/LSO	Rice RZCC 0082 (BMG/VE)
10	WHAT A CRYING SHAME	Charlie Landsborough	MCA/Uni-Island MCLD1353 (U)
11	FORGET ABOUT IT	The Mavericks	Roulette 89C0 9465 (00R)
12	LOVE SONGS	Alison Krauss	Virgin KENNY012 (VE)
13	SITTING ON TOP OF THE WORLD	Kenny Rogers	Curb/London 556022 (TEN)
14	SONGS OF INSPIRATION	LeAnn Rimes	Rice RTZ3CD 29 (BMG/VE)
15	A PLACE IN THE SUN	Diane O'Donnell	Curb/London 556112 (BMG/VE)
16	THE WOMAN IN ME/SHANIA TWAIN	Tom McGraw	Mercury 546842 (U)
17	ROCK IS BLUE	Shania Twain	Sugar Hill SHC0390 (00R)
18	EMOTION	Dolly Parton	RCA 7432189512 (BMG)
19	BREATHE	Martina McBride	Warner Brothers 247322 (Import)
20		Faith Hill	

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ROCK

The Last	Title	Artist	Label (distributors)
1	IN CONCERT WITH THE LONDON SYMPHONY ORCHESTRA	Deep Purple	Eagle EDCD124 (BMG)
2	AMERICAN	The Who	Columbia 491642 (TEN)
3	THE BATTLE OF LOS ANGELES	Rage Against The Machine	Epic 491932 (TEN)
4	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 758596812 (BMG)
5	THE MATRIX (OST)	Various	Maverick/Warner Bros 59624741912 (BMG)
6	ENEMA OF THE STATE	Blind 182	MCA/Uni-Island MCD 1196 (U)
7	ISSUES	Kom	Epic 492362 (7EN)
8	ROOKIE	Green Day	Reprise 59827592 (TEN)
9	NEVERMIND	Nirvana	Geffen DGCD 28425 (U)
10	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 472242 (TEN)

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DANCE SINGLES

The Last	Title	Artist	Label Cat. No. (distributors)
1	HEAR YOU CALLING	Aurora	Positive 1271216 (E)
2	SHINE 2000	The Space Brothers	Manifesto FES0037 (U)
3	PITCHIN' IN EVERY DIRECTION	Hi-Gate	Innovative CEAT 3T (DMP/VE)
4	WELCOMING TO THE DANCE	Dee Mitchell	Cosmic Side BLU 0027 (TEN)
5	APACHE	Stirfighter	S.I.G. of Ministry M05138 (3MMP/VE)
6	TEARDROPS	Loveation	Fresh FRSH79 18 (3MMP/VE)
7	STAGE ONE	Hojo Choons/HOJO 79 (U)	
8	BECAUSE OF YOU	Scanty Sandvich	Southern Field EC8 18 (3MMP/VE)
9	KING OF WHISKEY PIE	King Union	Defected DEF9CT12 (3MMP/VE)
10	NOTORIOUS B.I.G.	Notorious B.I.G. feat. Puff Daddy	Puff Daddy/Arista 742127212 (BMG)
11	A LITTLE BIT OF LUCK	DJ Luck & MC Neat	Red Rose 129R050 (01) (BRU)
12	I NEVER KNEW	Roger Sanchez	Uncredible INCS 4LP (TEN)
13	ESCAPE FROM NEW YORK	Disposable Disco Dubz	Utility Trax UNTD10 010 (ADD)
14	RISE	Eddie Amador	Defected DEF9CT9R (3MMP/VE)
15	WON'T LET THIS FEELING GO	Sundance	Inferno TRFN23 (3MMP/VE)
16	HOUSEMAKER VOLUME 4	Various Artists	Naked NUT018 (10) (ADD)
17	WHY YOU FOLLOW ME	Eric Benet	Warner Brothers W481 (10) (ADD)
18	YOU DON'T KNOW	702	Motown/Uni-Island TMG1502 (U)
19	I JUST ME AND YOU	New Vision	AM-PM 12AMP12M 128 (U)
20	IN YOUR ARMS (RESUCUE ME)	No Generation	Concept 12CON 1 (ADD)

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DANCE ALBUMS

The Last	Title	Artist	Label Cat. No. (distributors)
1	THE 1	Guy	MCA01 012078 (U)
2	WHERE I WANNA BE	Donell Jones	LaFace/Arista 7300610901 (BMG)
3	UNLEASH THE DRAGON	Sisqo	Def Soul 5488162 (U)
4	RISE	Gabriele	Go Beat/Polydor 547781/547784 (U)
5	CLUBKICK 2000	Various	Universal TV - 5411544 (U)
6	AMPLIFIED	O-Dip	Ministry Of Sound - MINSMC7 12M/VE (U)
7	CLUBBER'S GUIDE TO... 2000	Various	Def Jam 5488331 (U)
8	AND THEN THERE WAS X	DMX	Def Jam 5488331 (U)
9	RHODES TO FREEDOM INSIDE MY SOUL	LUJ Bukari/Biom	Good Looking GLR30308 (ISR)
10	NINJA TUNES - FUNKINFUSION	Ninja Tune ZEN 331 (U)	

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MUSIC VIDEO

TW	LW	Title	Label Cat. No.
1	NEW	METALLICA: SLAM	Warner Music Video 55422213
2	1	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor Dreamcoat	Universal Video 918933
3	2	STEPS: The Next Step - Live	B&W 921015
4	3	BOYZONE: By Request Their Greatest Hits	WV 519743
5	4	SCUBA 2: In a Sea of Cuckoo Things	Warner Music Video 92302975
6	4	ORIGINAL CAST RECORDING: Oklahoma!	Universal Video 9238473
7	5	SHANIA TWAIN: Live	Universal Video 569545
8	6	WESTLIFE: The Story	BMG Video 743170133
9	19	TIME OUT WITH	Britney Spears: Jive 9199983
10	7	ORIGINAL CAST RECORDING: Burn The Floor	WV 509983
11	12	BOYZONE: Golden - Live By Request	WV 612493
12	8	MICHAEL BALL: Live At The Royal Albert Hall	WV 612493
13	14	ORIGINAL CAST RECORDING: The Phantom of the Opera	Pygmalion Video 47943
14	15	MDNA: The Video Collection	Warner Music Video 7383063
15	NEW	SLEPKIN: Welcome To Our Neighborhood	Roulette/RNR 03
16	16	CLIFF RICHARDS: In The Park	Video Collection VCI 49
17	17	JANE MCDONALD: In Concert	Video Collection VCI 49
18	17	GEORGE MICHAEL: Ladies & Gentlemen - Best Of	SNM Epic 038922
19	21	STEPS: The Video	Chryslers 815975
20	20	QUEEN: Greatest Hits III	Parlophone 82393

5 FEBRUARY 2000

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

- 3 BELIEVE** Ministers De La Funk *Delected*
(By an request and re-release from the Spin & Katrina and Richard Fagan)
- 5 I DON'T WANT NIKKI** TELLING ME WHY TO DO CHINE ANNA *4*
(Originally infectious rockers from a new EP with specially licensed vocals)
- 8 THE TIME IS NOW** Maseko *Echo*
(Long-awaited follow-up to Sing It Back with mixes from Francis & The Lights)
- 4 SNEAKY ARMAO** Illiati *white label*
(It may be short but it's the hottest white label in town)
- 1 DON'T GIVE UP** Chixonic *Xtravaganza*
(Deep melodic trance in Chixonic's distinctive style)
- 6 THE MAN WITH THE RED FACE** Laurent Garner *F Communications*
(Garner goes on a jazz-tech odyssey)
- NATURAL BELIEFS** Moby *Mute*
(With mixes from Perfecto, Peace Division, Katana and Oliver Heady)
- 11 HAPPINESS** Bini & Martini *Azziti*
(The disco classic's 1990s re-meets Sylvester's I Need You)
- VAL** MOKHA Tam & Justice *Wauz*
(Excellent deep house with mixes from Francis Kerekeka and Eric Kupper)
- 14 ALL OVER MY FACE** Disfunctional Psychedelic Walkers *Virgin*
(Inspired by Lusa's 60s club classic with mixes from Alex Apley and Mattia)
- 9 IT'S OVER** Adria *Delected*
(With mixes from Goldie page back with mixes from Jason Azziti and The Delirious)
- 12 ARKHESENAMUN** DJ Al *CREAM*
(Dishal for Cream's latest is a banging pop-funk number)
- 13 EXPO 2000** Kraftwerk *EMI*
(First new material for 14 years from pioneering electronic legends)
- I CAN'T STOP** Master Freeze feat. Jaiya Yallie *Ethos Mama*
(With mixes from MAS Collective, Nairobi Dubwork and Dima Levina)
- JOP** Jovana *Alive*
(New Jersey garage with vocals from Stephanie Cooke)
- COME IN HARD** Hard Knox *Street*
(Ferociously hard cutting mastering Schooly D)
- RIGHT BEFORE MY EYES** W'G *Urban*
(The Pop City cover is back again in new mixes from Stonebridge)
- TAKE A PICTURE** Filler *P111*
(With mixes from Rensie Piller, Hybrid and Club 66)
- SO BLUE** IT'S BLACK UNDERWEARS *Blue*
(Peachy to Peach's new is a sipping up while heavy bluesies take the love road)
- DREAMS** Last Love *Second Skin*
(Excellent deep-soul blues workout on this emerging talent)

URBAN TOP 20

- 1 CAUGHT UP** These Kells *Virgin*
- 2 NOTORIOUS** The Notorious B.I.G. *Patti DaDady*
- 11 MONEY** Jamella & Beenie Man *Rhythm Series/Parlophone*
- 7 SWEET** Love Finesse *Wildstar*
- 5 ANYTHING** Jay-Z *Roc-A-Fella/Def Jam*
- 12 BRING IT ALL TO ME** Blaque *Columbia*
- 511 BREATHE & STOP** Q-Tip *Arista*
- 4 GOT TO GET IT** Snoop *Def Soul*
- 4 THANK YOU I FOUND YOU** Mariah Carey *A&M*
- 611 DANCIN'** G-Boy *MCA*
- 19 PURE** SHORE All Saints *London*
- 727 U KNOW WHAT'S UP** Donell Jones *Capitol*
- 3 HIP-HOP'S BIGGEST** THAN HIP-HOP *Deez Prez*
- 15 FORGIVE** ME Lynden David Hall *Capitol*
- 8 BLACK** DIAMOND (LP-SAMPLER) Angie Stone *Arista*
- 4 IMAGINE** Shola Ama *Mercury*
- 20 WHAT A GIRL** WANTS Christina Aguilera *MCA*
- 10 DEEP** INSIDE Marry B'lippe *MCA*
- 108 HOT** BOYZ Missy Elliott *Good Mind/East West*
- INFINITE** POSSIBILITIES (LP) Amel Larraoui *Street*

CLUB CHART TOP 40

- 2 OFF THE WALL** (ENJOY YOURSELF) **Wisdome** *Positiva*
- 4 I GOT THE FEELING** Baby Bumps *Sound Of Ministry*
- 2 TEMPORAL** Everything But The Girl *Virgin*
- 3 MR DEVIL** Big Time Charlie *Manifesto*
- 5 SUNSHINE** Yomanda *Inferno*
- 6 STOP PLAYING WITH MY MIND** Barbara Tucker *Positiva*
- 7 THE SOUND OF BAMBOO** Fleckman *Inferno*
- 4 LUCKY** Star Superfunk *Netwerk*
- 2 MELTDOWN 2000** DJ Hitch Hiker presents Lenatic Asylum *Neblula*
- 1 WHITE TREBLE, BLACK BASS** Sgt Slick *Neo House*
- 11 HAPPINESS** Bini & Martini *Azziti*
- 3 CHOCOLATE SENSATION** Jenny Fontana & DJ Shorty *Essential/Mfr*
- 16 MUST BE THE MUSIC** Joey Negro feat. Tak *Incentive*
- 10 MUSIC** Tiefschwarz *Benetton*
- 5 SWEET** Love Fierce *Wildstar*
- 17 SHE DOES** Oulver *VC Recordings*
- 19 OVER AND OVER** Suganova *Shivanova*
- 11 I'M IN** Love Starparty *Incentive*
- 2 BELIEVE** The Traveller & In Motion *Five AM*
- 7 HUMANISTIC** Kawala *Pepper*
- 3 LOVE ON THE NORTHERN LINE** Northern Line *Global Talent*
- 25 ROACHES** Transcenders *Hoop Choons*
- 14 WHAT'S GOING ON** Esmen feat. Wookie *white label*
- 24 SHAKE YA SHIMMY** Porn Kings *All Around The World*
- 25 GUILTY** Earthless Gintare *Parlophone*
- 26 STUPID** Jack Kojak *Pre-Zak Trax*
- 14 HOME** Chakra *WEA*
- 17 6 PITCHIN'** (IN EVERY DIRECTION) **Hi-Gate** *Incentive*
- 23 TRULY** Peshay feat. Kym Mazelle *Blue/Stand*
- 30 I WANT YOU 22** *Platipus*
- 21 YOUR EYES** Simply Red *East West*
- 32 LIFT YOUR HANDS UP** E-Smova *Reverb*
- 30 6 COMMUNICATION** Armin *AMP-M*
- 34 DISCO 2K** Kadabra *white label*
- 27 SHINE 2000** Space Brothers *Manifesto*
- 18 A HEAVEN'S** EARTH Delerium *Netwerk*
- 37 MONEY** Jamella & Beenie Man *Rhythm Series/Parlophone*
- 38 METAMORPHOSIS** EP Changing Shape *Airtight*
- 32 SAVE** Me Keeler *Underwater*
- 40 TAKE A PICTURE** Filler *Reprise*

CLUB CHART BREAKERS

- 1 DEEP DEEP DOWN** Hepburn *Columbia*
- 2 FRONT TO THE BACK** Cut Masters *Subversive*
- 3 SUBRAUMSTIMULATION** Oliver Lieb *Data Recordings*
- 4 BELIEVE** Ministers De La Funk *US Subliminal*
- 5 HOW DO I SAY I'M SORRY** Tami Davis *Red Ant*
- 6 CARTON HEROES** Aqua *Universal*
- 7 MOVING TOO FAST** Antful Dodger *Lock&No*
- 8 FORGIVE** Me Lynden David Hall *Capitol*
- 9 DONT GIVE UP** Chicane *Xtravaganza*
- 10 GETTING ZETHEER** Ripplide *Gothal Dub*

breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including mixes, Urban, Pop and Cool Cuts charts) can be obtained from MFR's website at www.djmusic.com. To receive the Club, Urban and Pop charts in full by fax call Kim Reach on 0171 940 1096.

CHART COMMENTARY
 by ALAN JONES

IT'S MJ all the way at the top of the Club Chart this week, with **Wisdome's** Off The Wall (Enjoy Yourself) jumping 6-1 followed closely by **Baby Bumps** I Got The Feeling, which leaps 2-2 with records are based around samples from tracks on **Michael Jackson's** classic-Off The Wall album, with Wisdome utilising the title track and Baby Bumps making use of **Dave** Stop T!l You Get Enough. These two and Everything But The Girl's Temporal in this place all registered more support than Big Time Charlie's Inferno single Mr Devil did when it was top last week. The latter disc rose to number four but is joined in the Top 10 by another Inferno disc, namely **Fleckman's** The Sound Of Bamboo, which debuts at number seven. It includes a mix by Hi-Gate - Paul Masterson and Judge Jules - who also teamed up to write and mix Paul's latest **Yomanda** single Sunshine, another house stormer which is the week's highest debutant at number five, and should be number one or thereabouts next week. However, the Fleckman single and Barbara Tucker's Stop Playing With My Mind, which debuts at number six, are also in with a shout. Maintaining an unbroken presence in the unpublished (41-100) section of the chart for the past 17 weeks, **Ministers De La Funk's** Believe jumps 56-46 to reach its highest position to date. Imported in some numbers on the US Subliminal label, it is due for release on Defective in the UK. On the Pop Chart, **Ann Lee** stays top but here too **Baby Bumps** are number two and **Yomanda** have the highest new entry, debuting at number eight with Sunshine. Meanwhile, **Kelis** - who looks like following **Macy Gray's** footsteps and becoming bigger here than in her native America - increases her support on the Urban Chart by exactly 50%, not bad when you consider she was already number one. Even so, she should be looking over her shoulder next week for **Jay-Z**, who storms into the chart at number five with **Anything**. Like Hard Knox Luck, this is another credibility-stretching but extremely commercial offering based on a song from a musical sung by a child - in this particular case I Do Anything from Oliver!, as sung by a young Jack Wilder.

POP TOP 20

- 1 VOICES** Times Ann Lee *Systematic*
- 2 I GOT THE FEELING** Baby Bumps *Sound Of Ministry*
- 4 HANMER** TO THE HEART **Matthew** Wash *Pepper*
- 7 DEEP DEEP DOWN** Hepburn *Columbia*
- 9 LOVE ON THE NORTHERN LINE** Northern Line *Global Talent*
- 15 OFF THE WALL** (ENJOY YOURSELF) **Wisdome** *Positiva*
- 2 CARTON HEROES** Aqua *Universal*
- 8 SUNSHINE** Yomanda *Manifesto*
- 4 MOVE YOUR BODY** Ethel 65 *Eternal*
- 2 SWEET** LOVE Fierce *Wildstar*
- 5 MR. DEVIL** Big Time Charlie *Inferno*
- 5 IT'S RAINING MEN** Matthew Wash *Leagle*
- 4 WELCOME TO THE DANCE** Dots Mitchell *Code Blue*
- 14 GIRL ON TV** Lyla Funks *Logic*
- 12 WHERE IS THE LOVE** Kamasutra *Wildflower/Eternal*
- 24 SHAKE YA SHIMMY** Porn Kings *All Around The World*
- 15 BEST** THING **Adam** Rickitt *Polydor*
- 14 I'M IN** LOVE Starparty *Incentive*
- 16 ADELANTÉ** Sash! *Multiply*
- 16 LOVE FOREVER** Queen Of Klubb *Big Onion*

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When Scott Piering won his second Music Week national plucker of the year award in 1998 he attributed much of his success to being selective about the artists he represented.

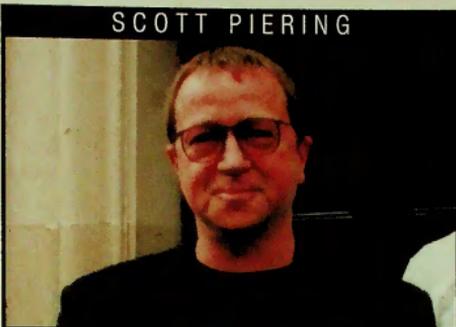
Ask anyone who knew him and they will tell you he only promoted music he liked and he knew he could support passionately over the long-term. His award two years ago, which followed the same honour in 1996, gave him immense pride as it recognised the success of The Verve, Stereophonics and Catatonia who, like many other acts, had justified the confidence he had always shown in them.

Piering formed his promotions company Appearing in 1984 and for the next 16 years promoted a phenomenal 121 UK Top 20 hits. The list of artists is as extensive as it is high-profile and includes Pulp, The Smiths - whom he also managed - New Order, The Charlatans, Propellerheads, Smashing Pumpkins, Placebo, The Orb, Prodigy, KLF, Tom Jones, Neneh Cherry, Teenage Fanclub, Matilda and Embryo.

Jazz Summers, former manager of acts including The Verve and The Orb, describes Piering as a "fantastic character" who was a music man through and through. "You knew that if Scott said he liked something it was good. He believed in what he promoted and when he went into a radio station they knew he believed in it too," he says.

David Steele, V2 UK general manager, who knew Piering for a decade and worked with him on Underworld and Stereophonics, says, "I found him inspirational. He was an intelligent plucker, a nice bloke and had great taste. There was no one like him."

These views are echoed by HUT's Dave Boyd, who knew Piering for 15 years. "He worked the HUT roster from day one. He was a unique individual, a rock'n'roll star. I will miss him on a daily basis," he says. Born in Minnesota, Piering actually began his music career in the early Seventies working as a concert promoter and agent on the west coast of America. One of his earliest



achievements was booking the first US appearances of Bob Marley & The Wailers in 1972. After working for Chris Blackwell's Island Artists management company he became heavily involved in the US's burgeoning new wave scene of the late Seventies. It was at this time he was noticed by influential UK independent Rough Trade, which invited him to London in 1980 to create a thriving promotions and press department which he headed for the next three years.

But chairman Guy Holmes says, "I knew him all my working life. I started in promotions at 15 and he was working out of his car boot - he had no office. He worked bands you couldn't pronounce and we used to laugh at him. But he was being where he wanted to be. He was the indie's indie." It was while at Rough Trade that he met Mute managing director/founder Daniel Miller who was working out of the same building. Miller describes Piering as someone with

vision. "I remember going into his office one day when I was not in a particularly good mood and he was sitting with a group of scruffy blokes who he suggested I should talk to. I was not impressed and said I did not have time and left the room. A few weeks later I saw these scruffy guys playing live - it was Depeche Mode," he says.

Creation's Alan McGee also met Piering 20 years ago during those days of Rough Trade. "Along with Daniel Miller and Martin Mills he was one of the three industry professionals who defined the idea of independence. He always tried his best for the acts he worked and was an inspiration to so many people over the years," says McGee.

Beggars Banquet chairman Martin Mills remembers, "He was the first person who got involved in getting people to play new wave music. He can really claim responsibility for introducing people to acts such as The Smiths. He was unique and a real human being."

One of Piering's last projects at Rough Trade was the promotion of Laurie Anderson's ground-breaking *O Superman*. This, says Rob Partridge whose Coalition PR company worked closely with Appearing on many projects in the past few years, pointed Piering in the direction he would ultimately take his own company. "It set the template for the company's ability to pre-empt trends and this was clearly evident through the Eighties when he represented such labels as Factory, Rough Trade, KLF Communications and Postcard," says Partridge.

It was at Radio One where Piering focused much of his attention and he built a close relationship with many presenters, in particular John Peel. Jo Whaley says Piering was supportive in the early stages of her career and during her show last Monday she described him as the nicest man in the music business.

Pulp's Jarvis Cocker confirms the lengths Piering would go to, to support his acts. "At a time when we could not get our records played on the radio, Scott had PULP shaved into the hair on the back of his head. You could not have found another plucker who would have done something like that. He was a one-off," he says.

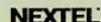
Radio One's head of music policy Jeff Smith says Piering was an invaluable source of advice when he began his Radio One career in 1990. "He brought many bands to us over the years and would be right about them almost all the time," says Smith.

One BSO executive who respected Piering's approach to promoting bands was Trevor Dann, now head of BBC Music Entertainment. He says that in a world which "prizes bullshit and hype", Piering prospered with his old-fashioned virtues - honesty, consistency and integrity. "He would never let anyone down and he cherished the musicians he worked with. He is totally irreplaceable and the world is a sadder place without him," says Dann. **Steve Hemsley**

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Miller Freeman
A United News & Media publication

SINGLE

of the week

ALL SAINTS: Pure Shores (London LONCD444). All Saints return to silence the critics with a killer tune that challenges acts such as Christina Aguilera. Co-written and produced by Shaznay Lewis and William Orbit, the track is from the soundtrack to *The Beach* movie (strangely released on the same week as this lead single, which may help or hinder sales). It is a taster for their forthcoming album *I Need The Mic*, which is currently being recorded in London. Sounding more William Orbit than All Saints — and not a million miles from their work with Madonna — the cut is enjoying strong radio support including an A-listing at Radio One, B-listing at Radio Two and playlisting at Capital. **GRADE:** **B**

SINGLE

reviews



MADNESS: Drip Fed Fred (Virgin VSCD1788). Camden's finest treat up with their hero Ian Dury for a London Boys knees-up with an ode to Drip Fed Fred, a make-believe politician who they want for their leader. It is all very jolly and rather catchy, but has so far lacked significant airplay.

CHRISTINA AGUILERA: What A Girl Wants (RCA 74321 73522). With a vocal confidence that belies her age Aguilera returns, off the back of *Genie In A Bottle* — one of 1999's biggest smash-ups — with another sunnier hit. Arrives on Radio One's A-list, playlisted at Capital and a hit across Europe. What a Girl Wants is a strong contender for the top spot.

TEN BANCOS: Robot Tourist (Cottage COTT0002CD). An odd single that is as refreshing as it is off-kilter. Its compelling mix of heavy guitars and electronic sounds something like Kraftwerk as played by Metallica and should receive plenty of backing from the music press.

BELTRIX: The Girl With The Sparkling Eyes (Fierce Panda Ning 90). Icelandic band Beltrix unleash their second single on astute indie Fierce Panda. More immediately accessible than some of their compatriots and boasting strong lyrics, it deserves attention and comes when the band are increasingly receiving it.

SUBCIRCUS: 60 Second Love Affair (Echo ECH0096). With their second album out on March 6, Subcircus show just how much they have matured during the past few years. With a slicky chorus that comes close to catching the best of Suede and sweeping but subtle strings, it bodies well for the forthcoming album.

THE SMASHING PUMPKINS: Stand Inside Your Love (Hut HUTCD127). Billy Corgan's outfit return to the fray with a powerful single that is pretty much Smashing Pumpkins insisting that they rock. This is no bad thing — it is a return to pre-Adore days that has earned a listing at Radio One.

AIR: Playground Love (Record Makers/Virgin VISA4928). The lead single from the French duo's forthcoming Virgin *Solidays* OST is a move away from the electronic sound of the singles from 1998's *Milk* critical album of the year *Mezzanine*. Safari, leaning more towards the cinematic end of their work, it marks a strong return, but is



ALBUM

of the week

VARIOUS: The Beach OST (London 4344310742). Amid the tidal wave of hype surrounding the forthcoming film starring Leonardo Di Caprio, it would be easy for the music to be an afterthought. However, this dance-infused

soundtrack — intelligently compiled by London/Ffr's Pete Tong with the concept of creating several unusual collaborations between artist and producer — delivers a great selection of exclusive tracks, from All Saints' Pure Shores to less commercial outings by Leftfield and Barry Adamson. Standouts include Underworld's *lullaby*, folkie *9 Ball* and Faithless' driving *Woody*, while there are also new tracks from Dario G, Sugar Ray, New Order and Orbital.

perhaps too subtle to make much of an impression at radio. A Radio One B-listing and Radio Two C-listing are likely to do more for the album than the single. **GRADE:** **B**

JAY-Z: Anything (Roc-A-Fella/Def Jam/Mercury 5626502). Already A-listed by Radio One, Anything repeats the successful formula established by *Hard Knock Life* by sampling a well-known chorus from a musical, in this case *Oliver*. This is one of the few tracks that could be released as a single from Jay-Z's latest album *Vol. 3*, although given his pending court cases his promotional availability is under question. It has been B-listed by Radio One.



Like A Rose (Columbia 6698032). Like A Rose is a string-drenched ballad which aims to showcase the teen act's maturity. It is not particularly original, but their fanbase keeps growing.

THE MOTORHOMES: It's Alright (Epic EPC6690002). The latest Swedish indie-pop export, following on the heels of *The Wannadies* and *The Cardigans*, Epic's Motorhomes here mix impressive, Blonde-esque guitar landscapes with some more standard Radiohead-esque moments. It has been rewarded with a Jo Whalley single of the week slot on Radio One.

CRWV: I Feel Love (VC Recordings VCRD63). Produced by Italy's Mauro Picotto (whose single *Lizard* reached the Top 40 in November), this trance track mixes a melodic top line with a female vocal hook and drive bassline. After attracting attention on an outing on *Nukleuz* last year, it is now C-listed at Radio One.

QUEEN OF KLUBZ: Live Forever (Big Onion BORO01). Dance indie Big Onion (distributed by Universal) makes a strong debut with this ardent trance track based around Queen's *Live Forever*. After reaching the Top 30 of *MV's* Club Chart, it could make an dent on the *CIN* chart.

ALBUM

reviews

AMEL LARRIEUX: Infinite Possibilities (Epic 4948799). The former lead vocalist in Groove Theory and a guest on the *Sweetback* project, Larrieux now releases a typically laidback debut solo album. Her light vocals are offset neatly by the jazzy but contemporary R&B backing tracks. **GRADE:** **B**

THE DETROIT SPINNERS: Best Of

(Warner ESP 9548390342). Released to coincide with Valentine's Day, this album features hits culled from the soul veterans' 20-year career. Among the 20 tracks are *Could It Be I'm Falling In Love*, *Ghetto Child*, and *Working My Way Back To You*.

SISQO: Unleash The Dragon (Dot Soul 5469392). With tracks like *So Sexual* and *Enchantment* the soul veterans' first solo LP from Dru Hill's charismatic frontman is a must for his core audience but may struggle to win converts. Despite the strength of singles *Got To Get It* and *Thong Song*, the album is more mixed, though the remix of *You Are Everything* stands out.

VARIOUS: QUILTS: Queen As Folk 2 (Channel 4 Music CM4000012). This new double-CD soundtrack is made up of cuts that will feature in the second series of Channel 4 drama *Queen As Folk*. The soundtrack to the first series sold more than 135,000 copies and the follow-up should at least match that volume. Featured artists include Take That, Rick Astley, Shart, Erasure, Tony Di Bart, Jimmy Somerville and *The Real Thing*. Disc two features a megamix of disco classics.

VARIOUS: Rewind (Ministry of Sound M500CD8). The Ministry capitalises on Artful Dodger's recent success with this double CD mixed by the duo and featuring four of their tracks including the number two *Rewind*. Also featuring hits from DJ Luck & MC Neat and Deafening plus classics from Dem 2 and Tuff Jam, it should sell well thanks to a heavyweight campaign.

THE WHO: BBC Sessions (Polydor 5477272). This fantastic compilation is made up of songs from eight BBC radio sessions recorded between 1965 and 1970

and two tracks from a 1973 performance on Old Grey Whistle Tree. Tracks include a Radio One jingle of *My Generation*, *Substitute*, *I'm A Boy* and *Pictures Of Lily*. The Whistle Tree tracks are *Reply* from the aborted *Lifeshouse Project* and *Long Live Rock* penned just before their recording sessions for *Quadrophonia*.

TRACY CHAPMAN: Telling Stories (East West 7559624782). After a four-year wait, Chapman offers another folked studio album brimming with guitar parts and soulful lyrics — coming six weeks after her 1998 anonymously debut album returned



to the Top 20. A UK tour in the summer looks likely, but no dates have yet been confirmed. **GRADE:** **B**

BOSS HOG: Whitout (City Slang SLANG02150-0). The side project of Jon Spencer (of *Blues Explosion* fame) and his wife Cristina Martinez, Boss Hog's fifth album is a raucous, sexy listen. The presence of Martinez smooths off the roughest edges of Spencer's sound, and the end result is both melodic and visceral.

VARIOUS: Agia Napa - Fantasy Island (Telstar TVCD3115). Channel 4's *Fantasy Island* series has been the UK garage equivalent of *Biz* Uncovered. *Telstar* will be

hoping to emulate *Virgin/EMI's* two successful *Biz* Uncovered compilations with this double CD mixed by DJ Spooky. Its TV link may help it stand out from the current glut of UK garage mix albums.

VARIOUS: Dope On Plastic 7 (React REACTCD189). Bristol DJ John Stapleton unleashes the latest in his successful breakfast series. Highlights include the hotly-tipped *Don Air's* *Besame Mucha*, the *Metroplex* mix of *High Fidelity's* *Cream Of Beats* and *Capoeira Twins' 4X3*.

LAURENT GARNIER: Unreassurable Behaviour (Interscope Intersc 115CD). French techno don Garnier delivers a powerful mix of electronics, ranging from driving techno to breakbeat and ambient. Lead single *Sound Of The Big Babou* is a stirring tech-house workout, while follow-up *Men With The Red Face* displays a jazzy sensibility. It is album of the month in *Muzik*, while Garnier tours the UK in March.

Delayed releases

Releases previously reviewed in *MUSIC WEEK* now set for release on February 14 include: **D'ANGELO: Voodoo** (EMI) (reviewed in December 25 issue) • **JEAN-MICHEL JARRE: C'est La Vie** (Disques Dreyfus/Sony) (January 15)

Hear new releases

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



AQUA: Cartoon Heroes (Universal MCSD 40226). The Scandinavian popsters return with their first single in more than a year. Developing the sound that sold more than 14m albums worldwide, Aqua's album mine the pure pop vein that propelled them to the top, this time with a distinctly theatrical-sounding number that would not sound out of place in an Annie theatre show. Quirky as ever and coupled with an impressive video — if some what

dark for Aqua's bright nature — it deserves to prove their staying power, even if radio's enthusiasm is lacklustre.



THE CURE: Bloodflowers (Polydor CURE1). After a total of 13 albums and a successful career that spans three decades, The Cure's latest set completes a trilogy which started in 1982 with *Pornography* and continued with 1989's *Disintegration*, and is rumored to be their final album. Co-produced by Robert Smith and Paul Corkett, the band sound as instantly recognisable as ever and are due to tour in the spring.

Scott Piering

we will miss you

Guy, Caroline, Steve, Bob
and all of us at Gut Records

CLASSICAL news

DG RELEASES TO MARK BOULEZ BIRTHDAY

French composer and conductor Pierre Boulez may not quite be a household name, but he commands space in every general history of post-Second World War music, and the extent of celebrations for his 75th birthday in March underline his status as one of the world's most influential classical musicians.

Deutsche Grammophon will mark the occasion with several releases. An ambitious Boulez festival at the Barbican Centre by the London Symphony Orchestra and a monumental birthday concert on March 27 at the Royal Festival Hall will further raise public awareness of the man and his work, supported by considerable press. Radio Three broadcasts and an internet edition project led by contemporary music specialists, the London Sinfonietta.

Deutsche Grammophon is hoping to see an incremental increase in sales of its Boulez back catalogue under the influence of the LSO's Boulez 2000 festival, helped by a trade promotion on the 40-plus titles recorded by the conductor since he signed exclusively to the yellow label in 1989.

A six-page leaflet has been prepared to advertise March releases, which include a complete Webern Edition, sold as six discs for the price of five, and Boulez: The Artist's Album. Advertising coverage includes *International Record Review*, *Gramophone*, the *South Bank Diary* and in-store displays.

IRVING LAUNCHES NEW CLASSICAL TITLE

Former *Gramophone* advertising director Barry Irving is behind a new, reviewed-led classical title aiming to take a bite out of the crowded classical magazine market. *International Record Review* will launch

on March 1 and will retail at £3.50 in the UK, presented without the cover-mounted CD of its rivals, which include *Gramophone Magazine* and *Classic FM Magazine*.

The title is edited by Harriet Smith, who crosses over from the deputy editor's post at *Gramophone*, and boasts experienced classical A&R man Simon Foster as its executive director and news editor.

The magazine will be sold through record retailers and by subscription.

MIDEM CLASSICAL AWARDS WINNERS UNVEILED

The Cannes Classical Awards 2000 were presented on January 23 during Midem week, with discs nominated and selected by leading international record reviewers and classical music magazines.

Critics from contributing magazines, including those from the UK's *Classic CD* title, were called to vote for releases in 20 different categories, ranging from Early Music, Secular/Instrumental: Before 1600 to Opera: 20th Century.

BMG Classics premiere label RCA returned good results with awards for orchestra: 19th century (for Gunther Wand's interpretation of Brahms' Fourth Symphony) and songs and vocal recitals: 18th/20th century (for Vesselin Kasarova's album of Rossini arias and duets).

Decca's *Gramophone Award-winning set* of Dvorák's opera *Rusalka*, starring American diva Renée Fleming, received the opera: 19th century prize, while Sony Classical's Finnish conductor Esa-Pekka Salonen (pictured) was twice honoured for his recordings of Ligeti's opera *Le Grand Macabre* and orchestral works by Mexican composer Revueltas.

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

ALBUM of the week



SCHOENBERG, WEBERN, ZEMLINSKY:

Music from Vienna 1/2. Brodsky

Quartet (Naxos/Classica 99208/9).

These two discs are the first fruits of the Brodsky's new association with Vanguard, and they explore chamber works from the turn of the last century onwards, each shining light on the romantic

Austrian temperament. Zemlinsky's lyrical *First String Quartet in A* played with great passion, while there is a rare tonal beauty about Webern's slow movement for quartet. Schoenberg and Webern's collective reputation as cerebral, unapproachable composers is certainly not supported by the works on the first disc, which speak in a very direct and expressive language. Works by Corngold and Kreisler feature on disc two.



REVIEWS

For records released up to February 7, 2000



DVORÁK: Symphony No. 9 'New World', Concert Overture Othello, Berlin Philharmonic/Abbado (Deutsche Grammophon 457 651-2). Claudio

Abbado has never recorded Dvorák's great New World Symphony, while the Berlin Philharmonic are veterans of many accounts of the work on disc. The combination of the conductor's sense of drama and melodic flow with the sheer brilliance of the orchestra's playing lifts this above most Dvorák recordings. It will be advertised in the March editions of *BBC Music Magazine* and *Classic CD*. **J.S. BACH: Violin Sonatas, Andrew Manze, Richard Egarr, Jaap ter Linden** (Harmonia Mundi HMU 907250.51). A key release from Harmonia Mundi USA, Andrew Manze is featured as the label's artist of the month for February, and generous extracts from this Bach set were featured

on the cover-mounted CD distributed with January's *BBC Music Magazine*. The two-disc set is advertised in *BBC Music Magazine* and *Gramophone*.



JESSYE NORMAN: I Was Born in Love With You. Jessye Norman, Michel Legrand, Ron Carter, Grady Tate (Phillips Classics 456 654-2).

Jessye Norman has a big fanbase, which should support her latest release of love songs by Michel Legrand. Aimed at the St Valentine's Day market, it will be advertised in the national press.

A. SCARLATTI: Cantatas Volume 3. Asawa; Arcadian Academy/McGegan (Deutsche Harmonia Mundi 75605 51325-2). Conductor Nicholas McGegan's acclaimed period-instrument survey of Alessandro Scarlatti's solo cantatas continues with a fine disc featuring five practically unknown masterpieces. The Neapolitan composer's expressive vocal writing suits the talents of American counter-tenor Brian Asawa, who is on good form throughout.

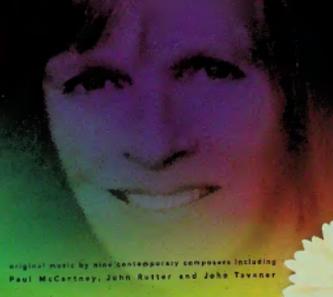
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Giles Swayne *The flight of the swan*
Sir Richard Rodney Bennett *A Good-Night*

release date: 7 February 2000

proceeds from the sale of this album will be donated to the Garland Appeal

The Garland Appeal is an international charity dedicated to supporting cancer research and the healing power of music



www.garlandappeal.com www.emiclassics.com

RETAIL FOCUS: TOWER RECORDS

by Karen Faux

By combining a relaxed retail environment with an in-depth range, Tower's Express site in Windsor has recently succeeded in expanding the customer base of what was formerly a Sam Goody store. Although Windsor is one of the chain's smaller stores, its state-of-the-art, raking accommodates around 50,000 product lines and in-store computers enable customers to tap into a product database of 250,000 titles.

"The online concept underlines the commitment to range which Tower is renowned for," says manager Andy Bell. "Customers can peruse the Tower website using one of our four in-store Apple Macs and they can source product by title, so it is very quick and easy."

The bare brick interior and modern fixtures are designed to encourage browsers. Chart product and promotions are racked prominently on the left while a book table faces the entrance. Classical and jazz sections run down the right-hand side, although there are plans to create a specialist department on the second floor



Tower: broadening range using online search facility

which is currently used for storage. "This floor is pretty big and would be perfect for this purpose," says Bell. "We do extremely well with jazz and classical and we play a lot of specialist music in-store to get people interested. I'm a big fan of the Cuban All

TOWER'S SPECIALIST TOP 10

1. A Toda Cuba Le Gusta Afro Cuban All Stars (World Circuit) (Capitol)
2. Beyond Skin N'N Sawhney (Oxus)
3. Relax Various (Classic FM)
4. Buena Vista Social Club Ry Cooder (World Circuit)
5. Chant Down Babylon Bob Marley (Island)
6. I Am Shelby Lynne (Mercury)
7. Sleepless Kate Rusby (Pura)
8. Buena Vista Social Club Ibrahim Ferrer (World Circuit)
9. My Way Frank Sinatra (Capitol)
10. Kind Of Blue Miles Davis (Columbia)

Stars and there have been lots of requests for their current album A Toda Cuba Le Gusta since I have been playing it."

Bell is enthusiastic about the performance of William O'Keefe's *Pieces: A Modern Style*. "We've sold tons of it in the last couple of

weeks while Shania Twain and Macy Gray are still providing a bedrock of business," he says. "Another strong seller has been Van Morrison's *Siffins Sessions*. He has a very strong fan-base and *The Guardian's* coverage of the album did a good job of raising awareness."

Although Tower's video department is compact, it maximises product by displaying it spine-on. "Video is very strong here across all genres and this week we have done particularly well with *Very Bad Things*," says Bell. "DVD is also extremely important to the Tower offer and is rapidly expanding. Austin Powers is currently our best-selling new release."

Having witnessed a steady increase in turnover since Tower acquired the Windsor site last July, Bell is confident that the trend will continue. "While this shop benefits from a strong tourist season during the summer there is also a substantial local customer base which helped to make it a very good Christmas," he says. "As a Tower Express site on its own but at the same time the online facility enables it to feed off the other stores in the chain."

IN-STORE NEXT WEEK (from 7/2/00)



Windows - sale including Bob Dylan, The Clash, The Eagles, Madona, Led Zeppelin, The Corrs; In-store - Tina Turner, English String Miniatures, sale; Press ads - Tina Turner, English String Miniatures, sale



Singles - Oasis, Eiffel 65, Hepburn, Simply Red; Albums - Tina Turner, Andy Williams, Marvin Gaye, Andreas Johnson



In-store - two rock or pop CDs for £15, two classical CDs for £10, buy one and get one free on Boots exclusive CDs, Valentine's Day promotion featuring Marvin Gaye and Loved Up



Albums of the month - £6.99 campaign including The Beta Band, Elliott Smith, Megadeth, Nick Cave & The Bad Seeds, Hole and The Prodigy; In-store display boards - Morphine, Lambchop, Lambchop, Chris Starling, Seafood, Luke Vibert, Royal Trux, Lu To Leng



Single - Oasis; Windows - Ian Brown, Eiffel 65, Hepburn, My Life Story, Joey Negro, Simply Red, Soul Unique, Death In Vegas, three videos for £15, buy two CDs and get one free; In-store - Death In Vegas, Randy Crawford, The Mummy, Loved Up, Pure Garage;

Press ads - Air, My Life Story, Campag Velocet, Goo Goo Dolls, Oasis, Ian Brown, Hard Knox, Jean-Michel Jarre



Album - The Love Songs Album; Windows - Tina Turner, The Love Songs Album; Listening posts - Dr John, Lambchop, Mrs Bradley's Mysteries, Primal Scream, Andreas Johnson, Crowded House, Jean-Michel Jarre, Eurythmics, Man On The Moon; In-store - Gormenghast, X Files



Singles - Oasis, Ian Brown, Simply Red, Jay-Z, Ann Lee; Albums - Michael Ball, Crowded House, Marvin Gaye, Andreas Johnson, Agia Napa, Best Dance Album In The World Ever 2000; Video - Practical Magic, Sex And The City, X Files, You've Got Mail; In-store - Valentine's Day promotion



Singles - Oasis, Eiffel 65, Hepburn; Windows - Loved Up, The Love Songs Album, The Best Love Songs Ever, Primal Scream, Oasis, Eiffel 65, Hepburn, Smashing Pumpkins, Eels, Aqua; In-store - Valentine's Day promotion, Slinky, Agia Napa, Pure Garage



Selects listening posts - Utah Saints, Lowerfing, Curtis Mayfield, WCW, Tom Waits; Mojo recommended retailers - John Barry, David Hughes, Peter Ulrich, Solis Disco Classics, Mark Motherbaugh, Uriah Heep



Single - Oasis; Windows - Primal Scream, Mob, Black Market, X Files, Carlton box set; In-store - three CDs for £15, two CDs or DVDs for £19.99,



Andreas Johnson; Listening posts - Primal Scream, Morphine, Tracy Chapman, John Lennon, Joshua Bell, The Cure; Press ads - Primal Scream, D'Angelo, sale



Singles - Oasis, Slinky; Albums - Crowded House, Andy Williams, The Cure, Slinky; Press ads - Peshay, Joey Negro, Hepburn, Ian Brown, Soul Unique, Kawaii, Eiffel 65, Simply Red, Campag Velocet, Karma Trux



Single - Oasis; Albums - Andy Williams, Love Songs Album; Listening posts - Crowded House, Stereophonics, Van Morrison, Gormenghast



Single - Oasis; Albums - Valentine's Day promotion, mid-price campaign with four CDs for the price of three, Andy Williams, Marvin Gaye, Simply Red, Joey Negro; In-store - Hepburn, Primal Scream, Valentine's Day promotion, mid-price campaign, Simply Red, Randy Crawford, Oasis; Press ads - Eiffel 65, mid-price campaign, Primal Scream



ON THE SHELF

JOHN BOVIER,
manager, MVC,
Bath

This was one of the first MVC stores which opened in 1994. It is slightly off-pitch, being about 100 yards from the main street and caters for a customer-base that is predominantly between 25 and 45 years of age. We do very well with classical and jazz and also sell a lot of indie music to local students.

DVD is ever-expanding in its store and we are just preparing to increase its space from 7m space to 10m. *Austin Powers: The Spy Who Shagged Me* has been doing great business since it came out on Monday and our Christmas best-seller, *The Matrix*, is still steaming out. Early adopters seem to be keen to snap up everything that is released and we are maximising sales with our two-for-£22 deal which includes *The Big Lebowski* and *I Know What You Did Last Summer*.

While DVD is stealing some of video's limelight we are still very big on this format

as well. In fact, we were recently voted video retailer of the year by GWR FM Radio and the Bath Chronicle. We have 30m of space, with 3m dedicated to self-aid, and are currently running a two-for-£10 promotion which includes films such as *Jurassic Park*, *Reservoir Dogs* and *Schindler's List*.

On the albums front we are still selling *William Orbit's Pieces In A Modern Style* and *Empyria's The Screen Behind The Mirror* from last week. We have prominently displayed *Wood And The Wire* from *Fairport Convention* as this should find favour with our strong customer base of folk fans.

Personally I am looking forward to the new album from *Steely Dan* and we are hoping for big sales from *Primal Scream's Xtremad* and *Oasis's Standing On the Shoulder of Giants*. Air's new soundtrack album *The Virgin Suicides* should also do well as the last one sold out very quickly here."



ON THE ROAD

ANTHEA LEYLAND,
the vital rep for
the South East

A part from the fact that Crocydon Century has a big garage store going on, there are very few specialist preferences within my region. Throughout Kent, Sussex and Surrey I tend to sell a wide cross-section of product and stores are receptive to Vista's diverse range of labels.

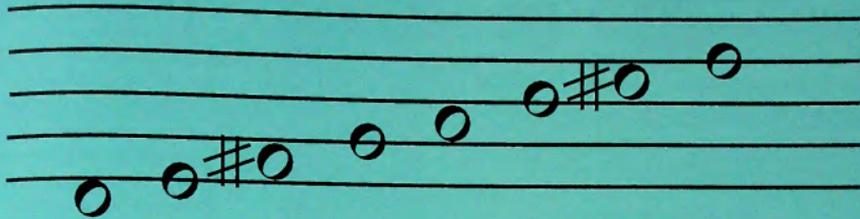
This year has got off to a strong start with our £6.99 campaign which runs until February 25 and features a new range of titles at this price. Chain With No Name stores are currently benefiting from the fact that they get albums from *Depth Charge*, *The Divine Comedy*, *Ninja Tuts* and *Kruder & Dorfmeister* on an exclusive basis and being able to re-order stock on an ongoing basis makes life easier for my accounts.

Vital is also getting up for a £9.99 promotion for the Domingo label, highlighting 13 vinyl titles including *Favement*, *The Patels*, *Smog* and *Bonnie Prince Billy*. This will run throughout March and promises to be

well supported in-store.

There will be no letup in the pace over the next couple of months with new albums scheduled from Laurent Garnier, Boss Hog, St Etienne and Lu To Leng. There is also a new album out on February 7 from up-and-coming act *Lambchop*. They will shortly be appearing live at London's State Bank as part of the City Slang label's 10th anniversary celebrations and should get good press exposure.

Singles activity is equally busy during February and March with a third release from *Tom Jones'* *Reload* album and new product from *Artful Dodger*, *Basement Jaxx* and *Moby*. *Moby* will get a boost from the fact he is touring during February, *Mearns*, one of our top acts for 2000 is new PIAS signing *Soulwax*. They will be touring in February as support to *Muse* and then in March with *The Wannadies*. Their forthcoming single should move them on to the next level."



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Head of Stock Control

You will have some serious objectives to meet!!! It is your job to effectively lead a team of seven, whilst operating at a strategic level, thinking pro-actively and setting in place procedures that will enable us to be T.E.N steps ahead of the inevitable changes that will happen in the manufacturing and distribution of music product.

Ideally you're a graduate with at least three years management experience in a stock control role in a similar environment. You must be a logical thinker with excellent planning, organisational and communication skills, whilst possessing the ability to deliver solutions under pressure.

To be an effective manager in this area, you must be confident, mature in outlook with advanced PC skills.

National Accounts Support Executive

We'll be relying on you to support the activities of the National Accounts Department, in particular being responsible for information gathering, statistical analysis to ensure accurate reporting, and a range of administrative tasks. You'll be a strong communicator to enable you to liaise with internal departments and the distribution centre/retail service staff. In addition to being a sharp business graduate, with commercial skills in a retail/supply chain management environment, you will need to be a first class organiser, with advanced PC skills (Spreadsheets a must), numerate, accurate and able to prepare clear, concise reports.

National Accounts Co-ordinator

We're looking for someone with music industry experience who gets the job done! The role is predominately administrative, but involves a great deal of internal and external communication and that's where your contacts in the music business comes in! You'll be compiling reports, liaising with marketing departments, ordering product and co-ordinating ticket requests for gigs and functions. You should have at least two years office administration experience in a music environment and be well planned and organised with superb PC skills.

To apply for the above positions, please send your cv and current salary details, quoting which position you are interested in and ref MW to: John Athanasiou, HR Manager, Warner Music UK Ltd, The Warner Building, 28 Kensington Church Street, London W8 4EP. Closing date: 7th February 2000.



WARNER MUSIC
UNITED KINGDOM

Radio Promotions

WEA Records, part of Warner Music UK Ltd and one of the country's leading labels, is looking for a Radio Promotions person with a minimum of 1 years experience working with all the London based radio stations.

With an exciting roster including William Orbit, Cher, Madonna, Giamma Kid, REM, Red Hot Chili Peppers, Point Break, Eiffel 65 and Shola Ama, this individual will need a broad understanding of both UK and US music and have the ability to promote a vast range of music genres.

With specific experience including Radio 1 and Capital, the successful candidate will have previously worked for a major or independent record company, have a lively and energetic personality, willingness to work hard and a love of all types of music.

To apply for this position, please send your cv and current salary details, quoting ref RP to: Gill Tacchi, Senior HR Manager, WEA Records, The Warner Building, 28 Kensington Church Street, London W8 4EP. Closing date: 7th February 2000.





UNIVERSAL MUSIC INTERNATIONAL

Universal Music International is the London-based headquarters of Universal Music Group, the world's leading record company. Operating all over the globe, Universal Music is home to some of the most successful and best known artists in the world, covering all musical genres from pop to jazz, rock to R&B, classics to country. Our record labels include A&M, Def Jam, Decca, Deutsche Grammophon, Interscope, Geffen, GRP, Island, Mercury, MCA, Motown, Universal, Philips, Polydor and Verve.

INTERNATIONAL MARKETING MANAGER

TV Compilations

Are you a senior product or marketing manager with at least 5 years' experience in the TV compilation department of a major music company? Then you could be just the dynamic individual we need to put together and market single and multi-artist compilations for international markets, excluding the US and Canada.

Reporting to the Vice President of TV Marketing, you'll exploit Universal's extensive catalogue and take on the dual role of managing product marketing as well as providing support to

territories with their own marketing initiatives. Experience in media planning/buying and TV spot production is therefore essential. Equally important will be a high degree of motivation, team spirit, excellent interpersonal skills and, ideally, two European languages.

Based in Central London, occasional international travel will be a feature of the job and we also offer an excellent salary and benefits package.

Have you heard enough to make the first move? Then please write with full career details to:

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US based record label with vintage R&B catalog seeks experienced label manager to run future London office.

Experience in manufacturing, marketing, and record sales a must.

Please, send CV and cover letter to

Mara Tarnopol via fax at

(212) 463 9997 or email

weewix@aol.com



MUSIC COLLECTION INTERNATIONAL ROYALTIES SUPERVISOR London W1

Operating highly successfully, as the catalogue and mid-price boss, covering a wide spectrum of music, we are looking for a Royalties Supervisor. Reporting to the Controller and Royalties Manager, the Royalties Supervisor will be expected to coordinate royalty and legal obligations under existing licensing and artists contracts.

The key responsibilities for this role include:

- Maintaining all artist, copyright royalty & business affairs functions, ensuring contractual obligations are fulfilled.
- Providing accurate information on the available rights for exploitation.
- Compiling monthly/quarterly royalty reports & distribution of royalty statements/payments to licensors. Ensuring compliance with all MCI's regulations under the AFJ copyright royalty scheme.
- Acting as point of contact for Royalties Dept & liaising/negotiating with all parties incl. PPL/MCPS.
- Responsibility & Supervision for 2 Royalty Assistants including their training and development.
- The ideal candidate will have:
 - An excellent standard of education, preferably a graduate.
 - Min 2 years previous experience within a Royalties environment.
 - Comprehensive knowledge of royalties and contracts.
 - Ability to demonstrate supervisory, organisational and communication skills.
 - Computer literacy incl. working knowledge of Excel or Lotus 123.
 - Experience with the Counterpoint Record Master system incl.

To apply, please send your CV with covering letter to:
Ms Nicola Elliotts, Commercial Finance Controller,
Music Collection International Ltd, Royalty House,
72-74 Dean Street, London W1V 5HB.

Closing Date: 28th February 2000

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Please send CV and any examples of recent work to:
Leigh Parry, Telstar Records, 1 King Edward Mews,
Byfield Gardens, London SW13 9HF.

TELSTAR RECORDS

Telstar Records is Europe's largest independent record company, operating in both the artist and compilation markets, as well as the broader entertainment sector.

Artist Management Company requires experienced PA

Please send CV to:

Box No 022, Music Week,
4th Floor, 8 Montague Close,
London SE1 9UR

Brighton-based Artist Manager looking for Assistant

I am looking for someone used to hard work; with motivation, intelligence and relevant experience in the music industry.

Please send CV by Monday, 14th February to
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Music Week

Box No. 023, Music week, 4th floor,
8 Montague Close, London, SE1 9UR.

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Please write / fax / e-mail stating your current salary:

DEF Ltd., PO Box 2477, London NW6 6NQ.

Fax: 020 7326 2322, e-mail def3@globalnet.co.uk.

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Display Sales Executive

We are looking for a display sales executive to join the Miller Freeman Entertainment Music Group sales team, to sell on the market leading Music Week team.

You must be able to demonstrate a solid advertisement sales background, ideally in a display sales environment. An interest in the music industry and new media would be an advantage.

Please send your CV in strict confidence to: Judith Rivers,
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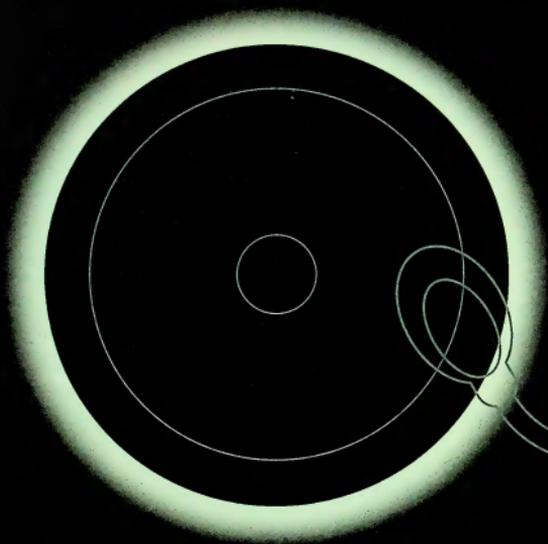
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