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FOR EVERYONE IN THE BUSINESS OF MUSIC

18 MARCH 2000 £3.60

MUSIC WEEK

Pias brings 3m into the fold

by Robert Ashton

Expanding European independent group Play It Again Sam has underlined its determination to become a dominant force in the UK with the acquisition of a majority stake in sales and marketing specialist 3m.

Following the multi-million pound deal, 3m will join an expanding portfolio of interests that includes distribution arm Vital and repertoire sources Pias Recordings and Southpaw. As part of the agreement Pias will also provide an A&R fund of around £1m for 3m to invest in start-up labels.

The 3m deal is the latest move by Brussels-based Pias to step up its UK operations following its sale of a majority stake to Edel last summer. In December Pias hired Mike Heneghan as UK president, while last weekend Vital completed its move to a new warehouse in Bristol. The new facility, which has received an investment of £3.7m, will help the distributor improve the service it offers labels such as Mute, Beggars Banquet, XL and Wolf Of Sound.

It is likely that the labels 3m advises and which do not use Vital,



New partners: from left Lambot, Heneghan, Kenny and Trafford

such as Big Brother, Eagle Rock and Xtravaganza, may switch their physical distribution over a period of time, although 3m joint managing director Dave Trafford stresses this is not a condition of the deal. "There is no agenda to use Vital, but obviously it would make sense to do so. If a label wants to work with another distributor then we will be happy to do that," he says.

3m, which also lists Ministry Of Sound, Mute, Mushroom, Skint and Inferno among its clients, currently works in tandem with distributors Pinnacle, Ten, BMG and Vital.

Pias joint group chairman Michel Lambot says 3m has been instrumental in helping finance a number of label start-ups, including Belle & Sebastian's debut on Jeepster. "They can use the £1m as seed money to create more successful Indies. This will take us into exciting new territory because guys starting a new UK label will want to talk to 3m," he says.

The deal reunites Heneghan with 3m joint managing directors Trafford and Max Kenny, with whom he founded the sales and marketing company a decade ago. Heneghan says that

3m will also be able to provide Pias with a lot of "market information", though he does not expect to merge its sales and marketing functions with those of Vital. "There is no real advantage in combining them, although some backroom functions could be shared," he says.

Crucially Trafford says the "joint venture" with Pias will now give 3m a platform in the 15 countries where Pias has operations. "The pan-European situation is very attractive because we have never been able to recommend a European structure where we could share in the success," he says.

He adds the ability to find and fund other UK labels is also exciting. "In the past we have paid for the manufacturing on the first record and recouped from sales, but if we could have offered more then we might have been able to take equity. This money now makes that a possibility," he says.

Jeepster founder Mark Jones welcomes the move, adding that he would not mind if Jeepster, currently through Pinnacle, switched to Vital as long as 3m remained involved.

Last major agrees to resupply Virgin

Virgin Retail is directly receiving releases again from all the majors after BMG last week agreed to resume supplying product.

Richard Griffiths' company is understood to have struck a similar deal with the retailer to the other four major distributors by ring-fencing money due on new product supplied. Its move comes around a week after both EMI and Ten agreed to start dealing directly with Virgin again, while Universal has supplied the retailer with product on a cash-up-front basis throughout the ongoing dispute over the non-payment of the majors' December bills.

A Virgin Retail source describes the moves as very positive. "It just keeps us moving this along quicker because not receiving supplies is not good for business," he says.

Virgin, which has been filling the gaps in its shelves with product from Europe and THE, has so far made down payments towards paying off the estimated £35m it owes the majors, while sources on both sides expect the full amount to be settled by the end of this month.

Chicane and their label Xtravaganza were putting in a strong challenge for the number one single slot yesterday (Sunday) with Don't Give Up featuring Bryan Adams. The single was outselling its nearest rival American Pie by Madonna by nearly 4,000 units by the end of business last Thursday, putting both the act and the independent label on course for their first number one. The recording first surfaced as a hidden track on Adams' *Best Of* album last autumn under a deal which prevented his label Mercury identifying the track on the packaging. Mercury is now planning to sticker the Adams album to highlight the presence of the track, although neither Mercury or Xtravaganza has yet announced when the indie label will give the go ahead for this to happen.



EU Copyright Directive talks reach crucial stage

The EU Copyright Directive enters a crucial stage this week with its working group set to hold the final meetings today (Monday) and tomorrow to resolve the last sticking points.

The Directive has now been under consideration for more than a year, but copyright experts from European member states are expected to reach compromise deals on two crucial issues which have delayed its implementation: liability of internet service providers (ISPs) and technical measures.

IPI director Frances Moore says

the organisation has proposed splitting Article 5.4, which involves ISP and telecommunications companies' concerns about liability for carrying illegal material. Since the E-commerce Directive has already dealt with laws governing this area, the IPI is arguing that it already offers them an "opt out" so that they do not need to be legislated for in the Copyright Directive. "It's really hotting up now. We're in the final stages," says Moore, who hopes the working group will rely on the E-commerce Directive to address ISP concerns and only examine the

issue of liability as it applies to users.

The experts will also tackle how legislation governing technical measures, such as encryption devices to protect rights holders' material, can be structured. Some member states are keen to ensure that special interest groups such as schools and libraries have access to material and are able to copy it. Rather than creating loopholes for them to circumnavigate security codes, IPI legal affairs advisor Olivia Regnier says rights holders should devise other ways to service them.

Mobos launches second event to recognise spectrum of dance

Dance music's mainstream appeal is set to win further recognition with the launch of a second awards show by the Mobo Organisation.

DanceStar 2000 is being staged at London's Alexandra Palace on June 1 and will cover all aspects of the genre, including breakbeat, garage, house and trance. Channel 4, the Mobo Awards' current UK TV partner, will broadcast the event three days later.

Mobo Holdings CEO Kanya King says her organisation was prompted to launch a second event as the existing Mobo Awards black music event has not been able to cover the dance sector as fully as possible. "We've always felt we needed to recognise dance music on an equal scale with everything else and it deserved its own televised awards show. The Mobos and libraries have access to material and are able to copy it. Rather than creating loopholes for them to circumnavigate security codes, IPI legal affairs advisor Olivia Regnier says rights holders should devise other ways to service them.

The event, which is being subtitled *The Worldwide Dance Music*



King; widening Mobo's brief Awards, will include 20 categories, with the shortlists decided by a 500-strong industry panel and the winners selected by the public via website and telephone voting. It will be directed by Hamish Hamilton, who worked on the Spice Girls Live, and produced by Debbie Phillips, whose credits include Robbie Williams at Slane Castle.

A tie-in compilation album is expected to appear in mid-May, while other support for the awards will include a free magazine distributed through music stores and clubs, and a retail campaign.

A foundation to provide funding for new music in the UK was launched by the PRS at Abbey Road Studios in London last Wednesday. The Performing Rights Foundation will provide £1m a year to support, sustain and further the creation of new music covering all genres and at all levels. The foundation will spearhead initiatives such as buying instruments, supporting composers in education, contributing towards specific performances or helping composers and songwriters to raise the profile of their work in their communities. It is headed by a board of trustees which includes Gerald Kaufman MP, and composers Anne Dudley and David Bedford, who is the board's chairman. More than 400 music industry guests attended the launch, which showcased emerging talent such as singer-songwriter Geoffrey Williams (pictured).



ITV faces battle over Brits as BBC bids for TV rights

by Paul Williams

ITV is facing a battle with the BBC and other leading broadcasters to keep hold of the Brits following the expiry of its three-year deal after this year's event.

The Brits Committee is understood to have been in negotiations with several parties, including BSkyB and Channel Four, about television rights to the show which in 1993 first screened for the first time in 1993 after capturing it from the BBC. However, the bidding is understood to have become a contest between ITV and the BBC, the only two broadcasters able to guarantee huge audiences.

One insider suggests the BBC is being "extremely aggressive" about trying to win back the Brits, a move which, if successful, would be seen as a coup for new director general

Greg Dyke, who attended this year's event. The insider, though, adds the most likely scenario is for the programme to remain with ITV because a BBC deal would make it difficult for the TV broadcaster itself to carry a sponsor, in this case MasterCard. A decision is expected in the next few weeks.

ITV's bid to retain the Brits follows the first weekend screening of the show in its history. This produced a bigger audience share than in 1999, though overnight viewing figures were slightly down, a fact which event organisers attribute to Saturday night's generally lower ratings compared with midweek. The Saturday night broadcast attracted a pre-viewed audience of around 8.6m (down from 9.2m in 1999) with its audience share rising year-on-year from 38% to 40%. The audience hit a



Gerrie: Taking risks with live music peak of 9.6m around 10.15pm during Macy Gray's performance.

really pleased me was that we took a little bit of risk in terms of the music content and we got an audience of up to 9.6m for acts such as Basement Jaxx, Travis, Stereophonics - albeit with Tom Jones - and Macy Gray," he says. The screening has had a significant effect on the shape of the sales charts, with double winners and performers Travis aiming to end Oasis's run at number one after just a week and Macy Gray and Tom Jones, who both won and performed, looking to return to the Top Five. Virgin Megastores senior product manager for music Rod MacLennan says the chain sold 60% of its previous week's total for the Travis album the day after the event alone. "As usual, it was the performers that have the highest sales gains," he adds.

HMV to offer custom CDs in trial of digital system

HMV is to become the first UK High Street music retailer to offer customised CD facility after agreeing to test Virtual Music Stores' new digital music system in-store.

The device, which will feature in HMV's new Oxford Street store opening on May 18, will allow customers to select individual tracks through a digital browser. These are then pressed in-store as fully packaged CDs within minutes. Prior to the launch of the system in the retailer's new outlet, consumer testing will be conducted next month at HMV's Reading store. In-store traffic will be generated by support from GWR-owned radio station 2Ten FM.

HMV Europe managing director Brian MacLoughlin says HMV has been at the forefront of music retail innovation since opening its first store at 363 Oxford Street in 1921. "We have shared our passion for music with our customers, and through our range and expertise have always sought to give them the greatest possible access to



GWR-owned Classic FM MD Roger Lewis and Michael: testing system recorded music. Whenever a new format has been introduced HMV has been the first to embrace and support it," he says.

VMS, a joint venture project involving the GWR Group and technology company Cyberus, plans to have the system in 1,000 music and non-music stores, such as clothes shops, by the end of next year, according to chairman Sir Peter Michael. He says: "The future of the music industry is dependent on collaborations of this kind, and the system we have developed gives a glimpse of the future of music in the digital age."

Branson to invest £20m to boost V2 profitability

Richard Branson says he is planning to invest around £20m in V2 to ensure the three-year-old record company hits its revised break-even target in 2002.

One senior company source claims the company is around one year behind its original business plan because it underestimated the costs of breaking new acts such as Stereophonics and Mercury Rev. V2 now expects to declare its first trading profits in the financial year to June 2003, according to the source.

As part of the conditions for injecting new capital, Branson is understood to be negotiating with around half a dozen bondholders, including Morgan Stanley, which in May 1998 helped raise around £70m, part of which was ploughed into the record company. It remains unclear whether Branson would want to buy back the bonds to reduce his burden of debt, but it is likely the bondholders will be given a minority equity participation in V2. "They will have to restructure the company and as part of this the bondholders may be given quasi-equity," says one Virgin source.

Roberts leaves Nude to return to Wild role

Nude Records general manager Dave Roberts is returning to Wild Promotions after two years to rejoin his wife Clare Britt in running the company.

While Britt is taking maternity leave, Roberts says they are both needed to run the rapidly expanding college and club promotions company.

Meanwhile, Nude is understood to be in talks about its international licensing deal with Sony Independent Network Europe (SINE). One option reportedly under consideration is striking a deal that involves only the label's key act Suede.

Nude founder Saul Galperin declines to comment beyond saying that renegotiations are "progressing extremely well".

newsfile

FORMER BECOMES BOXMAN DIRECTOR
Lever PolyGram CEO Alain Levy has joined home entertainment online retailer Boxman.com as a non-executive director. Boxman CEO Tony Soltzer says the company wants to utilise Levy's vision and "huge experience". Levy is understood to be continuing to develop his own artist-based internet portal.

EMI INKS NET RADIO DEAL
EMI has entered into a non-exclusive agreement with Radio Wave.com to provide branded internet-only radio channels.

Meanwhile, EMI has withdrawn from the Virgin-led Spectrum Co consortium bidding for one of five third-generation mobile phone licences in an ongoing government auction. Spectrum was last week well pegged with Canadian mobile phone operator TIW to win licence A.

TORNADO JOINS SDMI

Tornado, the group behind the Digital Media Disc System (DMDS) designed to collect, store and deliver digital music, has joined the Secure Digital Music Initiative. Tornado, whose system is also designed to handle royalties, joins groups such as EMI and BMG in the SDMI, which sets standards for digital distribution of music.

SANCTUARY BUYS US'S CMC

The Sanctuary Group has added to its specialist roster of heavy metal and rock acts by acquiring US independent rock label CMC for £4.4m. Sanctuary will pay for CMC, which includes Lynyrd Skynyrd, Motorhead and Blue Oyster Cult on its roster, in a cash and share deal.

BREITHOLTZ TAKES NEW BMG ROLE

Hasse Breitholtz, Nordic vice president for BMG, has been appointed to the newly-created role of managing director of commercial and new media for BMG UK and Ireland. He started his career in the band Lundsteg who had seven albums released by EMI.

TIMO MAAS
DER SCHIEBER

20 MARCH 2000

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TIME TO BUILD ANOTHER WALL

When Pink Floyd first took The Wall on the road back in 1980 music fans neatly divided into those who thought its ambitious theatrics made it a masterpiece and those who, fuelled by the energy of post-punk, thought it a pompous, extravagant irrelevance.

So it was with mixed feelings that music fans from both camps assembled last week at London's Imperial War Museum for a sneak preview of some of the live recordings from that tour that are being released in a fortnight and the excerpts from the accompanying Channel 4 documentary (see p5).

Whatever your reaction to the music – and die-hard Floyd fans say that it is every bit as good as the record – the sheer scope of the project seems remarkable two decades on. To be sure the band were not the first to attempt to integrate theatre, film and cartoons into a live setting, but no one had ever done it on such a scale.

What is also striking is the way in which so few people have ever really attempted it since. Outings such as U2's Popmart have sought to fuse bombastic entertainment, technology and ironic comment, but few others have come close.

There may be a good reason. Not only is it expensive, but few groups have taken themselves so seriously. Equally, few groups have sold so many records – and can therefore feel so justified in their fans' belief in their message.

Nonetheless, as the world goes web-cast crazy, it is worth recalling the possibilities offered by the live arena. Technology is starting to offer artists the possibility to entertain and amaze fans in ways hitherto undreamt of, yet little use has yet been made of it.

It is all starting to change at a dizzying pace – witness the recent merger of live giant SFX and radio giant Clear Channel, not to mention the live music portal SFX previously unveiled with European internet service provider World Online. The tools are increasingly there. All that is needed now is performers with imagination to match.

Anyone For The Wall Part II?

Allyx Scott

BILLY

IS POP ON THE ROAD TO NOWHERE?

I'm getting really concerned about the kind of music we make here in the UK. Nobody is more of a supporter of pop music than myself, but we seem to be on the road to nowhere. Every single A&R person seems only to be manufacturing a new boy/girl group. How many can we have? As I said when looking at the Brits nominees, with the exception of Travis and Stereophonics, we have few real development acts capable of selling albums around the world and giving us credibility. The traditional A&R person spent time at gigs and with songwriters and bands to nurture and bring the act to maturity. Now these departments are shrinking or disappearing altogether, as record companies appear to prefer to audition hundreds of hopefuls, picking the four or five best looking to package and hook up with one of the established pop producers, like the Steve Maccs, Elliott Kennedys or our Swedish friends to create a pop package.

Nothing new there you say, and I'd agree, but the different, and unfortunate thing is that every company seems to be doing it to the detriment of money invested in long term acts because they think pop sells. The "quick fix" mentality prevails. No one can deny there have been "manufactured" groups who have gone on to astounding levels of success and maturity, such as Boyzone, Take That and The Spice Girls. But do we have room for more, or is it a case of flogging a well-worn formula? We need to change and shake up the British scene. No one is bringing us anything different – we are getting stale and have lost our reputation as trend setters. Around the world British acts just don't feature anymore. We'll always achieve some measure of success in the Far East with pretty pop acts, but in the US our most successful acts – Rod, Elton, Phil, Sting – will soon be collecting their pensions.

It's revolution time – not just the internet revolution – but time for something as explosive as punk. Dance music has made such inroads that it is now mainstream, so something else is needed. And preferably something more exciting than the new Oasis album.

Tilly Ruthertford's column is a personal view



R1 overhauls roadshows to take in more live acts

by Paul Williams

Radio One is undertaking the most far-reaching changes to the roadshow format in its 27-year history with plans for up to eight acts to perform at each event.

The roadshow, which until now has been a one-hour daily summer fixture every weekday on the station, will be revised this year to a twice-weekly event with longer slots and broadcast from bigger capacity sites. Two presenters will front the One Big Sunday programme scheduled in a three-hour slot before the Top 40, while six of Chris Moyles' Wednesday shows will go out on the road during July and August.

The changes, which were set out in a briefing to record company and independent promoters at London's Media Centre last Monday, have been instigated by head of music policy Jeff Smith, who believes the new direction will give even more exposure to new music. "It's a new start for the Radio One Roadshow," he says. "It's been going more than 25 years and with the new century it seemed to be a good opportunity to



Smith: boost for new music

take a look at it. We have to make sure we look as good as anyone else out there who's doing live music shows."

The first such show in the new format is set to be broadcast on Sunday, April 30 from Bristol with a live line-up including Gabrielle, S Club 7 and Warmup Project. Eight acts will be lined up to play on each Sunday slot which will continue at

Falkirk on May 28 and then run weekly for five weeks during mid-July and August in park-size city venues, rather than the roadshow's traditional seaside venues – so mirroring Capital's Party in the Park. They are each expected to attract a 60,000 crowd, three times the current maximum event capacity, and will be fronted by two Radio One presenters plus a guest DJ.

Meanwhile, Moyles' 4pm to 5.45pm Wednesday roadshow will take in the traditional seaside stop-offs, such as Blackpool, Scarborough and Weymouth, with around four guests per show. The station will return with its dance party season this summer, while its live calendar will also include Ibiza in August, Radio One Live in September and Sound City in October.

The Partnership's Billy MacLeod, who was at the briefing, describes the changes as "very positive". "It will deliver a bigger audience and perhaps more of an audience suited to Radio One rather than the kiss-me-quick crowd," he says.

Clear Channel/SFX plans waits on OK

Global media and advertising sales group Clear Channel Communications says it will not disclose its plans for the UK market until its merger agreement with promoter and venue operator SFX is finalised in July.

Clear Channel, which has paid £4.4bn for SFX, owns a 35% stake in Jazz FM and a third of Switch Digital which is bidding for the second Greater London digital licence, but UK chief operating officer Coline McKonville refuses to speculate on whether the company's SFX radio and television interests will grow following the deal.

In the US the merger will allow the two companies to cross-promote and advertise live music events being held at SFX's venues via Clear Channel's 867 radio and 19 television stations. SFX entered the UK event market last year with the acquisition of Apollo Leisure and Midland Court Entertainment (MCE).

Clear Channel and SFX must wait for regulatory authority and shareholder approval.

Ex-East West A&R duo to launch alternative music internet portal

A new alternative music and culture internet portal, which includes former China Records chairman Derek Green among its management team, is promising to give labels a new shop window for their acts.

PlayLoud.com, which launches on Wednesday, has already cut a deal with the Beggars Banquet group to license the digital distribution rights for acts on Beggars and associated labels, including 4AD, Mo' Wax, XL and Mantra.

Former East West A&R manager and Sugar Records co-founder Paul Hitchman, who with partner Jim Gottlieb are the co-managing directors of the new website (Green is a director responsible for content acquisition), says PlayLoud is designed to be the definitive stop for consumers of alternative music and culture. It will give labels the opportunity to access the latest news, features,

and live broadcasts of rock and dance acts, as well as offering links with official group and label websites.

The Beggars tie-up, which is non-exclusive, means downloads of tracks from the company's artists will also be on offer.

"Our vision is that music fans will ideally spend time on the web, but not necessarily at record label internet sites. This will be a destination site with great alternative music and the deal gives us access to more quality music than any other independent website," he says.

Beggars chairman Martin Mills adds: "We've been studying the various options over the past two years and PlayLoud has emerged as by far the best fit."

Hitchman adds PlayLoud is hoping to add more music to the offer and is negotiating with "all the good labels" featuring alternative acts.

Double victory as pirates suffer further blows

Thirty one people were arrested in the biggest combined anti-piracy raid in the UK last week just days after another music pirate was jailed.

In a double strike in the war against piracy, Robert Johnstone was jailed for six months on March 3 by Kingston Crown Court after pleading guilty to 12 offences under the Trademark Act 1994, while in a raid on Cross Green Market in Leeds two days later counterfeit CDs and other goods worth more than £500,000 were seized.

Johnstone, whose imprisonment follows a joint BPI and police raid on his home in New Malden in October 1997, with thousands of bootlegs were seized, was also



Martin: delighted with judgment ordered to pay a £130,000 confiscation order under the Proceeds of Crime Act.

The prosecution comes just weeks after Alan Williams, the

UK's biggest bootlegger, was jailed in Essex for 21 months.

BPI anti-piracy director David Martin says he is delighted that the judge imposed the confiscation order.

"Normally this procedure is used against drug traffickers," he says. "This is the first time the legislation has been used against a music pirate."

Meanwhile, the raid on the Leeds market followed a three-month investigation by the MCFPS, European Anti-Counterfeit Software Publishers Association, Microsoft, Sony and Nintendo.

Ten of the 31 have been charged, 11 cautioned because they are under 18 and 10 were last week answering police bail.

MUSIC WEEK 18 MARCH 2000

Five music websites are being offered exclusive audio streams of different tracks from the new Elastica (pictured) album *The Menace* as part of Deceptive Records' marketing strategy for the April 3 release. From March 20 *HW's* sister consumer website dotmusic as well as Music365 and the web pages of Radio One, Virgin Radio and Xfm will carry samples from the 13-track album. The tracks chosen for the campaign are Generator, Image Change, KB, The Way Like It and Human, although the record company has still to decide which song will feature on each site. Deceptive managing director Tony Smith says the internet is a prime promotional tool because it is five years since the band's first self-titled album and there is no reliable fan database. "Because of the large time gap we are using the net to get in front on the target audience without knowing exactly who and where they are," says Smith. Other promotional opportunities already confirmed include an appearance on the *Ozone* on March 28 and an interview slot on Jo Whalley's lunchtime Radio One show on the day of the album's release.



Net poses cash threat to traditional ad media

Music brands could desert traditional ad media and pump more money into advertising on the Internet during the next three years, according to a new report.

Target Media estimates that revenue for internet advertising could be worth £630m by 2003 which would take funds from television, radio, outdoor and cinema. The prediction, which will see a four-year growth of 1,475%, is based on the estimate that around 50% of the UK population will be online within three years as the cost of PCs and surfing the net falls dramatically.

Target Media account manager Cerf Ward says as usage grows, the internet will increasingly become a place to spend money. "Research has shown that once consumers have made an initial online purchase they continue to use it for shopping and music is set to benefit," she says.

news file

EDITOR SOUGHT FOR L&K TITLE

The BBC's *Live & Kicking* magazine is recruiting a new editor in a bid to increase its market share following the closure last month of rival teen title *Big!*. L&K increased its circulation by 5.8% to 165,720 between last July and December according to the latest ABC data and has been led by editor-in-chief Jeremy Mark and deputy editor Jennifer Stranger.

SLICE TO 'INFILTRATE' THE NET

Slice Electronic, the new media division of Slice PR, is launching a new media street team which it hopes will infiltrate music website chat rooms on behalf of clients. The idea, which has been used in the US for some time, involves net surfers posting factual information and rumours on carefully selected websites and news groups.

PERKINS QUITS EMAP

Jerry Perkins, managing director of Emap's major music titles, has resigned following the recent merger of the group's music magazine arm and its radio division, TV interests and internet activity as Emap Performance Network.

PUBLISHERS BEHIND TEN NET SITE

Magazine publishers Attilo Futura and North South Publishing have unveiled plans to launch what they describe as "the UK's first significant teenage internet destination site" later this year. The site, a joint venture with US application service provider Clique.com, will have an initial investment of £10m in the first year, says Attilo Futura managing director Neil Rassechou.

WISPE BUDDAH UNVEILS R2 SHOWS

An eight-week run of programmes fronted by Little Richard is one of six series Wispe Buddah has secured for broadcast on Radio Two during the next three months. Other commissions include Ronan Keating's *Celtic Harp*, *Boogie Nights* with Boy George, *More Classics Of soul* with Daryl Hall and the Nina Simone Collection.

NEW HO FOR APPETITE PR

Appetite PR, whose clients include independent artist Archive, has moved offices to 1st Floor, 24 Pancras Road, London NW1 2TB.

TINA HITS PLATINUM RUN

Tina Turner's *Simply Deep* and Queen's *Queen II* both went eight-times platinum last week as Travis's *The Man Who* reached the seven-times platinum mark.

HOW TV SHOWS' RATINGS COMPARE

Programme	This week (000s)	% change on 1999
Top Of The Pops*	4,452	+5.2%
Top Of The Pops*	3,259	n/a
ITV*	2,221	-7.0%
SMTV	1,971	+26.3%
CD:UK*	1,875	+24.6%
The Pepsi Chart*	1,456	-7.9%
Live & Kicking*	887	-16.2%
Planet Pop (Sun)	887	+86.3%
The Ozone (Tues)	311	-60.5%
Videochat*	371	-61.6%

*combined totals
Source: Nielsen TAM (BBC data for week commencing 23/2/00)

dotmusic
the insider's guide to music
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Net targets young and old in campaign for Floyd's Wall Live

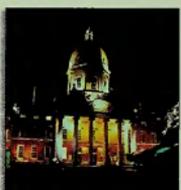
by Mike McGeever

EMI:Chrislays is targeting a new generation of Pink Floyd fans with the marketing strategy for the forthcoming album *Is There Anybody Out There, The Wall Live, Pink Floyd 1980-84*. A comprehensive campaign using TV, radio, press and flyposting kicks off today (Monday) in the run-up to the March 27 launch of the double album, launched last Thursday at London's Imperial War Museum and featuring live tracks from Floyd's Wall tour recorded at their London Earl's Court dates in 1980 and 1981.

Research carried out by EMI revealed Pink Floyd continue to find favour with college students. EMI:Chrislays head of marketing John Leahy says, "Of course the research showed there was the existing older fan base. However, it also showed that there is definitely

a new generation of Pink Floyd fans among students. In music terms they are still a big band with a strong reputation." Leahy adds that every year the act's album *Dark Side Of The Moon* hits silver sales status, with no marketing at all. Driven by the research, the record company's marketing strategy will stretch from one end of the demographic spectrum to the other. For example, radio advertising will target Pink Floyd's older fan base using Virgin Radio, Classic FM and Talk Sport, while, at the same time, hoping to attract the new generation of fans by advertising on alternative music outlet Xfm in London.

The broad-reaching marketing plan extends to press including *The Guardian*, *The Times*, *The Daily Telegraph* and *The Financial Times*. Younger demographics will also be targeted using lifestyle publications such as *Uncut*.



In lights: Floyd's London launch

According to Leahy, the TV campaign will intensify in the run-up to the broadcast of *Pink Floyd, The Wall*, an initial-produced Channel 4 documentary focusing on the tour and album, which also includes band members talking about the events surrounding the acrimonious split with Roger Waters. The pro-

gramme, which will be aired April 8, was directed by Bob Smeaton whose credits include *The Beatles Anthology* series.

Meanwhile, the track *Hey You* will be available for free internet download from MSN on Tuesday (March 14) following a web chat with Roger Waters the previous night.

Although at present there are no plans to release a single from the album, work is under way for a three-track sampler, says Leahy. The new release is part of a deal signed between EMI and the band last year which gives the record company worldwide rights to all the band's albums during the period when Roger Waters was a member.

The maximum price for the double CD set will be £29.99 for the limited edition, which includes an in-depth photo booklet, and £24.99 for the standard version.

Honeyz step up for Diet Coke deal

The latest Diet Coke advertising campaign unveiled this month features a specially-recorded version of the Donna Summer hit *Love To Love You Baby* by 1st Avenue/Mercury act the Honeyz.

The licensing agreement was negotiated by Warner Chappell Music, which controls the rights to the Donna Summer catalogue and follows the brand's use of the Etta James track *I Just Want To Make Love To You* in 1996.

"I took more than a month of negotiations between our UK and US offices to agree terms that we and the writers were happy with," says Warner/Chappell Music head of film, TV and advertising Ian Nell. "It was a condition that the lyrics were not changed but the act has given the song a 2000 feel and recorded a full track for possible release as a single later in the year."

Rick Blaskey, concept director at the Music & Media Partnership which co-ordinated the project on



Diet Coke: new campaign

behalf of advertising agency Wieden & Kennedy, says the Honeyz were chosen because they fitted the target market of 20- to 39-year-olds and met the brief given to the agency.

"The song features in three executions for the brand and the ads centre on the workplace Diet Coke break and involves three female employees flirting with a new IT manager who becomes close to one woman in particular in the second and third ads," says Blaskey.

VH-1 to revamp on-air look to hook the digital TV surfers

VH-1 is changing its on-air look and beginning a three-month marketing campaign to boost its audience among new digital television subscribers.

Research by the music channel has revealed that digital viewers are faced with such a wide choice of channels that stations have fewer than 30 seconds to convince people to keep watching once they have tuned in.

In response VH-1 has replaced its traditional promotional spots, that informed viewers of shows scheduled for later in the day or week, with a new navigational system which overlays information on the music video telling viewers about the show they are watching and which videos and programmes are coming up next.

David Putnam, vice president of marketing and communications and on air for MTV Networks, says,



VH-1: new look with overlays

"When digital viewers are surfing such a large number of channels you have to hook them in immediately or you will lose them. We are trying to ease new people into the VH-1 environment without alienating our existing heavy viewers."

VH-1 is also investing an undisclosed figure in a three-month off-air marketing campaign to promote the changes and its most popular show *Behind The Music*. The channel has also adopted the US VH-1 logo with the strapline *Music First*.

chartfile

France is leading the way with UK duo *Davy One*, whose debut album *Ordinary Man* last week entered the French chart at number 60. Its chart arrival across the Channel — where it was released a week earlier than every other territory except the US — is the latest in a series of successes there for Massive Attack's Virgin Records-affiliated Malinkolic label. The label's Craig Armstrong album *The Space Between Us* sold around 50,000 units in France and the band's own *Mezzanine* went double gold with 215,000 sales. "The profile of the label in France is quite high," says Virgin International marketing manager Bart Coole, who adds *Davy One's* success comes on the back of early overseas exposure for the act, including two European promotional trips, which took them in showcases in France, Italy, Spain and Benelux last November. The duo are launching a European tour in April and will then undertake promotion in the US, where the album was released on February 29 with a 12,000 ship. Festival dates in Europe will follow.



● The tide continues to be high for London's All Saints on *fono's* survey of the 20 biggest UK-sourced hits on European radio as Pure Shores spends a second consecutive week at one while moving further progress on the world's sales charts. It moves 8-5 in Australia, 6-5 in Norway, 13-11 in Sweden and remains in the French Top 10 with the accompanying UK-dominated soundtrack to *The Beach* making its own splash in Australia (now at 34), Germany (now at 14) and Switzerland (52-14).

● In a quiet week for chart action, *Polymer's* 5 Club 7 land the highest new entry at 18 on the same *fono* countdown with *Bring It All Back*, whose airplay profile is now making ground on a European sales performance which last week included a 14-6 rebound in Germany, a top three place in the Netherlands and climbing to two in Switzerland. It is one of five Universal tracks on the chart, a total matched by the indie but beating Sony's three, two apiece from BMG, EMI and Warner, and one Virgin offering.

● Double Bills winners Travis, who are lined up to play a series of dates with Oasis in the US ahead of the April 14 release of *The Man Who*, last week sealed a new peak on the German albums chart with their second offering progressing 46-34. Why Does It Always Rain On Me? remains one of Germany's 20 biggest radio hits, while it climbs 24-16 on the airplay chart in Austria.

● UK and Australian veteran rockers AC/DC are giving Oasis a run for their money in a number of territories globally, ending at one in Finland (compared to four for Oasis), moving 6-2 in Spain (Australia's), entering at three in Austria (six) and five in Portugal (seven). Their album *Stiff Upper Lip* also retains a top three place in France where Oasis arrive at six.

● Gabrielle's UK chart-topping success with *Rise* is starting to have a knock-on effect on the continent with the Norwegian early out of the stores as the single arrives at 16 in the sales chart. It is performing even better on radio, reaching 23-4 on tracks as the highest-placed UK-sourced track. *The Go Beat/Polydor* release's other main airplay territories include Germany, where it progresses 43-33.

● Grammy winner Sting is seeing new chart life breathed into his Grand National album, which last week leapt 87-42 in Canada, reflecting a similar 82-20 move in the US. The album also returned to the German Top 10 (21-9), while in Italy it this week rises 21-12 as his single *Desert Rose* moves 15-12.

● Tom Jones is experiencing a near monopoly at the top of the USA region's airplay charts, leading the way in Austria and Sweden with his *Massachusetts* collaboration Sex Bomb, while in Germany only Madonna's *American Pie* is more popular. In France, the Brits winner can't even win a place on the Top 50 airplay chart, but heads the sales chart for a second consecutive week.

Japanese concerts kick off global campaign for Oasis

by Paul Williams
Oasis' Standing On The Shoulder Of Giants is set to mirror its first-week UK performance internationally after clocking up around half the initial shipment of Be Here Now. Their fourth studio album attracted 2.3m orders worldwide ahead of its release, a far better start compared with its predecessor's opening tally of around 4.5m units, but Torstan Luth, international marketing director at Sony Independent Network, suggests that a much longer campaign lies ahead than was rolled out for the last album. "Be Here Now in the UK sold something like 700,000 copies in its first three days which was about half what it sold in total," he says. "One of the problems with this band is that



Oasis: 'supportive'

everybody wants to get hold of their albums straight away, but the 2.3m order worldwide is a healthy sign and hopefully this campaign will sustain itself until Christmas... Further promotion ahead, including live dates in Europe and North America, suggests the story is only just beginning on the album, which

entered at one in Ireland and Italy, three in Austria, Sweden and Switzerland, four in Norway, six in Australia and France, and eight in Spain. It also made an impressive debut at three in the combined Japanese chart but only entered at 24 in the US, compared with two for Be Here Now (see below).

Luth says one of the biggest aids to the campaign has been the fact that their album was finished several months ago, allowing plenty of set-up time and enabling key media to hear tracks early. He adds the band have also been "fantastically supportive" with their availability for promotional work. "One of Oasis's strengths is that everybody involved has been very interested in selling records internationally," he says.

Their excellent Japanese start is presently being boosted by an 11-date tour there, concluding this Thursday (March 16) at the Army Hall in Sendai. Performances in Paris, Cologne and Brussels are lined up from March 21-23, ahead of a North American tour starting in Seattle on April 5 and working its way through the US to Mexico City on May 8. They return to Europe to play Barcelona on May 20 with dates following in France, Italy, Germany and Scandinavia. Several European festivals are also lined up, while the TV schedule will include an MTV Europe broadcast live from Brussels on March 23, a VH1 Behind The Scenes special in April, Jay Leno on April 10 and David Letterman on May 2.

UK TOP 20 AIRPLAY HITS IN EUROPE	
UK	EUROPE
1	Pure Shores All Saints (London)
2	See Thru Ben Jones & Mousse T. (Glo)
3	Rise Gabrielle (Go Beat/Polydor)
4	She's The One Robbie Williams (Chrysalis)
5	Go Let It Out Oasis (Big Brother)
6	The Ground Beneath Her Feet U2 (Universal Island)
7	Keep On Movin' Five (RCA)
8	Still Belongs Sheila Aron (J&R)
9	Yacht Parts & Smell (PolyGram)
10	Why Does My Heart Feel So Bad? Moby (Mute)
11	You Only Tell Me You Love Me... Pet Shop Boys (Parlophone)
12	Don't Give Up Children text: Bryan Adams (Virgin)
13	Why Does My Heart Feel So Bad? Moby (Mute)
14	Resound Artful Dodger (Public Domain/Real Gone)
15	Summer Sun Teena (Mercury)
16	Don't Wanna Get You (Go (RCA))
17	Bring It All Back 5 Club 7 (Polydor)
18	Never Be The Same Again Marlene C (Virgin)
19	When We Are Together Tears (Mercury)
20	See Thru Ben Jones & Mousse T. (Glo)

GAVIN US ALTERNATIVE TOP 20	
US	GAVIN
1	Ohne Furchen No Heat (Pappers/Warner Bros)
2	All The Small Things Blink 182 (A&M)
3	GetRight Now Dead & Company
4	Rearranged Limp Bizkit (Interscope)
6	Miserable UK (RCA)
6	Letting The Cabinet Sleep Back (Tramaine)
7	Never Let You Go Third Eye Blind (Geffin)
8	Little Black Backpack Strangle R (Universal)
9	Stand With You Love Smashing Pumpkins (Virgin)
10	Paradise Me Incubus (Epic)
11	Everything You Want Vertical Horizon (J&R)
12	Take A Picture Fight (Republic)
13	Maybe Someday The Cure (Piscino/Delmark)
14	What I Don't Mind (Mute)
15	Only God Knows Why Kid Rock (Lava/Arista)
16	Falling Away From Me Korn (Geffin)
17	Keep New In The Fire Rage Against The Machine (Epic)
18	Learn To Fly Foo Fighters (RCA)
19	Run To The Water Love Hologram/MCA
20	The Chemicals Between Us Back Street Boys

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABOARD		
Country	Artist/Album (Label)	Chart Peak
AUSTRALIA	single 5 Club 7 (Polydor)	2
	album Stiff Upper Lip AC/DC (EMI)	3
CANADA	album Go Let It Out Oasis (Big Brother/Sony)	5
	single 5 Club 7 (Polydor)	10
FRANCE	single Sonora Tom Jones & Mousse T. (Glo)	1
	album Bring It All Back 5 Club 7 (Polydor)	3
GERMANY	album Bring It All Back 5 Club 7 (Polydor)	6
	album Reload Tom Jones (Glo)	14
ITALY	album Stand On Tom Jones & Mousse T. (Glo)	2
	album Bring It All Back 5 Club 7 (Polydor)	3
NETHERLANDS	album Bring It All Back 5 Club 7 (Polydor)	13
	album Still Belongs Sheila Aron (J&R)	8
SPAIN	album Stand On Tom Jones & Mousse T. (Glo)	5
	album Stiff Upper Lip AC/DC (Warner)	2
US	album If Only So Cold Sonique (Polygram)	14
	album Stiff Upper Lip AC/DC (East West)	7

AMERICAN CHARTWALK

by ALAN JONES

As my hopes that Oasis would break UK acts' lengthy absence from the US Top 10 with their new album *Standing On The Shoulder Of Giants* were dashed last week with the news that it sold only 55,000 units on its first week at retail, earning a number 24 debut. Although the odds-and-sods album *The Masterplan* peaked at number 51 in America, Oasis' last album of new material, *Be Here Now*, reached number two in 1997, while 1995's *What's The Story Morning Glory* has sold more than 3m units. The disappointing debut for *Standing...* follows the lukewarm reception US radio gave to the album's first single *Go Let It Out*, which failed to make the Hot 100. It is interesting to note that while *Standing...* makes a quiet start, *Pink Floyd's* *Dark Side Of The Moon* — which was released in the States 27 years ago this very week — has already sold 110,000 units this year, and is on track for its usual sales of half a million a year.

Santana's *Supernatural* continues at number one — its 10th week at the top — selling another 441,000 units, while hip hop act Bone Thugs-N-Harmony's third album *BTH Resurrection* debuts at number two with sales of more than 280,000. It's one of the new new entries to the Top 10 which, as a result, includes no teen acts for the first time this year. Among the other

newcomers are Steely Dan — who sold more than 141,000 copies of *Two Against Nature* to debut at number six, their highest position since *Aja* peaked at three in 1977 — and AC/DC (pictured), who blast onto the list at number seven with 130,000 sales of *Stiff Upper Lip*. Though widely regarded as Australian, the band's members include the Scots-born brothers Angus and Malcolm Young and vocalist Brian Johnson, a Georgia who previously fronted the UK hit act of that name in the Seventies.



Further down the chart, Sonique's *Hear My Cry* continues its advance, climbing 102-85 with 20,000 sales. Her single *It Feels So Good* resumed its climb to movie #1 on the Hot 100, with improving airplay more than compensating for declining sales.

There is more good news as William debutant at number 198 with 7,000 sales but Steps' *Step One* follows its climb to movie #1 on the Hot 100, with improving airplay more than compensating for declining sales.

ANGIE STONE

BLACK DIAMOND

THE ALBUM

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"A Gem Of a Debut" - TIME OUT.

"...An album that flows together wonderfully - a timeless classic" 5* - THE INDEPENDENT.

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"Queen Funk!" - ELLE.

"A new hope for the year" - MUSIC WEEK.

"...Black Diamond shines with the intensity of brilliant Soul" - ROLLING STONE.

"Album Of the Year" - BILLBOARD.

Featuring the forthcoming singles "LIFE STORY" and "NO MORE RAIN"

newsfile

HAT JONTS FOO FIGHTERS FOR MOVIE TRACK
Queen guitarist Brian May recorded with the Foo Fighters at his home studio in Surrey last Sunday. Just two days after performing with Queen alongside Five at the Brit Awards, they were recording a cover of Pink Floyd's 'Have A Cigar' for the soundtrack to Mission Impossible 2, which will also include Tori Amos, Eve 6, Metallica, PJ Harvey and Limp Bizkit. May's spokesman says the guitarist has also recently been in the studio with Guns 'N' Roses' Axl Rose.

EDMUSIC SNAPS UP BA ROBERTSON
Edel Music chief executive David Hockman has signed a worldwide publishing deal with multi-award-winning songwriter BA Robertson. Robertson, who is currently involved in "multimedia and visual music projects", is best known for penning hits such as Bang Bang as a solo artist and Mike & The Mechanics' The Living Years, as well as Across The Bridge Of Hope for victims of the Omagh tragedy. He joins a roster that includes Desmond Child, Herbie Crichlow and Barrington Pheloung.

MAXA ATTRACTS SIGNING INTEREST
MAXA interests is surfacing in model-turned-musician Maya Fleness, a former classically trained concert pianist who has set up her own pop band Maya Fleness, whose experimental approach has prompted comparisons with Björk and Portishead – she has been known to feed a cello through guitar pedals for a distinctive distorted sound – is writing with long-term Madonna collaborator Pat Leonard.

MANSON CLOSE TO FINISHING NEW ALBUM
Parlophone's Manson are finishing work in London and Toronto studios for their third album, The Trouble With Relationships, and a series of EPs, the first of which is likely to be released in July. The album is set to include Electric Man, I Can Only Disappoint You, A New Beginning, Forgive Me and Rock 'N' Roll Loser. Other working titles include How To Lose Friends And Influence No One and Soundtrack For Two lovers.

SOURCE WINS OVER TURIN BRAKES
Source UK has beaten off local competition to sign minor A&R buzz band Turin Brakes. To date, the South London duo have released The Door EP on Brighton label Anvil. Meanwhile, Jive A&R manager Dave Wiberley has signed London band The Parade, managed by Ross Foster.

MILK RECORDS
Milk Records is a partnership between WEA Germany, Danish producers Outlander and Joe – not Outlander's baby, another well-meaning Danish duo to wince! Information supplied – and their managers Gordon Charlton and Ian Wright at XL Talent Partnership.

NW PLAYLIST
Syleena Johnson – Chapter 1 (Jive)
Breathaking US soul from the daughter of Sly (album, sbc); Bon Jovi – sampler (Del Jam/Mercury) Crush tracks deliver faithful Jovi (album sampler); Doves – Lost Souls (Heavenly) Still one of the better albums around, for all its references (album, April 3); Eagle Eye Chase – Are You Still Having Fun? (Polydor) Del Amtri meets Teenage Fanclub in a radio-friendly manner (single, sbc); Jesus Chrysler Super – Four Banger SP (D&C) A sally name that's hot rock (single, April 3); Samantha Mumba – Getta Tell You (Wildcat) Baby, another time (single, April 3); Stephen Simmonds – If I Was Your Man (Priority) Funky soul co-written/produced by Raphael Saadiq (US single, sbc); Goodie Mob feat. TLC – What It Ain't (LaFace/Arista) Uptempo party cut (US promo, sbc)

More mature sound for Billie follow-up

by Stephen Jones
Teen pop star Billie is next week to record a cover of The Tide Is High, the reggae song written by John Holt and originally sung by the Paragons but made famous by Blondie.
The track is being mooted as a possible follow-up single to the chart-topping 17-year-old artist's new single, the Backstreet Boys-sounding Day & Night. Set for release in Innocent on May 8, it was co-penned with Eliot Kennedy and recorded with his Steelworks team.
Kennedy is only one of a host of new songwriters and producers drafted in by Innocent managing director Hugh Goldsmith for the artist's untitled second album. "Eliott always professed he was keen to work with Billie and they are really good together; he gets the best vocals out of her," says Goldsmith.

The project is Goldsmith's first in a replacement for former head & A&M Cheryl Robson, who left to set up her Libertine imprint at East West last June. He is working with label manager Justin Cavanagh and head of marketing John Paveley on the project.

Though Billie worked entirely with Wendy Page and Jim Marr (who wrote Martine McCutcheon's Perfect Moment) on her platinum debut album, Honey To The B, a broader range of writers have been brought in this time in order to provide a maturer sound to match her older image. Goldsmith says: "We had two options with Billie: find something completely different or make a great pop record, which we've done. It's got real power with very little volume, and she's got to come back with power."



Billie: more writers on board for new album

While Page & Marr will be on the album, other songwriters involved in the project besides Kennedy include Steelworks' Pam Shyne and Rick Mirra. Later Inc, James/Rave/Beauvais, POP Productions and Lane & Barnes. Producers include Steelworks, Stargate, Mury, Steve Jervier and Later Inc. The album, which is due for an autumn release, will include tracks such as Ring My Bell and the acoustically-led Walk Of Life.

Goldsmith adds, "Certain 'revolution' acts that labels come up with, don't work because they are not what kids want. Kids are into evolution – they refer reference points in songs – and Billie's new songs are full of them."
Meanwhile Billie is understood to be changing managers following the imminent expiry of her current contract with former Gabrielle manager Steve Blackwell and former lawyer James Wylie. Tipped to take over are Nick Godwin and Nicki Chapman, co-writers of TV and radio plugging company Brilliant. The pair decline to comment but if a deal goes ahead it will be their first foray into artist management.



Gomez: one of the UK acts appearing

Strong UK presence at Austin's SXSW event

More than 30 UK acts will play at the annual South by Southwest music convention in Austin, Texas, this week.
Among those set to appear are Gomez, Gorky's Zynk Mynci, The High Fidelity, Moke, Astrid and Led Zeppelin's John Paul Jones, while Skint Records is hosting its own night for Middlefield General, Cut La Roc and Sperry Lightbourne. Ballis Union, the label set up by former Cockett Twin Simon Raymond, is also hosting its own showcase.

The four-day festival, which runs from March 15-19, will host more than 800 acts, most of whom are either trying to find North American deals or raise their media profile. Among more established artists, among them Blackalicious, Cypress Hill, Elliott Smith, Jungle Brothers, Patti Smith and Shelby Lynne, are also set to appear.
Former Wunderstuf frontman Miles Hunt hosts the BP's British/SXSW barbecue, with London's local British acts appearing. Hunt has arranged for Brit-based American singer/songwriter Catherine Porter to perform.

This year every SXSW 2000 delegate bag includes a BP-produced British 2000 A&R guide listing all the British acts appearing, with details of venue, stage times and contact details as well as a list of UK delegates.



LABEL
MCA
SOUND
ENTERTAINMENT

During MCA Records' US president Jay Boberg's visit to the UK last week, he met not just Universal group executives but senior executives at most of the competing major labels.

Throughout the Eighties, Boberg spent a lot of time in the UK when he co-founded and ran – at the age of 20 – the IRS label with Miles Copeland, signing acts such as REM. Many of the familiar faces around back then remain in the business, albeit in more senior roles. Even current Universal group managing director John Kennedy, Boberg notes, was the lawyer involved in his Buzzcocks signing.
Today he says that that experience and those friends now help him stay in touch with the UK music scene as he runs The West Coast-based label he has overhauled since joining it four years ago. Indeed, he has three UK acts directly signed to the US – P!nkishirt, Cyclycle and most recent signing, former Fine Young Cannibals frontman Roland Gift.
Boberg, who originally signed NYC to IRS, says, "Roland's got one of the most unique and instantly recognisable voices in music, and his voice now is, if anything, better." Gift



Blink 182 with Kennedy (left), Boberg (second right) and Universal's Les Grange (right)

has been working in Minneapolis with David Ze and already has seven songs in the bag.
As for the rocker P!nkishirt and Cyclycle, Boberg is confident that the continued US success of Aqua will give him the space to experiment when looking to break the bands in the US. "The truly great bands are in the leftfield. They sound like nothing else and you have a whole lot of problems. It's quite a process to expose them – you have to pull towards the centre and the centre and the centre," he adds. Of the Universal Island UK acts, Boberg says he is particularly excited about The Charlatans and Witness.

A&R/producer interest is growing in unsigned Leeds vocalist Rhianna – first tipped by MW last August – who currently signs backing vocals with her brother Leigh Stephen Kenny's new S2-aligned band LSK. The act (pictured) were formed out of the ashes of the critically acclaimed but now defunct Bedlam Age duo, which Kenny fronted and wrote for. They now have a more soul-based direction compared with his former incarnation's eclectic tastes. The pair – with a mix of Canadian, French, Irish, Scottish, Jewish and black roots – have a striking look to match the songs. The first single from their Mosaic album is Hate Or Love, which features Rhianna prominently on vocals and is released on April 10 complete with mixes by Silvan Village. They are currently on a UK tour with MelanKolic/Virgin's Day One.

Although the main purpose of his three-year trips to the UK is usually to push new priority acts here, this time he was focusing on driving home two relatively old projects: Blink 182 – first brought to the UK in 1997 – and Mary J Blige. He did the same thing 12 months ago with Semisonic, who had also not taken off first time round in 1998.
Other acts worth looking out for include Tommy Lee's new band Methods Of Mayhem, rapper Common, Leona Naess (mainly produced by Scott Litt and Tommy D) and Carly Hennessy, who is working with former New Radicals' frontman-turned-songwriter Greg Alexander.

Boberg says Alexander's decision to retreat from the limelight was a blow. "He wanted to be a pop star when I signed him. It's my biggest disappointment of last year – we sold 2n records with one single. But it could have been so much more."
However, scoring success from such limited resources is one of the reasons why MCA has been reborn under Boberg. And it may ultimately be one of the reasons why, when the Universal group was reorganised in the US last year, MCA was the only label left untouched. Expect more to come in the year ahead.

Mike Hedges

CONGRATULATIONS

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Brit Award for "Best Album" 2000
"Travis" - "The Man Who"

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Producer of the Brit Awards "Album of the Year" 1997
"Everything Must Go" by the Manic Street Preachers and Winner
of the Music Week "Producer of the Year" 1997, Mike Hedges
has produced hits of artists such as Texas, Everything But The Girl,
Slouxele and The Banshees, The Cure, The Beautiful South,
Geneva, McAlmont and Butler and Travis.

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 **EMTEC**

I have been in music retailing since my teenage years, and for the past 17 years have run my own store. Never has there been a time when competition has been so unfair. I'm all for fair competition, when fair means fair, but sadly this is not the case. If something is not done soon, there will be no new British music.

There was a time when you could view the music business as a cream cake, and there was just about enough to go around. Since then the multiple stores and the supermarkets have gradually had all the cream for themselves. Now in the latest onslaught, Woolworths, followed by the supermarkets, has decided it will have the filing too, leaving us independents and some multiples with just a robbery sponge which is about to turn stale.

I cite Woolworths TV-advertising the fact it is selling the new Oasis CD for just £9.99. The dealer price for this is £9.90+vat. Even with a deal of 10-1, free of charge - effectively a 10% discount - I and every other independent and most multiples cannot possibly match this. We simply can't afford loss leaders on prime product. Why should we?

The likes of Woolworths and the supermarkets constantly use music as a loss leader to boost their market share and entice people into their stores. They generally only stock top titles with a pile 'em high, sell 'em cheap mentality. These parasites will probably argue that independent stores should specialise in other areas. Of course we already do that. To continue to survive we really need the ease with its filing and a bit of cream too.

The government in the US partly solved the problem by making it illegal for a retailer to sell a product for less than dealer price plus tax. I suggest the UK government considers doing likewise, before it's too late.

In my 21-plus years in the music business I've never felt more angry than I do now. I run my shop on my own six or seven days a week, run a website and last had a holiday in 1996. For the considerable amount of hours I put in I

LETTERS

NURTURING UK GARAGE TALENT

I was interested to read *MW's* generally excellent garage renaissance feature (*MW* March 14, A&B) and the way in which it highlighted the way major labels are looking to jump into this particular scene.

As managing director of one of the UK's leading urban independents, I feel no pressure to compete with the majors in bidding wars, for what are in essence old tracks from producers only too happy to take big label bucks.

Our label is home to many of UK Garage's most influential artists such as Dreem Team, Colour Girl and new signing G.U.K., all of whom are signed to long-term album deals. We prefer to develop acts, artists and even this scene over time, with the main signing criteria being an artist's ability to deliver self-penned albums.

The heat currently being generated around our genre is down to the hard work of labels such as our own in convincing the media that a new British music is evolving, and nurturing the talent within it. It is a significant genre with global appeal, but it will only be artists that make an impact on the world stage, not novelty records licensed by majors.

When we first approached Virgin Records 18 months ago with the Dreem Team's

earn less than minimum wage. If it wasn't for the fact that I am single and have a small mortgage by today's standards, I would probably have been forced out of business years ago.

The music business has never been understood properly by the media. They will probably champion the likes of Woolies for their cut-price, when they should be condemned for



Dreem Team: Top 40 hit

Buddy X 99 featuring its artist Neneh Cherry, it told us that the track had no commercial legs to speak of. We then licensed the rights to release the single in the UK, which gave us and the scene a groundbreaking Top 40 hit. This would tend to suggest that the majors are slow in spotting emerging music trends.

Forward thinking A&R, and long-term artist development by independents will always match or better the majors and their cherry-picking tactics. It is real songs from organically developed acts that will long outlast novelty records, no matter how well or expensively they are marketed.

Tony Portelli,
4 Liberty Records,
London N17.

killing off the possibility of new music in this country. Especially home grown talent.

I don't expect the government or any member of parliament to fully understand the workings of this industry, but they must surely see that competition is far from fair at present. Unless something is done pronto, new music will be hard to come by as the

stores that stock it won't be around. The only choice will be what Woolies and the supermarkets want you to buy, and not what you want to buy.

Tony Grist,
Atomic Sounds,
Shoreham Bay Sea,
Sussex.
Atom1@fastnet.co.uk

● A copy of this letter was sent to Tony Blair

Every time you publish Paul Quirk's column, you print a particular view about the music companies, prices and independent record shops. Worn down by this view from a fellow indie retailer, I decided to pick up my old A-level economic text by Ulpsey called *Positive Economics*.

Every basic economic text explains that economics is based upon certain realities which oppose to desires and wishes and that these dictate the nature of market economics. Fundamental to this is that consumers and producers will act (usually) in their own interests. Armed with this knowledge, both sides of the industry react accordingly in their purchasing and producing patterns.

Once we understand this, we can see why the day of the old-style independent music store is imminent. Multiples and supermarkets will bulk purchase, will discount and, yes, will lead with loss-making headline product. The internet and e-commerce will hit the independent retailer's sales. We can shout and scream, stamp our feet and cry but this won't help - I'm afraid.

The reality is that music companies will want/need an independent sector and consumers will follow, if it suits. The problem is that neither group will want, or need, traditional town centre music stores retailing chart-geared product.

The message is simple: adapt or die - but don't cry.
Alan Hughes,
Phase One Records,
Wrexham.

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- DVD-AUDIO AND THE DVD 'VCR'
- SELLING DVD IN EUROPE

CLASSICAL news

ORBIT RETURNS TO THE CHARTS — FOR NOW
William Orbit's Pieces in A Modern Style this week remains at the top of the Classical Artist chart despite the majority decision of CIN's Classical Advisory Panel that the album was ineligible for inclusion.

Senior label executives had assumed that CIN had accepted the panel's advice and would remove Orbit's disc — which features ambient arrangements of classical pieces — from the top of the classical artist chart as MW printed it last week. Early last week, however, Omar Maskatyia, CIN chart director, wrote to panel members inviting them to discuss the disc and its adherence to the eligibility rules in detail on March 23.

"It is not CIN's intention to overrule the panel," explains Maskatyia. "But I believe we will be setting an important precedent with this album and for that reason it deserves a more considered discussion and will remain chart eligible until that point."

Select's David Blake, who raised the initial objection to Orbit's classical status, has written to Maskatyia expressing his surprise and concern at CIN's handling of the affair. "Many members of the Chart Advisory Panel must now be wondering why they participate if they are ignored when the majority view conflicts with that of the labels on the panel."

Blake remains convinced that Pieces in A Modern Style could not be practically performed live, and that the arrangements of the music take it a long way from its classical originals.

However, Matthew Cosgrove, general manager of Warner Classics and vice-chairman of the BPI Classical Committee says, "The disc does satisfy the eligibility criteria. I think some people are trying to put another spin on the rules, because Orbit's Pieces have been performed live."

He adds that the album's arrangements do not represent bastardised versions of classical pieces, but offer novel interpretations of familiar works.

"If we're going to be really purist, then Stokowski's Bach arrangements completely alter the sounds of the original versions. The BPI Classical Committee thrashed out those guidelines until it was blue in the face and this is the first time they have been put to the test. That is why it is important to take time in reaching a decision about Orbit," he says.

CAUTIOUS WELCOME FOR NEW MAGAZINE

Record companies are taking a wait-and-see approach to *International Record Review*, the new magazine for classical collectors and those in search of reviews of releases rarely imported into the UK.

The first issue carries advertising from the major and leading independent classical labels, showing early faith in an enterprise that many feel will struggle in a crowded specialist magazine market. *IRR* will be sold on subscription and through retailers, where response has already proved encouraging.

Becky Harlow, senior buyer for Borders, says she welcomes the magazine and the "retail-friendly attitude" of its publisher Barry Irving.

"I really don't know how it will do, but I think many Gramophone readers might be attracted across to it," she says. "It's nice to see a magazine that wants to help retailers sell more CDs. Gramophone is trying to speak to both collectors and newcomers and not doing it very well, so I hope *IRR* succeeds. They have been talking to us and there's a real sense of communication between retailers and the magazine."

Andrew Stewart can be contacted by email at: AndrewStewart2@compuserve.com

ALBUM of the week

RAVEL, KODALY, HANDEL-HALVORSEN:
Works for violin and cello. Kennedy, Harrell (EMI Classics CDC 556963 2).
American cellist Lynn Harrell



and violinist Nigel Kennedy last worked together in 1998, forging a successful partnership and attracting critical praise. They are set to tour Europe from April 29 to 3 May and again this summer. EMI Classics offers a beguiling mix of repertoire from their recital programme, including Zoltan Kodaly's thrilling Duo. Promotion for the album includes ads in *Gramophone* and *BBC Music Magazine*.

REVIEWS

For records released up to March 27 2000



THE NATION'S FAVOURITE LOVE THEMES: Includes Lara's Theme from Dr Zhivago, Bizet's Pearl Fishers' Duet, etc. (BBC Music WMEF 0052-2).

The choice of tracks on this two-CD compilation was governed by those who responded to a BBC Music survey in the *Radio Times*. The Nation's Favourite brand has established a proven sales track record, underlined by chart success for The Nation's Favourite Classical Music compilation last year.

BOYCE: Ode for St Cecilia's Day. Choir of New College, Oxford; Hanover Band/Graham Lea-Cox (ASV Gaudemus GAU 200). William Boyce became Master of the King's Music and organist of the Chapel Royal during George II's reign, later crafting such popular tunes as Heart of Oak. Graham Lea-Cox's first Boyce disc for ASV's Gaudemus label was nominated as a critics' choice in *Gramophone* and *BBC Music Magazine*. The 78-minute Ode for St Cecilia's Day underlines the value of exploring

neglected areas of English music. Ads are scheduled for the specialist music press. **BRYN — A NIGHT AT THE OPERA.** Arias by Handel, Mozart, Verdi, Wagner, etc. Bryn Terfel; Metropolitan Opera Orchestra/Levine; SCO/Mackerras (Deutsche Grammophon 469 047-2). This repackaged set offers two Terfel discs for the price of one, a bargain given the critical acclaim both received at the time of their recent initial release. Although a back injury has prevented the singer's appearance in the title-role of Wagner's *The Flying Dutchman* at Covent Garden next month, DG's compilation of Handel and grand opera arias will benefit from Terfel's high UK profile.



DVORAK: New World Symphony; American Suite/SMETANA: Vitava. Czech SO/Pesek (Classica FM/BMG Classics 75605 57043 2). The combination of a committed performance

from one of the most insightful Czech conductors, memorable playing and Classica FM's trusted brand-name make this a powerful contender in a competitive market. The release is backed by radio advertising on *Classica FM* in March and April.

FILIPPA GIORDANO

Presenting the debut album from one of the most exciting new talents in classical music, Italian singing sensation, Filippa Giordano.

This beautiful album is a subtle blend of contemporary and classical styles and includes amazing new arrangements of famous opera arias.



CD includes: *Castro Diva*, from *Norma* (Bellini), *Vissi D'Arte*, from *Tosca* (Puccini), *Habanera*, from *Carmen* (Bizet), *O mio babbino caro*, from *Gli Struzzi* (Puccini), plus original compositions.

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VINYL — EDITED BY ADAM WOODS



Volume is a key factor in cutting vinyl for the dancefloor

KEEPING DANCE

Despite its comparatively low sales figures, vinyl still lies at the heart of the dance music industry.

As commercially marginal as vinyl may now be, it is beyond dispute that its heart is still beating strongly at the very centre of the dance music industry. And if vinyl is the key format for dance labels, then it is the cutting process which is the most important moment in the life of a disc. "Cutting is everything," says Mo Wax A&R Toby Felthwell. "It is basically what finally determines what the record sounds like."

For this reason, dance A&R staff take as much care with their quality control and choice of engineers as they ever have. They frequently oversee the cutting process itself, and most hold uncompromising views about what they want to hear. "Whoever project it is, one of us will go down there and have an input into how it should sound," says Positive A&R manager Jason Ellis. "About 95% of our records are broken in clubs, so it is crucial that the vinyl master sounds as good as it possibly can."

And while most mastering engineers are unquestionably technically adept, there is still no accounting for taste. "Even if you give the job to a mastering engineer you really trust and leave them to it, they are inevitably going to have to make some decisions on their own, and if there are problems when it comes back to you, there isn't a lot you can do about it," says Felthwell, whose engineers of choice are Stuart Hawkes at Metropolis and Mike Marsh at The Exchange. "While you are there, you have got the opportunity to make sure everything is perfect."

Without a doubt, the key to cutting dance on vinyl at the beginning of the 21st century is to maximise volume for the hardest possible dancefloor impact. "When a DJ plays a record in a club, it has simply got to sound bigger and better than anything else," says Hawkes at Metropolis. "It can be the best track in the world, but if you put it next to one that is 4dBs louder, then it is not going to do the business."

A louder cut depends on the depth and width of the grooves, and in the quest for the highest levels it is easy to push the disc beyond the tolerances of all but the highest-specification turntables and into the realms of distortion. While some mastering

engineers undoubtedly relish the challenge of generating the maximum volume, it is universally acknowledged that the limits have already been pushed as far as they can go.

"It is getting ridiculous, to be honest," says mastering engineer Adam Nunn of Abbey Road Studios. "I think we have hit a ceiling, and it is

'I think we have hit a ceiling, and it is physically impossible to get records any louder than they already are. There is a limit to what you can do with a piece of vinyl!'

— Adam Nunn, Abbey Road Studios

physically impossible to get records any louder than they already are. I can understand the 'record labels' point of view, because if your record's part of a mix in a club and it comes in quieter than the record before it, it isn't going to sound very good. But in the end, there is a limit to what you can do with a piece of vinyl. However, we have done some

New technology

Professional DJs and small recording studios looking to provide vinyl cutting services will be intrigued to hear of a product under development in Japan which promises to allow straight-to-vinyl cutting in a low-cost unit.

The VRX-2000, from Japanese hardware firm Vestax, is thought to be the world's first vinyl recorder. Using specially-developed blank discs, it allows trained operatives to cut tracks from tape, MiniDisc or even MP3 directly onto vinyl.

The machine is likely to cost between £7,000 and £8,000 when it is launched in the UK in the spring or summer of this year. Training in the use of the VRX-2000 will be included in the price, as will all necessary service back-up.

"Any sort of cutting is a technical thing, but we are trying to make it as simple as possible," says Vestax Europe managing director Andy Williams. "We are also trying to get the cut as close to standard vinyl as we can. Our expectation is that the quality will be almost the same."

Blank discs will cost around £10 each, and although Williams admits that Vestax cannot guarantee a perfect DIY cut every time, he believes that with the proper guidance, users should be able to come pretty close.

"There won't be a 100% success rate, but then you don't get that on standard

MUSIC WEEK MARCH 18 2000



Manifesto's Neville with A&R manager Ben Cherrill

ATB: matching the engineer to the music is crucial to many

AT THE CUTTING EDGE

Heart of dance music, and labels continue to push for the best possible masters. Adam Woods reports

pretty loud ones in our time," he adds. The constant demands for higher volumes will often mean that a degree of quality has to be sacrificed – a prospect which does not necessarily sit easily with many engineers.

"Different people like different things, and I will always respect their wishes," says Masterpiece mastering engineer Tim Dennen. "I'm slightly a whore in that respect. But if I did it my way all the time, the clients wouldn't be nearly as happy." Undeniably, the trick to cutting dance is in generating volume without sacrificing quality, and it is for this reason that all dance labels religiously use particular engineers they can trust to handle a certain type of track.

"Anyone can get the volume to a suitable level," says Manifesto head of A&R Luke Neville, who uses Aran Chakarerty at Master Room and John Davis at Whitfield Street. "It is getting the EQ right which always seems to me to be the hardest thing."

While there are those who resent the

presence of outsiders during a cutting session, most mastering engineers are only too pleased for the client to be on hand to give his blessing. Indeed, there are those who regard it as positively essential.

"If there is nobody from the record company there, then I will just cut the master flat, directly from the tape," says Abbey Road Studios mastering engineer Adam Nunn.

"You can't muck around with the EQs if they are not in the studio to tell you how they want it done."

In the vast majority of cases, a member of a label's A&R staff will be on hand to oversee the initial promo mastering process, and their critical

involvement seldom ends there.

"There have been times we have sent stuff back before we have promoted it," says Neville. "The levels might not be right, for example. The EQs can sound fine in the engineer's room, but when we bring it back to the office and play it against other records we might find that the kick drum isn't strong enough, or the top end might be too sharp."

"Engineers all have good ears. But sometimes you feel slightly uncomfortable that you have got to give this DAT, which could be anything, to a bloke who probably goes home and listens to Shania Twain"

— Toby Feltwell, MA Wax

Needless to say, when it comes to sound, no two opinions are quite the same. Mastering engineers will be happy to rectify a record if there is a detectable fault, such as an excessive amount of distortion, but there are those who will argue that levels of tone are entirely a matter of taste.

"It is a grey area," says Hawkes. "Obviously if a record jumps or it distorts too much, then those are faults. But an EQ is very much a personal thing. Some people like a lot of bass and some like a lot of top, but you build up a relationship and you get to know what particular clients want to hear."

Debate also rages about exactly what it takes to be the right engineer for a particular type of track. There are those who believe that a love of the music is absolutely crucial, and others who feel that an understanding of the track is sufficient. "In a way, it probably doesn't make that much difference, because basically these people are all solid technicians," says Feltwell. "They all have good ears. But it is a question of what they have been used to cutting. You go in there and you sometimes feel slightly uncomfortable that you have got to give this DAT, which could be anything, to a bloke who probably goes home and listens to Shania Twain."

Others are more emphatic still. Ministry of Sound head of A&R Ewan Grant says the label generally uses one or other of Shane McEnhill at Tape To Tape Mastering and

Water Coelho at Masterpiece, depending on the project, and believes that an intimate understanding of the music is crucial.

"On a project like ATB we will use Shane, and on a quality vocal house track we will use Wally," says Grant. "I don't want somebody that has just cut the AC/DC album cutting a trance record for us."

Offers straight-to-vinyl cutting



Nunn: "The more vinyl, the better" equipment with professional cutting engineers," he says. "We expect that on 29 out of 30 occasions, the process will be successful."

The machine will be targeted at small recording studios, record stores, DJ agencies and equipment shops, as well as to home users. Williams says a number of record companies have also expressed an interest.

He also claims that, as the VRX-2000 can only produce a single vinyl copy at a time, it

poses little or no threat to mastering studios.

"It is only for one-offs – it is not designed for mass production," says Williams. "We want to give the people who are making their own music at home an alternative to burning a CD or having an acetate made up. They can now go somewhere and have a single disc made at a reasonable cost, which they can then take away and play out themselves."

So far, the VRX-2000 has made few public appearances, and most mastering professionals have had no opportunity to hear what it is capable of. However, industry reaction is very favourable, and most believe that anything which boosts the format is to be welcomed with open arms.

"I would love to have a chance to go and see it being used," says Abbey Road Studios mastering engineer Adam Nunn. "Obviously, no one knows what the quality will be like, but the more vinyl is out there, the better, as far as I'm concerned."

Others question its ability to attain the Holy Grail of dance vinyl – to cut the loudest possible disc.

"I don't know how loud it can cut," says Masterpiece mastering engineer Tim Dennen. "But it is very reasonably-priced, and if it can cut really loud plates, I can only see that as a good thing."

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MARCH 18 2000

CHART COMMENTARY

by ALAN JONES



The Xtravaganza label lands its first number one this week, courtesy of the latest Chicane smash *Don't Give Up*, which debuts at number one by a narrow margin, selling 75,470 copies compared with the 74,246 sale recorded by runner-up Madonna's *American Pie*. Xtravaganza has been in existence since August 1995, and has had Top 75 hits with Mr Jack, Scotti Deep, Airstace, the Disco Citizens, Armin, Black Connection, Tomski and Agnelli &

Nelson among others but its leading act is Chicane, originally a duo but now comprising solely of Nick Braccardi. *Don't Give Up* sees him collaborating with Bryan Adams, who registers his first number one since 1991's epoch-making (*Everything I Do*) *I Do It For You*. This is *Don't Give Up*'s seventh hit, the previous biggest being last year's Saltwater collaboration with Maire Brennan, which reached number six.

The singles crown passes from Madonna's *American Pie* to Chicane feat. Bryan Adams' *Don't Give Up* this week, making the second Anglo-Canadian collaboration to top the charts in recent weeks, after All Saints' *Pure Shores*. *Don't Give Up* is the second Chicane/Adams collaboration, the other being Adams' *Cloud Number 9*, which was converted from a run-of-the-mill album track to a sizeable (number six) hit courtesy of Chicane's backing. And, though it was not the *A Side* mix, Chicane's excellent reworking of B*Witched's chart-topper *Blame It On The Weatherman* is widely acknowledged as providing significant extra sales stimulus to that track. While *Don't Give Up* had been expected to be one of the front runners for the number one position this week, the record which most thought would give it a close run for chart honours has not fared quite so well. After topping the chart for the first time with *Keep On Movin'*, Five achieve their eighth consecutive Top 10 hit

MARKET REPORT

TOP 10 COMPANIES

1	EMI	11.4%
2	Xtravaganza	8.2%
3	Jarvis	7.9%
4	Virgin	7.7%
5	Jive	7.0%
6	Cap	6.2%
7	Mercury	5.7%
8	NCA	5.0%
9	XL Recordings	4.1%
10	Others	28.0%

TOP CORPORATE GROUPS

1	Indies	37.6%
2	Warner	15.2%
3	EMI	11.2%
4	BMG	5.0%
5	Universal	11.2%
6	Sony	3.8%
7	Virgin	7.2%

SALES UPDATE

VERSUS LAST WEEK: **+21.1%**
YEAR TO DATE VERSUS LAST YEAR: **+26.5%**

PERCENTAGE OF UK ACTS IN THE CHART

UK: 45.3% US: 28.0% Other: 26.7%

figures show top 10 companies by % of total sales of the Top 75, and corporate groups based on % of total sales of the Top 75

but little more than *Don't Wanna Leave* You debuting at number nine. Currently number one in France and

Switzerland, and number seven in Germany with *Sex Bomb*, his collaboration with Mousse T., Tom Jones scores the third and

biggest hit from his Brits Award-winning album *Reload* this week, debuting at number four with the *Stereophonics* collaboration *Mama Told Me Not To Come*. It follows Jones's number seven hit *Burning Down The House* with The Cardigans, and the number 17 success *Baby It's Cold Outside*, on which he was paired with Cerys from Catatonia. Jones is not the only veteran staging a chart comeback this week - Lulu is back in the Top 40 for the first time since 1994 with *Where The Four Boys Dance*, which debuts at number 24. The Scot has had 18 Top 40 hits in a career that stretches back to 1964. Both Lulu and Jones are mere children compared with Vera Hall, who would be 94 if she were alive today. Bill who died 36 years ago. Vera was a gospel/folk singer whose 1937 recording of *Jumble Sue* Hard provides the answer to Moby's latest hit, *Natural Blues*, which debuts at number 11. For more information on Moby, see the album chart commentary on p.17.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (distributor)
1	NEW	MAMA TOLD ME NOT TO COME	Tom Jones & Stereophonics	Get! CMC/JTDT (V)
2	1	MOVIN' TOO FAST	Andy Dwyer & Ronnie Johnson	Locked On! Records LIX 11020 (V)
3	NEW	NATURAL BLUES	Moby	Mute COMUTE 251 (V)
4	2	BYE BYE EYE	Ti Syc	Jive 325092 (P)
5	3	SHOW ME THE MEANING OF BEING LONELY	Backstreet Boys	Jive 325092 (P)
6	4	DO YOU WORRY	Madison	V2 VVRS011523 (JMV/P)
7	NEW	ANOMALY - CALLING YOUR NAME	Libra pilot Taylor	Platinum PLATCO 56 (V)
8	5	LOVE ON THE NORTHERN LINE	Northern Line	Global Talent GTR 003051 (P)
9	6	BORN TO MAKE YOU HAPPY	Blind Spares	Jive 325032 (P)
10	6	CAN'T GET USED TO LOSING YOU	Colby Gill	4 Liberty LBT CD027 (P)
11	7	GO LET IT OUT	Clips	Big Brother BRBDC001 (JMV/P)
12	7	THE ORANGE TREE	Cygnus X	Hosti Chaine HODJ 08CD (V)
13	13	STAY WITH ME (BABY)	Rebecca Wheatley	BBC Music WMS90222 (P)
14	15	IN YOUR ARMS (RESCUE ME)	No Generation	Concept CDCON 7 (JAM/P)
15	12	SUNBURN	Muse	Mushroom MUSH80CS (JMV/P)
16	NEW	END OF TIME	DJ Energy & Teltaz	Data DATA (ADD)
17	10	LET THE FREAK	Big Ron	480/Parfecto SPECT 06CS (JMV/P)
18	16	BULLTPOOF	Breslamb Era	XL Recordings XL5 115021 (V)
19	19	BECAUSE OF YOU	Stacy Snowich	Southern Fried REC 18CS (JMV/P)
20	16	BABY WANTS TO RIDE	Heri	NEW NEO CD05 (V)

At charts CD N

This Week	Last Week	Title	Artist	Label
1	1	DON'T GIVE UP	Chicane feat. Bryan Adams	Xtravaganza
2	2	AMERICAN PIE	Madonna	Warner
3	3	PURE SHORES	All Saints	London
4	4	MAMA TOLD ME NOT TO COME	Tom Jones & Stereophonics	Get
5	5	SITTING DOWN HERE	Lena Maric	Virgin
6	6	SRILALA LALA	Angie Stone	Profile
7	7	NEW! BIRTH	Andy Dwyer & Ronnie Johnson	Locked On! Records
8	8	BYE BYE EYE	Ti Syc	Jive
9	9	DON'T WANNA LET YOU GO	Five	KCA
10	10	SATISFY YOU	Paul Dwyer feat. R. Kelly	East Bay/Interscope
11	11	RISE	Enkaide	Go Beat/Playboy
12	12	WON'T TAKE IT LYING DOWN	Howie	For All/Ministry
13	13	SHOW ME THE MEANING OF BEING LONELY	Backstreet Boys	Jive
14	14	WHAT A GIRL WANTS	Christina Aguilera	VEA
15	15	BORN TO MAKE YOU HAPPY	Blind Spares	Jive
16	16	MONEY	Janet	Parlophone/Rhyme Games
17	17	SMOOTH	Sanjane feat. Rick Thomas	Arista
18	18	DON'T BE STUPID (OH HOW I LOVE YOU)	David Sanborn	Mercury
19	19	GLORIOUS	Rebecca Johnson	VEA
20	20	HOW TO MAKE YOU KNOW	Enkaide	Virgin

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To hear the chart hot-off-the-press on Monday morning, call 0891 905290. Calls cost 50p/min

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TOP 75



Label/C Distributor/Cas/Vin/MD	Title	Artist (Producer)														
1	THE MAN WHO	3	26	STEP/CATACULAR	4	1	EUROPO	34	JAGGED LITTLE PILL	3						
2	STANDING ON THE SHOULDER OF GIANTS	4	27	RE	RICKY MARTIN	4	2	COLUMBIA	49	44	WILLENLUM	4				
3	ON HOW LIFE IS	4	28	22	YOU'VE COME A LONG WAY, BABY	3	3	SAN BLASSIC	112	54	56	KALIDOSCOPE	4			
4	SUPERNATURAL	4	29	26	GOLD - GREATEST HITS	12	4	POLYGRAM	57	57	67	GREATEST HITS III	3			
5	RELOAD	4	30	19	WESTLIFE	4	5	RCA	7421132102	68	68	SLIM SHADY	4			
6	RISE	4	31	12	STIFF UPPER LIP	4	6	EMI	55296792	69	70	RE	UNPLUGGED	4		
7	PLAY	4	32	27	PIECES IN A MODERN STYLE	4	7	WEA	38429257	71	71	RE	AFFIRMATION	4		
8	COME ON OVER	3	33	20	THE BARRY WHITE COLLECTION	3	8	2	UNIVERSAL	21902102	72	72	RE	WONDER NO.8	4	
9	THE WOMAN IN ME	4	34	41	FEELING STRANGELY FINE	4	9	MCA	UNIVERSAL	11232102	73	73	RE	EXTERMINATOR	4	
10	PERFORMANCE AND COCKTAILS	4	35	113	TALKING TO THE SUN	4	10	5	ADMIC	70100202	74	74	RE	THE GREAT HITS III	4	
11	BABY ONE MORE TIME	2	36	14	THE VIRGIN SUICIDES - OST	7	11	2	UNIVERSAL	21902102	75	75	RE	REUNION	4	
12	INVINCIBLE	4	37	23	CHRISTINA AGUILERA	4	12	RCA	6789202	76	76	RE	THE PARTY ALBUM	4		
13	NORTHERN STAR	4	38	32	AUTOMATIC FOR THE PEOPLE	4	13	4	WARNER	58300202	77	77	RE	UNLEASH THE DRAGON	4	
14	SURRENDERS	4	39	34	THE HUSH	3	14	2	UNIVERSAL	53897202	78	78	RE	BOTH SIDES	4	
15	SCHIZOPHONY	4	40	41	THE BEST OF ME	4	15	4	WARNER	58300202	79	79	RE	THE YEAR	4	
16	DAISIES OF THE GALAXY	4	41	49	FANMAIL	4	16	4	WARNER	58300202	80	80	RE	MIDNITE VULTURES	4	
17	CLUB 2	4	42	84	ENEMA OF THE STATE	4	17	4	MCA	UNIVERSAL	11232102	81	81	RE	THE WRITING'S ON THE WALL	4
18	REMEDY	4	43	120	OUT OF TIME	4	18	4	WARNER	58300202	82	82	RE	THE WRITING'S ON THE WALL	4	
19	MILLENNIUM	4	44	19	ALL THE WAY A DECADE OF SONG	2	19	4	WARNER	58300202	83	83	RE	THE WRITING'S ON THE WALL	4	
20	WORD GETS AROUND	4	45	55	GRAN TURISMO	4	20	4	WARNER	58300202	84	84	RE	THE WRITING'S ON THE WALL	4	
21	MACHINES OF THE MACHINES OF GOD	4	46	164	OUT OF TIME	4	21	4	WARNER	58300202	85	85	RE	THE WRITING'S ON THE WALL	4	
22	CALIFORNICATION	4	47	24	AQUARIUS	4	22	4	WARNER	58300202	86	86	RE	THE WRITING'S ON THE WALL	4	
23	I'VE BEEN EXPECTING YOU	4	48	28	SHOWBIZ	4	23	4	WARNER	58300202	87	87	RE	THE WRITING'S ON THE WALL	4	
24	BRAND NEW DAY	4	49	38	TALES FROM NEW YORK - THE VERY BEST OF	4	24	4	WARNER	58300202	88	88	RE	THE WRITING'S ON THE WALL	4	
25	TWO AGAINST NATURE	4	50	22	LIQUID SKIN	4	25	4	WARNER	58300202	89	89	RE	THE WRITING'S ON THE WALL	4	

Label/C Distributor/Cas/Vin/MD	Title	Artist (Producer)
52	EUROPO	Eternal
53	JAGGED LITTLE PILL	Maverick
54	KALIDOSCOPE	Kaleidoscope
55	WILLENLUM	Willenlum
56	GREATEST HITS III	Various Artists
57	SUPERGRASS	Supergass
58	SLIPKNOT	Slipknot
59	THE MASTERPLAN	Big Brother
60	SLIM SHADY	Interscope
61	UNPLUGGED	Atlantic
62	AFFIRMATION	Columbia
63	WONDER NO.8	Elektra
64	EXTERMINATOR	Creation
65	THE GREAT HITS III	Various Artists
66	REUNION	Various Artists
67	THE PARTY ALBUM	Various Artists
68	UNLEASH THE DRAGON	Various Artists
69	BOTH SIDES	Various Artists
70	THE YEAR	RCA
71	MIDNITE VULTURES	Various Artists
72	THE WRITING'S ON THE WALL	Various Artists

RISE Highest new entry RC Highest charted * Sales increase ** Sales increase 50% or more

PLATINUM (6x) GOLD (3x) SILVER (3x) 80% returns are made on combined total sales of cassette, CD, LP, and DVD. The RIAA will also issue a Gold or Platinum award if the CD or cassette sales are 500,000 units or more in the US. * Sales increase 50% or more. © 2000 Produced with 100% recycled paper. Printed from recycled paper with soy-based inks. Sustainability is a priority at every stage of our production process.

TOP COMPILATIONS

ARTISTS A-Z

Label/C Distributor/Cas/Vin/MD	Title	Artist (Producer)
1	THE BEACH (OST)	Various Artists
2	CLUB 2K	Various Artists
3	THE 2000 BRIT AWARDS	Various Artists
4	PURE GARAGE	Various Artists
5	STREET VIBES 4	Various Artists
6	REWIND - THE SOUND OF UK GARAGE	Various Artists
7	BEST PEPSI CHART ALBUM... EVER! 2000	Various Artists
8	TOP OF THE POPS 2000 VOL. 1	Various Artists
9	DANCE HITS 2000	Various Artists

Label/C Distributor/Cas/Vin/MD	Title	Artist (Producer)
10	GARAGE ANTHEMS	Various Artists
11	IN THE MIX 2000	Various Artists
12	NOW THAT'S WHAT I CALL MUSIC 44	Various Artists
13	BEST DANCE ALBUM IN THE WORLD EVER! 2000	Various Artists
14	NUKLEJZ PRESENTS HARDOUSE ANTHEMS	Various Artists
15	QUEER AS FOLK 2	Various Artists
16	GROOVE ARMADA - BACK TO MINE	Various Artists
17	BREAKDOWN	Various Artists
18	CLUBBER'S GUIDE TO... 2000	Various Artists
19	AGIA NAPA - FANTASY ISLAND	Various Artists
20	THE LOVE SONGS ALBUM	Various Artists

Artist	Rank
ABBA	39
AC/DC	25
ADAM & ANTHEM	41
AGNETHA	42
AGNETHA	43
AGNETHA	44
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AGNETHA	98
AGNETHA	99
AGNETHA	100

MARCH 18 2000

CHART COMMENTARY

by ALAN JONES



Brits success sparked major sales impetus for many albums this week, with the winners including Travis's *Come On Over* (up 2-3, sales increasing 102%), Macey Gray's *On How Life Is* (6-3, 30%), Tom Jones's *Reload* (13-5, 16.5%), the Chemical Brothers' *Surrender* (42-14, 11.3%), and Beth Orton's *Central Reservation* (169-99, 61%). Those who performed but did not win also prospered, among them Five whose *Invisible Scars* 25-12 with a 61% improvement, and Ricky Martin, whose soft-titled album rockets 96-27 with sales swelling 241%. The Spice Girls' special award and consequent performance did not bring their albums back to the chart, though Melanie C's *Northern Star* climbs 21-13 (32%) while former member **Ger Halliwell's** *Schizophrenia* soars 52-15, with sales exploding 149% following her performance. Not all the increase can be put down to the Brits, however, as many of the artists – Gray, Jones, Melanie C and

MARKET REPORT



Halliwell among them – have new singles just out or pending, which would have helped their albums regardless of the Brits.

After being beaten for the album title by a margin of eight to one by Oasis last week, Travis stage a spectacular return to the summit in the wake of their two Brits wins. They sold more than 78,000 copies of *The Man Who Looked Like Travis*, slightly more than double its tally the previous week, to take its overall sales to 1,836,000. The Man Who previously spent two weeks at number one last August/September and returned for six

weeks in January/February. The third best-selling album of 1999, it is making all the running so far in 2000, with sales this year of 425,000. The record which it knocks off of top, Oasis's *Standing On The Shoulder Of Giants*, is already number two for 2000, though its year-to-date sales of 360,000 include only 49,000 from last week, when its sales plunged by 85%. By comparison, *Be Here Now's* second-week sales were 225,000.

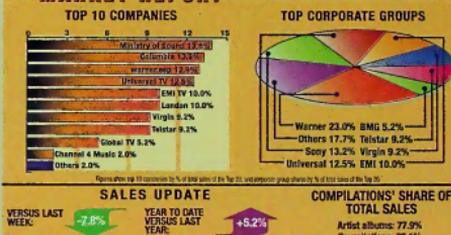
originally peaked at number 33, finally entered the Top 10 a fortnight ago, and is currently number seven. It is partly due to the success of the latest single, *Natural Blues*, which debuts at number 11 this week, and is the most successful of the five Brits lifted from the album thus far. It is also partly due to the fact that four tracks from the album are currently being used on commercials, while *Bodyrock* serves as the theme to the popular US sitcom *Veronica's Closet*, which is aired by Sky in the UK. Among the albums making way for Brits winners this week is Shania Twain's *Come On Over*, which slips 5-8 but which is joined in the Top 10 by Twain's 1995 album *The Woman In Me*. The latter album has just been re-packaged and is charting for the first time, though it has been selling steadily in the wake of *Come On Over's* success, occupying 330th place in the list of 1999 best-sellers, with sales of 34,000. Last week alone, it sold more than 16,000 units.

COMPILATIONS

The Beach soundtrack enjoys its third straight week at the top of the compilation chart, and, even though its sales are down significantly, it enjoys its biggest margin of victory yet. When it debuted at number one it sold 44,532 units, just 283 more than the Ministry Of Sound compilation *Rewind – The Sound Of UK Garage*. It triumphed by an even smaller margin on its second week, selling 31,443 units, compared with *Rewind's* 31,332. But last week, even though it sold 21,799 units it had a comparatively easy victory over the new number two, *Club 2K*, which sold 19,009 units. *Rewind*, meanwhile, has slumped 246 with sales of 16,617, and most of the blame for its decline must be laid at the door of *Garage Anthems*, a new compilation which contains a similar selection of tracks, and which debuts at

number 10 this week. The irony is that *Rewind* was mixed by Artful Dodger, while *Garage Anthems* was mixed by Craig David, the DJ/produal who fronted Artful Dodger's *Rewind* hit. With Warner's esp Pure Garage holding at number four, there is little doubt that garage is the current compilation craze, while Ibiza albums are so unseasonal that none are now listed in the chart. **Now That's What I Call Music!** 44 concludes a remarkable 15-week run in the Top 10, dipping to number 12 this week. The album has just topped the 1.6m mark, and sold 7,000 units last week. The **Next Best Thing** soundtrack – featuring previously unreleased tracks artists such as Madonna, Olive and Christina Aguilera – jumped 40-24 last week but slides back to number 36, though the film's forthcoming theatrical release may help it recover.

MARKET REPORT



INDEPENDENT ALBUMS

This Week	Title	Artist	Label (Weeks on Chart)
1	STANDING ON THE SHOULDER OF GIANTS	Oasis	Big Brother BKID C0082 (2MVP)
2	PLAY	Moby	Mute COST/IMM 172 (V)
3	RELOAD	Tom Jones	Cap GUT/CO 089 (V)
4	WORK GETS AROUND	Stereophonics	V2 VVR 1000438 (2MVP)
5	PERFORMANCE AND COCKTAILS	Stereophonics	V2 VVR 1000482 (2MVP)
6	REMEDY	Basement Jaxx	XL Recordings XLCD 129 (V)
7	YOU'VE COME A LONG WAY, BABY	Fabrizio Simi	Skint BRASSIS 1100 (2MVP)
8	BABY ONE MORE TIME	Britney Spears	Virgin 822272 (V)
9	MILLENNIUM	Backstreet Boys	Avic 852222 (V)
10	SHOWBIZ	Muse	Mushroom MUSH 580D (2MVP)
11	THE MASTERPLAN	Oasis	Creation BKIDD09 (2MVP)
12	VERTIGO	Groove Armada	Popper POPS0332 (V)
13	VERSION 2.0	Garbage	Mushroom MUSH 29CD (2MVP)
14	EXTERMINATOR	Primal Scream	Creation CRE02059 (2MVP)
15	STEFANCLAR	Steps	Epic/Line 851942 (V)
16	BUENA VISTA SOCIAL CLUB	Ry Cooder	World Circuit WCO 560 (V)
17	SECRET LANGUAGE OF B	Ian Anderson	Papillon PPI17C0002 (V)
18	WEATHER UNDERGROUND	Garage	Nude NUDE15CD (2MVP)
19	LAZY LIME PAINTER JANE	Belle & Sebastian	Jeepster JPR093001 (2MVP)
20	DESERTER'S SONGS	Mercury Rev	V2 VVR 1003752 (2MVP)

THE YEAR SO FAR...
TOP 20 ALBUMS

This Week	Title	Artist	Label
1	THE MAN WHO	TRAVIS	INDEPENDENT
2	STANDING ON THE SHOULDER OF GIANTS	OASIS	BIG BROTHER
3	COME ON OVER	SHANIA TWAIN	MERCURY
4	RISE	GABRIELLE	GO BEAT
5	ON HOW LIFE IS	MACEY GRAY	EPIC
6	BABY ONE MORE TIME	BRITNEY SPEARS	VERVO
7	WESTLIFE	WESTLIFE	RCA
8	SUPERNATURAL	SANTANA	ARISTA
9	CLUB 7	CLUB 7	POLYDOR
10	PERFORMANCE AND COCKTAILS	STEREOPHONICS	V2
11	PIECES IN A MODERN STYLE	WILLIAM ORBIT	ABSA
12	GOLD – GREATEST HITS	ABBA	POLYOR
13	PLAY	MOBY	MUTE
14	ALL THE WAY...A DECADE OF SONS	CUNEIFUND	MUSIC
15	RELOAD	TOM JONES	GUT
16	THE COLLECTION	BARRY WHITE	UNIVERSAL MUSIC TV
17	STEFANCLAR	STEPS	EBUWAVE
18	TALK ON CORNERS	THE CORRS	143LAW/ATLANTIC
19	UNPLUGGED	THE CORRS	143LAW/ATLANTIC
20	INVINCIBLE	FIVE	RCA

© CAP. Last figures represent the chart placing from the last published Year So Far albums chart.

march
18
2000

THE OFFICIAL CHARTS

march
18
2000

singles

music week

AS USED BY

BBC RADIO 1

97-99.9M



1 DON'T GIVE UP

Chicane feat. Bryan Adams

Xtravaganza

- 2 AMERICAN PIE Madonna
Maverick/Warner Bros
- 3 PURE SHORES All Saints
London
- 4 MAMA TOLD ME NOT TO COME Tom Jones & Stereophonics
Virgin
- 5 SITTING DOWN HERE Lene Marlin
Virgin
- 6 SHALALA LALA Yengabayo
Positiva
- 7 MOVIN' TOO FAST Arful Daigler & Romaria Johnson
Loaded On/AL Recordings
- 8 BYE BYE BYE 'N Sync
Jive
- 9 DON'T WANNA LET YOU GO Five
RCA
- 10 SATISFY YOU Puff Daddy feat. R. Kelly
Puff Daddy/Arista



11 NATURAL BLUES

Moby

- 12 WON'T TAKE IT LYING DOWN Honeyz
1st Avenue/Mercury
- 13 SHOW ME THE MEANING OF BEING LONELY Backstreet Boys
Jive
- 14 RISE Gabrielle
Go Beat/Polydor
- 15 CAUGHT OUT THERE Kells
Virgin
- 16 MONEY Jamaica
Parlophone/Rhythm Series
- 17 STOP PLAYING WITH MY MIND Barbara Tucker
Positiva
- 18 THANK GOD I FOUND YOU Mariah Carey
Columbia
- 19 DON'T YOU WORRY Much\$ean
VZ

albums



1 THE MAN WHO

Travis

- 2 STANDING ON THE SHOULDER OF GIANTS Oasis
Big Brother
- 3 ON HOW LIFE IS Macy Gray
Epic
- 4 SUPERNATURAL Santana
Arista
- 5 RELOAD Tom Jones
Gut
- 6 RISE Gabrielle
Go Beat/Polydor
- 7 PLAY Moby
Mute
- 8 COME ON OVER Shania Twain
Mercury
- 9 THE WOMAN IN ME Shania Twain
Mercury
- 10 PERFORMANCE AND COCKTAILS Stereophonics
Mercury



10 11 BABY ONE MORE TIME

Britney Spears

- 12 INVINCIBLE Five
RCA
- 13 NORTHERN STAR Melanie C
Virgin
- 14 SURRENDER The Chemical Brothers
Virgin
- 15 SCHIZOPHONIC Gori Halliwell
Epic
- 16 DAISIES OF THE GALAXY Eels
Dreamworks/Polydor
- 17 17 REMEDY Basement Jaxx
Polydor
- 18 REMEDY Basement Jaxx
Polydor
- 19 MILEHIGHMUSIC Entertainment Boys
VZ

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compilations

- 1 **THE BEACH (OST)**
London
Virgin/EMI
- 2 **CLUB 2K**
Universal TV/Ministry Of Sound
- 3 **THE 2000 BRIT AWARDS**
Columbia
Virgin/EMI
- 4 **PURE GARAGE**
warner.esp
- 5 **STREET VIBES 4**
warner.esp/Global TV/Sony TV
- 6 **REMIND - THE SOUND OF UK GARAGE**
Ministry Of Sound
DNC
- 7 **BEST POPS CHART ALBUM... EVER 2000**
Virgin/EMI
Telstar TV
- 8 **TOP OF THE POPS 2000 VOL. 1**
Universal TV
Ministry Of Sound
- 9 **DANCE HITS 2000**
warner.esp/Global TV/Sony TV
Telstar TV
- 10 **GARAGE ANTHEMS**
Telstar TV
- 11 **IN THE MIX 2000**
Virgin/EMI
- 12 **NOW THAT'S WHAT I CALL MUSIC! 4**
EMI/Virgin/Universal
- 13 **BEST DANCE ALBUM IN THE WORLD EVER 2000**
Virgin/EMI
- 14 **NUCLEO! PRESENTS HOUSE ANTHEMS**
Virgin/EMI
- 15 **QUEER AS FOLK 2**
Channel 4 Music
warner.esp/Global TV/Sony TV
- 16 **GROOVE ARMADA - BACK TO MINE**
Ministry Of Sound
DNC
- 17 **BREKNDOWN**
Telstar TV
- 18 **CLUBBERS GUIDE TO... 2000**
Ministry Of Sound
- 19 **AGIA NAPA - FANTASY ISLAND**
Telstar TV
- 20 **THE LOVE SONGS ALBUM**
warner.esp/Universal TV/Global TV

peoplesound.com top10chart

The peoplesound.com new music top ten chart

LW	1	Last Men Standing	Call To Arms
NEW	2	Its Lights	
NEW	3	Stellar Ruby	Right Next To Your Heart
NEW	4	Thomson	Do You Know Where You Are?
NEW	5	Matt Black	12 Days
NEW	6	Venbrough Quartet	Dvorka, Finale
NEW	7	Jax Wickett	Hold Tight
NEW	8	AKA	Do You Feel Alright?
NEW	9	Da Essence	Now I'll Infinity
NEW	10	Kai Motta	Picture That

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- 19 21 **WHAT A GIRL WANTS** Christina Aguilera RCA
- 22 **OOH STICK YOU!** Daphne & Celeste Universal
- 18 23 **MOVE YOUR BODY** Eiffel 65 Eternal
- 24 **WHERE THE POOR BOYS DANCE** Lulu Mercury
- 25 **TAKE A PICTURE** Filter Reprise
- 16 26 **SUNSHINE** Yomannda Manifesto
- 27 **EXPO 2000** Kraftwerk EMI
- 28 **LIKE A ROSE** A1 Columbia
- 29 **DANCING IN THE MOONLIGHT** Toploader S2
- 30 **BORN TO MAKE YOU HAPPY** Britney Spears Jive

- 21 31 **EVERYTHING DUM DUMS** Good Behaviour Mercury
- 32 **DON'T BE STUPID (YOU KNOW I LOVE YOU)** Shania Twain Mercury
- 33 **THE SOUND OF BAMBINO** Flickman Inferno
- 34 **LOVE ON THE NORTHERN LINE** Northern Line Global Talent
- 35 **SHIVER** Coldplay Parlophone
- 36 **ADELANTÉ** Sash! Multiply
- 37 **IS IT LOVE?** Chit! Hi Fi Ministry Of Sound
- 38 **THE GREAT BEYOND** REM Warner Bros
- 39 **MR DEVIL** Big Time Charlie feat. Soozie O Inferno
- 40 **WAIT AND BLEED** Slipknot Roadrunner



MID-PRICE

This	Last	Title	Artist	Label (Cat. No.)
1	2	THE MASTERPLAN	Oasis	Creation CRECD241 (DMV/PI)
2	3	GRAN TURISMO	The Cardigans	Stockholm 9508612 (U)
3	NEW	GREATEST HITS	Eurythmics	RCA PCD7956 (BMG)
4	1	LEFTISM	Lethbridge	Higher Ground/Hard Hands HAN0022 (TEN)
5	6	DEFINITELY MAYBE	Oasis	Creation CRECD 189 (DMV/PI)
6	4	TRACY CHAPMAN	Tracy Chapman	Elektra 83667/92 (TEN)
7	NEW	INTERNATIONAL VELVET	Cassini	Capitol/Warner 2840426 (TEN)
8	15	MAYBE YOU'RE BEEN BRAINWASHED TO	New Realists	MCA MC01154 (U)
9	NEW	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GUN01236 (U)
10	8	SCREAMADELICA	Primal Scream	Creation CRECD076 (DMV/PI)
11	7	THE SCORE	Fugees	Columbia 485402 (TEN)
12	NEW	RESERVUOR DOGS (OST)	Various	MCA MC01730 (U)
13	NEW	COME RIND YOURSELF	Fox Lovel/ Criminals	Capitol/CDC1181 (E)
14	16	GOING FOR GOLD: GREATEST HITS	Shirley Bassey	Polydor 541442 (U)
15	10	GARBAGE	Garbage	Matheoon 23150 (DMV/PI)
16	NEW	WALLER BRADSHAW & BASS	Various	Beechwood EEX001 (BMG/PI)
17	14	STANLEY DORR	Paul Waller	GO DISCS 8206192 (U)
18	NEW	WHO CAN YOU TRUST?	Morcheeba	Indochina 30014732 (DMV/PI)
19	NEW	BROTHERS IN ARMS	Dave Stratos	Vertigo 824892 (U)
20	NEW	FIVE	Five	RCA 7421198/92 (BMG)

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BUDGET

This	Last	Title	Artist	Label (Distribution)
1	NEW	GENERATOR	Foo Fighters	RCA 7422174/92 (BMG)
2	NEW	MUSIC RESPONSE	The Chemical Brothers	Virgin CHEMS011 (U)
3	1	GLOBAL UNDERGROUND - ARRIVALS	Various	Global Underground 50AAM000 (SBD)
4	2	ELGAR/CYMPHYRUS NO.3	BIS0/Daniel	Naxos 855419 (S)
5	NEW	AMERICAN PIE	Madonna	WEA W957 (TEN)
6	NEW	PURE SHORES	All Saints	London L0N0444 (TEN)
7	NEW	TRAUMA TRAX	Trauma	Tidy Trax TDY1340 (ADD)
8	5	GREATEST HITS	Bob Dylan	Columbia 484092 (U)
9	8	VERY BEST OF	Don McLean	The Hit Label HJLUC 1014 (U)
10	6	BRIDGE OVER TROUBLED WATER	Simon And Garfunkel	Columbia CK 04421 (TEN)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	SATISFY YOU	Puff Daddy/F. Kelly	Puff Daddy/Arista 7432174552 (BMG)
2	2	WON'T TAKE IT LYING DOWN	Phony	1st Avenue/Music NYC CD5 (S)
3	3	LAUGHT OUT THERE	Kelis	Capitol/Warner 50174 (U)
4	5	MONEY	Jamila	Parlophone/Rhythm Stars 120YTHM12 (U)
5	6	RISE	Sabine	Go Beat/Polydor 60022 (S)
6	3	THANK GOD I FOUND YOU	Mariah Carey	Columbia 6692402 (TEN)
7	7	FORGIVE ME	Liyden David Hall	Cosmoque 12002346 (E)
8	9	U KNOW WHAT'S UP	Donell Jones	LaFace/Arista 7432172782 (BMG)
9	8	HIP HOP	Dead Prez	Epic 868892 (TEN)
10	11	MUST BE THE MUSIC	Yung Negro feat. Taka Bomb	Incentive-Entic CD05 (BMV/TEN)
11	13	SWEET LOVE ZK	Fierce	Wildstar CDV0143 (TEN)
12	12	BREATHE AND STOP	O'Jays	Arista 7422172722 (BMG)
13	10	ANYTHING	Del. Jam	Del. Jam 528262 (U)
14	15	IF I COULD TURN BACK THE HANDS OF TIME	R.Kelly	Jive 9523182 (U)
15	16	NOTORIOUS B.I.G.	Notorious B.I.G. feat. Puff Daddy	Puff Daddy/Arista 7432173212 (BMG)
16	14	SIMON SAYS	Pharos/Monarch	Pharos/Monarch 387 (U)
17	17	THE GREATEST ROMANCE EVER SOLD	The Artist	NPG/Arista 7432174002 (BMG)
18	18	TEARDROPS	Lovestition	Fresh FRSH4D 79 (DMV/PI)
19	24	WILL ZK	Will Smith	Columbia 668462 (TEN)
20	19	I'VE BEEN FROM THE BEST	Wishbone Houston	Arista 7432172392 (BMG)
21	21	DEAR U	TLC	LaFace/Arista 7432174012 (BMG)
22	20	HEARTBREAKER	Mariah Carey	Columbia 668012 (TEN)
23	27	NASTRADAMUS	Nas	Columbia 668522 (U)
24	28	SUNSHINE	Go Beat/Polydor 60022 (S)	
25	23	HOT BODY	Missy Misdemeanor/Eliott	Elektra E 100202 (TEN)
26	31	GUILTY CONSCIENCE	Emman feat. Dr Dre	Interscope 497192 (U)
27	22	RISE	Eddie Amador	Defected DEFSTR09 (DMV/TEN)
28	26	WHY YOU FOLLOW ME	Eric Benet	Warner Brothers/WB40 (U)
29	25	THE BRICK TACK VERSUS GITTY UP	Sitiya'n Page	Hot 100 5013 (TEN)
30	NEW	SAY MY NAME	Destiny's Child	Columbia 38K7340 (Import)

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COUNTRY

This	Last	Title	Artist	Label (Distribution)
1	1	COME ON OVER	Shania Twain	Mercury 1700812 (U)
2	4	THE WOMAN IN ME	Shania Twain	Mercury 520882 (U)
3	2	FLY	Dixie Chicks	Epic 489842 (TEN)
4	3	WIDE OPEN SPACE	Shelby Lynne	Mercury 546712 (U)
5	5	I AM SHELBY LYNNE	Shania Twain	Mercury 514222 (U)
6	7	SHANIA TWAIN	Shania Twain	Capitol/London 85730012 (TEN)
7	9	LEANN RIMES	LeAnn Rimes	Round CIRC006 (BMG/CA)
8	NEW	NEW DAY DAWNING	Wynonna Judd	Warner BROS 0465 (U)
9	10	FORGET ABOUT IT	Alison Krauss	Virgin KEMV021 (E)
10	6	LOVE SONGS	Kenny Rogers	MCA Nashville/UM 8046 (BMG/PI)
11	11	TRAMPALUNE	The Mavericks	Ritz RZ02 822 (BMG)
12	12	STILL CAN'T SAY GOODBYE	Charlie Landsborough	Ritz RTZ02CD 708 (BMG/PI)
13	13	SONGS OF INSPIRATION	Daniel O'Donnell	Carb/London 556400 (U)
14	14	SITTING ON TOP OF THE WORLD	LeAnn Rimes	Carb/London 556122 (BMG/PI)
15	16	A PLACE IN THE SUN	Tim McGraw	Elektra 75582412 (TEN)
16	15	THE DUET BOWL SYMPHONY	Nanci Griffith/LSLO	RCA 742169512 (BMG)
17	18	EMOTION	Martina McBride	Warner Bros 55627312 (TEN)
18	19	LOVE WILL ALWAYS WIN	Faith Hill	MCA Nashville/UM 7097 (U)
19	20	SO GOOD TOGETHER	Reba McEntire	Sugar Hill SHC0309 (BMG)
20	NEW	GRASS IS BLUE	Dolly Parton	

© CN

ROCK

This	Last	Title	Artist	Label (Distribution)
1	1	STANDING ON THE SHOULDER OF GIANTS	Oasis	Big Brother BKID CD062 (BMG/PI)
2	NEW	GENERATOR	Foo Fighters	RCA 7432174552 (BMG)
3	2	MACHINING THE MACHINES OF GOD	The Smashing Pumpkins	Mer/Virgin CD0117 (E)
4	3	BEAR IN THE ESTATE	Blind 102	Mer/Virgin CD0117 (E)
5	5	STIFF UPPER LIP	AC/DC	EMI 1529672 (E)
6	6	SUPINOT	Skipnot	Roadrunner RR 8555 (U)
7	6	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 70926812 (TEN)
8	8	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GFD 2414 (BMG)
9	9	THE MATRIX (OST)	Various	Mercury/Warner Bros 556274192 (BMG)
10	NEW	DODDIE	Green Day	Reprise 338247952 (TEN)

© CN

DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	STOP PLAYING WITH MY MIND	Barbara Tucker	Positive 1271127 (E)
2	NEW	DON'T GIVE UP	Chicane feat. Brian Eno	Xtravaganza XTRAV 812 (BMV/TEN)
3	NEW	MR DEVIL	Big Time Charlie, Andy, Soazy	Inferno TRON 24 (DMV/TEN)
4	NEW	IS IT LOVE?	Chili Hi Hi	Ministry Of Sound MGS141 (U)
5	1	MOVIN' TOO FAST	Ardor Dodge & R. Johnson	Locked Box/Recordings L011 (U/TEN)
6	2	FORGIVE ME	Liyden David Hall	Cosmoque 12002346 (E)
7	NEW	NATURAL BLUES	Moby	Mute 12MUT251 (U)
8	19	THE SOUND OF BAMBOO	Fickman	Inferno TRON25 (DMV/PI)
9	3	SUNSHINE	Yomanda	Manifesto FESX 68 (U)
10	NEW	ICEBERG	Dom & Ryeme Tym	Moving Shadow SHAD00142 (SBD)
11	5	OFF THE WALL	Wisdoma	Positive 1271125 (U)
12	4	DEEP SWARM	Trauma Vs Ian M	Tidy Trax TDY13474 (ADD)
13	NEW	ANOMALY - CALLING YOUR NAME	Lilra jps Taylor	Platipus PL 80K 10 (U)
14	NEW	SALT & SHAKE	Trauma	Tidy Trax TDY1347 (ADD)
15	NEW	MUSIC	Schwarzschwarz	Benetton 010140 87N (PI)
16	NEW	SUPERMAN	Kraicic	Kraicic KWK010 (U)
17	NEW	MACHINE LIFE	Avatar	Dragonfly 861154 (U)
18	NEW	FEEL LOVE	CRW	VC Recordings VCR1 63 (U)
19	NEW	END OF TIME	DJ Estery & Tatanu	Amato DADD (ADD)
20	NEW	WHAT WOULD YOU LIKE TO HEAR AGAIN	Liyden David Hall	Tidy Trax TDY111 (M/G)

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WORLD ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	PURE GARAGE	Various	warmeresp - WMMAC 001 (TEN)
2	NEW	4 SEASONS EP - PART 1	Sinder Kleinberg	Essential Recordings ESX12 (U)
3	NEW	STREET VIBES 4	Various	warmeresp/Global TV/Sony TV - JRAMC 186 (M/G)
4	5	PLAY	Moby	Make STUM 7252/STUM 172 (U)
5	NEW	GARAGE ANTHEMS	Various	Telstar TV - TVMVC 3129 (TEN)
6	NEW	2001	Dr Dre	Interscope 400491 (U)
7	NEW	GROOVE ANTHEMS - BACK TO MINE	Various	DMC BACKUP 4P (U)
8	NEW	NUTZUP PRESENTS HARDCORE ANTHEMS	Various	Virgin/EMI VTCDC293 (E)
9	NEW	TRAUMA TRAX	Trauma	Tidy Trax TDY13402 (ADD)
10	NEW	PURE SHORES	All Saints	London L0N0444 (TEN)

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MUSIC VIDEO

TW	LW	Title	Label Cat. No.
1	1	SUPINOT: Welcome to Our Neighborhood	Roadrunner RR0112
2	2	STEPS: The Best Step - Live	Jive 950715
3	3	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor	Universal Video 351823
4	4	THE CORPS: Unplugged	Warner Music Video 852631193
5	5	S CLUB 7: It's An S Club Thing	Warner Music Video 8513003793
6	6	SHANIA TWAIN: Live	Universal Video 3599543
7	12	STEPS: The Video	Jive 951975
8	NEW	TOM JONES: An Audience With	VCD 50152
9	3	ORIGINAL CAST RECORDING: Cats	PolyGram Video 47994
10	8	METALLICA: SAM	Warner Music Video 853942723

18 MARCH 2000

COOL CUTS CHART

as featured on Tim Lenson's show on Galaxy 

1	TOCA'S MIRACLE	Fragma vs Coco	Positive	
2	FLOWERS Sweet Female Attitude	Milick	Deleted	
3	SOMETHING'S GOING ON	Mykiss 3	Subliminal	
4	CRAZY LOVE	MJ Cole	Talk'n' Loud	
5	DOWN DOWN	Gambareaux	Azul!	
6	END OF TIME	DJ Jazzy Jay	Wildstar	
7	TELL ME WHY	THE RIZZO!	Paul Van Dyk	Deafant
8	FEEL IT	Dime	Strictly Rhythm	
9	SLEEP TO BLEEP	Micronauts	Wildstar	
10	FILL ME IN	Craig David	Vincent	
11	CRY SYSTEM	F	Rebustant	
12	BREATHE	Art Of Trance	Phlegm	
13	CALLING THE ANGELS	Dea-Li	3 Beat	
14	INSPIRED	Satohshi Tomiie	Incredible	
15	SHOE MONKEY	Spoken Word	Functional Breaks	
16	THANKYOU	Stacey Kidd	Yellowrange	
17	YOU PUT ME IN HEAVEN	Rhythm Of Life	Xtravaganza	
18	POSITIVE	SWEAT BAG	Blue	
19	HACK NO.1	I Think Tank	Glow	

URBAN TOP 20

1	FOR YOUR LOVE	Hill St. Soul	Omnia
2	LIFE STORY	Angie Stone	Acta
3	HE CAN'T LOVE U	Jagged Edge	So So Def
4	GIVE ME YOU	Mary J. Blige	MCA
5	SAY MY NAME	Destiny's Child	Columbia
6	FEELIN' SO GOOD	Jazzie Tru	Big Pun & Fat Joe
7	IMAGINE	Shola Ama	WEA
8	ONLY THE LOVE	CAN MAKE ME HAPPY	WHEN A WOMAN'S... Kelly Jay
9	ALL I DETELL	YOUR MAN	(HE'S GOTTA GO) Marc Dorsey
10	STILL DRE	Dr. Dre & Snoop	Interscope
11	MONEY	Jamella Lee	Brandie Matt
12	HIGH ON YOU	AGAIN	FIONA PRINCE
13	THOND	SING SING	
14	WHICH	BLACK RUB	
15	CAUGHT	UP THERE	KELLY
16	ONE	MORE	TIME
17	RIDE	ON SUPERHEROES	TQ
18	FILL ME	IN	Craig David
19	DON'T	EVER GO	THAT DANCY
20	I KNOW	WHAT'S UP	Destiny's Child

CLUB CHART TOP 40

1	DO IT TO ME	AGAIN	Soulisearcher	Deleted
2	AIRWAVE	Rank 1		
3	DON'T WANT	NOBODY (TELLIN' ME WHAT TO DO)	Cherie Amie	Eternal
4	FUNK ON	AH ROLL	James Brown	Inferno/Egal
5	SOMETHING	ABOUT THE MUSIC	Da Siammi J	Phrogz
6	FEEL SO GOOD	Jon The Dentist	vs Dillie Jay	WEA
7	YOU'RE	THE REASON	Wandue Project	Tidy Trax
8	SCHIEBER	Timo Maas		48K/Mushroom
9	STAND	UP/REWIND	Precious	EMI
10	GET	CHUBBY	Chunks	Cleveland City
11	WE	CAME TO PARTY	Antoine Clamaram	feat. Blue James
12	DEADLINE	Outfit Force		Inferno
13	FREERISE	Tall Paul		Free Free
14	FLOWERS	Sweet Female Attitude		MIRA/WCA
15	MAMBO	ITALIANO	Shaft	Wanderby
16	ANGEL	Fridge		Incentive
17	ARE	U REAL?	E-Cyax	Edel
18	PUMP	ME IN HEAVEN	WITH YOUR TOUCH	Rhythm Of Life
19	PUNY	Novy vs Eniac		Additive
20	THE	TIME IS NOW	Moloko	MCA
21	GIVE	ME YOU	Harry J Blige	ECHO
22	SLICE	OF DA PIE	Mione Love	Relentless
23	CALL	MY NAME	FUTURA	Blanco Y Negro
24	HIGH	ON YOU	AGAIN	FIONA PRINCE
25	RELEASE	ATRO	CELL SOUND SYSTEM	Realworld
26	SUNSTORM	Harley & Todd		Multiply
27	KILLER	2000 ATB		Sound Of Ministry
28	WEST	ON 27TH	Killahurtz	Ho! Hoons
29	BAG	IT UP	Ger Halliwell	EMI
30	SEE	YA	Atomic Kitten	Innocent/Virgin
31	THE	WARMING	Kayestane	Hotus
32	HARD	HOUSE	MUSIC	Melt feat Little Ms Marcle
33	STOP	PLACING	WITH MY MIND	Barbara Tucker
34	THE	ORANGE	THEME	Cygnus X
35	DON'T	GIVE	UP	Chicane
36	THE	RETURN	OF NOTHING	Sandstrom
37	SO	WHAT	BUT	Virgin
38	ALL	OVER	MY FACE	The Dystofunctional Psychedelic Waltors
39	FEELS	SO GOOD	Boogietronic	Logic
40	TWISTED	Treykz		Notus

CLUB CHART BREAKERS

1	END OF TIME	DJ Energy & Talana	Allen	
2	BINGO	BANGO	Basement Jaxx	
3	JUMP	DOWN	B'Witched	
4	SWEET	LOVE	Ultra Deep 2	
5	JUST	AROUND	THE HILL	Sash!
6	SUPERCIENCE	Mirwals		
7	DISSER	CALL	Mike Wells	
8	I WANNA	LOVE YOU	FOREVER	Jessica Simpson
9	BLOW	YA MIND	Look'n'Load	
10	CRY	SYSTEM F		

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including releases, Urban, Prog and Cool Cuts charts) can be obtained from www.dutchcharts.com. To receive the club charts in full by fax contact Kim Beach on tel: 0171 940 0568, e-mail: kbeach@tuff.com

CHART COMMENTARY

by ALAN JONES

Fourteen months after their debut hit Can't Get Enough peaked at number seven on the club chart – a modest achievement for what was one of the club hits of last year – Soulsearcher's belated follow-up Do It To Me Again surges to number one, helped by mixes from Jazz-N-Groove, Richard F. Mark Pichotti and Mark Pomery. In very similar style to their first hit, it features the vocals of Tera Japin, erstwhile Snigal singer, who has since lanced her larynx to several other dance hits. The highest new entry is another one of those filtered disc records by a French act – and one with a sense of humour, since they call themselves Da Siammi'n' Froz – but garage is very much on the rise again, with star performers this week including James Brown's Funk On Ah Roll (11-4), Sweet Female Attitude's Flowers (new at 14) and Mione Love's Slice Of Da Pie (22). Trance is fighting back too, with Dutch Force's Deadline new at 12, Rhythm Of Life's You Put Me In Heaven With Your Touch in at 15 and Kayestane's The Warning debuting at number 31, to name but three... On the Prog Chart, Ger Halliwell hangs on to pole position with Bag It Up but barely beats a challenge from Shaft's Mambo Italiano. Ger's chart position is being helped by the multiple mixes of Bag It Up mailed to DJs, not all of which will make it onto the commercial release, as one CD will feature camp remixes of Nancy Sinatra's These Boots Are Made For Walking and Doris Day's Perhaps, Perhaps, Perhaps. Instead, Ger's position is certain to come under threat next week, and though she manages to hold off three girl groups – Atomic Kitten, Precious and B'Witched – who all climb into the Top 5 less than 15% behind her, she is more likely to be replaced by one of the 10 records which debut between seven and 20 this week, with Yomanda's Sunshine and Sash! just around The Hill standing a better chance than most... Hill St. Soul's For Your Love continues at the top of the Urban Chart, increasing its lead over Angie Stone's Life Story slightly even though the latter disc climbs 3-2. Both should watch out for Destiny's Child's Say My Name, which spent several weeks between 28 and 40, first on import and then on limited white label, and now explodes to number five after UK promos were serviced. With a further selection of mixes about to go out, this could be the one to beat.

POP TOP 20

1	BAG IT UP	Ger Halliwell	EMI	
2	MAMBO	ITALIANO	Shaft	
3	SEE YA	Atomic Kitten	Innocent/Virgin	
4	STAND	UP/REWIND	Precious	
5	JUMP	DOWN	B'Witched	
6	KILLER	2000 ATB	Sound Of Ministry	
7	SUNSHINE	Yomanda	Manitella	
8	I WANNA	LOVE YOU	FOREVER	Jessica Simpson
9	JUST	AROUND	THE HILL	Sash!
10	DO IT	TO ME	AGAIN	Soulisearcher
11	PUMP	ME IN	HEAVEN	WITH YOUR TOUCH
12	THE	BAD	TACH	Bloodhound Gang
13	SOMETHING	ABOUT THE MUSIC	Da Siammi'n' Phrogz	
14	AIRWAVE	Rank 1		
15	3	LIVE	FOR THE ONE	I Love Time
16	YOU'RE	THE REASON	Wandue Project	
17	FUNK	ON	AH ROLL	James Brown
18	DEEPER	BLUE	BLUE STIPS	
19	DEADLINE	Dutch Force		
20	DEADLINE	Dutch Force		

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For Everyone in the Business of Music

CHART COMMENTARY

by ALAN JONES

The tide has turned on **All Saints'** Pure Shores, which shed 43 plays and nearly 3m audience last week while retaining a commanding lead at the top of the airplay chart. Its tally of 109.24m impressions is inferior only to the record it set itself the week before. **Gabriele's** Rise is still emphatically number two and was added 188 times fewer last week than in the previous seven days, though it actually increases its audience to more than 100m again. **Madonna's** American Pie continues to close slowly on both records, though it is still significantly afloat. **Madonna's** single swags places with **Artful Dodger's** Mavin' Too Fast this week, which thus slips 3-4, even though it continues to increase its support. The success of **Mavin' Too Fast**, the group's previous hit Rewind and DJ Luck & MC Neat's A Little Bit Of Luck in assimilating into playlists usually bereft of garage is having

AIRPLAY FACTSHEET

● **Fool Again, Westlife's** bid for a fifth straight number one sales hit, got off to a flying start on the airwaves last week, with 364 plays and an audience of more than 10m earning it a number 6 debut.
● **Mariah Carey's** last 12 singles have all reached the Top 50 of the airplay chart. Thank God I Found You is still struggling to find them, and

moves 80-62 this week. Its 10-18 decline on the sales chart may deter further progress.
● **Melanie C** and **Bryan Adams** topped the airplay chart together with **When You're Gone** and are now competing separately. As stated below, **Adams's** Don't Give Up collaboration with **Chicane** moves 18-5. Meanwhile, **Melanie C's** Never Be The Same Again (with **Lisa Lopes**) improves 22-12.

a noticeable effect on other records from the genre, with several beginning to make real inroads. Among those benefiting are **Craig David's** (up 43-30 with **Fill Me In**), **N'Sync's** **Kallaghan** (up 101-50 with **Right Before My Eyes**) and **Sweet Female Attitude**, whose **Flowers Blossom** from 126 to 58.
Lene Marlin's debut single **Sitting Down Here** made its sales chart debut at number six last week, and is the only climber on the Top 40 this week, moving up to number five. Her wistful singer-songwriter style is a big hit with radio too, and **Sitting Down Here** explodes 19-8 on the airplay chart, with more than 50% more listeners hearing it last week. Compare and contrast its fortunes with a record with an almost identical chart record - **Vengaboys's** **Shalala Lala**, which is its mirror image on the sales chart, moving 5-6. **Vengaboys** have slightly the bigger hit to date,

with 102,000 units sold compared with 100,000 of **Marlin's** single but airplay for the **Vengaboys** single continues at a very low level, and even the plays it received in chart shows last week are not enough to earn it a position in the airplay Top 100.
Initially pitched against her single **Buyout** hit **I Try**, **Macy Gray's** **Still** has been increasing the pace of its airplay advances ever since it was first serviced six weeks ago. After adding 25% and 27% to an already impressive audience in the previous fortnight, it improved by a further 29% last week, and climbs 10-6 on the chart. Though hotly pursued by **Lene Marlin**, **Honeyz** and **Chicane**, it could yet give **Gray** her second airplay number one in a row, especially as an initially rather reluctant **Radio One** is now fully behind it, airing it 25 times last week, resulting in a 26-11 improvement on the

AT A GLANCE WEEKLY MARKET SHARES



Figure shows the percentage of the UK radio audience by the UK and non-UK groups for the UK radio audience by the UK.

station's most-played list.
Rock records rarely impact on the Radio One chart the way they used to, unless they are **Travis** or **Gasis** or one of the other current giants, and the only rock records in the station's 20 most-played list at present are **Andreas Johnson's** **Glorious** and **Blink 182's** **All The Small Things**. The latter track is a favourite, and was aired 35 times last week, to take four places on the station's list. **Radio One's** support provided two-thirds of the record's total audience last week, sparking a 30-18 rise on the airplay chart, though support from elsewhere is also increasing rapidly. The most-played disc on **Radio One** is **Chicane** feat. **Bryan Adams'** **Don't Give Up**, with 39 plays. The record is also getting unexpected support from **Radio Two**, three plays last week helping it to jump 18-9 on the overall airplay chart.

MTV

Rank	Title/Artist
1	PURE SHORES All Saints
2	CAUGHT UP THERE Keri
3	MADONNA TOO FAST Artful Dodger feat. Romina Johnson
4	RISE Gabrielle
5	AMERICAN PIE Madonna
6	GO LEFT UP Chicane
7	DON'T GIVE UP Chicane feat. Bryan Adams
8	WHAT A GIRL WANTS Christina Aguilera
9	SHOW ME THE MEANING OF BEING LONELY Backstreet Boys
10	UP KNOWS WHAT'S UP Donell Jones feat. Left Eye, Jay-Z/Arista

Next played videos on MTV UK/Mezz Research Ltd w/e 10/3/2000
Source: MTV UK

THE BOX

Rank	Title/Artist
1	BYE BYE EYE N' Sync
2	LOVE ON THE NORTHERN LINE Northern Line
3	ALL THE SMALL THINGS Blink 182
4	FOOL AGAIN Westlife
5	AMERICAN PIE Madonna
6	STILL DREAM The Fat Shoop Doggy Dogg
7	DEEP SHADE OF BLUE Steps
8	SITTING DOWN HERE Lene Marlin
9	SHALALA LALA Vengaboys
10	SHOW ME THE MEANING OF BEING LONELY Backstreet Boys/Epic

Most played videos on The Box, w/e 6/3/2000
Source: The Box

BOX BREAKERS

Rank	Title/Artist	Label
1	DON'T WANNA LET YOU GO Five	RCA
2	SMOOTH Santana feat. Rob Thomas	Arista
3	NEVER BE THE SAME AGAIN Melanie C feat. Left Eye	Virgin
4	BAG IT UP Geri Halliwell	EMI
5	THE LIONS SLEEPS TONIGHT The Jungle Rumble	BMG
6	I WANNA LOVE YOU FOREVER The Simpsons	Columbia
7	MAMA TOLD ME NOT TO COME Tom Jones & Sheraton	Capitol
8	DON'T GIVE UP Chicane feat. Bryan Adams	Xtremagants
9	MAMBO ITALIANO Shant	Wonderboy
10	CANDY CANDY Manly Moore	Epic

Highest climbing videos on The Box in advance of single release w/e 6/3/2000
Source: The Box

TOP OF THE POPS

Rank	Title/Artist
1	DON'T GIVE UP Chicane feat. Bryan Adams; American Pie Madonna; Mavin' Too Fast To Come Tom Jones & Sheraton; Shalala Lala Vengaboys; Don't Wanna Let You Go Five; Natural Blue Moby; Stop Playing With My Mind Barbara Tucker feat. Danyel Broussard; Take A Picture Here; Where The Poor Boys Dance Luc; Expo 2000 Krutberg; Bag It Up Geri Halliwell

Draft lineup: 17/3/2000

CD:UK

Performances: Bag It Up Geri Halliwell; Keri At Home; Mame Told Me Not To Come Tom Jones & Sheraton; The Time Is Now Moby Videos: Satiny You Puff Daddy feat. R. Kelly; Don't Give Up Chicane feat. Bryan Adams

Foal line-up: 4/3/2000

RADIO ONE PLAYLISTS

A-LIST Don't Wanna Let You Go Five; Pure Shores All Saints; Mavin' Too Fast Artful Dodger feat. Romina Johnson; A Song For The Lovers Richard Ashcroft; Blings Bang Bassment; Axis All The Small Things Blink 182; Never Be The Same Again Melanie C feat. Left Eye; Don't Give Up Chicane feat. Bryan Adams; Fill Me In Craig David; I Try Macy Gray; What's Not To Come Tom Jones; Mame Told Me Not To Come Tom Jones & Sheraton; The Time Is Now Moby; Right Before My Eyes N' Sync; Kallaghan; Bye Bye Eye N' Sync; Flowers Sweet Female Attitude

B-LIST Don't Wanna Know (Tatlin) My Love; The Day (Cher) Anou; Mixed Blesses Beck; Say My Name Destiny's Child; Still Dre Dr. Dre feat. Snoop Dogg; You're Not Alone Enrique; Take A Picture Here; Toca's Miracle Fragma; Bag It Up Geri Halliwell; Actually It's Darkness (Idol); Glorious Andrea Johnson; American Pie Madonna; Natural Blue Moby; Rewind; Precious; Kill All Hopes Pina Sorensen; Satiny You Puff Daddy feat. R. Kelly

PI plays for week beginning 20/3/2000
* Denotes additions

RADIO TWO PLAYLISTS

A-LIST Dancing In The Moonlight Toploader; Still Crazy My Guy; Pure Shores All Saints; Smooth Santana feat. Rob Thomas; Sitting Down Here Lene Marlin; Fool Again Westlife; Where The Poor Boys Dance Luc; Amazed Leonard

B-LIST The First Time Ever I Saw Your Face Celine Dion; Rise Radio; I've Still Got Your Amara Romualdo; Show Me The Meaning Of Being Lonely Backstreet Boys; In These Shoes J'Lo; American Pie Madonna; Mame Told Me Not To Come Tom Jones & Sheraton; Crash And Burn Savage Garden

PI plays for week beginning 20/3/2000
* Denotes additions

MTV UK PLAYLISTS

A-LIST Pure Shores All Saints; Rise Moby; Mavin' Too Fast Artful Dodger; Glorious Andrea Johnson; Caught Out There Keri; Don't Give Up Chicane feat. Bryan Adams; Mavin' Too Fast Artful Dodger feat. Romina Johnson; Still My Guy

B-LIST American Pie Madonna; Freakin' It Will Be; Mavin' Too Fast Artful Dodger feat. Romina Johnson; Caught Out There Keri; Don't Give Up Chicane feat. Bryan Adams; Mame Told Me Not To Come Tom Jones; Keri At Home; Mame Told Me Not To Come Tom Jones & Sheraton; The Time Is Now Moby; Right Before My Eyes N' Sync; Satiny You Puff Daddy feat. R. Kelly

B-LIST Crash And Burn Savage Garden; Mame Told Me Not To Come Tom Jones; Forever Jessica Simpson; See The Acoustic Keri; I'm In Craig David; (Body): I'd Rather Be Your Girlfriend; Take A Picture Here; Where The Poor Boys Dance Luc; Keri At Home; Mame Told Me Not To Come Tom Jones & Sheraton; Conversation Interconnection

Source: Keri At Home Pina Sorensen; Singing In My Sleep Sheraton; Mame Told Me Not To Come Tom Jones; (Body): I'd Rather Be Your Girlfriend; Actually It's Darkness Keri; You're Not Alone Enrique; The Cedar Room Doors; Still Dre Dr. Dre feat. Snoop Dogg; Mixed Blesses Beck; Sleep Now In The Fire Richard Ashcroft; The Bad Touch Barbara Tucker feat. Danyel Broussard; A Song For The Lovers (surehit) Richard Ashcroft

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SINGLE of the week

CRAG DAVID: Let Me In (Wildstar CDW1028). When Craig David started showcasing at the start of 1999 almost any label could have signed him, but most just did not "get it". Wildstar then

scored one of the signing coups of the year by catching David long before his Artful Dodger collaboration made him a name — their Rewind single just left the Top 40 after 14 weeks. Though more R&B than the garage compared with that anthem, this debut solo offering has enough contemporary flavour to appeal to fans of both and marks David as an emerging UK talent to watch.

SINGLE reviews



REKELLY: Only The Loft Can Make Me Happy/When A Woman's Fed Up / I Can't Sleep Baby (If I) (Live 9250282). This triple-headed follow-up to last year's number three hit If I Could Hold Back The Hands Of Time covers all the bases musically. Co-produced by Track Masters, the lead track is a rap-style cut based around a radio-friendly sample. When A Woman's Fed Up is a soulful song from current album R, while the final track is a smooth ballad from the 1995 album R Kelly.

DESTINY'S CHILD: Say My Name (Columbia CD 6891324). Despite Destiny's Child's recent troubles — they replaced two of the four members a month ago — this R&B track is a breath of fresh air. It could be their third Top 10 hit on the back of a Blasting at Radio One.

WHLI: Radio Disco (Washroom MUSIC T1005). This is melody-infused guitar-pop from an Irish three-piece who seem to be gaining momentum. It has been Clisted at Radio One.

HURLEY & TODD: Sunstorm (Multiply CDML158). Featuring the piano line from Elton John's Song For Guy, this dance track is so bad it rocks. The package features a remix by Mike Koglin.

AFRO CILT SOUND SYSTEM: Release (Realworld RWSCD10). With guest vocals from Sinesed O'Connor and Larla O'Lionard, the infectious out from the acclaimed album, Volume 2: Release, should see the cult act consolidate their live appeal.

ATOMIC KITTEN: See Ya (Innocent SIN17CD). See Ya is the follow-up to the Top 10 hit Right Now that launched the band in the run-up to Christmas, and has a younger pop sound. The girls are currently promoting this track on an extensive school tour.

AMANDA GHOST: Idol (WEA CD WEAS18). The first single in the new Warner signing is a mixed bag. It has been single of the week on Steve Lamm's show and MTV has played the video. However, while the chorus is powerful, it perhaps takes too long to arrive for maximum radio impact.

IDLEWILD: Actually It's Darkness (Food CDFO0027). This strong Radio One Blasted melodic comeback for Idlewild bodes well for their forthcoming album One Hundred Broken Windows. It is



backed by an extensive tour which should expand their strong fanbase.

TALL PAUL: Freebase (Duty Free DF015). Tall Paul adopts his usual upbeat style on his first release on his Duty Free label this year. Predominantly percussive-driven, it perhaps relies too much on hooky samples at the expense of melodic content.

RALPH FREED: Angel (Incentive CENT6CDS). Big on impact recently, Ralph Freedom's choral trance track now comes with a strong Quake mix for UK release. It should maintain Incentive's club presence after its hits with Starparty and Jose Negro.



BECK: Mixed Bizniss (Polydor 4973002). Fresh from completing his hatrick of Brit awards, Beck sees this live favourite from his gold-awarded album Midnite Vultures released. The Pinyll funk touches and off-wall lyrics make it a great track, but it lacks the usual punch that makes his best work so compelling. It is Blisted at Radio One, however, and post-awards publicity will help.

VIGILANCE BLACK SPECIAL: We'rewolves (Shifty Disco DISCO003). Part of Shifty Disco's limited-edition singles range, Vigilance Black Special have a sound that is rooted deep in the singer-songwriter world with soft musical backing.

WESTLIFE: Fog Again (RCA 7432175462). Rumour has it this single was brought forward so as not to coincide with Richard Ashcroft's single, which might have endangered its chances of scoring a fifth number one out of five releases. Not another Swear It Again or Flying Without Wings, but not bad either.

ALBUM reviews

UNDERWOLVES: Under Your Sky (Blue PFACD2). Ross Allen's Island-backed imprint follows Peshay's Miles From Home with this similarly experimental album from drum & bass duo Underwolves. Mixing breakbeats with strong soul and jazz influences, their album is an eclectic listen.

JUSTIN: Finally (Innocent CDSIN 5). During the past year, fresh-faced sometime TV star Justin has supported 911 and Boyzone and scored a Top 15 hit along the way with Over You. Finally is a well-structured debut with plenty of the right ingredients that should please his fanbase if not ensure its crossover.

OBERMAN: Shorley Wall (Independent ISOM41MS). Originally released as a seven-track EP in 1998, Shorley Wall has all the ingredients of a potential hit — snappy lyrics, layered instrumentation, sumptuous backing vocals and powerful chorus. It is a sweeping epic and backs up the band's reputation as exciting live performers — they won an ABE Curator Premier Award for best performance at the recent Astoria shows.



ALBUM of the week

CHICANE: Behind The Sun (Xtravaganza XTRAV10CD). In the four years since his debut hit Offshore, the world has finally caught up with Nick Bracergarde, with trance now topping the pop charts. Chicane's second album does not depart strongly from the

warm, summery trance sound of its predecessor, but highlights the strong songwriting that made Saltwater a Top 10 hit last year. While it includes driving dancefloor tracks, there is always a strong sense of melody. With the Bryan Adams collaboration Don't Give Up (co-produced by Roy Hedges) heading for at least a top three placing on Sunday after A-listings at Radio One and Capital, this album deserves to find a wide market.



ART OF NOISE: Reduction (ZTT ZTT470D). Originally recorded as a companion to their album The Seduction Of Claude Debussy (included free with this album), Reduction is a seven-track effort featuring more experiments in avant-garde music. The results are mixed, but a couple of tracks, including a new collaboration with rapper Rakim, are worth investigating.

VARIOUS: D3 Kicks - Stereo MCs (Studio K7 K7082). The latest in the D3 Kicks series comes from the members of the Stereo MCs, who put together a journey to the heart of hip hop. Featuring tracks by the duo themselves, Ultramagnetic MCs and The Herbaliser, this is another winner from K7.

The Slink Years (London CD 8273 820642). Many people's memory of female rock act L7 will forever be vocalist Donita Sparks' antics on the Punk. Always an uncompromising punch/brass band, this album is an effort to make the most of their catalogue as they tour — they are now on Wax Tadpole through Beck's label Bongload.

VARIOUS: Dance Nation - Mixed by Tall Paul & Brandon Block (Ministry of Sound NCD07). After Block's starring role at the Brits, his name will be better known outside clubland and TV advertising should further boost sales of this double mix CD. Including recent hits by Artful Dodger, Moloko and Jose Negro, it looks set to be another success for the Ministry.

LAUREN HOFFMAN: From the Blue House (Free Union UR002). Hoffman's debut UK release is a mix of Chrissie Hyde and Tanya Donnelly. Hoffman's strengths are her songwriting and voice, and can be compared with Elliott Smith in terms of word-of-mouth buzz. GLR is playing the single Song For A Boy.

SANTESSA: Delerium (Disco Volante DV 5002). Produced by Stuart Mathewman (Sade, Maxwell), the sinuous grooves and reggae inflections of Santessa's debut album evoke flavours of Tricky and Les Nubians. Released on Julian Palmer's label Disco Volante, it is lyrically neat with strong production values.

EMBRACE: Drawn From Memory (Hit CDHL760). In the two years since they evoke the chart with the half-million-selling album The Good Will Out, Embrace have discovered a looser edge that was lacking

on their debut. Their love for slow ballads is still evident, although tracks such as new single You're Not Alone break with tradition. Overall, a step forward.

FEMI KUTI: Shoki Remixed (Nuphonic NUX145). The Afrobeat star gets the remix treatment from deep house producers including Joe Claussell, Kerry Chandler and François K. The Nu Disco result remains faithful to the original tracks.

DJ TEBBE PRESENTS: Blacksciencealbum (Certificate 18 CERT18CD007). After releases on Moving Shadow and R&S, DJ Tebbe unleashes his debut album on Certificate 18. It is drum & bass with a defiantly experimental attitude, its sleek production powered by throbbing basslines and rolling beats.



VARIOUS: Pokémon - The First Movie OST (Atlantic 7587-83261-2). Given that anything with the word Pokémon on it is a ball of a banger, the fact that several pop stars — Britney, Christina, Bille and Emma Bunton — have contributed adds to its retail value. Standout tracks include Norwegian pop duo M2M's Don't Say You Love Me (PVC 102) and C+Cafirion.

ANDY SHEPPARD: Dancing Man And Woman (PVC 1020). The former Blue Note artist blends an array of influences in this new set. It mixes music from India, Latin America and America with modern dance rhythms, all punctuated by Sheppard's saxophone. It at times a little bland, it is saved by some virtuoso performances.

PINK FLOYD: Is There Anybody Out There? - The Wall Live 1980-1981 (EMI 5235622). This lavishly-packaged double live version of Pink Floyd's The Wall is released to mark the 20th anniversary of their original 30i-selling tour de force (see Marketing, p5). Cuttled from performances in 1980-81, the tracks remain faithful to the studio versions. Two unreleased songs are included: What Shall We Do Now and The Last Few Bricks. Accompanying the release is a Channel 4 documentary on The Wall.

HEAR NEW releases
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This week's reviewers: Dugald Blair, Jimmy Brown, Michael Byrne, Tom Fitzgerald, Stephen Jones, Owen Lawrence, Alistair Scott, Nick Tesco, Simon Ward and Adam Woods.



COMMON: Like Water For Chocolate (MCA 111970-2). After years of receiving props from the rap underground, the rapper once known as Common Sense makes his claim for mainstream success — and in no uncertain way. With guest appearances from the likes of D'Angelo, Mos Def and Slum Village, melodic production, sharp lyrics and Common's distinctive flow, this deserves to cross over.

METAL GIVES KICK FROM RETAIL BLUES



Though sales of the traditional band T-shirt have slipped back in recent years, new styles of music are refreshing the market. By Matt Pennell

As bands such as Slipknot, Korn and Limp Bizkit break out of the metal ghettos and into the UK mainstream, it does not take a music industry analyst to observe that their success translates into T-shirt sales at least as much as it is reflected in the singles and albums charts.

Although heavy metal had ensured that there was a consistent demand for band-branded T-shirts throughout the Seventies and Eighties, the T-shirt market only really boomed in the Nineties, as indie music took hold and then mutated into Britpop. It has been estimated that in 1995 — the year that Britpop peaked — the bigger bands were selling 30,000 to 40,000 T-shirts apiece.

As the Britpop era drew to a close, however, the bottom fell out of the T-shirt market, especially in retail outlets. "A few years ago, you could sell 40,000 shirts at retail," says one merchandising specialist. "Now you would be lucky to get sales of 3,000. The products which sell through stores have nothing to do with music; they are South Park, the Simpsons, Star Wars and Pokemon merchandise."

Today's pop climate has conspicuously failed to re-ignite the retail side of the merchandising trade, and even the popularity of metal acts is based on their profile as live bands.



"The emphasis in retail has changed, from Britpop, to licensed characters, and now to metal," says Blue Grape managing director Wayne Clarke. "At the moment, our three top acts are Slipknot, the Bloodhound Gang and Cradle Of Filth, even though we

are by no means exclusively a metal company. Our range includes the Happy Mondays, Calatonia and the Manics, but this is the trend of the moment."

The companies which survived the post-Britpop fall-out in the merchandising industry have done so by diversifying ▶

Promotional curios that must keep their cool

Most members of the music industry will have a promotional curio lying around their office somewhere. An Ian Brown harmonica, perhaps, or a Badly Drawn Boy music box. These artefacts might be seen by some as gimmicks, but promotional items perform a constant task — ingraining an act on the consciousness of the recipient. Even if, say, a radio producer hasn't heard anything by The Orb lately, his memory will be regularly jogged by that Orb spaceship lighter.

Promos are getting rarer all the time, however, as record company marketing departments have decided that less is more.

"We have cut back on promotional items a lot," says Virgin head of marketing Mark Terry. "A few years ago, T-shirts were flying out of these doors as fast as they could go. Now we have a policy that there has to be a good reason for doing a promotional item. It has to be the right artist, with the right project at the right time."

Virgin's strategy to maximise impact dictates that its promo items should be distinctive and intended to be repeated use. "Our best recent example is the Day One Photographer, Actor, Model T-shirts," Terry continues. "These went down a storm and we had to do a re-run. You can have lasting impact. You still see bags being used and jackets being worn for years afterwards."

One of the reasons for the industry-wide cutback was the fear of overkill and the fact that opinion-formers will become blasé if they receive too many items.

For V2, promo offerings are a mixture of standard promo materials — stickers, postcards, notepads — and more unusual items, such as the Stereophonics-themed toy minis.

"Items such as postcards, posters and badges are cheap and easy," says Dan Pamment, V2 marketing co-ordinator. "The Stereophonics minis, however, were only sent

to a constant relationship with radio stations and journalists."

Unusual promo items often reflect an artist's identity, but can also attempt to reflect an artist's audience. This was certainly the case with V2's Jungle Brothers fingerboards (mini skateboards). These were chosen to reflect the fact that the rap act has a "street" following.

The ideas for promo items come mainly from marketing departments themselves, and merchandise companies which specialise in promos.

"Every couple of weeks we get brochures from promotional companies," says Pamment. "They do research into our acts and can have a lot of input."

The Biz specialises in producing promo items and recent big name clients include Oasis, Steps, N Sync and Christina Aguilera. The Biz managing director Anne Lestae says a successful promo has to be distinctive, yet essential.

"Companies use promos simply because of the novelty value," she says. "The whole purpose of the item is to be noticed, and a quality item will be remembered. Promos are great, but it can't just be an

ordinary one. The best ones are things which you can use, otherwise they will get put to one side."

In spite of the talk about a blanket scaling-down of promotional activity, one company that has shown little sign of scaling down its promo items output is EMI. Recently, it has unleashed Supergrass pop sticks, Paul McCartney mini jukeboxes and Blur-themed mini TVs in out-sized coffee mugs on an unsuspecting industry.

"We're not necessarily cutting back [on promo items], but we do spend more time on generating more focused ideas," says Lucy Elliott, manager of creative services in EMI's international department.

The department sends promo items worldwide, so its products are artist- and titled, rather than trying to cater for a disparate audience.

BMG International's London arm has a similar worldwide remit, and senior manager, creative services Jaqueline Buxton Schalburg believes promos can and should be tailored to different territories.

"For the Asian market, small is beautiful, and they love cool gadgets," she says.

BMG puts a great deal of effort into building up its procurement resources, retailing a mass of promo catalogues, subscribing to incentive mags, attending incentive shows and using the internet as a source guide. In having a large pool of suppliers it can negotiate prices downwards. The set-up also speeds up the sourcing process, as Buxton Schalburg points out. "You never have enough time. You have hours to source an item, rather than days," she says.

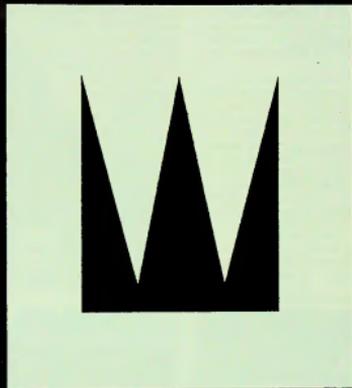
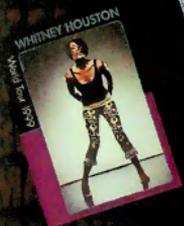


out to key people. There is a hierarchy in the distribution of promos. In radio stations we'd send things directly to producers, for example."

To optimise promo impact, V2 also tries to keep abreast of personnel changes across the industry.

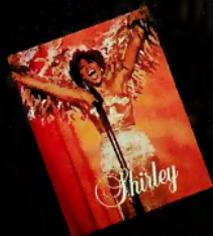
"It is not just a case of sending things out to key people," says Pamment. "You have to investigate where you are sending things all the time. For this we consult our promotions and press departments, which

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► and exploiting the stable but somewhat conservative touring market.

"At gigs, the simple tour T-shirt is the number one item, with a band logo on the front and the tour dates on the back," says Backstreet International managing director Andy Allen. "You can try to be clever — our 'Skunk' logo Skunk Anansie sleeveless T-shirts were a notable exception — but usually the tour T-shirt is the most popular item."

Backstreet, which has recently produced merchandising for Fatboy Slim, Supergrass and Ian Brown, has long advocated a move towards more creativity in merchandising. "It can even be the small things," says Allen. "There has been a trend towards more earthy colours and away from simple black and white. We can do colours to order."

Merchandising needn't stop at T-shirts, sweatshirts and posters, however, and many bands are keen that their branded goods should reflect their sense of humour. Supergrass, for example, injected a bit of fun into its merchandising stall on its last UK tour with Supergrass-branded sticks of rock, plastic lunchboxes, ironing board covers and socks.

"We will sit down with a band like Supergrass and say, 'Right, what do you want?'," says Allen. "You are not going to

rich off the back of these items, but we do get a kick out of it." Next on the drawing board is a Supergrass tea-towel.

Giant Merchandising's diversified activity includes the merchandising for all of Warner's licensed characters. The company's music clients include REM, Metallica and Aerosmith, and Giant has found that sales of stadium rock T-shirts have held up well, perhaps because such acts tour infrequently. Certainly, managing director Mark Stredwick is adamant that merchandising companies cannot live by music alone. "We have secured the vending right for all the Euro 2000 games," says Stredwick. "This is another indication of the need for merchandising companies to find other streams of income. The days of being purely a music merchandiser are long gone."

Blue Grape's strategy keeps it clear of pop acts, and necessitates a high quality threshold. "Our clothing is made to a standard that will get us into stores, rather than on to market stalls," says Clarke. "We also employ a team from Pepe to ensure quality control. As far as I know, we are the only merchandising company to do this."

The market for higher priced, quality items continues to yield healthy dividends, according to Chris Cooke, head of artist relations at Winterland Productions. "One trend is for more interesting garments, and more upmarket ones — fleeces, zipups, things with whistles and bells on," he says. "We have always known

that people will pay £14 for a T-shirt, but now we are finding that they are willing to pay £35 for higher-end merchandising. This has been helped by increased availability — it is now easier to get wreeks and different colours. Sand and olive coloured shirts are now popular, whereas before the price had been prohibitive."

Winterland has bucked the trend by persevering with pop acts. It produces merchandise for the Backstreet Boys, Ricky Martin and 'N Sync.

"If you catch good pop acts you can still do a lot of business," says Clarke. This is especially true of the Backstreet Boys, due to their regular touring schedule. Cooke believes music merchandising has suffered because of a decline in the number of arena tours.

"In 1985, the NEC in Birmingham did 200 music shows, and last year it was less than half that number," he says. The proliferation of festivals may also have hurt merchandise sales, as T-shirt sales at festivals are generally poor, since people generally attend for the total experience, rather than through dedication to a particular band. However, a significant avenue opening up for merchandising is through e-commerce,

according to Jeremy Joseph, managing director of De-Lux, whose clients include U2, Shania Twain and the Chemical Brothers. "Shop space is less available, but e-commerce can maintain back-catalogue merchandise," says Joseph. "Texas

has a limited edition of signed lithographs available on their website and it would be hard to find a retailer that would stock these kinds of things. If a group doesn't tour in a certain area or country, the internet allows its fans to buy into the band regardless."

Joseph believes that sales of merchandise have slipped because fans are interested in buying what bands are wearing, rather than simply what they are endorsing. De-Lux is responsible for Wu Wear, the Wu-Tang Clan fashion range which cleverly sets out its stall somewhere between these two categories.

And while pop may have taken a battering in the T-shirt stakes, the sales of pop posters have increased in the past year, according to Max Argyle of GB Posters. He believes all areas of the merchandising market can expect to benefit from the resurgence of rock.

"These things are cyclical," he says. "Sometimes it only takes one band to affect a change."



PHOTO: JAP

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The huge sponsorship market



Steps, 5 Club 7 and Boyzone: at the forefront of the growing trend to fuse music with

In 1988, when Neil Young unleashed his anti-sponsorship trade, this Note's For You, the sentiment was so fashionable that the song's Julien Temple-directed pop managed to carry off Best Video at that year's MTV Awards. Nowadays, the mainstream music industry is rather less inclined to indulge such views, and it is widely acknowledged that sponsorship and other corporate tie-ins help to shift units and oil the wheels of tours.

Sponsors poured more than \$750m (£475m) into the US live industry before a single ticket was sold last year, according to industry estimates, and marketing consultants believe a similar figure is achievable in Europe if promoters and blue-chip companies join forces to exploit the market's potential.

The increasing fusion of music with consumer brands has spawned a new service industry of marketing consultancies which specialise exclusively in marrying bands to

bands. One such company is Dublin-based Brandaid, which is barely six months old, but has already done deals for brands such as Levi's and Rolling Rock and bands including Fun Lovin' Criminals, Steps and the Stereophonics. Brandaid managing director Gary Cohen believes that corporate sponsorship can benefit both the artist and the sponsor, particularly where tours are concerned.

"Sponsorship fees can greatly assist in balancing the books for a tour," says Cohen. "A commercial tie-in can also generate significant extra publicity for that tour, and it can enable gigs to be played that otherwise wouldn't have happened. For example, we are working with a brand that is targeting the student population. We are therefore investigating name acts for a university tour that wouldn't ordinarily have taken place."

The benefits do not end there, as the multi-billion pound consumer goods sector

RECOMMENDED

CATALOGUE

NEW RELEASES

DINAH WASHINGTON:
Greatest Hits
(Castle Pie Press
1871) Dnah

Washington finds a great deal of living in her 39-year lifespan — five husbands were just the tip of the iceberg. She also left behind a treasure trove of recordings, which RSO, RZA, jazz gospel, blues and MOR, with a good ecology, idiosyncratic voice, she had impeccable taste in material and there are 16 examples here on what is the best budget collection to bear her name. From singing them in September in The Firm, What A Difference A Day Makes, Mad About The Boy and the superb Rokin' Good Way dueted with great charm by Brook Benton.

PETULA CLARK: The Sixties EP Collection (Sequel NCTCD 338) A

Chubby cuter case encloses 10 sixties discs, each containing an original Sixties EP of four tracks remembered for the digital age. Thanks largely to an extensive release programme by Clarks, Petula's recordings are considered newsworthy, as her consistently high standing in polls of collectable artists shows, and with good reason: her liaison with songwriter/producer Tony Hatch was only slightly less important than the Marley & Bacharach teaming. Most of the songs here are good, the rest are exceptional, including Downtown, Don't Sleep In The Subway and the lesser known Gem Am I.

PERRY COMO: The Definitive Collection (Garden State 74321727412)

Madonna may be the latest artist to have a hit with Don McLean cover but Perry Como was the first, reaching number three with I Love You So in 1973. He was also one of the first artists to benefit from the writing genius of Bert Bacharach, spending eight weeks at number one with Magic Moments in 1958. This superb double CD features his 26 hits plus 23 other favourites and rarities in a feast of easy listening.

THE DELFONICS: The Best Of The Delfonics (K/Tel/Philly Groove EC2 3523)

The Delfonics were on a par with the Stylics and the Chi-Lites when it came to sweet, falsetto soul in the early Seventies. The recordings here are, by and large, superior to much of what was going on then or now, with Philly legends such as Thom Bell, Vivian Montana, Norman Harris and William Hart producing an album of great quality with some superb vocal and

ALBUMS

FRONTLINE RELEASES

- 10 **ALAN PARSONS PROJECT** *Shadows On The Dance* CD 6293 4019 • CD 489 17 495 10
- 11 **40 YEARS OF THE BEATLES** *The White Album* CD 6293 4019 • CD 489 17 495 10
- 12 **THE BEATLES** *The White Album* CD 6293 4019 • CD 489 17 495 10
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RETAIL FOCUS: MUSIC ROOM

by Karen Faux

The new year got off to a flying start for Music Room owner John Clarke when high-speed sales carried his shop big night away. "The sign disappeared, never to be seen again," he says. "We'd been thinking about getting a brighter one done with our website address on it and after this there was no excuse to put it off."

In the past 12 months, Clarke's store in Stormway on the island of Lewis has been beset by frustrations. An extensive road improvement plan meant that a succession of large holes were dug in close proximity to his store and for a while access was virtually impossible. "It was all extremely annoying while it was going on, but now both pedestrian and car access are much easier and we have seen more customers coming through our doors as a result," he says.

Although increasing competition from the local Woolworths and high unemployment in the area have made recent trading conditions difficult, Clarke is nothing less than optimistic and believes business is improving. "I have a lot of loyal local



Music Room targeting Celtic market through website

customers who value the ordering service I offer and in the summer there is a high level of passing trade from tourists and visitors to the local Celtic Festival," he says. "The fact that we specialise in Celtic music gives us a big selling-point and it is one that we intend

WEBSITE NETS GLOBAL SALES

It is a source of great satisfaction to Music Room that its website (www.celticmusicroom.com) is now gaining orders from the US, Canada and Australia. "It is not enough just to set up a site - the important thing is to advertise it to the right target markets," says John Clarke. The site is advertised in publications such as *The Scots Magazine* which has an international circulation among fans of all things Celtic. "At the moment we've got about 70 titles on the site but that will increase rapidly," says Clarke. "In five years' time I reckon we could be shifting more product over the internet than we do the counter."

to maximise through our website."

Wollstone and Tartan Ameebas are big sellers on the Celtic front and Clarke is also enjoying good payback on his newly established country section. "Foster & Allen's One Day At A Time was our biggest

seller at Christmas and we are sustaining strong sales for acts such as Dixie Chicks, Mary Black, Mary Duff and Vonda Sheppard," he says.

Clarke also sells quite a substantial amount of dance music and is considering investing in a hi-hop section. "There's a lot of demand and here for acts like Dr Dre and Eminem," he says. "At the moment we are ordering product for people, but if volumes increase it would be worth buying stock in."

Music Room displays its own rock and pop chart and its top five are currently Red Hot Chili Peppers, Travis, Moby, Stereophonics and Nirvana. All these albums are available at £11.99 which Clarke believes his customers are happy with. "I would like to become cheaper than that, but it is impossible at the moment," he says. "One of our biggest problems is matching our local Woolworths on price. We had to cut back on singles because it was selling them at £1.99 and we have seen very little sales action on the Oasis album because we cannot match its £9.99 price."

IN-STORE NEXT WEEK (from 20/3/00)

Andys RECORDS Windows - 'N Sync, Jennifer Lopez, 'Price Dive' sale: In-store - Precious, Kelis, Gintare, Dreamscape, Kevin Yost, Rebecca Wheatley, John Lennon, Crowded House, D'Angelo, Elgar, Precious, Timo Mass, Soulsearcher, Posters - Savage Garden, Kiss Garage, Kelis

ASDA Albums - 'N Sync, For You, Kiss UK Garage, The Old Devil Called Love, Meltdown 2000, New Woman II, Video - Austin Powers: The Spy Who Shagged Me, Anamorph, The Wedding Singer, In-store - CDs at £4.99 or three for £12

Roots In-store - two rock or pop CDs for £15, buy one and get one free on Beats, electronic CDs, two classical CDs for £10, free book with a Maxis video, buy EastEnders 15 years and get The Mitchell Years free

HMV Album of the month - Broadcast: In-store display boards - Wordab, Soulaw, Echotony, Quickstep, Six By Seven, Nu Yorica Roots, Josh Roux

HMV Single - Santana; Windows - Melanie C, Precious, Primal Scream, Maloko, Jennifer

HMV Single - Santana; Windows - Melanie C, Precious, Primal Scream, Maloko, Jennifer



Lopez, Savage Garden, Semisonic, Pink Floyd: In-store - Little Voice, Vengaboys, American Pie; Press ads - Savage Garden, Santana, Jennifer Lopez, Primal Scream, Montell Jordan, Precious, Timo Mass, Soulsearcher; Posters - Garage Anthems, Kiss Garage, Kelis

MVC Album - 'N Sync; Windows - 'N Sync, New Woman 2000; Listening posts - Ronnie Jordan, Rebecca Wheatley, Day One, A Clockwork Orange, Led Zeppelin, Asian Dub Foundation, Million Dollar Hotel, Broadcast

NOW Singles - Atomic Kitten, Semisonic, Jennifer Lopez, Savage Garden, Albus - That Ole Devil Called Love, 'N Sync, East Jazz, Album In The World... Ever!, For You, New Woman 2000, The Nation's Favourite Love Theme, Vengaboys, Kiss UK Garage

our price In-store - 'N Sync, ATB, Dr Dre, No Doubt, Moby, Friends Series 6, Garage Anthems, Club 2000, This Is Pure Groove

pinacol NETWORK Selecta listening posts - WASP, Gitterbug, Souza Z, Lexi Love, Groove Armada; Mojo recommended retailers - Ian Anderson (album of the month), Darin, Drive By Truckers, Dirty Three, The Smithereens, Wagon, Larry Barrett

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ON THE SHELF

JON HUGHES, manager, Impulse, Cannon Street, City of London

have two listening posts that are mainly used to promote mainstream releases and at the moment they are featuring Santana, The Beach soundtrack and The Wannadies. When we removed the listening posts during the Christmas period they were really missed by our customers.

Our March Madness campaign is now in full swing. We have a range of titles priced at £4.99 upwards and these include recent albums from artists such as Celine Dion and George Michael. We are also running a video promotion with three for £20 or £4.99 each which features Carlton Home Video titles. After the rush of recent album releases it looks as if it will go a bit quiet again. However, we have other product areas that we can look to. DVD has really taken off in this store and we are still doing great business with The Matrix. We stock all the new releases and a lot of people are currently asking about American Pie."

TOWER RECORDS Singles - Primal Scream, Doves, Semisonic, Precious; Windows - Tomb Raider, A Clockwork Orange, Angie Stone, Beechwood Music Box sets, NFT promotion: In-store - five videos for £20, two CDs for £15; Listening posts - Fiona Apple, Groove Armada, Dead Prez, Air, Oasis, Music, Everything But The Girl; Press ads - Harry Connick Jr., South Park, five videos for £20, Angie Stone

Virgin In-store - five CDs or videos for £30, Friends, two games for £50, Million Dollar Hotel, Anthony Pappa, No Doubt, Dirty Three, Fabio, Comfort Zone, Mellow, Future World Funk, N'g'f gang, Kallaghan; Press ads - ATB, Dr Dre, Baby Bird, Bloodgood feat. Primal Scream

WHSmith In-store - Travis, Best Pepsii Album 'N Sync, The World... Ever!, Oasis, The Beach, Santana, Moby, Brodsky Quartet

WOOLWORTHS Single - Melanie C; Album - 'N Sync, In-store - 'N Sync, Melanie C, Santana, George Michael, Kiss UK Garage, Maloko, Precious, New Hits 2000, New Woman 2000, two CDs for £20, Mother's Day Interlora offer, Melanie C postcard offer. 'N Sync key lock; Press ads - New Hits, Mother's Day, two CDs for £20, Santana, George Michael, Kiss UK Garage, Maloko, Precious

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ON THE ROAD

TRACY IRONS, Fullforce rep for East Anglia

"With the Brits and the Oasis album it feels as if business is on the build again. It takes time to get over the January blues but things are definitely starting to happen. It has been a good week for me. With help from the Brits, Tom Jones's new single is heading for the Top Five and we are seeing his album pick up again.

There has been a lot of hard work behind Dum Dums recently and it was rewarding to see their single make an impact. It was one of those tracks that get catcher the more you hear it and radio support played an important part in its success. Another recent breakthrough was Colour Girl, which single Can't Get Used to Losing You was a Top 40 hit.

This week, Telstar's album Garage Anthems has got off to a very strong start and looks as if it will repeat the success of Agfina: Fantasy Island. The company's TV and press advertising for these compilations has now become extremely strong.

I'm also currently working on building awareness for a Seventies soul/funk compilation, Mellow Mellow, on Harmless, which will sell well to fans and shift big quantities on vinyl. Stores are also getting excited about the forthcoming trance compilation Nu Breed on Global Underground, mixed by Anthony Pappa.

On the coming singles front there is a lot to talk about. Craig David's Fly Me In, on Wildstar, has already been playlisted by Radio One and is shaping up to be a hit. Saatchi's Just Around The Hill is a bit of a departure in style but it is quite a slow track, but it is bound to do well with his massive fanbase. I'm also pre-selling Antoine Clamaran's We've Come To Party, Rosso & Heist's double Asian Star Light/Close To Heaven and Hurley & Todd's reworking of Elton John's Song For Guy. All of these are on the Multiple label which continues to go from strength to strength."

Remember those iconic photos of the Pistols by Denis O'Regan? Or those myth-making shots of Ian Curtis by Kevin Cummins? And what a great career move U2 made by hiring Anton Corbijn. Now amdgur PAUL BROOKING is hoping to boost the careers of a bunch of hotly-tipped young hopefuls with a series of mood portraits. But this wouldn't be photography without a bit of pretension. So not content with a series of portraits of acts such as EMI's Lucie Silvas, London's Southern Fly or Mushroom/Infectious' ELEVATOR SUITE (pictured), Brookmg also hopes his forthcoming TOMORROW PEOPLE exhibition will explore the question: does the concept of star quality really exist or is it a media invention? Decide for yourself at the LSE in London from March 29.

Remember where you heard it: Could John Reid, now no longer heading Island/Def Jam in the States, be getting homesick?...Which EMI suit crashed back-side first into one of the Imperial War Museum's displays during the launch last Thursday of the forthcoming live Pink Floyd album? Meanwhile, inside the museum's cinema, Floyd's manager Steve O'Rourke was enthusiastically describing his turns as the world's first multimedia band - only for the gathering to sit through 42 minutes of the live album accompanied by a few stills on a big screen...The final mix of the Pink Floyd album was due to land at Heathrow last Friday. Attendees at the Imperial War Museum in search of a freebie had to make do with just the CD packaging - the music will be 'in the post'...Staying in south London, Dooley here is taking a leading dance player just down the road has made a constructive publishing signing... Top BBC suit Greg Dyke is taking a keen interest in Radio One, sitting in on Zoe Ball's departing show. Now we await with interest to see what views he has on the activities of certain other DJs, in particular their



online brand extensions...Dooley is pleased to hear that Ken Onstad, one-time top man at Sam Goody's UK operation and a leading light at Bard, has been named president of K-tel in the US...It was interesting that one of the lines cut from the Brit Awards TV

show broadcast the day after was Ben Elton's - about how the programme should be broadcast live...Now Mike Heneghan has linked up again with his two former partners in 3mv, Max Kenny and Dave Trafford, the threesome have been contemplating the sales and marketing group's 10th anniversary. But, when exactly is it? In July, 10 years after they started the business together, or in 2003? "We split off in 1993 to form the current company so maybe we should do it then," notes Trafford...Brit acts yet to make their mark in the States shouldn't get too despondent. The Beach Boys' classic Pet Sounds has only just gone gold across the pond - a mere 34 years after release...Online music retailer CDWOW was offering the new Oasis album for a mere seven quid the other week. Four weeks on, everyone ordering it has still not received the album - though they have all been sent an e-mail not only apologising but containing the full names and addresses of everyone who's ordered... PR company Wall To Wall has changed its name to The Press Office.....

Who says classical music is in trouble? Several high flyers from the classical scene got together (2) to celebrate the fifth birthday of CLASSIC FM MAGAZINE on March 2 at the National Portrait Gallery. Pictured at the bash are, from left, Universal Music divisional classics and jazz director BILL HOLLAND, EMI Classics VP international marketing THEO LAP and EMI Classics marketing director BARRY MCCANN. And there was even a touch of rock 'n' roll present: Dooley here the gallery's curator "was not allowed to wear the Medieval Babes, who performed at the party, at least several wads of chewing gum on some picture frames. Phew. Meanwhile, the Vengaboys ventured its way into central London the other Sunday for a fump-packed time of cake, popcorn and ice cream at the Sound Republic - oh yes, there was also the small matter of launching a new Vengaboys album. Released today (Monday), The Platinum Album will be hoping to live up to its title by matching the group's The Party Album, which went double platinum in the UK. Pictured (1*) at the launch are EMI-Chrysalis MD MARK COLLEN, the group's YORICK, Positive A&R manager JASON ELLIS, EMI-Chrysalis marketing manager HELEN MITCHEM, Positive MD KEVIN ROBINSON, KIM, group tour manager PERRY VAN CRIEL, Slic PR MD SIMONE YOUNG, DENNIS SOMMERDIJK, EMI-Chrysalis senior national radio promotions manager TINA SKINNER, director of promotions REBECCA COATES, TV promotions head AMANDA WARREN, ROY, DENICE and EMI president/CEO TONY WADSWORTH.



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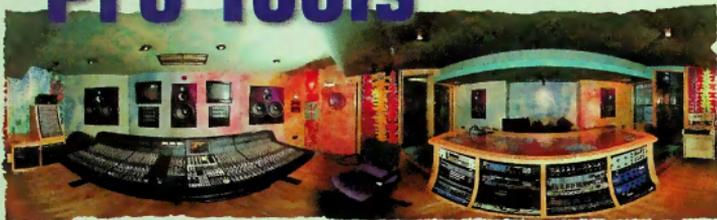
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