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music week

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NEWS: In bid to attract more sponsorship, **SBN** is investing **£50,000** in audience research on its 44 radio stations
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WEBCASTING: THE NEW REVOLUTION - INSIDE

FOR EVERYONE IN THE BUSINESS OF MUSIC 10 FEBRUARY 2000 £3.60

musicweek

Tours continue in Virgin cashrow

by Paul Williams
The major record companies could resume supplying product to Virgin Retail as early as this week following tense high-level negotiations aimed at ending the bitter stand-off over the retailer's non-payment of some of its December bills.
Virgin Group founder Richard Branson and some of his key retail executives conducted a series of face-to-face meetings with the chairman of the major record companies last week in an attempt to resolve the row sparked by Branson's refusal to pay £35m he owes his major music suppliers. BMG, EMI, Sony and Warner had stopped supplying any product the week before, while Universal has only been supplying on a cash-upfront basis.

It is understood that each of the major record companies have individually insisted that they will not renegotiate their underlying terms with the retailer, but all are keen to move to resolve the worst crisis in UK music retailing for more than a decade. One solution would be for each to offer Virgin a longer period in which to pay its December bills, while attempting to ringfence the money due on new product supplied. Leading independent labels distributed via the majors have also been in touch with key Virgin executives in an attempt to resolve their own positions.
As *MW* went to press last Friday, a senior Virgin source claimed "almost every single record company" had agreed to resume supplying product to the retailer, which is currently

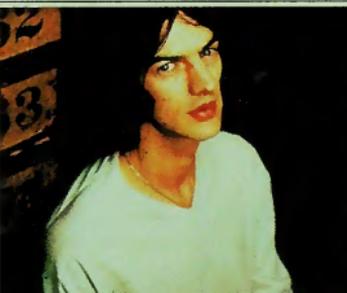


Branson: 'good meetings'
sourcing releases handled by the four major distributors from third-party player THE and from Europe via more than one UK import company. However, one senior distribution source says there has been no

instruction to supply Virgin again at this stage, although the situation could change on an hourly basis. It is understood that not all the major suppliers have insurance cover against non-payment by suppliers.
Branson himself told *MW*, "We've had good meetings with all the record companies and positive meetings and feel that things will get resolved and we'll see how the next four weeks go. We're seeing light at the end of the tunnel."
One senior record company executive close to the meetings says, "We're trying to reach a conclusion that doesn't result in harming any of the parties. That seems to be the main aim at the moment." Referring to initial claims from the Branson camp that its move has been pro-

voiced by the majors offering online retailers better terms, the source adds, "I think the PR war coming from Virgin is going to die down."
Another record company source says, "As soon as they stopped going on about the terms issue, that's when we were prepared to start to try and make it work for them."
The meetings, which were held over several days last week, discussed how soon the situation could be resolved, which Virgin believes will be in around six weeks. Two of the majors are already understood to have issued statutory orders in an attempt to force the retailer to pay the money owing to them within a 21-day limit. Others are also understood to have been considering more drastic action.

Hut Recordings is to release Richard Ashcroft's much-anticipated debut solo single, *A Song For The Lovers*, on April 3. The ex-Verve frontman-turned-solo-artist co-produced the track with Chris Potter - the producer behind much of the Verve's multi-platinum last album *Urban Hymns* - at Olympic Studios in London last summer. "It's a unique record that connects on many different levels," says Potter. The single contains two other new Ashcroft tracks, (*Could Be*) *A Country Thing*, *City Thing*, *Blues Thing* and *Precious Stone*. Ashcroft, who has taken care of his own affairs since splitting from manager Jazz Summers in December, is rumoured to be making a headline appearance at this year's *Glastonbury Festival*. Potter says "they are in the final furlong" of mixing Ashcroft's album, due for release in early summer.



Album shipments slip as tape fades

Album shipments tumbled by nearly 6% in 1999 as the cassette format continued its rapid decline in popularity.
Despite a 0.7% rise in CD album sales during the year, newly-released BPI trade delivery figures reveal that there were 5.2% fewer albums shipped overall (198.0m units) with tape sales freefalling by 42.9% year-on-year to just 18.4m units. The value of albums for the year also fell, dropping £996.4m, although, thanks to fewer discounted singles, the market as a whole rose 1.1% in 1999 to £1,133.4m.
BPI research manager Chris Green says that cassette's decline reflects that of the vinyl LP in the Nineties. "Cassette sales have

halved in two years from nearly 37m in 1997 to 18m last year. That's what happened to the LP, which started to go down fairly gradually through the mid-Eighties from 54m to 50m then fell in the next five years to 7m units," he says.
Last year's closing quarter was unable to live up to 1998's record-breaking quarter four figures for albums as unit sales fell by 4.1%. The value of shipments climbed 1.4% as suppliers maintained their dealer prices, despite the widespread discounting by key retailers. Singles shipments fell, although their value rose by 17.3% in the quarter, helping the market to total rise in value by 2.6% to £467.8m.
● Full details next week

EMI takes crown after recount

EMI Music Publishing has finally emerged as the winner of the most keenly-contested battle for the annual market share crown since figures were first compiled.
This year's totals had to be recalculated after initial research placed both companies level with each other to one decimal place. However, following the clarification of a number of disputed copyright claims and recalculations relating to the periods at which control of key copyrights - including the Hit & Run and Windwest Pacific catalogues and Vergabozo material - moved from one publisher to another, the gap between the two companies widened.

EMI Music is now the clear winner for 1999 with a 20.0% combined singles and albums figure, followed by Universal on 19.1%. Both companies are a long way ahead of third-placed Zomba on 12.9% and BMG Music in fourth on 8.7%. Zomba remains the leading independent publisher with a combined 28.6% share of the sector, followed by Permusic on 11.6%.
Following the closeness of the battle for the top slot and the abnormal number of complications involved in calculating this year's winner, Music Week will be circulating a note to publishers summarising the data on which market shares are always calculated.
● Full details next week

Richardson steps up as new Independentie MD

Mark Richardson, the man who helped break Jamiroquai, De'neer and Reef as head of marketing at S2 Records, is to join Independentie as managing director.
The 30-year-old, who set up the Sony imprint with Lincon Ellies and Muff Winwood 10 years ago, replaces Mike Heneghan, who left suddenly last year and subsequently joined Play It Again Sam. Richardson's replacement, former Island general manager Jason Guy, has already started work at S2.
Meanwhile, Independentie chairman Andy Macdonald has promoted marketing manager Anthony McGee to head of marketing. He will take over the responsibilities of long-serving creative director Tony Crean, who has left the label to start up his own

gigs for independents.
Richardson says he will be responsible for the day-to-day running of the label, freeing up Macdonald to concentrate on A&R. He adds that he is attracted to Independentie because it is a similar sized label to S2. "It's easier to make things happen with this size of outfit," he says. "I liked the idea of the indie approach, that's where the creativity comes from." One of his first responsibilities will be the new Paul Weller album *Hellonarcosis*, due for release in April, and new material from *Crashland* and *Traits*.
Macdonald adds, "I think Mark is going to be fun to work with and he has some good international experience which will complement our skills."

gigs for independents

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Pictured are the Independentie team: back row, from left business affairs director John Kelle and financial director Neville Acaster; front row, from left A&R director Dave Gilmore, managing director Mark Richardson, chairman Andy Macdonald and head of marketing Anthony McGee.
marketing consultancy, but will continue to develop marketing strate-

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Oasis were yesterday (Sunday) heading for their fifth UK number one single and the first on their own **Big Brother** label after *Go Let It Out* last week took a commanding lead over the opposition. The single, the band's first in two years, had sold around 220,000 units by the end of business last Thursday, around three times more than its nearest rival *Rise* by Gabrielle. Oasis last Friday made their first UK appearance with their recent line-up additions Gem Archer and Andy Bell on BBC1's *Top Of The Pops* (pictured). *Go Let It Out* is the first single from the band's fourth studio album, *Standing on the Shoulder of Giants*, which is released on February 28. Meanwhile, in a interview being screened today (Monday) on UK Play, Noel Gallagher quashes suggestions of a rumoured Oasis appearance at this year's Glastonbury festival, saying the group would "need at least two-and-a-half million good reasons" to perform.



Telstar set for overhaul following Startle sell-off

The Telstar group is understood to be finalising plans for a restructuring following the sale of its Startle distribution and technology arm in December.

The restructuring, which is likely to be concluded this week, will see it continue to increase its focus on artist development and its TV marketing arm. The company has been increasing its focus on its music labels since the appointment of Jeremy Marsh nine months ago, though the new plan is understood to have been given added urgency by the Startle management buyout. Multiple's Sashl was expected to remain in the Top 10 tomorrow (Sunday), while Wildstar R&B act Fierce entered at three a week ago with their cover of Sweet Love.

newsfile

CHRYSALIS STAFF LAUNCH WEB FIRM
Music is to play a central part in an internet company being launched by former Chrysalis Radio executives Keith Pringle and Andy Macpherson. Pringle is not yet revealing details about *Ride The Tiger*, though he says it will be a "music and lifestyle destination" to be launched in the summer.

MACKLIN LAUNCHES NEW LABEL
Pete Macklin, general manager of Demon Records and a key figure in the careers of Chris Costello and Nick Lowe, is leaving the company to start up his own label. He is joining forces with Demon co-founder Andrew Lauder, who established the label with Costello and Jake Riviera in 1980.

MP3.COM FILES RIAA COUNTER-SUIT
MP3.com has filed a lawsuit against the RIAA, accusing it of unfair business practices. Just three weeks after the industry trade body issued its own lawsuit against MP3.com for copyright infringement, MP3.com chairman and CEO Michael Robertson accused the RIAA of "bullying tactics", while RIAA CEO Hilary Rosen said the lawsuit was a "transparent attempt" to silence criticism of MP3.com's "infringing tactics".

Dance titles shine in ABCs as weeklies' sales slump

by Toussaint Davy
A huge circulation rise for Ministry of Sound's *Ministry* magazine has topped a strong ABC showing for the dance music sector.

The publication registered a 36% year-on-year sales increase to 83,486 for the July-December 1999 period to put it at the top of the one part of the music magazine sector that appears to be performing strongly in an otherwise difficult market.

"It's great news but hasn't come as a massive surprise," says Richard Johnstone, publisher of *Ministry* and *Hi Pop Connection*. "We've always set out to be more than a music magazine as we're a clubbing and lifestyle bible. Our magazine continues to reflect the lifestyle of the 3.5m clubbers in this country."

Meanwhile, five of Emap Performance Network's six titles recorded increases in circulation. *Mixmag* grew 10% year-on-year to hit 72,115 for the second half of the year, while *Q* rose 3.3% year on year to 211,229. "These figures put us in a commanding position in the music market," says Emap Performance chief executive Tim Schoonmaker. "There's a real battle in the sector, yet we experienced a 10% increase with *Minimag*."

Hardest hit in the figures were the weekly rock press, with the *NME* and *Melody Maker* significantly in line with expectations. Despite a 15% year-on-year drop in *MME's* circulation to 76,079 for the most recent period Robert Tame, *IPC's* publishing director responsible for *Muzik*, *NME*, *Uncut* and *Melody*

WINNERS AND LOSERS

	% change '99		
July-Dec 1999	July-Dec 1998	year-on-year	
Ministry	83,486	+37	+35.9
Mixmag	72,115	+7.2	+9.9
Muzik	43,696	+0.2	+1.2
NME	76,079	-6.2	-6.1
Melody Maker	32,115	-5.7	-20.4
Uncut	50,220	12.8	+25.0
Kerrang	42,111	+2.5	+1.5
Q	211,229	+3.3	+0.2
Q Select	56,049	+3.8	+2.4
Mojo	80,040	+6.5	+8.8
Smash Hits	241,530	+4.7	+3.1
TOTP	368,700	+3	+5.0
TV Hits	205,372	+5.0	+23.7
Live & Kicking	165,720	+5.8	+0.3

IPC claims 37,883 since its October 1999 launch on an average of nine issues. Source: ABC

Maker, remains positive. "We're pleased that *Muzik* has registered its sixth consecutive year-on-year

increase and *Uncut* has also done very well. We reformatted *Melody Maker* in October and the unpublished figure that we have for over the past nine issues shows an increase of around 35%.

The teen pop sector reported a mixed bag of results, with *Smash Hits* up and *TOTP* heavily down year-on-year. *TOTP* associate publisher Alfie Lewis says he remains optimistic despite his magazine's sales decreasing by around 4% on the previous six months and 15.6% year-on-year. "We're absolutely delighted considering what the market's done. Normally we'd be disappointed but in the context of the market we're very pleased. It shows that with magazines such as *Big!* and *SM-TV* folding the knock-on effect has been an increase in our sales," he says.

MUSIC REVENUES DIP AT UNIVERSAL
Universal Music's earnings before interest, taxes, depreciation and amortisation increased 3% to \$465m on a pro forma basis for Seagram's second financial quarter. However, the results announced last Thursday reveal that music revenues declined 8% on a pro forma basis, which the group put down to the impact of discontinuing operations and unfavourable exchange rates.

BMG AND FAMOUS NEW DEAL
BMG Music Publishing and Famous Music have renewed their sub-publishing agreement for five years. BMG will continue to sub-publish Famous Music's catalogue excluding the US and some South East Asian territories.

S Club 7 start shooting second series for BBC1

BBC1 is to screen the second series of the *S Club 7* show Miami 7 after securing record-breaking children's TV audience figures for the first series.

The initial *Kids* production, which is currently two weeks into an 11-week filming schedule in Los Angeles, will be broadcast in 13 half-hour episodes this spring. The opening series, which achieved around a 50% children's audience share when shown last year, is currently being repeated on Sunday mornings by BBC2.

Christopher Pilkington, head of Initial *Kids*, says the BBC was very keen to take the second series because it is the continuation of a genre it started with the initial production *No Sweat* starring North and South. "Clearly they were absolutely delighted with the response and look of the Miami 7 show. There is a real quality about it that lifts it above and beyond the norm," he says.

● Initial and Broadcast Innovations are struck TV deals for their joint venture The Popal Cart with Channel 10 in Australia and Channel 3 in Thailand.

Clickmusic signs deals for two online channels

Clickmusic, the UK music portal which boasts Creation founder Alan McGee and Virgin boss Richard Branson among its backers, is set to expand its online presence after brokering customised channel deals with AOL Bertselsmann and Compaq.

The independent music portal is also in advanced negotiations with Sega to offer a tailored co-branded music channel through the games manufacturer's Dreamcast console, the first games hardware to offer internet access.

AOL is teaming its internet service provider Netscape Online with Clickmusic while Compaq will offer a built-in music channel with every Presario computer sold in the UK.

Clickmusic managing director Becky Lancashire says that the music portal is designing tailor-made channels with each company to include elements of both brands. Therefore content, which includes lyrics and reviews, music listings and searches for music websites, may vary between the different channels depending on the audi-



Lancashire: tailor-made channels

ence profile. "We want to create something with great applications which works with each channel, to start off a journey on the net and promote the right music or music websites for users," she says. She adds Clickmusic is also negotiating further ties.

The brand names for the channels are likely to be Netscape Online Clickmusic and Compaq Clickmusic. Lancashire adds that the company, founded last October by former Virgin Entertainment group chairman Robert Devereux, currently attracts around 100,000 subscribers each week.

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MOBILES NOW MEAN BUSINESS

At the start of this year *Music Week's* sister magazine, *AMBI*, made a mobile telephone the coverstar of its January issue, adding the coverline: "Is This The Future Of The Music Industry?". Well to judge by the spate of announcements that have been flowing thick and fast in recent weeks, the answer appears to be "Yes". Last week UK distribution and technology powerhouse Startle and HMV both announced separate tie-ups with mobile phone companies (see story, below right). The week before it was online retailer Boxman. Meanwhile, EMI is backing the mobile telephony franchise bid being put together by Richard Branson.

The key is the rapid development of 'third generation' phones that will enable text, audio and even video material to be transmitted easily via the internet to mobiles. Most of the services already on offer are relatively primitive but all that will change within two or three years. What makes the technology particularly unusual is that it is an area where European companies are blazing a path, leaving their cable-based US cousins trailing in their wake.

The implications for music are immense. Labels, distributors, retailers and other website operators will be able not only to send out personally-tailored text messages to fans about their favourite groups, but will ultimately be able to transmit sound samples, complete songs or even a constant audio stream.

The scramble for control of the mobile market means that its whole business model will change, not least because high connection prices and tariffs will have to be slashed if consumers are to access the internet via mobiles. In turn it is content providers who will help drive business.

To put it all in context, following Vodafone's recent takeover of Germany's Mannesman the combined company will have 50m subscribers – more than twice as many as AOL. Meanwhile, AOL Europe is set to start offering wireless internet access. And we're thought getting our heads around the AOL-Time Warner merger was tough.

Alex Scott

WEBBO

TIME FOR VIRGIN TO SEE SENSE

Simon Wright, COO of Virgin Retail, says "show me a tactic that isn't working when dealing with record companies. Well one that won't work is holding a gun to their heads and not paying them. Wright has also gone on record in recent weeks complaining about the margins in the record business. Have they changed in the past few years? Well barely from the record companies' side. What has changed is intense price competition both from internet retailers and supermarkets, both of whom happily exist on far smaller profit margins than record retailers have traditionally enjoyed.

Yes, Virgin Retail's margins must be getting squeezed by their fellow retailers. The obvious target in this situation are the record companies, proving that old chestnut of a request for more "support".

What Wright means, of course, is more money in the form of more margin or just plain handouts. And the record companies can't just do this. They have to have a justifiable discount policy, treating all classes of customers fairly. They can't give Virgin Retail better terms than their competitors. Under EC law they have to be able to justify their trading terms. And that applies to low-volume internet retailers as well. To say that these accounts are getting preferential terms is laughable.

What they and Virgin Retail – for which I worked once – can obviously do is source product cheaply from Europe. But they can't get singles or all the albums. Indeed, the effect of this would be the opposite to the desired one. Record companies would then have every justification for reducing Virgin's terms since the latter would have reduced its volume (or would have no volume at all if its account is on stop) and would not be helping break new artists by stocking singles or new artists albums. In the end Virgin Retail has clearly realised it has to talk to record companies rather than hold a gun to the heads of major suppliers who have limited legal space in which to manoeuvre when talking terms.

Let's hope everything is resolved. There are far bigger changes a foot in every area of the record business. Ultimately it would be a shame for there to be no Virgin Retail...but not a disaster.

Jon Webster's column is a personal view

Industry pays tribute to R1 pioneer Robin Scott

Tributes flooded in last week following the death of Robin Scott, the man credited with creating pop and rock radio within the BBC.

Scott, who died last Monday at the age of 79, was responsible for assembling the 22-man team of disc jockeys to launch Radio One in 1967 and head off competition from the pirate radio stations. Also Radio Two's first controller, he was responsible for launching the careers of DJ including Tony Blackburn, John Peel, Jimmy Young and Kenny Everett.

Blackburn says, "He was immensely important. Don't forget Radio One changed the whole shape of radio. It was a golden age and he was an incredibly important part of it. He had a deep love of radio and despite having a very powerful job was always incredibly nice."

Peel adds, "If it hadn't been for Robin's acceptance of the work I was doing I certainly would not be doing what I'm doing now. Robin was very committed to Radio One in a way that a lot of BBC managers at that time were probably not."

Buddha joins West End to form production giant

by Paul Williams
Wise Buddha is merging its programming resources with West End Radio Productions to create the biggest independent supplier of music radio output in the UK.

The newly-created Wise Buddha Broadcast will begin trading on March 1 with Wise Buddha's Mark Goodier as chairman and Stephen Mulholland as managing director. West End's Pete Tong and Eddie Gordon will join the board of the new operation.

Mulholland, who will remain managing director of Wise Buddha Group – which will continue separately to run its studio and music subsidiaries – describes the deal as "the most exciting thing to happen to either company". "It gives us the opportunity to take all the talent and skills Pete Tong and Eddie Gordon have developed at West End and combine it with our own specialist output to develop further," he says.

As a result of the deal Wise Buddha Broadcast will control the vast majority of Radio One's specialist dance music programming, including The Breakfast and Trevor Nelson's Rhythm Nation from Wrex

Industry gives mixed response to VAT loophole over net sales

The record industry has delivered a mixed response to the European Commission's objective of revising its sixth VAT Directive to impose the tax on music sold electronically over the internet.

Internal market commissioner Frits Bolkestein is proposing to deal with the anomaly of physical CDs sold over the web, which are supposedly subject to VAT, and music that is downloaded, which is currently not subject to the tax.

EC tax official Werner Blockmans says the current directive, which is handled by the taxation unit DG22, does not make any provision for electronic commerce and gives an unfair advantage to many of the large groups uploading music from outside of the EU. "Today a lot of goods are sent through the internet, which are not taxed and this is the loophole we want to fill," he says. He adds that a draft is already being drawn up, but any revision is unlikely to take place before the summer.

"The move has been greeted cau-



Bokestein: dealing with anomaly tiously by IFFI senior European affairs executive Hannah Throell, who says there is no international consensus and there are also existing problems of non-EU based suppliers of CDs not paying VAT.

"There is a possible advantage that it will bring partly between online music and physical records. However, there could also be an adverse impact if it is a cumbersome and impractical tax process," she says. "This is something we will monitor closely."

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Forming a new alliance: Tong (left) and Mulholland

Buddha, and the Judge Jules, Danny Rampling and Essential! Mix shows from the West End stable. For Tong, the deal further cements his relationship with Wise Buddha, which produces his Friday night Radio One Essential Selection show – and allows West End to reach its next stage of development. "We've had our company running for five years and it's been almost a hobby, but I've never set about doing it with world domination in mind but it's become more serious and provides great shows for Radio One which have been able to influence what the station does elsewhere," says Tong.

Although the deal enables Wise Buddha to consolidate its position in dance, Mulholland stresses it would be wrong to position the company as

a pure dance music production outlet since it also supplies a diverse range of other programming, including to Radios Two, Four and Five. The deal means Wise Buddha's overtakes Unique Broadcasting as the largest independent supplier of music radio programming in the UK, although Unique is still the biggest supplier of independent programming overall.

"One priority of the merger will be to increase Wise Buddha's international programming output, which has so far included worldwide radio rights for the Brit Awards and Paul McCartney's Cover concert. "What we're about in terms of international radio delivery is not only big talent like the Boy George show that we do but one-off special events and one-off concerts," says Mulholland.

Startle in Vodafone deal to sell music via mobiles

Startle has struck its first big deal since the £30m management buy-out from Telstar by joining forces with Vodafone to sell music via mobile phones.

From the end of March the UK's largest independent music wholesaler will begin offering a range of more than 200,000 music titles to Vodafone's Interactive Personal Preference Page users online. Later this year the service will be expanded to allow WAP mobile phone customers to order CDs using special handsets.

As well as offering titles for sale, Startle Digital Marketing's general manager Sam Pearl says



Pearl: continually updating the two partners will also be providing an information service to include entertainment news and announcements about releases. "Startle will be continually updating the website with an entertainment news service which will be

tailored to individual users so if, for example, you're a fan of Oasis you can request news about them," she says.

Startle plans to hire a content editor with the brief of working with record companies to supply news for the service, while it contents eventually to provide both preview sound clips as well as tracks for downloading.

Meanwhile, HMV Media has struck a deal with Canadian wireless communications company Bell Mobility to make content available from its hmv.com website through Bell's wireless internet access mobile phones.

SBN steps up research activities in bid to gain sponsorship cash

by Steve Hemsley

The Student Broadcast Network (SBN) is investing £50,000 in audience research in a bid to increase advertising and sponsorship on its 44 stations.

The Student Targeted Audience Research report will be conducted by Continental Research during a four-week listening period in April, questioning 1,270 students across 10 universities about their listening, lifestyle and consumer spending habits.

This is the first time since October 1998 that the stations' combined audience has been surveyed and the SBN is confident the results will reveal that listener numbers have grown from 265,000 a week to more than half a million. One reason for the predicted growth is the Radio Authority's decision last year to allow student stations to apply for less powerful AM licences,

allowing them to broadcast outside of their campus area.

Among the music companies to advertise on the SBN network are Universal, V2 and Andy's Records while other brands to use the medium include Natwest, BT and Cadbury.

SBN marketing manager Emma Marlow hopes the research will encourage more advertising. "Using SBN is the only way brands are guaranteed to reach the student market on a national level with no wastage. The AM licences mean many stations that were broadcasting to just a few hundred students are now reaching maybe 10,000 young people," she says.

SBN has spent more than £200,000 on marketing in the past two years. In a further promotional move prior to the research it will repeat its Cash & Beer campaign throughout March during which it



SBN: Investing in research will give away £12,000 and 720 crates of beer at university sites and via the SBN Online website. The network has also signed a sponsorship deal with youth chat website Do8Do.co.uk and is giving away a Playstation everyday from February 21 to March 3.

SBN Online attracts around 10,000 unique visitors every month and includes student news, enter-

tainment features and around 20 promotions and competitions each week. SBN has a presence on campus with SBN live included M&Ms, Strongbow and Becks.

Traffic to the site increased by 10% after the SBN stations carried exclusive broadcasts from the *VME Premier Tour* and had banners at every venue and distributed flyers. SBN was launched in 1997 and broadcasts the Student Radio Chart every Tuesday evening. The rundown is also published in *The Guardian's* On Campus supplement.

Virgin Records' college promotions manager Dolly Clew says record companies cannot afford to ignore student radio.

"It is an excellent medium for developing and breaking new acts at a time when it is harder to get new music played on the ILR network," she says.

newsfile

ROCHE TAKES UNIVERSAL TV ROLE
Stan Roche moves over from Universal Music TV to Universal Music International today (Monday) to take up the role of international TV marketing manager. Roche was previously product and repertoire manager where his successful campaigns included the *Music Of The Millennium* and *JOYP* compilations.

PALM JINNS OUD PUSHL
Chris Blackwell's Palm Pictures has entered into a joint marketing venture with electronics manufacturer Denon to market DVD in the UK. Six new titles including *Talking Heads' Stop Making Sense* will be launched on February 28.

GENE TO PLAY AT STUDENT AWARDS
The first annual National Student Music Awards take place on February 28 at London's Brixton Academy with a headline performance by Gene. The show includes publicising live broadcasts from Agia Kapa and Ibiza.

R1 TO HIRE LIVE MUSIC PUBLICIST
Radio 1 is looking to recruit a new publicist from within the music industry for its live events and specialist programming. The job includes publicising live broadcasts from Agia Kapa and Ibiza.

VANGUARD RELEASES IN TVY DEAL
ZYX is now distributing all the new releases on the Vanguard catalogue, while Ace Records is still distributing the entire back catalogue.

YPI EXPANDS WEBSITE
The YPI has revamped and expanded its website to include more information about artists, copyright and the recording industry.

CLARIFICATIONS
Five's forthcoming tour comprises 18 dates - including four at Wembley - and begins at Glasgow's SECC on March 10, and not as stated in last week's *MW*. In addition, Oasis are playing at stadium and not arena tour. BMG has seven nominations for this year's Brit awards, including Beth Orton shortlisted for best British female and TLC in the best international group section, and not as stated last week. Meanwhile, Sharon Woolf was the vocalist on Shanks & Bigfoot's *Sweet Like Chocolate*, not Asta as stated last week.

DOUBLE PLATINUM FOR GARBARO
Garbaro's *Version 2.0* has become the second two-times platinum last week by the BPI. Gabrielle's *Rise* and William Orbit's *Pieces In A Modern Style* both went gold.

HOW TV SHOWS' RATINGS COMPARE

Programme	this week (000's)	change on 1999
Top Of The Pops II	4,399	n/a
Top Of The Pops*	4,209	7.0%
5MTV	2,225	48.7%
TF1	2,062	25.0%
ODLU	1,637	39.5%
The O-Zone*	1,634	-28.1%
Live & Kicking	1,598	-3.0%
The Pepsi Chart*	1,395	3.3%
Planet Pop (Sat)	678,000	45.5%

* courtesy of BBC
Source: Medicom TMB/ODS (Bar) v/ January 24 2000

Universal Island is releasing a soundtrack to one of the BBC's newest drama series, **Randall & Hopkirk** (Deceased) starring Vic Reeves and Bob Mortimer (pictured right with Emilia Fox, who plays Jeanie in the series). The theme, performed by Nina Persson of The Cardigans and David Arnold is being released as a single on March 27, with the 13-track album out on the Universal label on April 3. The single also features Reeves performing a version of *An't That a Kick In The Head*, while artists on the soundtrack include Pulp, Talvin Singh, Gay Dad, James, Charafata and Spacek. **Randall & Hopkirk** (Deceased) is based on the Seventies cult series and is produced by Charlie Higson, co-creator of *The Fast Show*. It has been scheduled for a peak-time slot on BBC One at the end of March.



MTV links with Solstis drink

MTV's Dance Floor Chart show will be sponsored for the next 12 months by the stimulation drink Solstis after the music channel signed a deal with pharmaceutical giant SmithKline Beecham.



Solstis was launched in March 1999 and this is the first time the drink has been promoted on television. The deal includes sponsorship of the show from this Friday (February 18). Solstis is sponsoring MTV dance show the monthly club tour and the summer residency in Ibiza.

MTV director of sponsorship, Ann O'Neill, says this is the latest in a series of programme sponsorship deals. "We want to attract sponsors that can link to events as well as programmes. We want them to get the most from their involvement with the MTV name by, for example,

being able to give away samples," she says.

She adds, "But the channel must be careful which brands it associates with because it is important our viewers do not think MTV has sold out. We will keep our integrity by limiting the number of sponsorships on the station."

Solstis spokeswoman Natalie Tew says the brand has been keen to sign a high-profile sponsorship and the deal was agreed via media buying and planning agency MediaCom/GBM.

"The core brand strength of the drink is that it delivers fast energy and our research has shown that many clubbers were already buying it. The aim of this partnership is to further raise our profile in the dance market," she says. Tew

New look plus broader remit promised in O Zone relaunch

BBC music TV show the O Zone is being relaunched tomorrow (Tuesday) with new title graphics and opening sequence, followed by the debut text week of the programme's own website.

Producer Jo Pilkington says the changes are part of her aim to toughen the show's approach to music reporting and focus the O Zone's output at targeting the 15- to 24-year-old age group. "I want to broaden the remit of the show from purely pop to take in music dance genres. Recent interviews have included The Chemical Brothers, Lettfield and Arful Dodger, with stories from Ibiza and Homelands," she says.

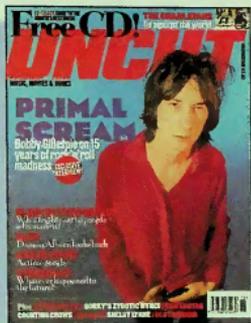
The first new-look show features All Saints, Tommy Lee and Jay Z and will include an exclusive video play from Primal Scream.



Jay Z: stars in revamped show

Journalist Rajesh Mirchandani, who has been appointed to work with Sara Cox on the Radio One Breakfast Show on April 10, will continue to present special projects for the O Zone. The website (www.bbc.co.uk/ozone) will feature extended edited interviews from the show and viewers can submit questions for acts appearing on future programmes.

ipc
music & sport



MOVING ON UP

50,219

ABC (JUL-DEC '99) UP
24% YEAR ON YEAR

AD MANAGER: DUNCAN GRANT 0171 261 5570



COMING UP!

43,605

ABC (JUL-DEC '99) UP
1.2% YEAR ON YEAR

AD MANAGER: ST. JOHN BETTERIDGE 0171 261 5482



THE MAG WHO...

37,881

UP 11.2%
SINCE RELAUNCH

(BASED ON AN AVERAGE OF THE NINE ISSUES SINCE RELAUNCH IN OCTOBER '99)

AD MANAGER: ROB O'BRIEN 0171 261 6099

newsfile

TATTERSFIELD MAKES FIRST EAST WEST SIGNING
East West managing director Christian Tattersfield has made his first direct signing since joining the company in January, picking up Oxide's Casualty, a dance track which samples the theme tune to the BBC TV series. He has also hired his first A&R staff, including former Northwestside A&R Ben Khan and marketer Leah Reilly.

1172 TAKE ON HALL FOR MANAGEMENT

Upcoming new Dublin act 1172, signed to local SINE-affiliated label Likovis, last week took on Martin Hall (Music Street Preachers, Groove Armada) as manager after attracting much interest in their forthcoming single Snow (released February 21). Hall says, "Someone sent me a tape and I saw them rehearse the week before last - they've got all the right components to be a massive band." Hall is also still managing former theudence frontwoman Sophie Ellis-Bextor and Polydor new signing 1313.

PEOPLESONDUNO GOES LIVE

Unsigned music website Peoplesound.com, which now has more than 3,500 artists on its books, is organising its first live gig for two of its "hottest" acts tomorrow (February 15) - Saltgrass and Stumble at London's Bordertown. The website - which now employs around 70 people in the UK, France and Germany - has also produced compilation CDs of its best artists.

SUNM VILLAGE RE-RECORD DEBUT ALBUM

Cut up act Sun Village have returned to the studio to record and re-record new tracks for their first proper album Fantastic Volume II after it became one of the hottest bootlegs in the country. The album was originally announced in full last June but was pulled just before its release when the band exercised their option to leave A&M/Interscope after the merger. The album has subsequently been picked up for Europe by Source UK's Wordplay label. A single, I Don't Know, is due for release on April 24, to be followed by the album on May 1.

STEPS IN AND A'S CHRISTIAN WRITING

Steps member B and A's member Christian, who share the same Byrne Blood management, have been songwriting together. If released, the material would the first Steps' members' foray into writing. A source denies rumours that the song is a duet. "A romantic duet would be kind of weird. Whether this will be Steps or A1 material, or a mixture of both, is unclear," says the source.

LES RHYTHMES DIGITAL GET MUCK RELEASE

Hit of Sound has struck a deal with Capnet (www.capnet.co.uk) to issue the entire Les Rhythmes Digital new album, Dancemachine - Live From Ancienne Belgique, in MP3 form at the site from today (February 14). Tracks Hey You and Jacques Your Body are available for free download for a limited period, while the remainder of the tracks are available at 99p per track or £6.99 for the complete nine.

MW PUBLISH

Gonzales - The Worst MC (Kitty Yo)
Standout track from album Gonzales Uber Alles (album, March 20); **Delgado** - sampler (Chemical Undergrowth) intriguing tracks from the Great Eastern (album, tbc); **Aysha** - sampler (Alleycats) Eastern-influenced unsigned pop act (sampler, tbc); **Craig David** - Fill Me In (Wildstar) Top tune from Arful Dogger chortle (single, tbc); **Moloko** - Indico (Echo) Mast bachelorette album track (single, tbc); **Verloren** - The Big Tease OST (...meanwhile/Virgin) The best soundtrack around (album, out now); **De-Kline** - Don't Smoke The Reds (East West) Pipe, pipe, pipe... (single, tbc); **Baby Bird** - The Way (Echo) Another change in direction (single, March 13)



Raphael takes A&R reins of new Arista

by Stephen Jones

Northwestside head Nick Raphael was last week appointed A&R director at Arista in a move which completes BMG chairman Richard Griffiths' two-year plan to focus his company's resources around two key labels, Arista and RCA.

The appointment means that Northwestside will now operate as an Arista imprint alongside Deconstruction and Concrete, which were all once separate labels within the group. RCA absorbed Indent in 1998 while former Arista-affiliated label Heavenly left to sign with EMI/Chrysalis last December.

One of the youngest A&R directors in the UK music business, 28-year-old Raphael rose to prominence in partnership with fellow Northwestside founder Christian Tattersfield, who held Raphael's new role for the six months to December before becoming East West managing director. Music they worked on successfully included Another Level, Jay Z and a number of speed garage projects.

Raphael - who is on the verge of striking the deal for "another repertoire source", believed to be a further imprint - currently has reporting to him senior A&R manager Vanessa Rand, A&R manager John Walsh, and junior A&Rs Russell Crick and Richard Thomas, who focus on international and domestic respectively.

The Boilerhouse Records label remains a joint venture between managing directors Ben Wolff and Andy Dean and BMG through Arista. The pair continue to report to Arista managing director Greg Doherty and BMG chairman Richard Griffiths, although Raphael says, "Ben and Andy are very much part of the A&R team here at Arista."

It is a good thing that after two decades in the game, including 10 years running Ruffhouse, the label behind Fugees, Kris Kross and Cypress Hill, RuffNation Records chairman and CEO Chris Schwartz is no longer phased by major-label manoeuvres. Last year he spent much time deliberating over who to link his new publishing company with, eventually opting for Warner/Chappell in the US and EMI Music in Europe. Now, of course, they are on the brink of merging.

At least he is confident that whatever the outcome of the merger, Warner Music Group chairman and CEO Roger Ams will still need to develop the US hip-hop base with the new company will still target black, but he is getting up on his mastepistol. Right now that means focusing on building his debut rap act the Outsider from the street up.

Schwartz, who started out managing old school rapper and fellow Philadelphia native Schooly D, ended his 10-year Ruffhouse rela-



Raphael: 'absolutely motivated'

He adds, "I'm young. I'm enthusiastic and I'm absolutely motivated in getting the best bands possible - I hope I'm in the right place at the right time with the right ideas. My priority for us as a UK A&R department is to sign acts that will sell on a worldwide basis because Arista has failed to do that."

"We have a great A&R team, very different to RCA, (people) who've worked in dance, rock and alternative dance. But we are not going to be musical fascists, we're not adverse to signing anything."

Active and upcoming Arista projects include Death In Vegas, Animal House, Angie Stone, Spiritualized, Bleachin', Peppercorn and Heather Small.

Raphael says that, in addition to developing such album projects, the label will also return to signing one-off dance projects. He adds he will also make another Another Level update with the remaining duo in the act and will continue to sign to the Northwestside imprint anyone who fits within their ethos.



Schwartz: focusing on building new acts

relationship with Sony last May, explaining that the major's launch of other urban imprints meant it was harder for his acts to receive the attention they needed.

He has since launched the RufWorld Entertainment Group and RufNation Records around a local area of Conshohocken, Pennsylvania, where he is building state-of-the-art studios. While Warner will have exclusive worldwide distribution rights, the deal allows

BMG Music Publishing A&R manager Jill Pearson has signed Bournemouth act Brothers In Sound whose third EP for Parlophone's Regal Recordings label, The High And Low Show, is released in April. Describing the act as "post-club Massive Attack meets early Pink Floyd", Pearson says she hopes to exploit their "filmic and atmospheric" potential in soundtracks, meanwhile, Kantra Productions is organising Regal's first UK touring festival and DJ sets from Brothers In Sound, The Beta Band and Orange Can. The label is commissioning a limited-edition fanzine with contributions from everyone involved, plus a Regal CD. The six-date tour will run during two weekends, touching down at The Bomb, Nottingham (March 30), Big Beat Boutique, Brighton (31), a venue tbc, London (April 1), Planet K, Manchester (27), Bugged Out (Cream), Liverpool (28) and a venue tbc, Edinburgh (29).

Academy celebrates with CD compilations



London's famous Briton Academy presents its 15th anniversary series of CDs through the Beechwood label featuring what it claims are the best artists to have played at the venue up to date

to celebrate its 15th anniversary. Planning is in the early stages but it is known the releases will split by genre into indie, retro, dance and reggae.

The venue is also organising a month of gigs throughout April and May to celebrate its anniversary. Plans also allow for completion of its £500,000 refurbishment, co-funded by English Heritage, the London Borough of Lambeth and owners the McKenzie Group. Performances are being organised along the likes of gigs by acts from Primal Scream, who are planning an all-night extravaganza, to Gomez.

Meanwhile, King Tut's Wah Wah Hut in Glasgow is this week celebrating its 10th anniversary with a week of gigs running until Sunday (February 20). They include Mero, Electric Honey's new three-piece Biffy Clyro, Soundbussy Speeder, Silikon Sole, Sideshow, Muse and Soulwax.

And Piers Adam, the entrepreneur behind London's K Bar, is this week launching a club chain, Rock, with its first two venues planned for London's Embankment and Frogna Road, Bristol (which is set to open at the end of April).

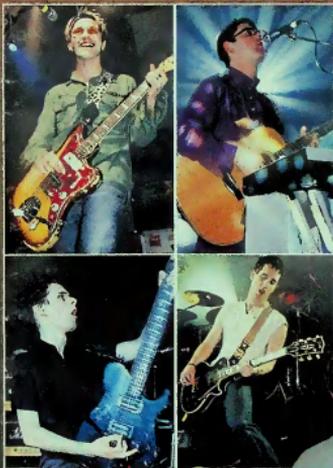
The London site will be a "sophisticated dance club" with a capacity of 700 while Bristol's will be a 1,700-capacity venue with "premier league DJs", which will also be used to host live performances. Adam's intention is to establish the Rock brand worldwide.

the formation of a separate label, RuffLife, for which he is striking independent distribution deals to focus on building early artist support from the grassroots. RuffNation European founder Luc Vercier says, "Basically we keep the vinyl rights for the RuffLife label. It will build an independent base."

Schwartz adds, "Sometimes things just have to be independent. The majors are really there for big records' radio and distribution. It's a co-venture with Warner, based in the Sonz Of Israfel, Castro and Tinseltown Grain. They may still be a long way from multiplatinum success. But as the US focuses on the Grammys next week, it is worth remembering the source which delivered some of the biggest recent winners.



NME and nme.com would like to thank NME readers, nme.com users and the British Music Industry for their support in making this year's NME Premier Awards activity the biggest and best ever.



"I WISH I WAS 17 AGAIN AND I COULD COME OUT SEVEN NIGHTS A WEEK TO THIS... IT'S F---IN' MEGA!" — Noel Gallagher of the **NME Premier Show, Sunday, January 30, 2000**



"THIS IS BETTER THAN THE BRITS. I WOULD RATHER ATTEND A CEREMONY WITH AWARDS VOTED FOR BY THE READERS... THAT'S THE BIG ONE!"
— Sir Paul McCartney, **NME Premier Awards, February 1, 2000**

- **15,000** music fans watched 25 bands play seven sold-out nights of music at the London Astoria **NME Premier Shows** and the London Scala *On The Decks* night.
- A further **40,000** logged on as **nme.com** webcast all the shows.
- **11,000** music fans saw four great bands play ten dates around the country on the **NME Premier Tour**.
- **nme.com** conducted **53** video interviews over seven days and hosted five live webchats with **nme.com** users.
- The **NME Premier Awards** were webcast live from the London EC4 Mermaid Theatre; the first British music awards ceremony to be webcast live.
- On February 1, **2,500** fans voted in five hours on **nme.com** to establish the **Best Performance At The NME Premier Shows**.
- Over **10,000 NME** readers voted in the annual **NME Readers' Poll**.
- Over **400,000** music fans visited the **NME Premier Awards** site on **nme.com**, reading three million pages over the past three weeks.
- **nme.com**: all the music that you deserve

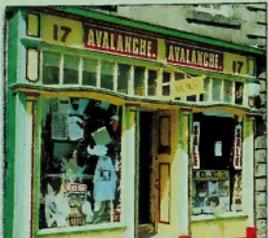


RETAIL FOCUS: AVALANCHE

by Karen Faux

As rumored, Edinburgh University acquires Prince William as a student later in the year, Scottish indie Avalanche is looking forward to meeting him as a customer. "All the students come in to buy their records here, so our shop is a part of the building owned by the university," says manager Andrew Tully. "I'd be quite happy to give Prince William a two-for-£20 deal."

When students ask if there is a special discount for them the answer is a decided no, as this sector represents the bulk of Avalanche's customers. "Having said that, we are extremely competitive on price and we challenge anyone to find better prices in the city," says Tully. Student tastes are becoming more eclectic, according to managers of Avalanche stores in both Edinburgh and Glasgow. Travis and Stereophonics have proved to be stalwarts, but there is also strong take-up for acts such as Macy Gray, and one of the chain's biggest-selling bands continues to be Belle & Sebastian. "It seems to go back to the fact that five years ago we were lucky enough to get hold of quite a few copies of the original



Avalanche: students form a large proportion of custom

limited-edition of Tiger Milk and they have been a huge seller ever since," says Tully.

Primal Scream's new album has been a big hit in the past couple of weeks and Avalanche has tied in a promotion with its predecessor, Screamadelica, at £5.99.

AVALANCHE BUDGET TOP 10

1. Red Hot Chili Peppers Bloodsugarsexmagik (Warner Bros)
2. Nick Cave Best Of (Mute)
3. My Bloody Valentine Loveless (Creation)
4. Happy Mondays Pills, Thrills & Ballyhags (London)
5. Detonations Around The Fur (Maverick)
6. Nick Drake Way To Blue (Island)
7. William Orbit Strange Cargo 3 (Virgin)
8. Kyuss Blues For Red Sun (Elektra)
9. Brian Auger Apollo (Virgin)
10. Scott Walker Sings Brit (Fontana)

"Although we've only got a small display it seems to have hit the spot," says Tully. The store is also currently doing strong business with William Orbit's album and the new Oasis single. "Oasis is doing much better than we anticipated and they obviously still have a

strong core of fans," says Tully.

He is pleased to report that his store's turnover is up 25% compared with the same time last year, and attributes this to more aggressive pricing on back catalogue. "Usually we have offered mid-price catalogue singles at £7.99 but this market has recently become one of offering deals, which enable us to offer strong back catalogue at budget prices and this is revitalising the market. When it is a two-for-£10 deal people can't resist picking up more obscure titles," says Tully. "Something like The XTC or Malcolm McLaren."

Avalanche is delighted to have come out of the post-Christmas period entirely unscathed. "Usually there is a lot of indie product released at the beginning of the year but a lot of labels have held back," says Tully. "But in spite of this we have managed to attract sales by knowing exactly who targeted strong sales and are defining our offer accordingly."

Avalanche's range of rarities and new pop, indie and metal titles can be checked out on its website (www.avalantherecords.co.uk).

IN-STORE NEXT WEEK (from 21/2/00)



Windows - Toploader, A1, sale including Bob Dylan, The Clash, The Eagles, Madonna, Led Zeppelin, The Corrs; **In-store** - Jamelia, Notre Dame De Paris, D'Angelo, Deep Purple, The Byrds, English String Miniatures, sale



Albums - The Beach, Brits 2000, TOP 2000, Eiffel 65, Dance Hits 2000; **Video** - Jungle Book, Rugrats, Rubber, You've Got Mail, You've Got Magic; **In-store** - mid-price promotion with CDs at £6.99



In-store - two rock or pop CDs for £15, two classical CDs for £10, buy one and get one free on Boots exclusive CDs



Albums of the month - £6.99 campaign including The Beta Band, Mogwai, Elliott Smith, The Divine Comedy, Hole; **Display board** - Boss Hog, Laurent Garnier, Lou Strong, Smith & Mighty, Music For Dancers, Kid Kosia, Yo La Tengo

Broadcast



HMV Single - Jamelia; **Windows** - A1, Backstreet Boys, Kelis, Artful Dodger, Smash

Pumpkins, The Bluetones, Toploader, Pure Thin Red Line; **In-store** - Urban Legend, Death Wish, Mute Garage; **Press ads** - The Chemical Brothers, Kraftwerk, Puff Daddy, Artful Dodger; **Posters** - William Orbit



Windows - TOP 2000, The Beach; **In-store** - Dance Hits 2000; **Listening posts** - Muse, Smith & Mighty, Very Best Of Jazz After Dark, The Cure, Tracy Chapman, Notre Dame De Paris, Queer As Folk 2, Led Zeppelin Best Of & The Early Years, D'Angelo



Singles - A1, Superfunk feat. Ron Carroll, Backstreet Boys; **Artful Dodger** feat. Romina Johnson, Vengaboys, Honeyz, Jamelia; **Albums** - The Beach, Eurotop, TOP 2000, Dance Hits 2000; **Videos** - The Thin Red Line, Urban Legend, Pleasantville, Patch Adams



Windows - Brit Awards; **In-store** - Brit Awards, Slinky, Queer As Folk 2, Steps, Kelis, A1, Backstreet Boys, William Orbit



Selects listening posts - Hardinck, DITC, Rachel Stamp, Supersuckers, Parache Monch; **Mojo recommended retailers** - Horse, Haig/Mackenzie, Lane Keltner, Tot Taylor, Don Sugar Harris, The Shazam



Singles - Jamelia, Muse, The Smashing Pumpkins, Kelis, Toploader; **Windows** - The Beach, The Smashing Pumpkins, Notre Dame De Paris, Aqua, Mariah Carey, sale with two CDs for £35; **In-store** - The Beach, Andreas Johnson, The Cure; **Listening posts** - Seafood, The Cure, Lambchop, Morphine, Primal Scream, Joey Negro, The Cure, Darkstar, Dr John, Joshua Bell



Windows - five CDs for £30 campaign, Muse, Bluetones, Rickman, Backstreet Boys, Eels, Oasis; **In-store** - 21st Century Dancer, Aqua, Thin Red Line, Jungle Book, Wild Wild West DVD, Deathwish, XFiles, Eastenders; **Press ads** - Artful Dodger, Basement Jaxx, Beck, Big Ron, Gorky's Zygotic Mynci, Ministers De La Funk, Moby, Ninety9, Slipknot



Single - Kelis; **Albums** - Brits 2000, Queer As Folk 2, TOP 2000, 2000; **In-store** - Toy Story 2 promotion; **Listening posts** - Oasis, Incredibly House, Gormerghast



WOOLWORTHS Windows - four Brits-nominated albums for the price of three; **In-store** - Best Dance Album In The World...Ever 2000, Aqua, Christine Aguilera, Primal Scream, The Who, Shania Twain, Rebecca Wheelarty, Brit Awards

ON THE SHELF

LIAM NEWMAN, buyer, Spiller's Records, Cardiff



"I've just come back from holiday, so there has been a lot to catch up on. At the moment record companies are sending out their privileged returns deals on last-quarter product, and it is quite time consuming going through all the stock and deciding which titles should be sent back. The process is especially complicated with Universal, as each return has to be calculated individually on a label basis.

Since Christmas there have only been a couple of new albums that have been really big sellers, but this week we have been very pleased with the performance of Lambchop. Even though we pre-ordered in bulk we have already sold out and ordered a top-up.

The Oasis single has also been flying out the door. As far as we are concerned, there has not really been a backlash and there is a positive vibe about the new album which has been given a lot of attention in the press.

The next batch of Byrds reissues should do well and we are getting quite a few enquiries about them. The latest package is a box with room to hold a further eight CDs, building into a set of 12. We're also eagerly anticipating the Belle & Sebastian boxed set of three of their early EPs. They always do well for us.

We do not go in for discount promotions here, as we find that people frequently mug buy across our range because the prices are so competitive. We recently offered Spiller's mugs with purchases above a certain amount and also tied in another mug giveaway with Bluetone.

Pushing local talent is still our most important activity and one of our windows is devoted to Welsh acts. We are looking forward to a new single from local group Pink Assasin and we're expecting Tommy Dan The Chauffeur to build profile when they play live in Cardiff."



ON THE ROAD

SHAY DARE, BMG territory manager for the south and home counties

"What looked to be a quiet month has turned out to be extremely busy. We opened the New Year in style with the success of Donell Jones feat. Left Eye's single I Know What's Up and, since then, singles business has been going from strength to strength. This week Lyte Funkie Ones, Netentous BIG, Death In Vegas and Eurythmics have all been big. The knockon effect for albums has been positive with the Eurythmics' Greatest Hits going back into the Top 40 and Death In Vegas's album selling really well.

This week I am wrapping up pre-sales on singles from The Art and Christine Aguilera that tie in with Valentine's Day. Eurythmics have been strong in my stores, and it looks as if it will give the All Saints single a run for its money. Another tip for the top is Puff Daddy's forthcoming single featuring R Kelly, which is hot. This is shaping up to be a big hit when it is released on February 28.

We have six nominated artists for the Brit Awards - Whitney Houston, Beth Orton, Five, Death In Vegas, TLC and the Right Club soundtrack. It's a definite bonus that Five are going to perform live at the awards and, in keeping with previous years' sales patterns, we expect to see strong sales after the televised event.

It is great to see Santana's Supernatural album selling so strongly. We saw a real pick up soundtrack. It's a definite bonus that Five are going to perform live at the awards and, in keeping with previous years' sales patterns, we expect to see strong sales after the televised event.

I am just about to start pre-selling the new Steely Dan album, which is their first in 20 years. Radio has given exposure to some of the tracks and there has been a lot of talk about it recently. The band have not deviated from the original sound that everyone really loved, and it is something that a lot of stores are getting excited about."



radio

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listeners
worldwide**

148 stations

34 countries

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Bringing 2 hours of great dance music
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Radio Syndication Manager
psimmons@ministryofsound.com
www.ministryofsound.com

TOP 75

19 FEBRUARY 2000

Table with columns: Rank, Title, Artist, Label, CD/Cass (Distributor), and Title A-Z. Contains 75 entries of music releases.

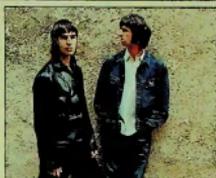
As used by Top of the Pops and Radio One

Warner Bros. Records logo and promotional text: 'The Album - Out Now - Includes The Top 5 Single "Glorious" CD: 3984 26914 2 CASB: 3984 26614 4 DISTRIBUTED BY THE ENTERTAINMENT NETWORK ORDER FROM RETAIL SERVICES ON 01296 395151 OR YOUR WARNER MUSIC SALESPERSON

19 FEBRUARY 2000

CHART COMMENTARY

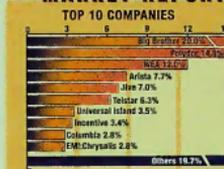
by ALAN JONES



Oasis's own label debut on Big Brother gives the band its fifth number one this week but their association with Creation continues at least at publishing level – though how much will be left for writer Noel Gallagher once other claimants have been paid is anyone's guess. Gallagher has already acknowledged that Go Let It Out contains elements of Johnny Jenkins' recording of 'Walk On Gilded Splinters', and could also end up having to shell out a significant amount after claims that the lyrics of the chorus of Go Let It Out are very similar to those of A Bag Of Tools, a religious poem written by R L Shrago in 1941. Either way, Go Let It Out is an emphatic number one this week, outsteering nearest rival Gabrielle's Rise by a margin of more than two to one.

Though knocked off top spot with comparative ease, Rise is selling at a very even pace, with its first three week tallies being 77,500, 67,500 and 63,000. Its

MARKET REPORT



Figures show top 10 companies as % of total sales of the Top 75 and corporate group shares as % of total sales of the Top 75

SALES UPDATE



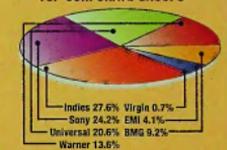
overall tally of 248,000 is enough to make it the biggest-selling single of the year to date. Meanwhile, Eiffel 65, who had the second

SINGLE FACTFILE

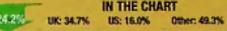
Oasis claim their fifth number one and their ninth consecutive top three hit with Go Let It Out, which got off to a flying start on Monday, when it sold 67,000 units but which ended up with a comparatively modest sale of 180,000. Their previous chart-toppers' first-week tallies are as follows: Some Might Say (140,000, May 1995), Don't Look Back In Anger (250,000, March 1996), D'You Know What I Mean? (370,000, July 1997)

and All Around The World (112,000, January 1998). Go Let It Out is the first single from the upcoming album Standing On The Shoulder Of Giants, while D'You Know What I Mean was the first single of their last album of new material, Be Here Now, and sold a spectacular 162,000 units on the day of its release, and more than twice as many as Go Let It Out in the week as a whole.

TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART



biggest-selling hit of 1999, enter this week's chart at number three with their second hit, Move Your Body, which thus has to sell more

than 900,000 more copies to match the success of the Italian trio's debut hit blue (Da Da Dee).

Singles sales last week were the highest of the year, rising to more than 1m for the first time since Christmas, despite the fact there are only 13 new entries to the Top 75. The two main factors at play seem to be the new Oasis single – which claimed a 17% share of the market – and the proximity of Valentine's Day, which seems likely to have been the driving force behind improved chart placings for old campaigners like She's The One by Robbie Williams (up 53-39), Talking In Your Sleep by Martine McCutcheon (51-40) and Imagine by John Lennon (62-45). R Kelly's If I Could Turn Back The Hands Of Time also benefits, rewinning 37-30. Meanwhile, Kelly makes an unscheduled appearance in the Top 75 supporting Puff Daddy on Satisfy You, which debuts at number 73 as a US import.

INDEPENDENT SINGLES

This Last	Title	Artist	Label (dist./writer)
1	GO LET IT OUT	Oasis	Big Brother RKDSDCOB1 (EMV/P)
2	BORN TO MAKE YOU HAPPY	Billey Speers	Jive 320622 (P)
3	HAMMER TO THE HEART	The Temperer feat. Move	Pepper 320038 (P)
4	SIMON SAYS	Pharosah Monch	Rogers RW02650 (P)
5	IN YOUR ARMS (RESCUE ME)	No Generation	Concept CDC09 7 (CORP)
6	BECAUSE OF YOU	Scatny Sandwich	Southern Fried ECB 18CDS (MVP/P)
7	DON'T FALTER	Mint Royale feat. Lauren Lavigne	Faith & Hope HPCD 014 (MVP/P)
8	WALK/DON'T WALK	My Life Story	My Life Story (V)
9	TEARBOYS	Lovestration	Fresh FRESH 79 (MVP/P)
10	IF I COULD TURN BACK THE HANDS OF TIME	R Kelly	Jive 320232 (P)
11	FAR AND AWAY	Aids	48K/Perfecto SPFECTSDS (MVP/P)
12	SM YOUTH BE MERRIESTER THE SPIN YOU KNOW	Steps	Ebu/Elite 901008 (P)
13	VITO SATAN	Campag Velocet	Plan Recordings PHSX01000 (V)
14	DARK SCIENCE EP	Tit	[Hot] Chases (V)
15	UNEASY	Marky Mark	Top Pure PURE91003 (V)
16	RAINBOW COUNTRY	Leslie Taylor vs Furister Deluxe	Club Tools 0662250 (U)
17	WHITE TREBLE BLACK BASS	Sgt. Slick	Neo NEO12007 (V)
18	ARABIAN PIEASURE	Pis & Picotto	Neofunk NEOFUNK (ADD)
19	WINTERLIGHT	Clearlake	Daily Company MOT10000 (V)
20	FACTOR Y	Yves Desyjar	Banzai BR00K (ADD)

23 charts on CD

PEPSI Chart

This Last	Title/Artist	Label	This Last	Title/Artist	Label	
1	GO LET IT OUT	Oasis	21	HAMMER TO THE HEART	The Temperer feat. Move	Pepper/Jive
2	RISE	Gabriel	22	RE-REWIND	Arad/Delger	Public Distribution
3	MOVES YOUR BODY	Envy	23	GIRL ON TV	Liza Taylor	Capitol
4	ADRIANTE	Envy	24	BECAUSE OF YOU	Scatny Sandwich	Southern Fried
5	DOLPHINS WERE MONKEYS	Ins Brown	25	BACK IN MY LIFE	Arad/Delger	Public Distribution
6	BORN TO MAKE YOU HAPPY	Billey Speers	26	WHEN WE ARE TOGETHER	Envy	Mercury
7	THE GREAT BEYOND	Envy	27	YOUR EYES	Samy Red	Last Word
8	MUST BE THE MUSIC	Jay Brown feat. Taka Stone	28	KING OF MY CASTLE	Windward Project	AM/FM
9	GLORIOUS	Arad/Delger	29	MR E'S BEAUTIFUL BLUES	Drummond/Phylip	Mercury
10	A LITTLE BIT OF JACK	Lock & MC Neil	30	SMOOTH	Samy Red	Blue Thomas
11	SWEET LOVE	Envy	31	WONT SWEET BIRD	Arad/Delger	Public Distribution
12	STEAL MY SUNSHINE	London	32	KEEP ON MOVING	Envy	NCA
13	PURE SHORES	Envy	33	SHOW ME THE MEANING OF BEING LONELY	Arad/Delger	Public Distribution
14	U KNOW WHAT'S UP	David Jones	34	DEEP DEEP DOWN	Envy	Columbia
15	IN YOUR ARMS (RESCUE ME)	No Generation	35	SING IT BACK	Envy	Echo
16	WHAT A GIRL WANTS	Christina Aguilera	36	RADIO	The Envy	NCA/Mercury
17	SHE'S THE ONLY ONE	US Radio	37	HOW TO GET THE BEST OF BOTH WORLDS	Arad/Delger	Public Distribution
18	I TOP	Arad/Delger	38	OH! STICK YOUR TONGUE IN MY MOUTH	Envy	Mercury
19	DON'T BE STUPID	YOU KNOW I LOVE YOU	39	CAUGHT OUT THERE	Envy	Viper
20	AMERICAN PIE	Mudbone	40	TURN	Envy	Independence

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music week
FOR EVERYONE IN THE BUSINESS OF MUSIC

THE OFFICIAL UK ALBUM CHART

TOP 75

19 FEBRUARY 2000

Main chart table with columns for Rank, Title, Artist, Label, and previous week's rank. Includes entries like 'RISE', 'THE MAN WHO', 'ON LOVE OVER', 'BABY ONE MORE TIME', etc.

RE Highest new entry, HC Highest album, S Sales increase, A Sales increase 50% or more

TOP COMPILATIONS

Top Compilations chart with columns for Rank, Title, Artist, Label, and previous week's rank. Includes entries like 'THE LOVE SONGS ALBUM', 'PURE GARAGE', 'AGIA NAPA - FANTASY ISLAND', etc.

Top Compilations chart (continued) with columns for Rank, Title, Artist, Label, and previous week's rank. Includes entries like 'SLINKY - TECH-NIQUE', 'WOMAN 2', 'MUSIC OF THE MILLENNIUM', etc.

ARTISTS A-Z

Artists A-Z chart with columns for Artist Name, Rank, and previous week's rank. Includes entries like 'A&A', 'ABBA', 'ABBA'S GOLD', 'AC/DC', etc.

19 FEBRUARY 2000

CHART COMMENTARY

by ALAN JONES



Album Factfile
Gabrielle becomes the first home-grown female solo artist to top the album chart for 18 months this week, finally capturing the number one slot with *Rise*. The last British woman to have a number one album was Jane McDonald in August 1998, since when the only female solo stars at number one have been Canadians Shania Twain and Celine Dion. Sparked into life by the number one singles success of its title track, *Rise* has

followed a steep trajectory since recording last month, moving 38-6-2-1. It sold nearly 57,000 copies last week, some 33% more than the former incumbent, Travis's *The Man Who...* It is Gabrielle's first number one album, beating the number nine peak of her 1993 debut *Find Your Way* and the number 11 peak of 1996's *Gabrielle*. Sales of *Rise* total 242,000 since its release last October, 118,000 of them this year.

Female solo artists occupy four of the top five slots in the album chart for the first time ever, with Gabrielle's *Rise* leading the way, followed by Shania Twain's *Come On Over* (number three), Britney Spears' *Baby One More Time* (number four) and Macy Gray's *On How Life Is* (number five). The only act who stopped these women operating a top four shut-out is Travis, who are number two with *The Man Who...* All five of the above increased their sales last week, and only four albums in the Top 20 (those by Primal Scream, William Orbit, S Club 7 and Westlife) experienced a decline, with artist album sales reaching a new peak for the year at 1,728,000. There are only two months in which – in longer-term, of course – sales rise mid-month, these being December and February. December's rise is obviously due to Christmas, while February's is just as surely due to Valentine's Day gift-buying. That this is so is also underlined by the fact that "lurve man" Barry White and

MARKET REPORT

TOP 10 COMPANIES



Figures show top 10 companies by % of total sales, and corporate group share by % of total sales of the top 75 artist albums

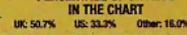
TOP CORPORATE GROUPS



SALES UPDATE



PERCENTAGE OF UK ACTS IN THE CHART



Marvin Gaye both explode into the Top 10 this week, while *The Collection* vaults 22-6 with sales of 38,000 last week placing it

Just a notch below its original number five peak from way back in 1988. Gaye's album – a new compilation – sold more than

15,000 copies last week. His last Top 10 album was *The Very Best Of Marvin Gaye*, which reached number three in 1994.

Two albums which have made spectacular progress in the last fortnight are the Stereophonics' *Word Gets Around* and Fatboy Slim's *You've Come A Long Way, Baby*. The former album, which reached number six in 1997, but has been absent ever since, has moved 81-49-14, and has even overtaken the Stereophonics' most recent album, *Performance And Cocktails*, which eases 16-19 this week. *You've Come A Long Way, Baby* has improved 121-69-26, and is edging ever closer to 1m sales. The reason behind both turnarounds seems to be the price reduction of a significant number of albums distributed by BMV, which are temporarily moved to mid-price and which, with quantity discounts, are available to dealers for less than £5, allowing them to discount them heavily at retail, thus sparking their vastly improved sales.

COMPILATIONS

With Valentine's Day gift-buying high on the agenda, sales of compilations rose by 15% last week, to reach 578,000, comfortably the highest figure of the year. Leading the way, with sales of more than 51,000, is the Warner/Epic/Universal Music/Global TV collaboration *The Love Songs Album* vaulted 7-3, selling nearly 20,000 more than runner-up *Pure Garage*. While that is a highly satisfactory return, it is far fewer than last year's tally of 86,000 achieved by the Warner esp/PolyGram title *Love Songs*, and goes some way to explaining why the increase in sales this year is much lower than the same week last year, when they increased by 35%. Several factors could be at play here – the fact that many punters bought *Love Songs* last year and could not justify buying its successor (with which it shares many of its tracks) this

year; the fact that individual artist love songs albums by Barry White and Marvin Gaye offered a viable alternative; and the fact that Valentine's Day this year is on a Monday, allowing some gift-buying to be put off until Sunday or Monday itself, thus helping to swell the coming week's sales rather than the previous one. Also, with the spectacular success *Love Songs* achieved last year, several albums already on the market have been placed prominently in record shops this year to try to draw some additional sales – and it is a ploy that seems to have worked, with *The Best Lovesongs...Ever!* moving 12-8, *Woman II* improving 16-11, *Heartbeat* brobbing 27-20, *Romantic Adagios* pulsing 54-41 and *Queer As Folk* skipping 44-25...actually, the last one is due to the C4 TV series being repeated ahead of a new season and album.

MARKET REPORT

TOP 10 COMPANIES



Figures show top 10 companies by % of total sales, and corporate group share by % of total sales of the top 75 artist albums

TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 74.9%
Compilations: 25.1%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	EXTERMINATOR	Primal Scream	Creation CRE0209 (3MVP)
2	2	BABY ONE MORE TIME	Britney Spears	Ivy (622172) (P)
3	3	PLAY	Moby	Mute COSTUMUM 172 (V)
4	9	WORD GETS AROUND	Stereophonics	Skin/BRASSIE 11CD (3MVP)
5	8	YOU'VE COME A LONG WAY, BABY	Fatboy Slim	V2 VR 100482 (3MVP)
6	NEW	NIXON	Lambchop	City Slings 20152 (V)
7	NEW	BEAUDEFISH FISH	Underworld	JBO JBO 105432 (3MVP)
9	5	MILLENNIUM	Backstreet Boys	Ivy (622222) (P)
10	7	RELOAD	Tom Jones	Cap GUTCO 009 (V)
11	6	REMEDY	Bassment Jaxx	XI Recordings XCLD 125 (V)
12	NEW	VERSION 2.0	Garbage	Mushroom MUSI 2820 (3MVP)
13	10	STEFANAGAR	Steps	Deaf/IVY 015942 (P)
14	NEW	THE MASTERPLAN	Oasis	Creation CRE02 241 (3MVP)
15	15	BIENA VISTA SOCIAL CLUB	Ivy Cooder	World Circuit WCO 050 (P)
16	12	THE FAT OF THE LAND	The Prodigy	XI Recordings INT 444652 (V)
17	NEW	SCREAMADELICA	Primal Scream	Creation CRE02 076 (3MVP)
18	19	DEFINITELY MAYBE	Oasis	Creation CRE02 169 (3MVP)
19	NEW	SURVIVING THE QUIET	Sayco	France Ponds N00011CD (V)
20	NEW	DESERTER'S SONGS	Mercury Rev	V2 VR 100372 (3MVP)

THE YEAR SO FAR... TOP 20 SINGLES

This	Last	Title	Artist	Label
1	1	RISE	GABRIELLE	GO BEAT
2	3	BORN TO MAKE YOU HAPPY	BRITNEY SPEARS	JIVE
3	NEW	I KNOW WHAT'S UP	CONNELLY JONES	LAFACE
4	NEW	GO LET IT OUT	OASIS	BIG BROTHER
5	1	THE MASSES AGAINST THE CLASSES	MANIC STREET PREACHERS	EPIC
6	4	RE-REWINDING THE CROWD SAY BO SELECTA	ARTFUL DOGGER	RELENT/PUBLIC DEMAND
7	9	A LITTLE BIT OF LUCK	DJ LUCK & MC NEAT	RED ROSE
8	5	HAVE A DREAMSEASONS IN THE SUN	WESTLIFE	RECA
9	0	THE GREAT BEYOND	REM	WARNER BROS
10	13	BECAUSE OF YOU	SCANNY SANDWICH	SOUTHERN FRED
11	0	ADENTALE	SASHI	MULTIPLE
12	12	STEAL MY SUNSHINE	LEN	COLUMBIA
13	0	GLOBOROUS	ANDREA JOHNSON	YEA
14	7	BACK IN MY LIFE	ALICE JULY	POSTIVA
15	15	IN YOUR ARMS (RESCUE ME)	NU GENERATION	CONCEPT
16	6	TWO IN A MILLION/YOU'RE MY NUMBER ONE	S CLUB 7	POLYCOR
17	NEW	GIRL ON TV	LYTE RUNKIES ONE	440652
18	8	KISS (WHEN THE SUN DON'T SHINE)	VENUS/VIBOS	POSTIVA
19	11	BARBIE'S ADAGIO FOR STRINGS	WILLIAM ORBIT	YEA
20	18	(WELCOME) TO THE DANCE	DES MITCHELL	CODE BLUE

© NIP. Last figures represent the chart placing them in the last published four So Far singles chart

19

february
2000

THE OFFICIAL CHARTS

february
2000

singles



1 GO LET IT OUT

- | | | |
|---|---|-----------------|
| 1 | RISE Gabrielle | Big Brother |
| 2 | MOVE YOUR BODY Eiffel 65 | Go Beat/Polydor |
| 3 | ADELANTE Sash! | Eternal |
| 4 | DOLPHINS WERE MONKEYS Ian Brown | Multiply |
| 5 | BORN TO MAKE YOU HAPPY Britney Spears | Polydor |
| 6 | THE GREAT BEYOND REM | Jive |
| 7 | MUST BE THE MUSIC Joey Negro feat. Takka Boom | Warner Brothers |
| 8 | GLORIOUS Andreas Johnson | Incentive |
| 9 | A LITTLE BIT OF LUCK DJ Luck & MC Neat | WEA |



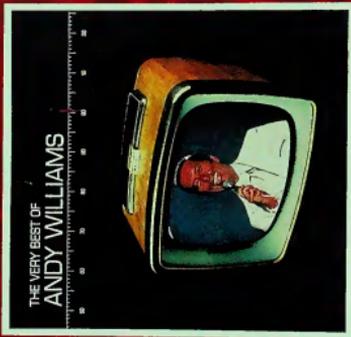
- | | | |
|----|--|----------------|
| 3 | 11 SWEET LOVE 2K Fierce | Weststar |
| 6 | 12 HAMMER TO THE HEART The Temperer feat. Moya | Pepper |
| 13 | 13 OOH STICK YOU! Daphne & Celeste | Universal |
| 14 | 14 GIRL ON TV Lyte Funkia Ones | Logic |
| 15 | 15 U KNOW WHAT'S UP Donell James | Lafaree/Arista |
| 16 | 16 DEEP DEEP DOWN Hepburn | Columbia |
| 17 | 17 IN YOUR ARMS (RESCUE ME) Nu Generation | Concept |
| 18 | 18 BREATHE AND STOP Q-Tip | Arista |

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2 1 RISE Gabrielle

- | | | |
|----|--|---------------------|
| 1 | THE MAN WHO TRAVIS | Go Beat/Polydor |
| 5 | 3 COME ON OVER Shania Twain | Independiente |
| 4 | 4 BABY ONE MORE TIME Britney Spears | Mercury |
| 6 | 5 ON HOW LIFE IS Macy Gray | Jive |
| 22 | 6 THE BARRY WHITE COLLECTION Barry White | Epic |
| 3 | 7 EXTERMINATOR Primal Scream | Universal TV |
| 8 | 8 THE LOVE SONGS Marvin Gaye | Creation |
| 9 | 9 TALES FROM NEW YORK - THE VERY BEST OF Simon & Garfunkel | Motown/Universal TV |
| 7 | 10 PIECES IN A MODERN STYLE William Orbit | Columbia |
| | | WEA |



14 11 GOLD - GREATEST HITS Abba

9 12 S CLUB S Club 7

10 13 WESTLIFE Westlife

49 14 WORD GETS AROUND Stereophonics

11 15 ALL THE WAY...A DECADE OF SONG Celine Dion

19 16 PLAY Moby

17 17 BRAND NEW DAY Sting

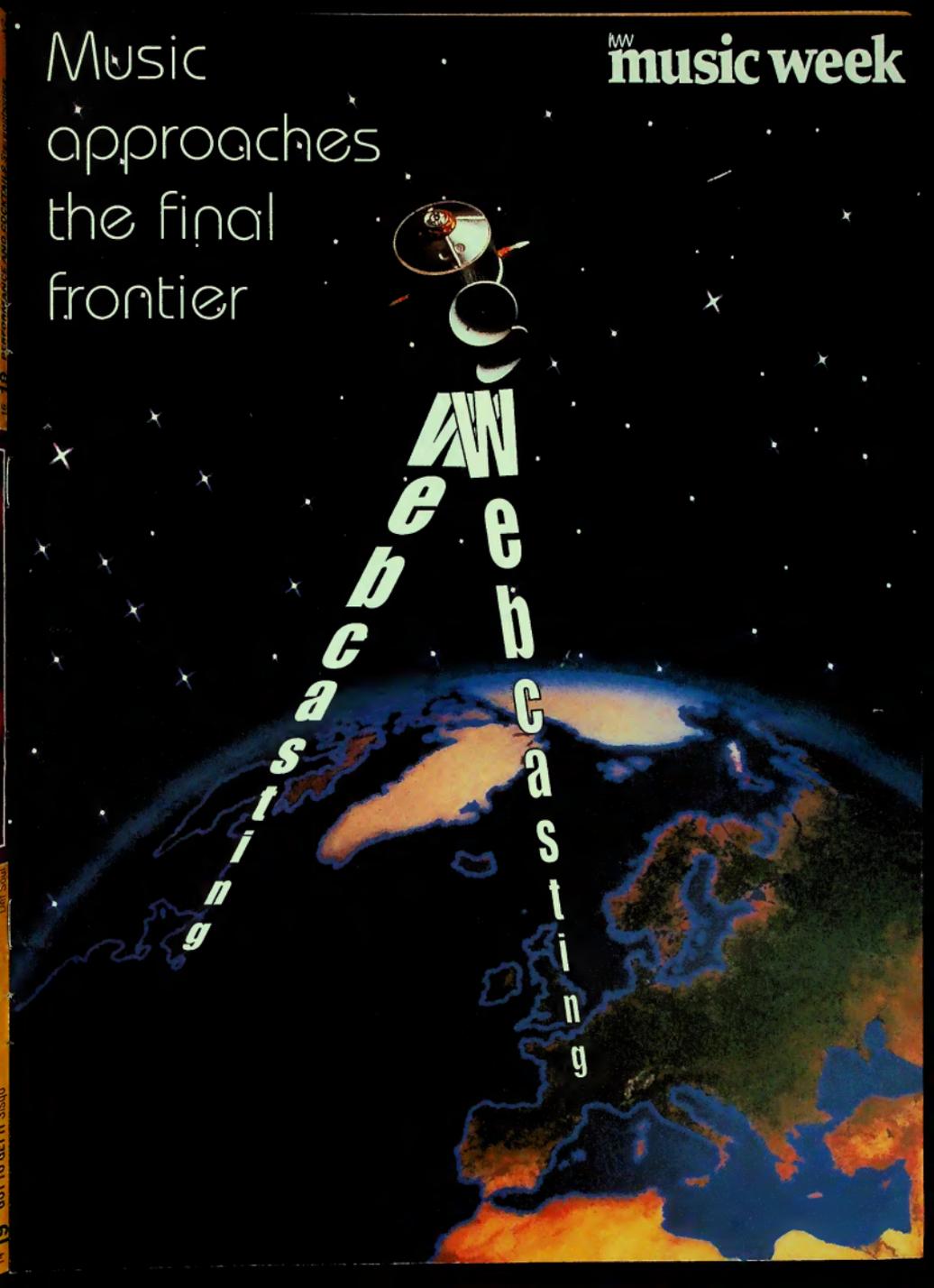
18 18 AFTERGLOW Crowded House

Chart

Music

approaches
the final
frontier

^{mw}music week

A satellite is shown in orbit above the Earth, which is depicted with a stylized, colorful map. The text 'AW e b c a s t i n g e b c a s t i n g' is written vertically, following the curve of the satellite's path. The letters are white and bold, with 'AW' at the top, followed by 'e', 'b', 'c', 'a', 's', 't', 'i', 'n', 'g' on the left side, and 'e', 'b', 'c', 'a', 's', 't', 'i', 'n', 'g' on the right side. The background is a dark space filled with stars.

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McCartney concert gives wings to the webcast revolution

Webcasting has come a long way in the past five years. Adam Woods reports on the phenomenal progress of this new medium

On November 18 1994, the Rolling Stones webcast 20 minutes of a concert performance live from the Dallas Cotton Bowl, making both news and history. Sound and video feeds were sent to some 200 computers, mainly high-end workstations situated in universities and computer corporations. The picture and sound quality brought to mind nothing so much as viewing a flip book of concert stills while listening to a telephone link.

A little more than five years later, on December 14, 1999, Paul McCartney visited Liverpool's recreated Cavern venue to webcast an entire concert of rock'n'roll songs from his Run Devil Run album. Parlophone's unaided estimates claim that 1m fans logged on to watch some or all of the gig in the first hour of broadcast. The gig was repeated

several weeks later and MCV.com, the US company which helped to stage the webcast, claims to have logged as many as 50m page hits on the two occasions.

Regardless of the precise figures, what is significant is that just five years on from the Stones' web experiment, digital telephony and computer technology have advanced to the point where reasonable quality live concert webcasts and interviews are already a daily occurrence.

Furthermore, it is all but inevitable that within the next 12 months the quality of webcasts will reach standards those early viewers could scarcely have imagined.

"This time next year, watching a webcast will be like watching DVD," says Mark Atwood, a director of Exstream, one of many webcasting start-ups to

have launched during the past few months.

And in the same way that DVD was widely held to be the format of the future even while monthly software sales languished in the hundreds in late 1998, so webcasts are seen by many as a direct pointer to a brave new media world, despite the fact that the significant majority of Britain's online population has yet to even attempt to watch one.

Combine this with the potential of the "third generation" mobile telephone services being developed in Europe, which will allow text, audio and even video to be relayed via mobiles, and the implications are mind-boggling.

The McCartney webcast was distributed in the form of a "multicast", using an international network of servers. In practice, relatively few transmissions have attempted to harness such technology, and of those that have, most have fallen prey to frequent crashes and network >



McCartney: Cavern webcast showed how far the technology has come

"This time next year, watching a webcast will be like watching DVD" – Mark Atwood, Exstream



Alex Wolfe: "This will be the year of webcasting"



MediaWave's Frampton: CV includes last week's live Cure webcast



► bottlenecks. By common consent, a realistic goal for all but the largest webcast productions is to enable several thousand individuals simultaneously to view slightly staggered video footage and fair quality sound over the internet as it is recorded on stage. But by the same token, enormous steps forward are confidently predicted for the months ahead.

In March, BT is due to introduce its ADSL (Asymmetric Digital Subscriber Line) network, which will travel along the existing copper cables. This will dramatically improve the quality of video and audio streams coming off the internet on to desktops around the UK, bringing this country's telecomms network into line with those of the US, Germany and Italy.

"The scope of webcasts is growing exponentially," says Alex Wolfe, technical director of the European arm of US specialist Streaming Television (STV). ►



The new breed of chatter boxes

Like the live concert webcast, the webchat has moved forward dramatically both in style and content in recent years. The days of questions and responses scrolling down an otherwise blank screen, while perhaps not entirely a thing of the past, are rapidly being replaced by a more appealing model.

"It used to be quite archaic," says Parlophone new media manager Anthony Cauchi. "If the artist was comfortable, they might even take the keyboard themselves. But the way it works now is e-mails are forwarded to a screen where the artist can respond to the questions as they scroll past, and that response is tapped in by a speed typist, so it is all fairly seamless and much more relaxed."

Virgin director of multimedia Danny Van Emden has overseen webchats with artists such as Robert Fripp, the Spice Girls and the Chemical Brothers since early in 1996.

"The real difference nowadays is in the number of links we can set up," she says. "We post application forms up on search engines, media sites, fan sites

and at various other locations a long way in advance, and we generally circulate the URL so that people can send their questions in. Quite often, we will try to engineer a live aspect, where perhaps one fan will be sending in e-mails live and you can get a true conversation going. Another thing you can do is to bring in a journalist the

hits. "There is no great fancy technology involved," he says. "Generally we just use a laptop and a good quality digital camera. However, in Ozzy's case it was a fairly significant event, so we took both a video camera - to record it so we could put it up on the site later - and a webcam, which takes a picture every 20 seconds or so and enabled us to have live pictures running.

"We didn't have the video feed running live because we are not really geared up to do that yet, although I don't doubt we'll be looking at doing that ourselves in the future."

As far as personnel were concerned, one technical specialist was required to ensure the equipment ran smoothly, while another monitored the questions as they came in and typed in Ozzy's answers. With such a simple model, Strickland says the online interview is a really useful means of stocking a site with live, exclusive material.

"If you promote it properly and you pick artists people want to talk to, the whole thing is pretty straightforward and not at all costly."

Andy Basire



Ozzy Osbourne: attracted more than 1,500 hits

artist feels comfortable with to help maintain the flow."

Using a scaled-down version of the technology used for concert webcasts, online interviews range from full live video and audio webchats to simple, inexpensive webcam-based set-ups.

Andy Strickland, editor of MW sister site dotmusic, recalls one such interview with Ozzy Osbourne which attracted more than 1,500



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online music sales

MediaWave has servers in the UK, USA and Europe and will have servers in Japan and Australia by March 2000.



➤ which webcast Rod Stewart live from Earls Court last year, and has plans to showcase Beck, Radiohead and Oasis in 2000. "I think this year is going to be the year of webcasting," he adds.

Whether a production is to be distributed through broadband or conventional telephone lines, the basic webcast methodology remains the same. Audio and video feeds – which can be taken from dedicated recording equipment or directly from the existing mixing and video production desks – are run into a PC on-site. The data is then encoded into one or all of the three dominant streaming formats – Windows Media, Real and QuickTime – and sent out to the internet by ISDN line. Here it is picked up by the webcaster's all-important servers, which rebroadcast the information for public consumption. Typically, each one will be able to supply several hundred home computers, depending on the power of the server PCs themselves.

The art is in setting up sufficient numbers of machines to cope with the demand for the webcast, and ensuring enough bandwidth has been hired to make the most of the power ➤

Cavern is at the forefront of music again

Parlophone's transmission of Paul McCartney live at the Cavern on December 14 last year – possibly the most ambitious live webcast to date – illustrates how far the medium has come from laptops and webcams.

The event gives an idea of the kind of internet muscle that can be made available when the appropriate occasion calls. Advertised on Microsoft's Hotmail home page and staged by Virtue TV, MediaWave and US company MCY.com with network capacity supplied by Microsoft Networks (MSN), UUNET and partner links around the world, the webcast was staged with massive exposure in mind.

On top of untold print and TV exposure, the event is said by Parlophone to have received just under 3m attempted log-ons in the hour in which it was live, of which 998,934 users are thought to have viewed part of the concert. "The rule of thumb that MSN uses for all its events is that the number of people who actually gain access to the broadcast is equal to about one-third of the total hits," says

Parlophone new media manager Anthony Cauchi. "That puts the actual audience in the first hour at just under 1m. On a multicast network, you can get up to 250,000 online at one time, and as we mazed out on all our servers I'd say we were pretty close."

As befits a multicast on that scale, the technical set-up in the tiny club was extremely complex, taking in a seven-strong camera crew and eight Pentium III computers, and supplying feeds for Microsoft and Real platforms.

"Our camera crew took a feed out of the audio desk from the PA," says Dipesh

Morjaria, Virtue TV music content manager. "That was sent via our mixing desks to the vision mixer for the live camera mix; the audio was sent to a separate mixer, and those two signals were then synchronised and sent to the outbound lines. We had a line out for every speed the video could be watched at, with a separate computer for each line. Those computers then sent the signals at the relevant speeds to our servers around the world."

The event is thought to have broken the webcasting record set last year by fellow Parlophone artist Roger Taylor, which notched up 695,000 live viewers, and MCY.com confidently expects to sweep all before it when it casts a date from the Backstreet Boys' tour later this year. AB



Macca at the Cavern



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The global picture

These days, the software required to receive webcasts is either available as free downloads from the internet, as with Real Networks' RealSystem G2 and Apple's QuickTime, or bundled with Microsoft's Internet Explorer package, in the case of the software giant's Media Player. The development of streaming technology – where content which is stored in or transmitted through a server is sent like a television signal, rather than through time-consuming and hard drive-clogging downloadable files – has made webcasts ever more viable. The only remaining stumbling block to full digital quality sound and vision is bandwidth, or the amount of signal that can be sent down a cable.

With most UK home-based computer set-ups still using only 56.6 kbps (kilobits per second) modems, and some even running on modems which can manage as little as 36.6 or 28.8 kbps, the end results when viewing webcasts or webchats are often less than impressive.

The US and much of northern Europe are far better equipped, being able to receive anything from 80 to 200 kbps via ISDN and ADSL technology at the moment, with up to 400 kbps

soon to become available. US company SkyStream has introduced a product that allows broadcasters to "inject" extra data into an MPEG-2 data stream through the existing cable lines without interfering with the original signals.

However, both BT and Cable & Wireless (which recently purchased eight European ISPs, taking its current investment in the internet in Europe to some £300m), intend launching ADSL in the very near future, giving the UK cheaper access to these broader bandwidths, and removing the last of the stumbling blocks to effective streaming.

Once the quality of the product improves, new commercial models will be put in place to exploit the potential profitability of webcasts. While some will still be used as promotional tools, others will be made available only on a pay-per-view or subscription basis, and advertising and sponsorship of such events will provide highly lucrative revenue streams.

In the grand scheme, of course, further problems will persist throughout the world as a whole, such as the general lack of PC penetration. Even in a relatively advanced nation such as Britain, only 20% of households actually own computers, and out of a

global population of 6bn people, only 200m regularly use the internet. Therefore, the real way forward will undoubtedly be through the introduction of TV set-top boxes and wireless hand-held devices.

"We took internet-only radio to Virgin mobile phones last year and that was a landmark for piping internet audio feeds out to a mobile device," says

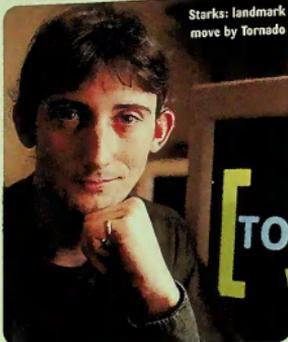
Tornado Productions managing director Gavin Starks.

The final piece in the jigsaw is to encourage a spirit of cooperation among media and content owners and service providers. In the case of the UK's webcasting industry, the International Webcasting Association (IWA) is pushing for the sharing of information among member companies, as well as industry guidelines to enable more reliable streaming.

In the States, the IWA is already an established force, with representatives from companies such as RealNetworks and Apple sitting on the board.

"Through the IWA we [the UK's main webcasting specialists] get together on a regular basis and there are no secrets," says IWA chairman Philip Haggart, managing director of Westminster Digital. "The market is easily big enough for all of us to have a really good life in it."

AB



Starks: landmark move by Tornado



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MediaWave have servers in the UK, USA and Europe and will have servers in Japan and Australia by March 2000.



Ginger Media's John Ousby



> of your servers. The successful webcasts will be those for which both the number of viewers and their location have been most accurately anticipated.

"Not only do you need to have the server capacity and the bandwidth capacity, you've got to have the right server locations spread in such a way that you can reach your target audience," says Nick English, managing director of London-based Virtue Interactive, which has managed concerts by Travis, Supergrass, Blur and the Pet Shop Boys, as well as handling the Real Player feed from the McCartney fig.

Webcasters can tackle the problem of server coverage by multicasting the event, which means either linking up with internet service providers (ISPs) around the world or building a network of their own. In essence, multicasting allows the original ISDN stream to do the bulk of the travelling before being dispersed for public consumption from a variety of servers, thus keeping network traffic to a minimum.

"The important thing is that you get one stream as far as it can go, and then split it at the nearest point to the end >

The great outdoors challenge

Although the size and location of a concert make very little difference to webcasting production companies, festivals and other outdoor concerts do present a number of other distinct challenges.

On the one hand, such events usually offer a wealth of on-site material and a range of bands, and so make for varied content with a wide appeal. At the same time, the webcaster or host which wants to offer such an event online has to pitch not only to the festival organisers, but also to the management of every band.

"A great deal of work went into preparing for V99," says Virtue Interactive managing director Nick English. "We negotiated with record companies and got permission from most of the bands before the festival. You can't just turn up and hope the artist is willing."

Once such issues have been resolved, however, the conditions are generally reasonably favourable. MediaWave has developed an outside broadcast unit for just such occasions. "We turn up, plug our cables in, do the job, roll the cables up and leave - it's totally seamless and very easy," says MediaWave managing director Chris Frampton.

ISDN lines are hired and laid well in advance with no great difficulty, and even in those situations where this is



impossible, digital technology can often find a way.

"When we webcast Jean-Michel Jarre live from Egypt on Millennium Eve, we obviously couldn't put ISDN lines into the pyramids so we used a satellite link instead," says English. "It just goes to show how much all this digital, satellite, internet, cable and even, on occasion, microwave technology is converging."

London-based AMX Studios claims to have carried out the first outdoor webcast in 1996 with its coverage of the Phoenix festival, and it also handled Oasis' Loch Lomond show in the same year.

"In terms of content, festivals are the ultimate, even though they are a huge undertaking," says AMX head of music and entertainment Jack Horner. "There is a lot of internet interest surrounding the festivals this year. I wouldn't be surprised if a dot.com sponsored one of them in a big way, and then we might see some very interesting stuff!"

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► user, for instance using local ISPs," says Ginger Media Group director, online, John Ousby. "It means you can increase the reach of the cast as well as the number of people who can log on simultaneously."

STV is in the process of building "data centres" in New York, Los Angeles and London, each housing 50 servers. "Within the next three months, we will be able to feed data to 160,000 end users simultaneously," says Alex Wolfe at STV. "We will also be able to deal with ISPs around the world to boost that capacity, so our network will be extremely powerful."

As webcasting specialists create ever more powerful server networks and rapidly perfect the art of the seamless transmission, most of the problems which dog ambitious webcasts are increasingly taking place in what is known as "the last mile" – the connection between the telephone exchange and the user's home.

"At the moment, there is a bandwidth bottleneck in the last mile which will only be cleared by the full introduction of broadband," says Wolfe.

This problem is soon to be solved, of course, and with consumers' ADSL rental rates likely to amount to just a few hundred pounds a year, the demand for content looks set to rocket, along with supply.

"The important thing is that, increasingly, people will be able to use webcasting technology without even thinking about it – it will be ubiquitous," says Nick Frampton, managing director of Derby-based MediaWave, whose CV includes the Stereophonics, Robbie Williams at Slane Castle and last Wednesday's webcast of The Cure's concert, recorded live at The Astoria in London under ►

The business-to-business angle

For all the development of the consumer webcasting sector in the past year, it would be a mistake to suppose that the medium is destined only to be used to relay entertainment content.

The announcement of the Warner-EMI merger was webcast live over both parties' corporate sites on Monday, January 24. The transmission

featured three strands: an announcement for the benefit of the markets and shareholders; a statement tailored to the press; and a Q&A session between Warner and EMI directors and investment analysts, which was conducted by conference call but could also be viewed over the net.

The move demonstrates the effectiveness of webcasts as a corporate tool, as it represents a means of feeding information to a range of interested parties, from fund managers to media outlets to employees at the relevant companies. Although such transmissions are rare, it is not

hard to argue that the technology as it stands is far better suited to relatively small-scale business-to-business communications and niche, interactive entertainment, than to mass market, Net Aid-style events.

"I don't think the internet is really ready for webcasts on a grand scale," says Philip Haggard, managing director of Westminster



The Charlatans

Digital, which conducted the Warner-EMI webcasts.

"This was not a consumer event; it was purely business-to-business, but it was extremely relevant to several key groups of people."

Consumers, too, have seized on the chance to witness their favourite acts in the type of situations which have traditionally only been described to them through the pages of the press. As far back as 1992, U2 offered an online feed from their Popmart tour news conference and generated considerable attention, even if, ironically enough, few consumers would

have been able to log on.

In October last year, the Charlatans marked both the release of their Us & Us Only album, and the full transactional launch of HMV.co.uk, with a midnight gig at the retailer's flagship Oxford Street store. They performed an hour-long set, which was webcast live on the HMV.co.uk site by Virtue Interactive and fed separately to screens set up in the chain's Manchester and Glasgow stores.

In the same month, B-Witched went online from the launch party of their second album, Awake And Breathe, held at the Belvedere restaurant in London's Holland Park.

"The girls came and did a web chat, answering questions that people had submitted to the B-Witched site in advance," says Del Dias, managing director of Art Empire Industries, the Sheffield-based webcast specialist which staged the transmission.

"I think the internet is really a niche interactive medium, and this offered fans the kind of personal involvement which they never could have found anywhere else."

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MediaWave have servers in the UK, USA and Europe and will have servers in Japan and Australia by March 2000.

► the auspices of *Music Week's* sister website dotmusic. But as with any fast-growing industry, newly established outfits are quick to sound a note of caution about under-equipped companies who might attempt to offer webcasting solutions on the cheap.

"Consumer electronics have come down in price to the point where, for relatively little money, you can get a laptop with firewire digital video input which will allow you to edit digital video and audio," says Gavin Starks, managing director of Tornado Productions, which has handled webcasts for Talvin Singh, Eminem and the Rugby World Cup. "But just because you can use one of those, that doesn't mean you can handle a webcast."

Ginger Media's Ousby agrees that, even though the technology involved is becoming ever easier to apply, there is no substitute for experience and investment. When a live interview with Noel Gallagher is broadcast on virginradio.com at 7.30pm tomorrow (Tuesday), Ginger will be assisted by Tornado and sponsored by Amazon.co.uk.

"For a big event, you have got to make sure it works, which means you need a secure streaming solution and enough bandwidth to actually feed it," says Ousby. "But that isn't to say you can't do it out of your garage with a £50 webcam and still create something meaningful." ■

Unsigned bands click on to webcast showcases

While it is safe to say that most of the record industry's dealings with the internet are based around the dissemination of data outwards to the consumer, there is no doubt that a steady flow of traffic has already begun to move the other way.

Where once unsigned bands would mail gig invitations and lovingly hand-crafted demo tapes to record companies, the web has added a new, extremely potent string to their bow. Small-scale webcasts are not only sufficiently cheap as to be a justifiable development cost for a young band, they provide a quick, cost-efficient way for A&R staff to give a first glance to a wider variety of acts.

Channelfly.com, the recently-floated company behind the Camden Falcon venue and listings magazine *The Fly*, has gone as far as to set up its own webcasting unit to showcase new bands playing in small venues. From next month, a team of three cameramen and one soundman will spend much of their time on the road, taping and transmitting selected shows with broadcast-quality equipment. Acts which have already been featured on a more ad hoc basis include Coldplay.

"The plan is for the website to echo what the Barfly does as a venue," says Channelfly chief executive Adam Driscoll. "We want to tell people who are looking for the best in new music that channelfly.com is the best place to come and find it."

In commercial terms, Channelfly retains a part of the rights to every act it webcasts. In the likely event of a featured band going on to greater things in years to come, their archived footage is likely to make for a profitable revenue stream.

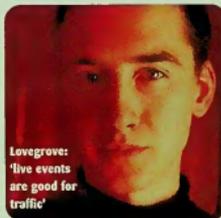
Other venues are making similar moves. NME.com recently signed a deal with Mean Fiddler to webcast gigs from the promoter's flagship Harlesden venue. And Music download site peoplesound.com will tomorrow

(Tuesday) record its first webcast, featuring unsigned bands Salgrass and Stumble live at the Borderline on London's Charing Cross Road. It will be featured on the peoplesound.com site at 8pm on Friday.

"Hopefully, it won't be a one-off thing," says peoplesound.com product director Will Lovegrove. "Doing live events is exciting and it is good for traffic, so we will be looking for opportunities to do more in the future."

Eastream, the sister new media company of Chocolate Boy Records, is also planning to offer unsigned band showcases over the internet in the months to come.

"We will be able to offer somebody behind a desk in New York or London the opportunity to sample a greater number of bands than they would ever be able to in person," says Eastream managing director Steve Keeney. AW



Lovegrove: 'Live events are good for traffic'



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When The Cure webcast their triumphant return to the live arena from the Astoria last Wednesday night, those fans who watched the gig on sufficiently powerful computers will have noticed that the band's sound was not only better than that of the average webcast, but also rather sharper than you would hear at most gigs.

"Robert Smith made it a condition of the webcast deal that we brought in an independent sound truck, the Manor Mobile, and that they could bring in somebody to produce the sound just for the internet," says dotmusic editor Andy Strickland.

"A lot of the bigger artists are allowing their gigs to be webcast now, but they are concerned about the quality of the sound mix, which has traditionally been taken straight off the house desk."

This attention to detail not only confirms the steady increase in quality control where such transmissions are concerned, but also the mounting importance of pro-audio professionals in the webcasting process.

Providing good sound for any kind of broadcast requires a top-of-the-range mobile recording unit. Mobile studios have not typically been used to record audio for webcasts, except on occasions when a unit has been present to provide a live mix for other, more mainstream broadcast formats. Therefore, by extension, webcasting is currently the domain of the few top-end mobiles in use.

"At this point in time a webcast is almost always the by-product of the main job we have been employed to do by the production company or

Mobile studios see demand grow in webcast world

Control over sound quality of live concerts on the net is fuelling the need for the pro-audio professionals. Caroline Moss reports

record company," says Zoe Fawcett-Eustace, studio manager at Manor Mobiles. "Our client will usually have set up deals for the webcast, so with their go-ahead we supply the feed."

From the point of view of the mobile engineers, highly trained in providing the best possible sound for a live broadcast, the fact that they are supplying sound to the internet makes little difference to the processes involved. "It doesn't make any difference to the way we work at all," says Tim Summerhayes, director of Fleetwood Mobiles. "We just supply a broadcast stereo feed, which provides the normal stereo mix."

Once the feed leaves the mobile's mixing desk it will usually be sent to the company responsible for encoding the webcast. This process compresses the

audio and formats it for streaming on to the website, usually down an ISDN line or via satellite to the remote server.

Currently the webcasters set up computers on-site for this purpose, but it is possible that in the future, mobiles could offer their own encoding equipment on-board. This is a service which Floating Earth, the Perivale-based company which provides portable recording rigs for concerts around the world, is already equipped to provide.

"In the past, we have used ISDN lines or gone through a local network, so the infrastructure is already there," says Floating Earth engineer Mike Hatch. "Now we are getting a satellite uplink built, with four or five portable satellite systems. This means we can take responsibility for putting the sound on to the net as well."

Apart from this facility, Hatch says the company's move into webcasting has not necessitated any other investments. "Every piece of gear we buy now



Fleetwood's Tim Summerhayes



4 GREAT YEARS IN-A-ROW

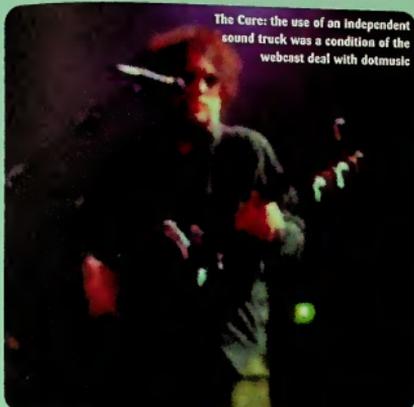
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The Core: the use of an independent sound truck was a condition of the webcast deal with dotmusic



Future of the phone is the key to studios' webcast dreams

There are currently two main prerequisites for recording studios thinking of offering webcasting services – don't be phased by the concept and install an ISDN line. For those who then expect the work to flood in, a certain degree of patience could also come in useful.

Strongroom Studios in east London recently installed a digital network interfacing all studios, to tie in with its purchase of three top-end ProTools systems.

Ironically, the only live webcast it has hosted so far was almost three years ago in the shape of a Radio One session with Orbital, and an ISDN line had



Strongroom Studios: geared up for more webcast work

to be installed specifically.

"There is not a huge demand yet," says Strongroom managing director Rob Buckler. "We are keen to do it and there are now many opportunities as all our studios are linked by ISDN, and we could also go live from the bar."

Despite the almost non-existent demand for studio input in the webcasting field, Buckler is confident that as technology and home phone lines improve, so will the frequency of webcasting. In the meantime, Strongroom is keen to investigate the possibility of webcasting from a new venue currently being built in Hackney.

"Audio from gigs could be fed back to the studio, mixed live and put on to the internet," says Buckler.

Another visionary studio, H₂O in

Brixton, has been offering ISDN transfer services for several years, and has hosted webcasting sessions for XFM, a practice the station has now dropped. The studio recently hooked up with San Francisco-based digital entertainment network Ednet and hopes webcasting opportunities will increase.

"The studio is simply the place where it happens," says H₂O owner Andy Hilton. "More important is what goes on at the server end, as is the ability to receive a good, uninterrupted audio stream through your home computer, which is currently difficult with standard phone lines."

Hilton is expecting to see an upswing in webcasting with BT's introduction of consumer ADSL lines

aimed at home internet use.

With the introduction of its Interactive division, Abbey Road is well positioned to offer webcasting and has hosted several online events, including

yet another Paul McCartney performance.

"We have ISDN in all the studios, and we can also provide a server if necessary, although usually clients will set up their own links," says Christina Schoenleber, account manager at Abbey Road Interactive. "Obviously it is an ideal setting for webcast performance – from small bands through to orchestras."

For interactive chats online, the picture is simpler – all that is required is a laptop computer, a webcam and a standard phone line. Most websites can handle interactive chats themselves, while record companies such as Virgin are also setting up in-house facilities for online band interviews. **CM**

is a computer anyway; we have been recording on to computers for six years. We haven't even had to buy many new compressors, as compression on the encoding side is so severe that there is not much point in doing any more."

Floating Earth, which estimates that 50% of its work is now internet-based – half of which goes out live – has been webcasting for about five years. Most of its work revolves around jazz and classical music and includes the annual White Nights classical festival in Russia. Organised by Global Music, which specialises in putting classical music on to the net, the festival is a rare example of an event which is broadcast only on the web. Floating Earth handles the event every year in partnership with one of the Manor Mobiles trucks, travelling between the several different venues around the country.

Although webcast recording requires mobile studios to adapt their role very little, their absence would most certainly have a negative impact on the audio quality of the larger concerts which do appear on the net.

"If a webcaster can't get a professional mobile to do the sound, their only other option is to take it from the front-of-house mixing desk, which is always

'You'll never get a suitable sound mix for broadcast when it is being mixed for an audience' – John Pearson, BBC Live Music Mobiles

a semi-pro way of doing it," says John Pearson, mobile recording manager at BBC Live Music Mobiles. "You are never going to get a suitable sound mix for broadcast when it is being mixed for an audience, and also there are no audience mics being used, so you don't get a feel for the ambience. Some webcasting companies take the front-of-house sound, put out their own audience microphone and then mix it in before they put it into the computer for

encoding, but it is not the same as proper professional sound, and it shows in some of the webcasts I've heard."

Another factor holding back webcasting is that while television is undergoing its own revolution, with digital TV, widescreen sets and surround sound all features of the country's living rooms to a lesser or greater extent, viewing a concert on the average home computer will not be as rewarding.

"Most people have tiny little speakers on their computer, if they have any sound at all, so we could provide the highest quality digital audio and it wouldn't make any difference to what they hear," says Pearson. "But that will improve, and it will become much more important that we put high quality audio and video at the front end of a webcast."

Given the speed at which the internet is transforming consumers' lives, it will only be a matter of time before webcasting becomes as common as a live TV broadcast. Mobile studios at the cutting edge of live broadcasting are well-positioned to grow with the new format. ■

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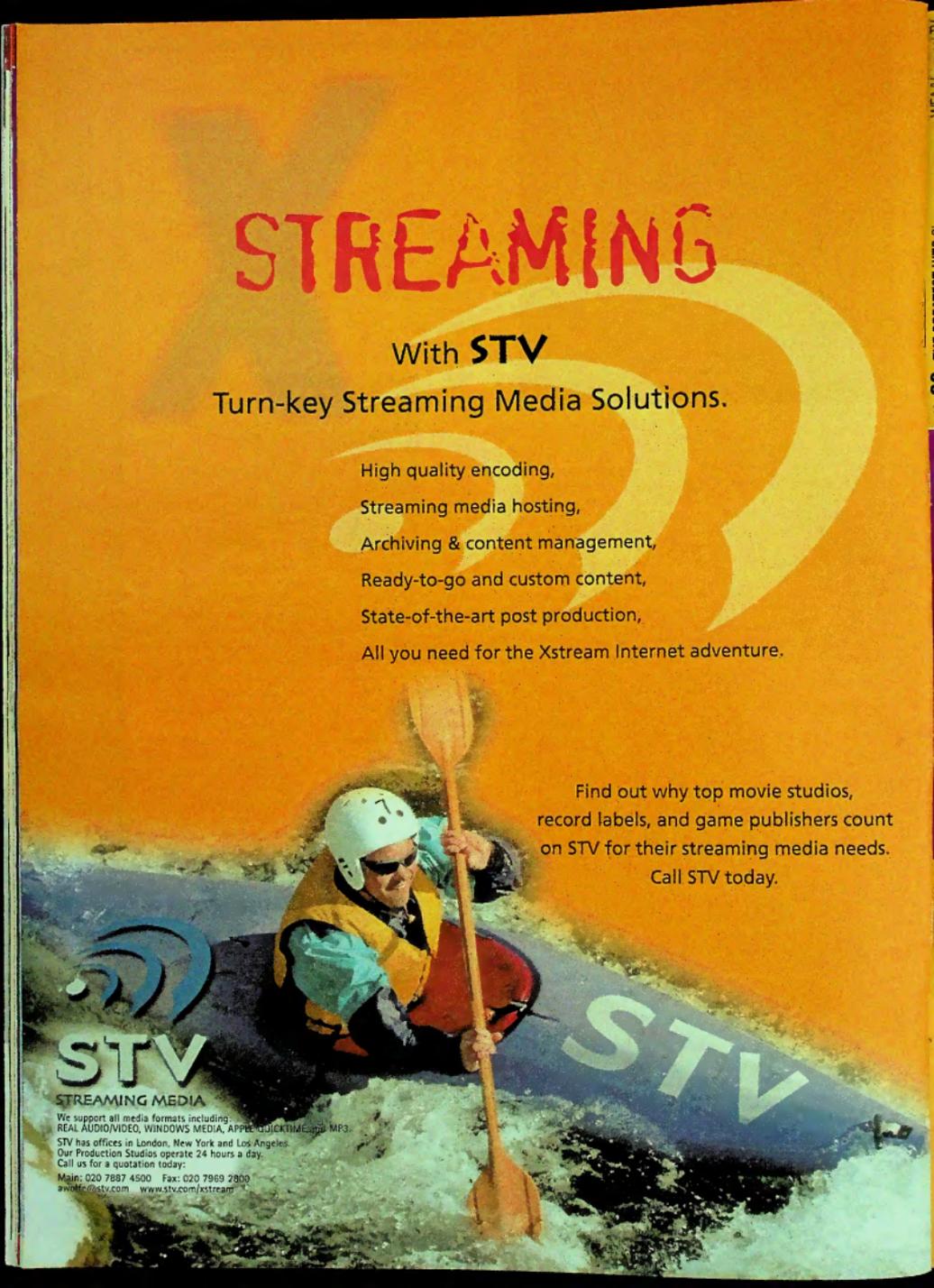
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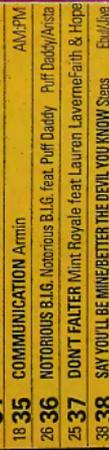


Concrete/Anista

- 17 21 RE-ROUND THE ROUND SAY BU SUEZITA, Miki Dinger feat. Craig David Public Domain/Reparatus
- 20 22 STEAL MY SUNSHINE Len Columbia
- 16 23 BECAUSE OF YOUR SEANNY Sandwich Southern Fried
- 24 SIMON SAYS Pharoahe Monch Rawkus
- 25 BACK IN MY LIFE Alice Deejay Positive
- 26 YOUR EYES Simply Red East West
- 27 DESERT ROSE Sting feat. Cheb Miami A&M/Mercury
- 28 PITCHIN' (IN EVERY DIRECTION) Hi-Gate Incentive
- 29 (WELCOME) TO THE DANCE Des Mitchell Code Blue
- 30 IF I COULD TURN BACK THE HANDS OF TIME R Kelly Jive



- 28 31 I HAVE A DREAM/SEASONS IN THE SUN Westlife RCA
- 29 32 MISS (WHEN THE SUN DON'T SHINE) Vengaboys Positive
- 33 TWO IN A MILLION/YOURE MY NUMBER ONE S Club 7 Polydor
- 34 BARBER'S ADAGIO FOR STRINGS William Orbit WEA
- 18 35 COMMUNICATION Amin AMP/PM
- 26 36 NOTORIOUS B.I.G. Notorious B.I.G. feat. Puff Daddy Puff Daddy/Anista
- 25 37 DON'T FALTER Mint Royale feat. Lauren Laverne Faith & Hope
- 38 38 SAY YOU'LL BE MINE/BETTER THE DEVIL YOU KNOW Steps EMI/Jive
- 53 39 SHE'S THE ONE/IT'S ONLY US Robbie Williams Chrysalis
- 51 40 TALKING IN YOUR SLEEP/LOVE ME Marianne McCouchban Incocept



compilations

1 THE LOVE SONGS ALBUM 18 11 WOMAN 2
Universal TV/Sony TV/Globel
wmarcep/Universal TV/Globel TV

2 PURE GARAGE
wmarcep
3 AGIA NAPA - FANTASY ISLAND 10 13 HITS 2000
wmarcep/Globel TV/Sony TV
4 CLUBBER'S GUIDE TO... 2000
Ministry Of Sound
5 CLUBNIX 2000
Universal TV
6 BREAKDOWN
Telstar TV

7 NOW THAT'S WHAT I CALL MUSIC! 4
EMI/Virgin/Universal
8 THE BEST LOVESONGS...EVER!
Virgin/EMI
9 LOVED UP
Inspired
10 SLUNKY - TECH-NOISE
Beachwood

11 BLACKMARKET PRESENTS 2 STEP
Acid
12 THE ANNUAL - MILLENNIUM EDITION
Ministry Of Sound
13 BEST AND FRIENDS ALBUM IN THE WORLD...
Virgin/EMI
14 THE 67'S GOLD COLLECTION
RCA/Globel TV

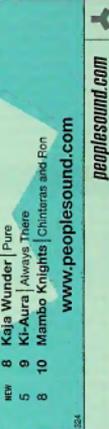
15 SUNKY - TECH-NOISE
Inspired
16 SLUNKY - TECH-NOISE
Beachwood

17 BLACKMARKET PRESENTS 2 STEP
Acid
18 THE ANNUAL - MILLENNIUM EDITION
Ministry Of Sound
19 BEST AND FRIENDS ALBUM IN THE WORLD...
Virgin/EMI
20 SUNKY - TECH-NOISE
Beachwood

peoplesound.com top10chart

The peoplesound.com new music top ten chart

- 1 Da-Essence | Now Till Infinity
- 2 Gayle Day | Make Your Own Bed
- 3 Elks Skiffle Group | Deep Sleep Cyberbaby
- 4 The Outor Limits presents Twister | Sequence
- 5 Lord Black Dark Star | Show
- 6 Heaven | Charlie Brown
- 7 Hydro | Sinking
- 8 Keja Wunder | Pure
- 9 Ki-Aura | Always There
- 10 Mambo Knights | Chinteras and Ron



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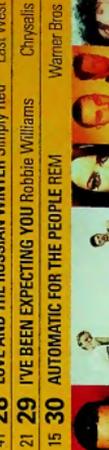
46 20 THE GREATEST HITS Cher



WWEA/Universal TV

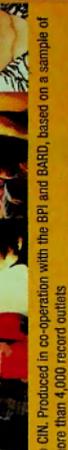
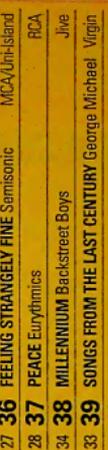
18 21 SURRENDER The Chemical Brothers Virgin
32 LOVE SONGS - THE VERY BEST OF Randy Crawford wmarcep
31 23 SUPERNATURAL Santana Anista
20 24 UNPLUGGED The Corrs 143/Lava/Atlantic

12 25 TALK ON CORNERS The Corrs 143/Lava/Atlantic
68 26 YOU'VE COME A LONG WAY, BABY Fatboy Slim Skit
27 THE VERY BEST OF Andy Williams Columbia
41 28 LOVE AND THE RUSSIAN WINTER Simply Red East West
21 29 I'VE BEEN EXPECTING YOU Robbie Williams Chrysalis
15 30 AUTOMATIC FOR THE PEOPLE REM Warner Bros



13 31 THE SCREEN BEHIND THE MIRROR Enigma Virgin
26 32 BY REQUEST Boyz2n4 Polybr
25 33 CALIFORNICATION Red Hot Chili Peppers Warner Bros
45 34 THE BEST OF ME Bryan Adams Mercury/A&M
36 35 LIQUID SKIN Gomez Hut/Virgin
27 36 FEELING STRANGELY FINE Samsonic MCA/UMI-Bland

28 37 PEACE Eurythmics RCA
34 38 MILLENNIUM Backstreet Boys Jive
33 39 SONGS FROM THE LAST CENTURY George Michael Virgin
32 40 THE HUSH Texas Mercury



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MID-PRICE

This	Last	Title	Artist	Label	(Distributor)
1	2	LEFTEM	Lutfield	Higher Ground/Mart	HANDJOB (TEN)
2	1	TRACY CHAPMAN	Tracy Chapman	Elektra	K3607142 (TEN)
3	5	THE MASTERSHIP	Opis	Creation CREC00141 (3MVP)	
4	NEW	COME FIND YOURSELF	Fun Lovelies/Criminals	Chrysalis C00H0611 (E)	
5	7	THE SCORE	Fugges	Columbia 465942 (TEN)	
6	3	DOOKIE	Green Day	Capricorn C0626022 (TEN)	
7	7	DEFINITE MAYBE	Opis	Creation CREC 169 (3MVP)	
8	10	GENERATION TERRORISTS	Manic Street Preachers	Columbia 471962 (TEN)	
9	12	GREATEST HITS	Bob Dylan	Columbia 460679 (TEN)	
10	4	DOGS OF THE BAY - DEFINITIVE COLLECTION	Arto Redding	Atlantic 55467192 (TEN)	
11	NEW	SUCK	Alison Moyet	Atlantic 460679 (TEN)	
12	6	HOTEL CALIFORNIA	Eagles	Columbia 463180 (TEN)	
13	19	TAFELBERG	Carole King	Capricorn C0626022 (TEN)	
14	19	SCREAMADELICA	Simon And Garfunkel	Columbia 452482 (TEN)	
15	NEW	BRIDGE OVER TROUBLED WATER	Simon And Garfunkel	Epic C00891 (TEN)	
16	NEW	THE FINAL	Whitney Houston	Mushroom D31450 (3MVP)	
17	NEW	GARBAGE	The Who	Polygram 527962 (U)	
18	NEW	WHO'S NEXT	Koala Shaker	Columbia SHAKER10 (U)	
19	NEW	K	Led Zepplin	Atlantic 756702382 (TEN)	
20	14	FOUR SYMBOLS	Led Zepplin	Atlantic 756702382 (TEN)	

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BUDGET

This	Last	Title	Artist	Label	(Distributor)
1	1	MOTOWN CHARTBUSTERS - VOLUME 3	Various	Spectrum 554162 (U)	
2	7	LOVE SONGS	Elvis Presley	Candela 742416912 (BMG)	
3	4	THE MUSIC STILL GOES ON	Alba	Spectrvm 551192 (U)	
4	6	THE COLLECTION	Michael Ball	EMI 469572 (E)	
5	3	GREATEST HITS - PART TWO (1977-1987)	Hot Chocolate	EMI GAD CD0019 (E)	
6	NEW	SHARING THE NIGHT TOGETHER - THE BEST OF	Dr Hook	Chrysalis C00H0611 (E)	
7	8	THE VERY BEST OF	All Green	Chrysalis C00H0611 (E)	
8	NEW	URBAN FUNK BREAKS - IN THE MIX	Various	Botch & Scarper 8052CDLP19 (SRB)	
9	NEW	PRETTY WOMAN - THE BEST OF	Roy Orbison	Columbia 463032 (TEN)	
10	NEW	THE PICK OF THE 70S	Various	Chrysalis C00H0611 (E)	

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R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	RISE	Gabriele	Go-Beat/Polydor	G30_CD_25 (U)
2	NEW	MUST BE THE MUSIC	Joy Negro feat. Taka Bomb	Incentive	CEN 4235 (DMJ/TEN)
3	2	SWEET LOVE 2K	Fiance	Wildcat	CD0114 (U)
4	4	I KNOW WHATS UP	Dave Jones	LaFace	7432122282 (BMG)
5	3	BREATHIE AND STOP	Donnell	Acista	7432122282 (BMG)
6	NEW	SIMON SAYS	Parlanech March	Rawkus	RW025672 (P)
7	5	NOTORIOUS B.I.G.	Notorious B.I.G. feat. Puff Daddy	Puff Daddy/Arista	7432122282 (BMG)
8	7	IF I COULD TURN BACK THE HANDS OF TIME	R Kelly	Epic	668182 (P)
9	6	TEARDROPS	Lovestonia	Fresh	FRSHD 79 (DMJ/P)
10	8	IT RY	Macy Gray	Epic	668182 (TEN)
11	NEW	SATISFY YOU	Puff Daddy feat. R Kelly	White Label	780822 (Import)
12	17	CAUGHT OUT THERE	Kelis	Virgin	(Import)
13	11	HOT BOYZ	Moby Modesteanor Ekkit	Elektra	E 700202 (TEN)
14	10	WHY YOU FOLLOW ME	Eric Benet	Warner Brothers	WV01 CD (TEN)
15	14	DEAR LEE	TLC	LaFace/Arista	7432122282 (BMG)
16	15	RISE	Eddie Amador	Defected	DEFECTIVE DMJ/TEN)
17	13	I LEARNED FROM THE BEST	Whitney Houston	Arista	7432122282 (BMG)
18	9	FLAVA	Imajin	Jive	955012 (P)
19	15	NASTRADAMUS	Nas	Columbia	666592 (TEN)
20	19	SUNSHINE	Gabriele	Go-Beat	G0B202 (U)
21	20	HEARTBREAKER	Mariah Carey	Columbia	666302 (TEN)
22	21	THE BRICK TACK VERSUS GITTY UP	Sak-I-Papa	fr-CD	370 (TEN)
23	24	WHY	Gizem Kad	WEA	WEA 22001 (TEN)
24	22	WILL 2K	Will Smith	Columbia	666452 (TEN)
25	16	APPARENTLY NOTHING	The Brand New Heavies	fr	RNH123 (TEN)
26	23	TURN YOUR LIGHTS DOWN LOW	Bob Marley feat. Lauryn Hill	Columbia	666482 (TEN)
27	18	ROCK W/ HOLLY HOLMISTRY	Hartmore Boy Modeling School	Tommy Boy	TB02 2862 (P)
28	27	BOMB BIDDY	Another Level	Northwestside/Arista	7432122282 (BMG)
29	25	ENOUGH IS ENOUGH	Y Tribe feat. Elisabeth Troy	Northwest	10 NORTH 002 (U)
30	26	M.S. FAT BODY	Mos Def	Rawkus	RW023002 (P)

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TW	LW	Title	Label	Cat. No.
1	1	ORIGINAL CAST RECORDING: <i>Joseph & The Amazing Technicolor Dreamcoat</i>	Universal Video	018103
2	2	STEPS: <i>The Next Step - Live</i>	Jive	021015
3	1	SHANIA TWAIN: <i>Live</i>	Universal Video	018104
4	3	METALLICA: <i>SM</i>	Warner Music Video	02K42213
5	4	S CURB 2: <i>It's An S Club Thing</i>	Warner Music Video	02R30793
6	8	BARTNEY SPEARS: <i>Time Out With</i>	Jive	022005
7	7	WESTLIFE: <i>The Story</i>	BMG Video	1421700183
8	9	HADSONKA: <i>The Video Collection</i>	Warner Music Video	12953603
9	14	SLEEPY: <i>Welcome to Our Neighbourhood</i>	Roadrunner	1805113
10	17	GEORGE MICHAEL: <i>Ladies & Gentlemen - Best Of</i>	SHV Epic	200302

COUNTRY

This	Last	Title	Artist	Label	(Distributor)
1	1	COME ON OVER	Shania Twain	Mercury	1700912 (TEN)
2	3	THE WOMAN IN ME	Shania Twain	Mercury	525882 (U)
3	4	WIDE OPEN SPACE	Dixie Chicks	Epic	489622 (TEN)
4	2	I AM SHELBY LYNNE	Shelby Lynne	Mercury	548172 (U)
5	5	LOVE SONGS	Kenny Rogers	Virgin	KENNYCD 1 (E)
6	7	FLY	Dixie Chicks	Epic	494512 (TEN)
7	8	SHANIA TWAIN	Shania Twain	Mercury	514222 (U)
8	6	LEANN RIMES	LeAnn Rimes	Carli/London	85730512 (TEN)
9	9	WHAT A CRYING SHAME	The Mavericks	MCA/Inland	MCD11935 (U)
10	10	THE DUST BOWL SYMPHONY	Nanci Griffith/LSD	Elektra	7550142 (TEN)
11	11	TRAMPLINE	The Mavericks	MCA Nashville	UMD 9046 (BMG)
12	12	FOUR ABOUT ANYTHING	Alison Krauss	Rouder	RKCD 9465 (DU)
13	13	SITTING ON TOP OF THE WORLD	LaRae Rimes	Carli/London	566022 (U)
14	15	SONGS OF INSPIRATION	Daniel O'Donnell	RCA	RIZCD 092 (RM/CU)
15	14	STILL CAN'T SAY GOODBYE	Garth Brooks	Warner Bros	536243312 (TEN)
16	17	LOVE WILL ALWAYS WIN	Faith Hill	Carli/London	556122 (RMJ/TEN)
17	16	A PLACE IN THE SUN	Tim McGraw	Carli/London	556122 (RMJ/TEN)
18	18	GRASS IS BLUE	Dolly Parton	Sugar Hill	SHCD3006 (DIR)
19	NEW	SO GOOD TOGETHER	Reba McEntire	MCA Nashville	MCD 10097 (U)
20	19	EMOTION	Martina McBride	RCA	7425195512 (U)

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ROCK

This	Last	Title	Artist	Label	(Distributor)
1	1	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros	75952612 (TEN)
2	2	AMERICANA	The Offspring	Columbia	691652 (TEN)
3	3	GREEN DAY	Green Day	Reprise	53624762 (TEN)
4	6	THE MATRIX (OST)	Keanu Reeves	Maverick/Warner Bros	53624174 (TEN)
5	4	ENEMA OF THE STATE	Blink 182	MCA/Inland	MCD 1196 (U)
6	NEW	GARBAGE	Garbage	Mushroom	D 31450 (3MVP)
7	3	THE BATTLE OF LOS ANGELES	Rage Against The Machine	Epic	693032 (TEN)
8	8	ISSUES	Korn	Epic	693032 (TEN)
9	9	ARABET	Sly & The Loveband	Roadrunner	RM 8025 (U)
10	10	NEVERMIND	Nirvana	Geffen	CD02 2425 (U)

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DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	MUST BE THE MUSIC	Joy Negro feat. Taka Bomb	Incentive	CD05 DMJ/TEN)
2	2	SIMON SAYS	Pharlanech March	Rawkus	RW025672 (P)
3	1	BREATHIE AND STOP	Donnell	Arista	7432122282 (BMG)
4	1	UP FRONT	KazuoKahep	Triplet	TR 1743269 (Arista)
5	17	YOU DON'T KNOW	702	Motown/Inland	TMI192 (U)
6	11	PITCHIN' (IN EVERY DIRECTION)	Hi-Gate	Incentive	CD1 TMJ/TEN)
7	3	DARK SCIENCE EP	Tik	Hooj Choons	H0J187R (U)
8	2	COMMUNICATION	Armin	AM.PM	12AMP123 (U)
9	10	(WELCOME) TO THE DANCE	Dee Mitchell	Code Blue	BLU CD81 (TEN)
10	7	BAR & AWAY	Aida	48K/Perfection	48KCT0203 (DMJ/P)
11	12	ADULANTE	Sash!	Multiple	MULTIPLY TMJ 50 (E)
12	7	LOVE WILL COME	Tomski feat. Jan Johnston	Xtravaganza	XTRAV182 (DMJ/TEN)
13	6	THAT'S THE WAY LOVE IS	Byron Stingily	Manifesto	FES566 (U)
14	4	HEAR YOU CALLING	Aurora	Positive	12TV124 (E)
15	5	SHINE 2000	The Space Brothers	Manifesto	FES5067 (U)
16	NEW	TRU	Peshay feat. Kym Mazelle	Island Blue	IFACCD24 (U)
17	18	STARGIGHTER	Starfighter	Sound Of Ministry	MOS136 (DMJ/TEN)
18	11	STAGE ONE	Space Manouvers	Hooj Choons	H0J173R (U)
19	NEW	RADIO RAGE	Idjut Boys & Queasman	Glasgow Underground	GUM49 (U)
20	14	BECAUSE OF YOU	Scanty Sandwich	Southern Fried	ECB 18 (DMJ/P)

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DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	PURE GARAGE	Various	warner-epic	WPM101 (TEN)
2	2	AGIA NAPA - FANTASY ISLAND	Various	Telstar	TT 17MVC15 (U)
3	NEW	BLACKMARKET PRESENTS 2 STEP	Various	Azul	JAZP204 (U)
4	3	RISE	Gabriele	Go-Beat/Polydor	947681/547484 (U)
5	NEW	BLACKMARKET PRESENTS 2 STEP	Various	Azul	(AZCD2004 U)
6	4	FLY	Moby	Mute	STUMM 172/STUM19 (U)
7	5	FLY	Moby	MCA/Inland	4 (U)
8	2	HERE I WANNA BE	Donnell Jones	LaFace/Arista	7432122282 (BMG)
9	6	2001	Dr Dre	Interscope	0948511 (U)
10	NEW	AYIA NAPA	Various	Global TV	JRACD0135 (BMG)

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SINGLE of the week

MADONNA: American Pie (Maverick/Warner PR01802). If the announcement of Don MacLean's posthumous 1971 epic as the next Madonna single was greeted with mild befuddlement, then the finished article will still provoke mixed reactions. The song's original lyrics have been edited and its singalong tone mellowed by William Orbit's production — not a patch on the job he has done with All Saints. Madonna's decision to do a re-make as inspired a cover as one might have imagined. But strong airplay support includes an A-listing at Radio One, and the tie-in with the Madonna film *The Next Big Thing* — plus a likely US number one — will do no harm at all. **RECOMMEND**



ALBUM of the week

ANGIE STONE: Black Diamond (Arista 074321277529). US born but UK-singling, Stone has been a well-kept secret just waiting to burst out on to the wider music scene since a sampler from this, her debut solo album, was sent out last year. Combining sweet harmonies with real instruments and contemporary production, this is miles removed from the formulaic R&B peddled by most of her peers. Less high-profile than the new set by D'Angelo — with whom she used to write — Stone already is and selling more units. With support from Capital Radio already in the bag, a live show at London's Shepherd's Bush Empire later this month is sure to appeal. **RECOMMEND**



SINGLE reviews

FILTER: Take A Picture (Reprise WS1502). The most commercial track from last year's *The Off* record album looks set to replicate the breakthrough it has achieved in the US (where it is in the *Billboard* Top 20). It is Blasted at Radio One. **RECOMMEND**

BARBARA TUCKER: Stop Playing With My Mind (Positive CDTV127). Licensed from Strictly Rhythm, this anthemic house track should deliver another hit for Positiva. It topped MW's Club Chart last week. **RECOMMEND**

INTERCOM: Soullawz: Conversation (Intercom P1AS1580CD). Sharing the inventive pop spirit of Soullawz's debut *Too Many DJs*, this contains more than enough appeal to keep the Belgian act's profile rising. They are currently touring with Muse. **RECOMMEND**

ORBITAL: Beached (Hr FC0377). This track from the Beach soundtrack album was originally scored by Angelo Badalamenti, but receives a reworking from the Hartnoll brothers for this release. Using lush synths and dialogue on top of Orbital's house beats, it is Clipped at Radio One. **RECOMMEND**

MARIAN CAREY: Thank God I Found You (Columbia CD6690552/5). This track from Carey's Rainbow album sees her team up with Joe and 98°. Its profile will be raised by her upcoming Wembley Arena date. **RECOMMEND**

LYNDEN DAVID HALL: Forgive Me (Cooltempo CD0001346). The first taste from the new album by the UK's leading male R&B vocalist promises much to look forward to. Moves from Ignorants and Artful Dodger add spice to a strong package. **RECOMMEND**

COLDFPLAY: Silver (Parlophone CD8536). This London quartet unleash their best offering yet, an understated yet epic track with Jeff Buckley-esque vocals and well-structured semi-acoustic backing. After support from Jo Whalley and Steve Lamacq, it is Clipped at Radio One. **RECOMMEND**

YACHTS: Eye Ya Shalala Lala (Positiva CDTV126). The UK's most successful current dance act return with this offering from their *Platinum Album* (released March 13). The Euro-pop bounce shines through the contemporary backing. **RECOMMEND**

'N SYNC: Bye Bye Bye (Jive 9250202). 'N Sync's first single for Jive sees them move further into R&B territory with a song written and produced by Sweden's Chelton hitmakers. It is not their strongest song to date, but it has radio appeal. **RECOMMEND**

FUNCTIONAL: PSYCHEDELIC WALTONS: All Over My Face (Virgin

USVC0160). Produced by Nettee Hooper, this funky house track is the first single lifted from the excellent Big Teease soundtrack. Based around Loose Joint's disco classic, it has an irresistible bassline. **RECOMMEND**

YOMANDA: Sunshine (Manifesto FSC008). This follow-up to Synths & Strings is another disco-favoured track from Paul Masterson, this time aided by Judge Jules. Clipped at Radio One, it looks set for chart success. **RECOMMEND**

MADONNA: Don't You Worry (V2 VRS011523). This all-female trio's debut single for V2 is a somewhat pop-by-numbers affair. It is a radio-friendly R&B/pop track with a catchy chorus, but may struggle to stand out from the pop pack. **RECOMMEND**

WIDDOWE: Off The Wall (Positive CDTV125). Previously only available as a bootleg due to its sampling of Michael Jackson's *Off The Wall*, this out-of-circulation is now cleared for major release. It has previously topped the MW Club Chart. **RECOMMEND**

RASMUSS: Music Is Love (Delish BLS238). The first massive summer tune of 2000 is already upon us in the guise of this sunny track with a silky bassline, crackling breaks and a sultry vocal. It is a former Essence Tune in *i* magazine. **RECOMMEND**

QUEEN ADRENIA: I Adore You (Blanco Y Negro CDXN62124). Taken from their forthcoming *Taxidermy album*, I Adore You is a visceral slice of power rock which is as disarming as it is impressive. **RECOMMEND**

SHACK: Oscar (Laurel/London LONCD445/8573 82135 2). Capitalising on Shack's headlining slot on the NME Carling Premier tour comes this standalone single. Not one of the band's finer moments, Oscar is a distinctly jaunty romp which has received little airplay exposure. **RECOMMEND**

BOGGY ELECTRIC: Freedom Fighter (Bowers Banquet BBQ 341CD). The veteran post-rock duo return after a two-year break with a mix of pastoral vocals and dreamy electronics. It should generate attention for their new *Live* album. **RECOMMEND**

DAY ONE: In Your Life (Melanolic SAD7). In contrast to the acoustic guitar and trip-hop beats of the debut album by this fully-typed Bristol act, this is a breezy, radio-friendly pop song that capitalises on their recent Gomez support slots. **RECOMMEND**

BREAKBEAT ERA: Ballifort (XL Recordings XLS 115CD). Roni Size re-surfaces with this stand-out track from the *Breakbeat Era* album. Bass stabs and breakbeats are topped by Leonie Lewis' snarling vocals. It is Clipped at Radio One. **RECOMMEND**

GONZALES: Let's Groove Again (Kitty-Yo KY0028CDM). The word of mouth on this Canadian-born Berlin-resident musician has been accelerating ever since a mix-out of his forthcoming Gonzales *Over Alles* album (released March 20) — undoubtedly one of the leftfield albums of the year so far. The single is a groovy, sumptuous tune that is as exciting as its titleback, with snippets of samples and vinyl drums setting up an impressive beat on these shores. One to watch. **RECOMMEND**

JUSTIN LEWIS ORCHESTRA: Made Us, Make Us (ZubiZareta ZUB004CD). Sheffield-based Justin Lewis has crafted a melancholic mix resembling Babybird teaming up with the Royal Philharmonic Orchestra. Through lacking any obvious hooks, the inspired sample-like use of his nine-piece orchestra is an interesting listen. **RECOMMEND**

THE MARBLES: Slip Into Love (ZTT ZTT144CD). The gap left by premature demise of the New Radicals could well be filled by this young Irish indie-pop act. One of the new wave of Irish acts to watch. **RECOMMEND**

ALBUM reviews

AQUA: Aquarius (Universal 153 810-24). From the opener, the first single *Cartoon Heroes*, to the penultimate song *Bumble Bees*, this follows up to 1998's *Aquarium* sounds like a potential greatest hits collection. Lyrically adept and at times even Jacksone-esque, this is a winner. **RECOMMEND**

SMASHING PUMPKINS: Machina: The Machines of God (Hut CDHU759). This first Pumpkins album since 1998's *Acid Eaters* revisits the heavier, more guitar-based side of the band's sound. Their most consistent album since *Siamese* album, it has good chance of reinstating them as a commercial force. **RECOMMEND**

THE FALL: A Past Gone Mad: The Best of The Fall 1990-2000 (Artful CD30). Compiled by fan Stewart Lee (of the Lee & Herring comedy duo), this album charts the Nineties output of one of the Manchester band. It makes one wonder why they failed to make a bigger impression on the charts. **RECOMMEND**

KELIS: Kaleidoscope (Virgin CDVUS167). A strong debut from one of the brightest female faces to appear on the R&B scene in recent years. Among the first single, *Caught Out There*, has received solid airplay from Capital FM to Radio One, it would be unfair just to concentrate on one song as the whole album displays talent. **RECOMMEND**

AIR: Virgin Suicides (Virgin CDV2910). The French duo return with their first new material since 1998's *Moon Safari*, a soundtrack to the forthcoming *Sofia Coppola* film *The Virgin Suicides*. Largely instrumental, it is moodier and more minimal than *Moon Safari*, but is a compelling listen. Vocal track *Playground Love* is Clipped at Radio Two. **RECOMMEND**

THE WEEK'S REVIEWS: Dugald Baird, Jimmy Brown, Michael Byrne, Chris Finan, Tom FitzGerald, Stephen Jones, Sophie Moss, James Roberts, Nick Tysco and Adam Woods.

EELS: Daisies Of The Galaxy (Dreamworks EEL31). A big step away from the dark mood which pervaded 1998's *Electro-Shock Blues*, eels' latest album remains moving but lightens the mood a lot. An impressive and important album, it also includes the current single *Me E's Beautiful Blues*. It should be a huge success. **RECOMMEND**

STEELY DAN: Two Against Nature (Giant 74321521802). This is the US duo's first studio album for nearly 20 years and finds Steely Dan in usual complex, heavy jazz-rock territory. The playing is exceptional, the production pristine but takes a lot of listens to appreciate the subtleties of the play. **RECOMMEND**

AO/DC: Stiff Upper Lip (EMI Liberty CD 025 6672). Australia's favourite adopted sons return with this, their first new album in four years. With George Young (Long Live Rock, if You Want Loud) handling production, it will be lapped up by fans. **RECOMMEND**

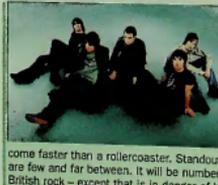
TEISH O'DAY: Commitment (Dance Alley DA001). This 25-year-old Londoner is attracting A&R interest on the back of this record and her backing vocals on the forthcoming *Richard Blackwood* project. Jazz influences have drawn comparisons with Erykah Badu and Anita O'Day. **RECOMMEND**

'N HARMONY: Resurrection (Ruthless/Epic 4964272). The multi-platinum US rappers return with a fine album with fresh production and silky beats. Standout tracks include *Ecstasy* and *Paper*. **RECOMMEND**

ORANGE CAN: Entrance High (Regal RG637CD). Sounding a lot like the Orb without beats or Pink Floyd with more expensive recording equipment, it would be easy to write Orange. Can off as nouveau prog-rockers, but this album has many fine twists and turns. A possible cult hit. **RECOMMEND**

FIONA APPLE: When The Pawn... (Epic 4964282). The US singer-songwriter's second album is reminiscent of both Alanis Morissette and Tori Amos — but is very much an original effort. The angst is relentless and — though obviously talented, Apple's often over-dramatic delivery spoils what could have been a special record. **RECOMMEND**

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



THE SHOCKER: Standing On The Shoulders Of Giants (Big Brother RKID001). The MW jury is still out on this record. On the positive side, it probably exhibits frontman Liam Gallagher's best vocal performance yet. And in terms of production, with Mark 'Spiky' Stent on board, it is an improvement — although many would rather they return to the coarse edges of *Definitely Maybe*. On the negative, the comparisons with The Beatles, Pink Floyd and The Doors are few and far between. It will be number one. And Oasis remain among the few stars in British rock — except that it is in danger of becoming a 'retro rock' tag. **RECOMMEND**



JAMELIA

Brit Award Nominee 'Best British Newcomer'

Jamelia is the hottest UK R&B artist - it's official! 'Money' sees the nineteen year old Jamelia teaming up with classic rapper Beenie Man on a track that's been described by Radio 1's Sarah HB (Sunday Breakfast Club) as 'the Bohemian Rhapsody of R&B'. The single is backed with mixes that have been topping the R&B charts of late, and the CD features the fantastic video.

TV

- TFI Friday - 18 February
- The Box - 'Boxtalk' 11 - 26 February
- MTV - B list & The Richard Blackwood Show - 20 February
- London Today - video and interview - 18 February
- Videotech - 17 February

RADIO

- Radio 1 - A list
- Capital - A2 list
- Kiss - A list
- Galaxy - B list
- Choice - A list
- Playlisted across ILR

PRESS

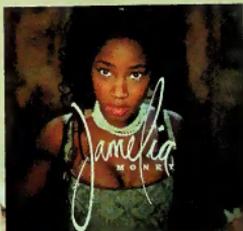
- Sky
- Smash Hits
- Blues & Soul
- The Voice
- Touch
- Mix
- The Sun
- The Sunday Times
- Flipside
- Sleaze Nation

MARKETING

Heavyweight campaign on launch across:

- TV - The Box, Channel 4, Trouble, Nickelodeon
- Radio - Kiss, Galaxy, Atlantic 252
- Press - Smash Hits, Heat, Blues & Soul, Touch, Time Out
- Outdoor activity

MONEY



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by Andrew Stewart

BBC TO ISSUE MUSIC FROM THIS SCEPTRED ISLE

The critical and commercial success of Radio Four's award-winning history of Great Britain, *This Sceptred Isle*, has prompted BBC Music to produce a two-disc compilation of classical works by British composers to tie-in with its existing spoken-

word series. *This Sceptred Isle — Music Of The 20th Century* (WMEF 00512/2, 00511/4) is released on March 6 as mid-price CDs and cassettes. The album offers a musical history of the past 100 years and includes the much-requested *This Sceptred Isle* theme music.

"The rationale was to create a musical tribute to the Radio Four series, and we felt the 20th Century offered an ideal starting point," says Charles Padley, BBC Music product manager. "It was during the 20th Century that music reached out to the masses with recordings and broadcasts, and also came to reflect the mood of the times and particular events that millions of people experienced."

The collection opens with Walton's Crown Imperial march, written for the coronation of George VI in 1937, and follows with pieces such as Eric Coates' *Dam Busters March*, Taverne's *Song For Athene* and Walton's *Spliffire Prelude & Fugue*, each associated with significant events in the nation's history.

"We move from the Edwardian age and the two World Wars to music associated with more recent occasions, including the wedding of the Prince and Princess Of Wales and Diana's funeral," adds Padley. Other tracks include Coates' *Sailing By*, Vaughan Williams' rarely-performed *Suite From The Pilgrim's Progress*, and Grainger's

Country Gardens. BBC Music will be working closely with Radio Four on the project and plans a marketing campaign which will include spots on Classic FM and a series of full-page ads in the classical music and other magazines.

RCA PROVES THERE'S MONEY IN BRASS

The 1937 film *Brassed Off* not only brought the world of brass banding to a wide audience, but also delivered RCA Victor 100,000 UK sales of the Grimethorpe Colliery Band-recorded OST. The mining industry may now be in terminal decline, but the Grimethorpe band lives on to star on a new disc from BMG Classics' premiere label, RCA Red Seal. *Classic Brass* (75605 51355-2) rolls out on March 6 and comprises 14 arrangements of well known classics, including Wagner's *Ride Of The Valkyries*, the *Largo* from Dvorák's *New World Symphony* and Liszt's *Second Hungarian Rhapsody*. The presence of Lesley Garrett on Handel's aria *When'er You Walk*, will also add to the album's marketability.



"The music was really the star of *Brassed Off*," says Rachel Agnew, marketing manager for BMG Classics.

"We don't think anything like this has been done before by a major label, certainly not with the support that we're giving it."

Although marketing spend will be targeted on traditional areas of brass band excellence, such as Yorkshire and the north-east of England, Agnew adds that the album will be heavily promoted on national radio and in the press.

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

ALBUM of the week



DIAMONDS IN THE SNOW: Songs by Grieg, Sibelius, Stenhammar, Alfvén, Sjöberg, Barbara Bonney, Antonio Pappano (Decca 466 762-2).

Works ranging from Grieg's familiar and irresistible *Ja Elsker Dig* to rarely-performed songs by Stenhammar and Alfvén are clearly benefit from the fact that US soprano Barbara Bonney is a fluent Swedish speaker and is also familiar with other Scandinavian languages. Her range of expression is matched by a particularly sensitive accompaniment by Antonio Pappano, music director elect at the Royal Opera, Covent Garden on a disc which Decca will be advertising in Gramophone and including in its retailer priority packs.



REVIEWS

For records released up to February 28 1999

JS BACH: Lutheran Masses Vol 2. Argenta, Chance, Padmore, Harvey, Purcell Quartet (Chandos CHAN 0653). Using only one voice to a part, supported by similarly sparse instrumentation, the Purcell Quartet scored favourable criticism and good sales for their first volume devoted to Bach's so-called Lutheran Masses. This follow-up release should appeal to a broad audience during Bach Year. It will be advertised in the March editions of *BBC Music Magazine* and *Gramophone*.



R STRAUSS: Also Sprach Zarathustra, Till Eulenspiegel, Don Juan, Veils, Vienna Philharmonic/Karajan (Decca Legends 466 388-2). This one of the highlights of Decca's successful mid-priced Legends series. Karajan's all-Strauss disc set new stereo standards in 1959/60 and it still sounds as good today. Specialist classical press

advertising and PoS posters will be central to the campaign.



STRAVINSKY: Petruska, Le Chant du Rossignol, Fireworks, Vienna Philharmonic/Maazel (RCA Red Seal 74321 57127 2). The Vienna Philharmonic's sumptuous sound has not always brought the best out of Stravinsky's music. Here, however, Lorin Maazel has galvanised them into a set of magnificently incisive and hard-edged performances. Maazel celebrates his 70th birthday with the LSO at the Barbican with a gala concert on February 17 and further performances on 20 and 22 February.

SIBELIUS: The Sibelius Edition. Hallé Orchestra/Barbirolli (EMI Classics CMS 5 67299 2). This special-price set, which is available at a dealer price of £22.80, contains the complete stereo recordings of music by Sibelius made by Sir John Barbirolli and his Hallé Orchestra for EMI at the height of their artistic collaboration in the Sixties.

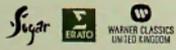
FLIPPA
GIORDANO

Presenting the debut album from one of the most exciting new talents in classical music, Italian singing sensation, Flippa Giordano. This beautiful album is a subtle blend of contemporary and classical styles and includes amazing new arrangements of famous opera arias.



CD includes: *Casta Diva*, from Norma (Bellini), *Vissi D'Arte*, from Tosca (Puccini), *Habenera*, from Carmen (Bizet), *O mio babbino caro*, from Gianni Schicchi (Puccini), plus original compositions.

PHL 2094-2



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www.hnh.com

BBC Worldwide

International Records Manager

BBC Music
Central London

BBC Music is part of BBC Worldwide, the commercial division of the BBC. It's aim is to maximise the potential of the BBC's music assets. These consist of music brands such as **Top of the Pops**, and also the music dimension of other genres including Children's, Drama, Entertainment, Education and Factual Brands.

BBC Music has interests in Records and Brands, Music Publishing and International radio and television marketing. Due to continuing expansion, the business now has a need for an International Records Manager.

The International Records Manager will have responsibility for developing international sales and marketing activity across all BBC Music's record label businesses. Reporting into the Marketing Director, this role will include establishing record and distribution deals in world markets, managing all aspects of release co-ordination and working with the Global Brands Manager to secure and manage CD releases overseas and developing consumer market planning activity.

The successful applicant will have five years' experience in an international management position, possibly with an independent record company or distributor. You will be an experienced negotiator, have experience of developing and delivering business plans and possess excellent organisational and presentation skills.

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To apply, please send your CV and covering letter stating your current salary package to: Human Resources, Room A3070, BBC Worldwide, Woodlands, 90 Wood Lane, London W12 0TT. Closes: Februar

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Ocean

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Ocean is looking to appoint a full time Stage Manager who will have a wealth of experience in Ocean is looking to appoint a full time Stage Manager who will have a wealth of experience in co-ordinating all aspects of events for our three performance spaces, along with this, the right co-ordinating all aspects of events for our three performance spaces, along with this, the right candidate will have an understanding of all production issues, including pa & lights and all backstage and artists issues. You will be responsible for co-ordinating all stage crews including sound and lights and you must have worked in live music venues with a proven track record, working with major international artists and community events alike. You must be flexible, patient, friendly and able to work to tight deadlines under pressure. When sending in your cv please indicate which venues, festivals and events you have co-ordinated, in the strictest confidence.

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Working directly with the Stage Manager, we are seeking an experienced, in house, resident, front of house sound engineer. You should have a proven track record of working in a live music venue dealing with varying types of performance, from rock and pop to jazz and bhanga, along with this it would be expected that you would have worked on unusual projects and possess the ability to maintain and repair in house p.a. system. You will be expected to work across our three performance spaces and be involved in all of Ocean's events. Obviously it is expected that hours are long and hard and all prospective candidates are expected to be dedicated, flexible and familiar with the workings of a busy 2500 capacity venue.

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Stephen Budd Management www.record-producers.com

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We are also looking for someone to co-ordinate and maintain our extensive database of industry contacts world-wide. There would also be several other duties involved in this job, including organising mailshots, which is an essential support to sales and marketing. The successful applicant will have to be 'in love' with detail, have a serious understanding of the Web and a knowledge of record company structures. Again, this is a hard job, so if you are interested in glamour it's not for you.

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or email tracymiddleton@record-producers.com

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We are looking to appoint a UK marketing manager to handle React's busy release schedule. The successful candidate must be a highly motivated self-starter with team leadership skills. They must be able to make decisions, initiate direction and work well under pressure. Knowledge and experience in marketing Dance music is essential, as well as an interest in the club scene.

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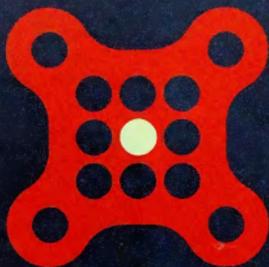


*The Cure webcast on dotmusic**

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