



NEWS: Channeilly is aiming to boost SBN's role as a marketing vehicle in a switch to AM frequencies

Marketing 5



NEWS: The Arista 25th anniversary concert will give WESTLIFE a potential TV audience of 40m in the US

International 6



NEWS: After months of negotiations, Christian Tattersfield has signed DAVID GRAY to a deal with East West

A&R 7

E-COMMERCE: THE REVOLUTION BECOMES REALITY P11

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FOR EVERYONE IN THE BUSINESS OF MUSIC

musicweek

Branson moves to end debt crisis

by Paul Williams

Virgin Retail's ongoing payments crisis with the majors looks to be heading towards a conclusion with the retailer vowing to pay off its debtors in full from this week.

Universal chairman and CEO John Kennedy was telephoned by Virgin chief Sir Richard Branson late on Friday, telling him that his company would receive in full the money it is owed either today (Monday) or tomorrow. The vow came on the back of down payments of around 40% of the sums owed being either made or promised to each of the majors last week. Although some money has

been handed over, at least one of the majors claimed it had not received any money by the end of business last Friday.

"We believe the crisis is ending," says Kennedy, who adds there now seems to be a willingness for the debt to be paid as requested. "We took a co-operative attitude and it's paid off," he adds.

Virgin Entertainment Group chief operating officer Simon Wright, who along with Branson was in detailed discussions with the major chairmen throughout last week, says: "We're very anxious to bring this to a head as soon as possible and as a consequence we are now paying



Wright: anxious to end dispute
off the record companies in full with the proviso that full credit is in place immediately."

Wright confirms two of the majors have now agreed to put in place again full credit arrange-

ments which will come into effect today (Monday) when staff are also expected to hear details of a management shake-up at Virgin Retail. This is anticipated to include plans about the future direction of the Our Price chain and the departure of at least one senior member of staff.

Speculation continues to mount over what fate awaits Our Price, which has suffered particularly in the current price-led retail environment and which has been a key factor in the stand-off between Virgin and the majors.

The chain is set to be converted into primarily a mobile phones out-

let, although a music element will be retained with a concentration on chart titles. Although the future of the Our Price name has not been confirmed, it is understood the stores will be re-branded in some way with the Virgin name.

Meanwhile, the highly-competitive retail market suffered its first significant victim this year with an announcement last week that Now – which has three stand-alone stores and 15 department store concessions – is to close. A statement issued by the company points to "the suicidal pricing wars". It adds a meeting of creditors will be called at the earliest opportunity.

A rare UK appearance by TLC's Lisa 'Left-Eye' Lopes last week to promote her rap on Melanie C's number one *Never Be The Same Again* looked likely to play a crucial part in preventing Westlife scoring their fifth number one out of five releases as *Music Week* went to press last Friday.

As the pair (pictured) embarked on joint promotion, including appearing together live on Radio One's *Whitney* programme and Capital FM along with recording an MTV acoustic session and *Top Of The Pops* appearance, their track retook the number one spot from Westlife in the midweek charts with a lead of around 3,000 units by the end of Thursday. But Westlife were fighting back hard with promotion including numerous signings, ISDNs to 20 regional networks and TV appearances on GMTV last Thursday and Friday, *TRF Friday* and *CD:UK* last Saturday against Melanie C on *Live & Kicking*.



Smith to unveil online music report

A joint agenda for the Government and music business to exploit the impact of new technologies on the record industry will be unveiled by Culture Secretary Chris Smith this Wednesday.

Smith will deliver the long-awaited report he commissioned last year from the Music Industry Forum's new technologies group, chaired by Bezzie Banquet's Martin Mills, at 11 Downing Street under the aegis of Chancellor Gordon Brown's creative and new economy think tank The Smith Institute.

The 44-page Consumers Call the Tune report investigated issues such as consumer confidence, security of copyright and a clear framework that the music industry and Government can build

on to address the opportunities provided by the sale and distribution of music online. Smith has already committed the Government to helping create a secure legal framework for any newly-negotiated online licensing structures.

Mills and his team, EMI president/CEO Tony Wadsworth, musicindie.com general manager Gavin Robertson and Warner/Chappell managing director Richard Manners, have proposed 14 recommendations. Manners says: "The blistering pace of technological development has set the music industry's clearest and most important challenge since it began. We owe it to the next generation of writers and performers to ensure that their music will have value in the online market place."

Boyzone members race for solo hits

Boyzone's Stephen Gately is going head-to-head with group colleague Mikey Graham on *May 29* for the release of their debut solo singles.

As reported in *Music Week* in November, Gately – whose new solo manager is Chris Herbert (*Five, Lolly, Girl Thing*) – will see his releases handled by Polydor Associated Labels under general manager Greg Castelli. His new single is *New Beginning*, co-penned with Simon Climie and Murlyn's Anders Bagge, rather than his cover of *Bright Eyes* as previously anticipated.

Meanwhile, Graham has formed a new record label, Public Records, with John Campbell of JC Music who will be his new manager outside the UK. Campbell says

Graham is going independent because "he felt in the end it would be the same distribution team (Universal) and he wanted something more organic". A distribution deal is expected to be struck soon. Graham's debut solo single is *You're My Angel*, co-written with Howard New, which he has performed live on the *Boyzone* tour.

Gately's other co-writers include Steve Mac (Westlife) and Striker & Rogers. One standout track is the George Michael-influenced *Wanna Be Where You Are?*

Meanwhile, *Boyzone* frontman Roman Keating continues to be signed to Polydor UK under general manager David Joseph and managed for his solo work by Louise Walsh.

Preston to head board at Mode online venture

Online music industry application service provider Music On Demand (Mode) has appointed former BMG UK and BPI chairman John Preston as the head of a new board, while raising additional investment for further expansion.

Shadow Chancellor Archie Norman MP has also been recruited to the board at the company, now known as Mode International, which has raised more than £1.0m in capital through investors, including Telerec Ventures AS.

Mode founder and managing director Iain Clark says the time is right for the company to expand. "We have carefully researched and watched the digital distribution market for the past couple of



Preston: joining Mode
years and given the pace of technological development were determined not to just jump in with a quick and dirty solution, but wait until the time was right," he says.

As part of its growth Mode is

currently recruiting new staff in its marketing and technical development departments.

"As a member of the Secure Digital Music Initiative, we believe the Industry now has a reasonably clear picture of what they want – a properly integrated system for online delivery that not only manages rights properly, but is secure, robust and scalable," says Clark.

He points out that Mode is not in the business to replicate others' technologies. "Most critically, we understand how all the different components of content management, rights management, web commerce, encryption and security fit together and work," he says.

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Colleagues and friends have applauded the courage, talent and rich musical legacy of Ian Dury following the singer and songwriter's death last week from cancer. Sanctuary Records president Paul Cooney, who first saw Dury's outfit Kilburn & The High Roads at a pub in the mid-Seventies before becoming agent to the groundbreaking Ian Dury And The Blockheads, says the music business will probably never see his like again. "Ian was a very brave and wonderful person and a role model for anyone with disabilities. He was a rare commodity," she says. Dury (pictured) was also identified by Oval Records founder and former manager Chadwick Gillett as a musical innovator. "In the middle of punk, the band laid the roots of jazz funk and the brilliant juxtaposition with his lyrics mean phrases like 'reasons to be cheerful' are now part of the language," she says. Dury's funeral takes place this Wednesday and the singer's family have asked that donations go to Cancer BACUP, the national charity for which Dury acted as spokesman and which can be contacted on 0207 920 7209.



Weller joins line-up for BBC Music Live

Paul Weller, Elton John and Tony Bennett are among the first acts confirmed for this spring's BBC Music Live 2000, which will incorporate more than 500 events and cover almost every genre of music.

The five-day event, described by the BBC as its "most ambitious" music project to date, will culminate in an unprecedented 24-hour music broadcast across BBC1 and BBC2 during May 28-29 when the schedule will include Weller, whose new album *Helocentric* is issued next Monday (April 10), Elton, Reef, the Wannadies and Idielwell performing at London's Abbey Road studios. Other shows include Later With Jools from Southampton Guild Hall with Moby and the Eels, while Leeds Castle will be the setting for crooner Tony Bennett and Diana Krall's live concert.

On the radio side, Radio One will provide extended coverage of the Homelands Dance Festival and will broadcast "surprise rooftop gigs" from secret locations throughout the five days. Elton John, George Benson, Steve Eric and Wyman from The Rhythms Kings make up part of the artist roster for Radio Two's contribution to the event.

TopShop set to ink deal on digital kiosks

TopShop/TopMan is on the verge of securing a deal with one of the major record companies to use selected repertoire for its in-store digital music kiosks.

BMG has expressed strong interest in participating in the venture, whose first eight Chemistry-branded kiosks are launched at the retailer's flagship store in London's Oxford Street this Wednesday. The system has already signed up 25 independents, including Beggars Banquet, Ministry of Sound, Telstar and V2, while BMG's involvement would make it the first major label to take part in such a project in the UK.

Around 250 tracks by artists such as AB5, Basement Jaxx and the Puff Daddy will be available on the system, which will allow customers to compile their own 10-track CD for £14. Cube managed

Sanctuary seeks synergies after £46m Castle purchase

by Robert Ashton

Castle managing director Joe Cokell and his two fellow shareholders in Castle Music are nearly £5m richer after Sanctuary Group paid £46m for the company last Thursday.

The acquisition of a catalogue which contains 45,000 tracks by acts including Black Sabbath, Iron Maiden and The Kinks – thought to be the largest collection of copyrights outside a major – also hands Castle's previous owner, venture capitalist group Rutland Trust, a £28.2m profit from its two-year investment.

Cokell, finance director Ed Simon and commercial director Roger Semon, who earned their windfall from the 10% stake they took in the company following Rutland's £17.8m acquisition of Castle from Alliance in July 1998, says three other groups had been courting Castle recently. He adds that Castle and Rutland had turned down two deals earlier this year because they would not have been able to fulfil the same promise that Sanctuary can.

"We saw that with Sanctuary there are real synergies. They man-



Mercurialis: deal 'good value' age acts we own copyright for, they can connect us into North America and are plugged into multimedia," says Cokell.

Cokell says that although Rutland is making a hefty profit, Sanctuary is buying a healthier company than the one Alliance sold to the venture capitalists – the £3.4m profit Castle turned in 1999 marked its first figures in the black since the early Nineties. "We were in limbo with Alliance. We knew they were marketing us for a sale and that created problems in acquiring rights. Since we did the deal with Rutland we have got back to the core business of exploiting audio and visual rights and opened up partnerships globally," he says.

McGee and Green sell shares to Sony

Creation Records founders Alan McGee and Dick Green have severed their final links with the company after signing off on a deal to sell their remaining shares to Sony Music last Wednesday.

The agreement with Sony – which previously held a 45% stake in the company – comes four months after McGee announced that he was departing from Creation after a 17-year run. McGee, who with Green retains 100% of Creation Records, describes the striking of the deal as "the end of an era", but adds, "These are exciting times for me and the future is bright."

Among McGee's new projects is the development of Poptones, a new record label which is expected to be launched in the summer.

news file

UNIVERSAL HITS RONDOR RITCH
Universal and Rondor are refusing to comment on reports that the major is on the verge of buying the independent publishing company. The deal is understood to be valued at up to \$500m depending on whether it involves Almo Sounds. According to one source, final negotiations are being held up by founders Jerry Moss and Herb Alpert's \$100m legal wrangle with Seagram's Universal Music Group over its closure of the A&M label they founded.

TRICKY SIGNS TO EPITAPH EUROPE
Tricky has signed a new record contract with London-based independent label Epitaph Europe. His first record from the new deal will be an EP available worldwide on Epitaph in the summer. The as-yet-untitled follow-up album, which is due to be released across Europe at the end of the year, will be Tricky's first album since leaving Island Records last year.

POLICE MOUNT LEADS MARKET RAID
A raid by the MP3 anti-piracy unit, police and Leeds trading standards officials at the city's Cross Green Centre on March 15 resulted in 10 arrests and the seizure of an undisclosed number of CDs and MP3 formatted discs. A subsequent raid that day in the Leeds area resulted in the seizure of CD copying equipment.

TORNADO LINKS WITH ENERGIS
Tornado Group, whose Digital Media Distribution System will allow customers to download music and other content from its virtual catalogue, has linked up with business telecoms and internet company Energis to develop an end-user payment system. The deal comes as Tornado begins tests of its system ahead of a planned launch in June.

CLICKMUSIC TO LAUNCH MP3 CHART
Clickmusic.co.uk is set to launch the UK's first internet-dependent weekly MP3 chart on April 10. The Clickmusic MP3 chart will be hosted by Radio One presenter Steve Lamacq. The chart will be compiled based on votes from Clickmusic users. Visitors to www.clickmusic.co.uk will vote for their favourite MP3 with tracks compiled from four UK MP3 sites with legally downloadable MP3s.

CNDow fights back over share worries

Online retailer CNDow has been forced to mount a robust PR offensive following a report from its accountants that it is running out of finance.

Fears that the group would not be able to continue as a "going concern" beyond September were prompted by accountants Arthur Andersen last week. The share price immediately plummeted from above \$5 to just above \$3 on Friday morning.

However, a spokeswoman for the group says that in order for Arthur Andersen to offer its "unqualified opinion" that CNDow could remain trading had to be certain to fund its operation until the end of 2000. Following the collapse of the proposed merger between CNDow and Columbia House, that is not considered to have been the case.

Meanwhile, shares in ARTSDirect fell 21.6% on its first day of Nasdaq trading. The company raised \$60m (£37.3m) in its initial public offering.



Ryder (left) and TopShop brand director Jane Shepherdson
ing director Fy, whose company handles the sourcing and choice of content, says the response from record companies has been excellent. "We're geared up specifically to be very

strong on dance and have had massive support from all of the dance scenes," she says. "Alongside the dance repertoire, rock and alternative acts such as the Stereophonics and Suede are also present in a selection which will be regularly altered rather than growing into an ever-expanding database."

Richard Fletschman, product management senior director at Liquid Audio, which is handling the system's software technologies that one of the key elements of the kiosks is that their internet links mean they can be continually updated.

HMV, meanwhile, is expected to announce in the next few weeks track and pricing details of the digital music kiosk system which is being launched in its new store on London's Oxford Street on May 18.

LOOK OUT FOR BURSTBUBBLE.COM

The high-profile debacle of the Lastminute.com flotation underlined to the general public just how fraught the business of investing in internet stocks is. But since then there has been even worse news – or possibly better depending on where in the industry you sit – regarding music-related internet stocks.

It is not that long ago that shares in anything involving music and the net seemed likely to soar, as companies like MP3.com went to the market. How different the picture is starting to look now. After a run of bad publicity, shares in CDnow, a company which is not that long ago was regarded as one of the strongest retail brands online, plummeted last week after its auditors suggested it was close to running out of money.

Meanwhile, ARTISTdirect, one of the few sites that is operated by a team that understand not only the online world but also the music industry, saw its IPO disappoint. Not surprisingly some are asking what future there is for them if ARTISTDirect, which has a track record, content and exclusive deals with superstar artists (not to mention investment from the majors) can't impress investors. The answer, quite probably, is not much. For while there are few signs – yet – that venture capitalists have stopped ploughing money into music start-ups, it seems that taking a company to market is fast becoming a much tougher process.

And not before time. One of the things that has bewildered sner observers is how some start-ups have been able to generate heat without backing up their offers with any substance. Since such companies have little long-term future, the sooner they are out of the picture the better. Not only will this help clarify an industry that grows more complex every day, but it will leave the way open for those that are genuinely going to advance or transform the wider business.

Ajax Scott

TILLY

WATCH OUT, THE BRIT DJS ARE COMING

A n old friend of mine Tony Prince, "The Royal Ruler", reminded us while in Miami at the world's biggest dance music event, the Winter Music Convention, of a quote he made in the distant days of the early Eighties – "The DJs of today will be the superstars of tomorrow".

At the time no one but ourselves and a couple of others believed that. But if proof was ever needed that he was right, then it was there in Miami. The influx of DJ talents such as Carl Cox, Paul Oakenfold, Pete Tong, Sasha and Digweed and the rest bought the crowds out in droves. It is amazing that DJs can command so much hero worship and immense financial benefits from essentially just playing other people's records. Up until recently it was the movie stars or big successful rock bands who climbed out of stretch limos. Now it is guys in trainers and baseball caps with a box of records. The great thing about it all is that it is mainly a UK and European phenomenon that is now building up to real critical mass on the US scene. They want the big UK DJs to play their clubs and promote the UK and European tunes to the uninitiated. But these guys are just the frontline attack – the cavalry coming up closely behind is our broader club culture.

The theme clubs with their own special sets and mix brands like Ministry, Cream, Gate Crasher and so forth are poised to take the US by storm.

Our American friends know they are a little behind on the dance scene, but our boys, who have already achieved immense success here, are going to be marketed and promoted at the very highest level. There may have been 4,000-plus delegates from around the world at the WMC, having a great time at some of the most bizarre and exciting clubs and parties ever, but they were there to do serious business, too. Expect to see the real dance culture compilations selling in bucket loads over the pond. Dance music and DJ culture originally started in America but we Euros have perfected it to a fine art and are ready to return to show them how it should be done.

Tilly Rutherford's column is a personal view

Receivers set to break up £30m Point Group

The Point Group, whose interests include budget labels Hallmark and Pickwick, is likely to be broken up and sold in parts after being placed in receivership.

Grant Thornton partner Mike Jarvis, whose company was called in last week by Barclays Bank to handle the receivership, says he is now trying to find buyers for some of the two dozen companies which make up the Point Group. He adds the group, which has an annual turnover of £30m and owes up to £10m to between 500 and 1,000 creditors, is unlikely to be sold as

a complete package. "It is a very complex thing to set altogether. The group has everything from manufacturing to production and back catalogue," he says.

Jarvis adds that there has been a lot of interest in Pickwick and Hallmark, which is not insolvent and is already subject to a proposed management buyout by a team headed by managing director Marcello Tammaro. "The management buyout will be considered, but it's whoever puts the best deal on the table," adds Jarvis. The group's north German manufacturing plant

Optimal Disc Services, which employs 150 people, is also thought likely to be a favourite target of competitors.

Jarvis declines to elaborate on the reasons for the failure of the Point Group and its subsidiary Point Entertainment, which recently appointed former Polydor managing director Jimmy Devlin as chief operating officer. However, he says there were "major liabilities" within the group which have held back the development of its more successful parts. Devlin was unavailable for comment.

Edison claims first with new UK online network

by Mike McGeever

C-commerce and digital media group Edison Interactive has unveiled what it bills as the UK's first online entertainment broadcast now trying to find buyers for some of the two dozen companies which make up the Point Group. He adds the group, which has an annual turnover of £30m and owes up to £10m to between 500 and 1,000 creditors, is unlikely to be sold as

later Switch2, which is set to launch in late spring, will target 15- to 35-year-olds with personalised portals containing static and streamed content, which will be organised into five branded channels covering music, film, comedy, sport and games. The network will also offer interactive "communities" and branded consumer goods and services, including music retailing.

Managing director Paul Morrison says the aim of the service – which will combine aspects of television and traditional music distribution channels such as radio and CD players – is to create the sort of "entertainment experience" which is not currently offered via the internet. "Switch2 will create a unique entertainment network with content that people will want to watch," says the former KLP/EuroRSCG Entertainment managing director, who



Morrison: 'unique entertainment'

describes the majority of existing internet content as "boring".

He claims that Switch2's concept will make it unique from other content providers. "To say this is an ambitious project is the understatement of the year. We are broadcasters: that is what will set us apart from the other 'dotcommers'. We think and act like broadcasters. We will be producing our own programming," he says. "Switch2 will provide a platform for users to watch the programming in their own schedule."

Prior to its launch Switch2 has

recruited a senior management team from the traditional music, media and marketing sectors. This includes: editorial director Tim Southwell (formerly editor of *Loaded*), deputy editorial director Tony Cross (ex-founder of *Sky Magazine*), commercial director Adrian Pettett (former publisher of *Loaded*), production director Simon Pzye (on-time head of production at MTV Networks Europe), marketing director Adam Hollywood (former Telstar marketing/A&R director) and communications director Iain Watt (on head of press at Epic).

Switch2 has also acquired TV production company Done & Dusted to develop talent-focused programming for its channels. The company's recent commissions include Robbie Williams at Stans Castle for Sky TV, Spice Girls in *The Round for BBC2*, Done & Dusted co-founders Hamish Hamilton and Ian Stewart will take on the respective roles of creative director and programming director at Switch2, but will still operate as an independent production arm producing programming for other broadcasters such as MTV, Sky and Channel Four.

Famous and Edel hire publishing MDs

Dominic Walker has been appointed managing director of Famous Music in the UK, while its separate move Phil Hope has been appointed to the same role at Edel Publishing UK.

Walker – who signed artists such as the Clash as well as writers for S Club 7, Boyzone and Lighthouse Family in his previous role as senior creative manager at Universal Music – will be responsible for handling more than 100,000 copyrights in the UK. He replaces Susan Collins.

Walker's move to the Viacom-owned company comes on the back of its launch last year of divisions in France and Germany. Walker is expected to work closely with BMG Music, Famous's sub-publisher in key international territories.

Meanwhile, Hope, who was previously managing director of Dave Stewart's publishing company Anzures where he worked with artists including Robert Hoodson (aka Bobby Bluebell) and David Freeman, will focus on building up the UK arm of Edel's new publishing company.

Gina G ex-label boss hit by legal bill

Gina G's former record label boss Stephen Rowday has been ordered by the High Court to foot a massive legal costs bill in the long-running legal dispute between her FX Music and the one-time Eurovision hopeful.

Gina G, now relaunching her career in the US with Warner Bros, was freed from her contract with Rowday's FX in February 1999 after a previous court appearance established she had received less than £30,000 in royalties from Ooh Aah...Just A Little Bit, an album and five other hit singles.

However, since then a side battle has been fought over who should meet the legal costs of the original case. Although Rowday was not a defendant in the original action, resulting in FX going into liquidation, he was a majority shareholder. Last week the High Court ruled that Rowday must pay part of the legal costs, but these were not specified.

In a separate High Court case Richard Walsley (aka Goldbug) is set to receive thousands of pounds following a successful royalties battle with Acid Jazz over the 1996 hit Whole Lotta Love. The exact calculations over the adaptation of the



Gina G: protracted legal battle

Led Zeppelin classic, which reached number three, have yet to be worked out but a counter-claim for breach of contract by Acid Jazz was dismissed last week.

Meanwhile, Ministry magazine agreed to pay former Led Zeppelin guitarist Jimmy Page "substantial" libel damages, legal costs and issue a public apology at the High Court last week over an article about John Bonham's death.

Finally, a judgment is expected this week in the action launched by Phil Collins in which he is seeking to recoup around £500,000 in royalties mistakenly overpaid to former backing musicians Louis Satterfield and Rahmlee Davis, who played on the singer's live album from the 1990 Serious tour.

Channel 5 boosts SBN's reach with switch to low-powered AM

by Steve Hemsley

Channel 5.com, which acquired the Student Broadcast Network (SBN) for more than £1.0m in February, wants to increase SBN's role as a marketing vehicle by switching as many of its 44 university stations as possible on to low-powered AM frequencies.

The music and internet group is spending around £500,000 on the project, which will mean music programming at upgraded stations can be heard between five and 15 miles outside each campus area, significantly boosting the potential audience.

Currently only nine SBN stations are on low-powered AM and seven, including Xtreme at Swansea University, Insanity at Royal Holloway University in Egham and GCR at Guildford, were due to have low-powered AM installations this year, but the Channel 5 deal means

many more could be improved.

Most of SBN's revenue comes from advertising and programme sponsorship with clients including brands such as BT, Tango, Evian and Cadbury's, but the network's last audited turnover was just £214,608 on which it made a loss of £1.02m.

SBN predicts that with the switch to more LPAM services the network will soon be reaching between 500,000 and 700,000 listeners a week, up from the 265,000 recorded when the audience was last surveyed in October 1998.

Channel 5 chief executive Adam Driscoll says there is huge potential for student radio in the UK.

"When we bought SBN we were aware of the success of college radio in the US and are convinced the same possibilities exist here. This development fits in with what Channel 5 tries to do, which is to use



Driscoll: convinced of possibilities technology to deliver music," he says. Low-powered AM licences are officially granted as site-specific by the Radio Authority (RA), but it is acknowledged that the signal does reach many miles further, though stations are not allowed to advertise this fact off campus. It could take up to eight weeks to win each five-year licence as the RA must be

convinced that a site is suitable, while planning permission for the antenna must also be obtained.

SBN marketing manager Emma Marlow says Channel 5 has given her the financial backing to promote the network to the music industry. "I will be sending copies of our playlist to label product managers on a regular basis so they can see the level of support we are giving their acts," she says.

Hit Recordings sponsored a special Embrace week and advertised the new album Drawn From Memory across the SBN network during March, and Virgin Records' college promotions manager Dolly Clew says moving more stations to low-powered AM will increase listener choice. "It means we can reach people who may not be students but who still want an alternative to their local FR station or Radio One," she says.

Virgin/EMI is supporting the soundtrack for the forthcoming movie Kevin & Perry Go Large, starring Harry Enfield and Kathy Burke as the moody teenagers from Enfield's TV show, with a comprehensive marketing campaign around its release on April 17. The album and the film - on general release four days later and featuring the two leads on their quest to lose their virginity and become top DJs in Ibiza - is targeting teenage males via press and cinema advertising in the first week, with Odéon Cinemas playing tracks from the album in its foyer. TV advertising will appear during Hollyoaks on Channel 4, The Simpsons on Sky One and football coverage on Sky Sports. There is also across-the-board retail support. The compilation includes original tracks by Lange, Roger S and Jay Kay & Jools Holland, as well as a reworking of Hybrid's Kid with vocals from Chrissie Hynde. Three singles are set to be released from the album with the first, the theme song Big Girl featuring the vocal talents of Kevin and Perry, out on April 10.



Sky and VH1 link up for Sting concert

Sky Box Office and VH1 have linked-up for an exclusive broadcast of Sting live at the Royal Albert Hall as a one-off promotion.

The concert will be recorded this Thursday and aired free to Sky Digital viewers on Sky Box Office on April 23 as part of Sky's digital viewers rewards scheme. The performance will be broadcast again on VH1 on Sky Day on May 29 and will be cross-promoted with customer magazine Sky Digital and on the Internet.

Brian Sullivan, Sky Box Office's director of channels and marketing, says: "The Sting concert comes after the success of Sky's cross-promotion with MTV to launch its six digital channels last year." He adds, "Although this is a one-off, Sky would love to team-up with MTV for a series of concerts-pay per view or otherwise."



Sting: Albert Hall broadcast

Michel Bakker, marketing director of MTV Networks UK says, "This partnership with Sky Box Office is the perfect opportunity to deliver extra value among VH1 and Sky customers."

As part of the Sting concert run-up promotion, Sky Digital viewers will be given the chance to win tickets to the performance, which is part of Sting's International tour supporting his Grammy-winning album, Brand New Day.

Polaroid snaps up chance to sponsor Pop 2000 event

Camera brand Polaroid has agreed a £50,000 sponsorship deal with Music Innovations to support Pop 2000 at the NEC from November 17-19.

This is the first of 10 sponsorship agreements with teen brands that Music Innovation's marketing director Georgina Capp hopes to secure during the next few weeks for the music and fashion showcase.

"We want to talk to any brand that targets eight- to 18-year-olds and can bring something to what is the UK's only youth pop and lifestyle exhibition," she says.

Innocent/Virgin's Atomic Kitten and Poytor's S Club 7 are the first acts confirmed to take part and Capp says she is close to announcing other artists and has meetings planned for the next few weeks with

Roadrunner and Virgin join in catalogue sale

Roadrunner Records has joined forces with Virgin Megastores for a third successive year to promote its artists' back catalogues and distribute its latest compilation of video promos called Drilling The Vein III.

The campaign starts today (Monday) and runs throughout the month. Consumers can buy two CDs for £20 from a range of more than 20 titles to get the 11-track video free or they can buy it separately for £4.95.

Artists featured in the promotion include Cool Chamber, Machine Head and Slipknot.

The campaign will be supported by full-colour ads in Metal Hammer, Kerrang! and NME with branded racking in-store.

Roadrunner managing director Mark Palmer says, "Most rock acts produce video promos but there are few outlets on TV to show them. The Drilling The Vein series gets them seen by the target audience and succeeds in driving catalogue sales."

newsfile

SECURE WEB LOG: AT VITAL PUBLICITY
Vital Publicity's website (www.vitalpublicity.com) now includes a password-protected area for online music journalists. Label publicity teams can provide real-time streams of new tracks for review purposes only, press releases, high-resolution pictures and artist biographies on the site created by digital strategy company Digital Arts.

MINISTRY OPENS UP BOB ISSUE

Ministry magazine is approaching record companies to provide branded promotional merchandise for its June issue, which is published on May 30 and will appear in a box. The cost to record companies is £4,000 but only around 10 items such as a shirt, key-ring or scikbag will be included with the special edition, for which the print run will be increased to 100,000. Extra retail space has already been secured.

BEST'S GILSENAN JOINS SLICE

Young marketing agency Slice has signed up Ziggy Gilsenan as director of youth and digital media responsible for overseeing Slice's online, brand marketing and PR strategies for clients including Workgroup.com, Levi's and the BBC short film festival. Gilsenan was previously PR manager at Best Establishment.

POPIWRE TAKES ON STANFIELD

Jackie Stanfield has joined new artists internet site Popiwire.com as UK marketing manager. Stanfield, a former senior international product manager at PolyGram International, teams up again with Ingramart Bergman, who was A&R director for Swedish artists at Universal before he became international consultant and marketing director at Popiwire.com.

LATER CELEBRATES A CENTURY

Moloko, Paul Weller and Kirsty MacColl are part of the line-up for the 100th edition of BBC2's Later with Jools Holland, which will launch the show's 15th series at 11.35pm on April 15. Other acts expected to appear in the series include Richard Ashcroft, Primal Scream, Lou Reed and Angie Stone.

SPARS COLLECTS THIRD PLATINUM

Britney Spears' debut album Baby One More Time was awarded its third platinum award last week as the Pokemon OST went gold and Embrace's Drawn From Memory went silver. Lene Marlin's Sitting Down Here single was awarded silver.

HOW TV SHOWS' RATINGS COMPARE

Programme	This week	Change on
Top Of The Pops*	5,094	-12.6%
Top Of The Pops II*	2,870	n/a
TF1*	2,465	n/a
SMTV	1,959	+56.2%
The Ozone*	1,589	n/a
5 Star*	1,549	+11.2%
The Peps Challenge*	1,321	+29.3%
Live & Kicking*	1,158	-41.0%
Planet Pop (Sun)	851	+37.4%
Videochat	289	+0.7%

*combined totals
Source: Mediagram TMB (Barb data) for week commencing 13/3/00

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Arista nearing release for Run DMC tribute

Arista is understood to be close to reaching agreements with other labels to release their artists for a new Run DMC project featuring a host of key name collaborations.

Kid Rock, Prodigy, Sugar Ray, Everlast, Method Man, Beastie Boys and Aerosmith — with whom Run DMC recorded their groundbreaking *Walk This Way* — number among the artists understood to have collaborated for their new Crown Royal album. The record is also set to feature Fat Joe, Nas, DJ Dirty Bastard, Cam'ron, Ana Jemel, Slick Rick and Joe's nephew.

Run DMC (right) hooked up with Arista following the label's 1999 acquisition of Profile Records, for which the band have recorded since the start of their career. Arista sources suggest that the new album could have the same effect on the rap veterans' career as Santana's current international smash album, which includes collaborations with artists such as Matchbox 20's Rob Thomas and Wyclef Jean.

However, an Arista source says that most of the tracks were recorded without the knowledge of the guest artists' labels, adding that getting clearance has delayed the release. Tracks featuring Limp Bizkit's Fred Durst and Kid Rock are understood to be causing particular problems as Arista wants them for potential singles, while the artists expected them to be album tracks.

While most of the tracks are understood to be original numbers, there is also understood to be a problem over permission to change the lyrics to a cover of the Steve Miller Band's *Talk*. The *Money And Fun* recorded with Everlast.



Tattersfield snaps up platinum-seizing Gray

by Stephen Jones

East West managing director Christian Tattersfield finally concluded a licensing deal with British singer-songwriter David Gray for the world outside Ireland and North America last week after months of negotiation.

The deal marks Tattersfield's first proper album act signing since he started in January and follows Gray's success in Ireland, where his self-financed fourth album has gone seven times platinum. The album, *White Ladder*, held the number one spot for six weeks in Ireland more than a year after release on Gray's own IHT Records label through Grapevine, selling more than 100,000 units.

It is Gray's third major-label deal — he recorded his first two albums on Virgin's Hut label and a third on EMI America to critical acclaim. His only deal since 1996 has been with Chrysalis Music, whose managing director Jeremy Lascelles originally signed him to Virgin.

London-based Gray, who was born in Manchester and grew up in Wales, chose to release *White Ladder* in Ireland first because of interest from promoters about doing live dates. That mushroomed to him supporting Robbie Williams at Slane Castle last summer. Meanwhile the record — co-produced by Gray, Clive and Justin Tolson — has sold 20,000 copies in the UK via 3MV through word of mouth. The title track to the film *This Year's Love* also gained some specialist airplay in the real world.

"David's the only deal and there are few artists like this, maybe Macy Gray and Travis," says former Arista A&R director Tattersfield.



David Gray: East West priority

"Certainly it will be the album of the year. I looked at it at Arista but realised a managing director needs to sign this, not an A&R person — it has to be an absolute priority for the label so there are no excuses."

Manager Rob Holden — who also handles Orbital, who Tattersfield signed at London Records — says, "When we recorded it in 1998 we thought we could sell 4,000 copies. We had no intention to ever go with a major but with Christian 'you got what it says on the tin'. He'll put the money where he says he will."

A deal for North America was struck with artist Dave Matthews' new BMG imprint on December 22. While it is intended to break Gray there through touring, the singer-songwriter's gigs at South By Southwest and New York a fortnight ago have already led to him being booked on the David Letterman TV show.

East West is stripping an old *B-side*, *Blindness*, on to the album for its UK release with improved artwork on April 24 around live UK dates. A single, *Babylon*, will be released at the end of May.

Former Wedding Present manager Tim Paton (Milltown Brothers, Inarna) has been targeted out of a two-year retirement to manage Sebastian Rogers, a white soul singer/songwriter in the vein of Terence Trent D'Arby and Mick Hucknall, who signed to London Records last week. Paton stumbled across the 23-year-old musician supporting one of his acts years ago and has kept tabs on him since. He says, "Every time he put together a band it sounded like Nirvana when he was always into Prince and Michael Jackson." London head of A&R Mark Lewis, who struck the deal, admits that Rogers might be seen as a different direction from other of his acts such as Gay Dad and Shack, but adds that he was involved in publishing the likes of Boyzone and Alisha's Attic. Rogers is finishing his self-produced debut album — on which he plays all instruments — at his home studio in Diss, near Norwich, while mixers are being sought.

newsfile

KING ADORA SIGN FOR SINGLES DEAL

King Adora, a buzz A&R act from Birmingham who has been compared with The Pixies and had been expected to sign to Arista at the end of last year, have signed a two-single deal with The Bluetones' label Superior Quality before they move to its parent Mercury. The Chris Shillabeau-produced album *Bluetones: The Law*, due for release on May 8, sounds far superior to their home computer-produced demos which gained major label interest on the back of strong live dates.

WARREN TO WRITE FOR WESTLIFE

Diane Warren and LaFarge (among the names of songwriter) lined up to feature on Westlife's second album, which is set for release at the end of October and is intended to feature the group's first foray into songwriting when they start recording in June. Foot Agent, which was battling to be their fifth successive number one on Sunday, is the final release from their multi-platinum debut album.

PRODUCERS ALLIANCE TO RELEASE DEBUT EP

The first project to emerge from the Producers Alliance — the UK urban music producers forum formed last June — is the Eclipse Project, an EP featuring productions by Full Crew, Platinum Rock and D-Infinity on March 30. Members of the Alliance include Dodge, Damien Edwards, Curtis Lynch Jr, Blacksmith, Igonrants, Steptchild, C-Swing, Rocky Harris, Badchild Productions, Yano and Attica Blues. Meanwhile, The Producers Alliance is co-ordinating a panel for the forthcoming *How Can I Be Down* conference on May 14 at London's Landmark Hotel on May 14.

FAT LES RETURN TO FOOTBALL THEMES

Fat Les has renamed themselves Fat Les 2000 and will release a new single, a cover of the hymn *Jerusalem*, to coincide with the Euro 2000 football championship. The track was being recorded as they shot the video at Air Studios in London last week with five chords and a 63-piece orchestra. It is scheduled for release on Parlophone on May 29 — a week before the championship kicks off in Holland and Belgium. The Football Association is understood to also be considering Apollo 440's cover of "Here We Go" as a contender for the official anthem, although Epic could not comment.

GO BEAT SNAPS UP RESTLESS NATIVES

Go Beat last week signed UK garage single I Wanna Know by Restless Natives for release this summer. The act have remixed labmate Gabrielle's next single *When A Woman*, which is released on June 5 alongside Seb Fontaine and Bini & Martini mixes.

BARBER LEAVES MANAGER'S POST AT ZOMBA

Mark Barber quit his post as Zomba A&R manager last week after four years to set up his own "proactive publishing company", Air Traffic Control, with private funding from Angel Investors. Barber says he has been "thinking about where publishing is going and new ideas of how to do things". This will include "more flexible deals", probably with share options.

ROSITA RELEASE SINGLE VIA ZUBIARETTA

Rosita — the band featuring former Kenickie members Emmy Kate Montrose and Marie Du Santiago — is the next limited-edition release on the increasingly credible Zubiareta label on April 24. Its other releases have included the West Coast Lewis Orchestra, Mika Bomb and Electric Music.

NOSEEN TO LAUNCH OWN LABEL

Noseen champion Prince Naseem Hamed is the latest celebrity with plans to launch his own record label. Royale Records will be run by Hamed and his brother Murad, who are already looking to sign up local talent in Sheffield. The boxer has not ruled out recording his own tracks.



Miami dance focus switches from A&R to promotion

Good old-fashioned promotion — rather than anything otiose related — was the watchword for most of the UK dance labels gathered in Miami last week for this year's Winter Music Conference, writes Dugald Baird.

With many of the most high-profile records already signed before the annual dance industry event, the focus shifted to showcasing label priorities rather than uncovering hot unsigned tracks. And with strong media attention on spotting future smashers, the climate was right for labels to make their promotional push.

Perfecto head of A&R Stuart Dashwood was at the conference primarily to promote his label's artists Stella Browne, Jazzy M and Timo Maas. "We're not looking to sign anything," he says. "Most of the labels went to Miami to build profile for their own music. Events like Midem are more important for doing business such as licensing."

Defected promotions and marketing director Janet Ball — who was involved with big Miami records such as Ultra Nate's *Free and Mousse* — is Horny during her time at AMPM and broke Powehouse's *What You Need* last year — says,

NEW MIAMI WMC PLAYLIST

Boi-Sincere — I Feel For You (Mighty Boo/Defected)
Black Legend — We'll Be in Trouble (Rise/Time/Cherry)
Stella Browne — Every Woman Needs Love (Perfecto)
Mo'Nasty — Deanna — Higher (A&U)
Azmoan — Rise Up (Yellowstar)
Sunkiss — Rise Up (Yellowstar)
Jazzy M — Growlitz (Dream Beat/Postiva)
ATC — See Habits (Defected)
Spiller — Jazzy The Way You Know (Perfecto)
Luzian — The Baglio Track (Nobleship)

"We came out to Miami with the intention of breaking records. The aim is to be setting up the records that are going to be hits from May right through to August and September."

With new records being showcased at a dazzling variety of label parties, no single tune appeared to emerge as this year's hottest release in the manner of tracks such as Starburst's *Music Sounds Better With You* in 1998 and Mikolaj's *Sing It Back* last year. However, several releases attracted considerable attention (see box).

Paulette Constable, head of press at ATC, which was already putting the finishing touches

to its own WMC compilation ahead of the event, sees the pattern of big dance tracks coming out of Miami as changing. "In previous years, people would hear DJs playing records and try to sign them," she says. "Now most people know what the big records are before they come out to Miami, as they are signed up ahead of time."

Scheduled for release on April 24, the 18-track *A&R Presents Miami 2000* mix CD will feature a selection of this year's hot tracks alongside current club smashers.

The profile of this year's event has been raised by intensive media interest from UK TV and radio. MTV and the BBC's *O2zone* covered the event, while the production company Initial shot an hour-long documentary on the event for Channel 4. Titled *Miami Nice*, it followed three dance music figures — garage producer/DJ Mike Cole, US producer/DJ Roger Sanchez and A&R's Constable — around the event. It will also feature interviews with artists and DJs. Meanwhile, London's Kiss FM broadcast sets from DJs Graham Gold, Tai Paul, Broadway & Steve, Andy Morris and Street Boy live from the event.

SINGLE of the week

TRUE STEPPERS FEAT. DANE BOWERS: *Bugt* (NoLife/Arista 7432173342). Tracks like these are exactly the reason the Dream Team are on Radio One. It was a breath of fresh air when

they played it on February 13, off vinyl the day after it was recorded. It is a perfect marriage of two-step garage and Another Level's best talent (not to mention smart as Another Level). London insisted All Saints' Nicole Appleton's small voice part was taken off the track — it has been replaced by Summer Phoenix — but this looks likely to be a decision it will regret.

SINGLE reviews

OASIS: Who Feels Love? (Big Brother RKTDCDD03). For the first time in their career, Oasis find themselves in commercial decline. Unfortunately, Who Feels Love? — aka the Dear Prudence number from the album — is far from Oasis at their best, although the production is faultless. Rave10 may have hated it, but it is playing several other records on this page much more often.

WILLIAM ORBIT: Ravel's Pavane Pour Une Infante Defunte (WEA 269CD). The follow-up to Orbi's Top Five hit *Saper's Adagio for Strings* sees the Madrasia producer in more reflective mood. While the track does not have the immediacy of its predecessor, with a bit of patience the beauty of the piece shines through. As with *Orbi*, it resolves the Ferry Gordon trance remix treatment on the B-side.

TIM 'LOVE' LEE: Go Down Ditch (Tummy Touch TUC3 035). Label boss Tim 'Love' Lee continues his run of strong releases with this taster for his forthcoming album. Go Down Ditch is an atmospheric shuffler incorporating a bluesy vocal and slide guitar.

FRAGMA: Coca's Miracle (Positive CDV128). Topping Fragma's Top 20 hit *Toca* with the a capella of *Coca's Miracle* (a 1997 Positive release), this former bottle looks set to cross over. As listened to Radio One, it looks set for success thanks to club support.

LOWFINGER: Idiot Radar (Elemental ELM615). Capitalising on their recent inclusion on the Ordinary Decent Criminal soundtrack, the former Ruffa reincarnation deliver Idiot Radar, an exhilarating rush of dumb funk and rock. Skin's Space Raiders provide a remix.

TONI BRAXTON: He Wasn't Man Enough (LaFace 0743217578527). Braxton is back — rebranded as 13 — with this Rodney Jerkins-produced, Whitney-esque effort from her forthcoming album *The Heat*. It is Blasted at Radio One and looks set for chart success.

CALEXICO: Ballad of Cable Hogue (City Slang 20154-2). Calexico rustle up a cool and heady blend of Spaghetti Western themes, Serge Gainsbourg and driving acoustic guitars. Labelmates Lambchop proved that this well-produced Americana has a market outside of the indie ghetto, and Calexico have the potential to follow.

CYPRESS HILL: Superstar (Columbia 6892642). Delivered in Cypress Hill's trademark manic style, this cautionary

tale about the music business is their finest song in some time. As the rock/rap hybrid gains momentum outside the US, this could be their biggest hit to date (surprisingly, their best-known track, *Insane In The Brain*, never charted higher than 21).

POLE: Rondell (WTF/Plas KIF1016). Stefan Betke's style of sparse echoing dub has woven its critics during the past couple of years, and this EP should keep the plaudits coming. His knack of keeping the listener enraptured with the finest hint of melody and rhythm is still going strong.

KID LOOPS: Sleepwalk EP (Filter F10T45). Kid Loops unleashes four stylish tracks of electro-tripped drum & bass. The lead track *Sleepwalk* shows a progression from his earlier material, which demonstrates he is more than capable of a crossover from fringes to mainstream.

SYSTEM F: Cry (Essential/Tsunami EDCP324). Tunny Corston's follow-up to the Top 20 hit *Out of The Blue* includes a full vocal on the lead mix (vaguely similar to DJ Jurgen's productions for Aice DeeJay).

It has already received high-profile plays from Radio 1 and Pete Tong's *Radio 1 Jam*.

RICKY MARTIN FEAT. MEJA: Private Emotion (Columbia 6692692). The third single from Martin's multi-platinum album sees the Latin star hit a ballad square on. The song features guest appearance from Meja, a vocal which will bring an extra focus to the release. Already an Airplay Top 40 hit, the song is a strong one and should perform better than Shake Your Bon Bon, which peaked at number 14.

LES NEGRES VERITES: Lella (Virgin DINS203). This is the first single from the French act's album *Trabendo*, and is one of the lighter tracks from an inventive and challenging record. Produced by Howie B (Massive Attack, U2), it employs the band's trademark accordion and rousing choruses.

BEULAH: Emma Blowin's Last Stand (Shifty Disco DISCOUICK4). This sunny single from the San Francisco act's second album is an alternative antidote to the lingering winter. As its predecessor was championed by Radio One's Mark Radcliffe and a single of the week in both NME and Melody Maker, expect burgeoning interest.

RHYTHM OF LIFE: You Put Me In Heaven With Your Touch (Xtravaganza XTRAV4CD3). Hot on the heels of the number one *Chicane* track, *Rhythm of Life* find themselves at the front of the Xtravaganza release schedule. Their single is a beautifully-voiced uptempo track with warming chord sequences and drives.

SEAGUE-EYE CHERRY: Are You Still Having Fun? (Polydor 56180032). Are You... is the cat's first single from Cherry's second album, *Living In The Present Future*, the Rick Rubin-produced follow-up to his debut set *Destiny*. With echoes of Scotland's Del Amitri and Donovan, the track is a pared-back rock/pop classic and is Blasted at Radio One. B-sides include *Wishing It Was*, Cherry's collaboration with Garcia which appears on the latter's Grammy-winning *Supernatural* album.

ALBUM of the week

THE DELGADOS: The Great Eastern (Chemical Underground 040CD)
Emerging from their cult chrysalis in much the same fashion as the Flamingo

Lips, Mercury Rev and Spiritualized have done in successive years, the Glasgow band return with their third album on their own label, and it is a triumph. The Great Eastern undoubtedly takes several listens to get into, but lyrically and musically, it displays a deft and steady hand, sounding like a less dewy-eyed Belle & Sebastian. Almost certain to sell more than its two predecessors, The Great Eastern is also a strong candidate for crossover success.



INFECTIOUS MY VITROL: Losing Touch (Infectious IntVTR08CD). My Vitrol tackle pop-influenced alternative rock in a way that is reminiscent of the genre's halcyon days of the early Nineties. And it is no bad thing either — a scuffling chorus builds up over tight but sweet melodies while chiming guitars hum in the background.

NATURAL CALAMITY: And That's Saying A Lot (Nuphonic NUX147). This slice of Japanese downbeat grooveiness has an outstanding one of the best British albums of the usual tripp-hop output. Groove Remad provide an irresistible house remix.

THE ANIMALHOUSE: Small (Bollerhouse/Arista 0743217556129). Sounding more Supergroup than before, this first proper release from one of the best British bands to emerge in recent months rocks psychedelically. It is C-listed at Radio One.

Christian, it is one of the year's more accessible chillout albums.

MADRUGA: Industrial Silence (Virgin CDV1992). A dark, moody sensual debut album from the Norwegian act, *Industrial Silence*, which went straight to number one when it was released in the band's home territory last year, resonates with influences ranging from The Doors and Velvet Underground to Chris Isaak. A gamut of various tracks on *Tekstar TV CD 3085*. The 43-track compilation brings together tracks which have featured in TV advertising campaigns. The emphasis is on dance tracks (Moby, Fatboy Slim, The Wiseguys) but there is also a wealth of easy listening (*Andy Williams*, *Jimmy Smith*) and rock pop (Blondie, New Order) on offer.

CHUMBAWAMBO: WISYIWO (EMI 5255842). This album is pure pop from start to finish. The writing is breathtaking — with pastiches of every pop

genre known to man — and has its tongue firmly in its cheek. The lyrics are as political as ever, taking swipes at targets such as *It Girls*, *Los Vegas* and Jerry Springer.

PETER GREEN WITH THE NEWBY WATSON SPLITNER GROUP: Hot Foot Power (Arista 5MCA0282). "More blues than guitar" when the genuinely backroom veteran in the company of legends including Buddy Guy, Otis Rush and Dr. John. With a 30-date tour with fellow session pioneer John Mayall about to kick off, expect this to be a steady seller.

ANGELICA: The End of A Beautiful Career (Fantastic Plastic FPCD002). With so many girl bands involved in the pop end of the market, it is a relief to come across Angelica, a rough and rowdy rock'n'roll outfit. The band have all the swagger and spirit to make their mark, and show a nicely twisted sense of humour.

THE CROCKETTS: The Great Brain Robbery (Blue Den W2 BDG1011181). All star and angry lyrics, the Crocketts' second album tries hard but ultimately ends up being a mish-mash of quiet moments and furious rock-outs that never really gels. Promising, but ultimately disappointing.

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

ALBUM reviews

SASHI: Trilium (Milenium MULTYCD07). Sashi's third album offers little new in terms of style, although it comes as the German act have scored five number two hits in eight releases. The forthcoming single *Just Around The Hill* — a lush ballad co-written with vocalist Tina Cousins — aside, it rarely departs from the pop-dance formula of the act's previous releases. However, what it lacks in inventiveness it is likely to make up for in sales.

OMARA PORTUONDO: Buena Vista Social Club Presents... (World Circuit WCD059). Another exquisite helping of Cuban music, this time from vocalist Portuondo. Backed by the usual Buena Vista band including Ruben Gonzalez, Compay Segundo and Ibrahim Ferrer, it is certain to be another strong seller.

New Talent's What I Call Music 45 (EMI/Virgin/Universal CDN0045). With its predecessor currently having reached seven times platinum status, the latest instalment of the heavyweight compilation series rolls out. Featuring hits from Gabrielle, Malena C, Chicane, Moloko and Kells, it looks set for a long residence in the collection chart.

VARIOUS: Solar Spitznuzza (Logic (BMG/Logic 7431748232). Put me Chris 'Coco' Meier spans all things ambient. Featuring tracks by acts such as Boards of Canada, Aim and Rae &

This week's reviewers: Simon Abbott, Dugald Baird, Michael Byrne, Hamish Champ, Chris Finan, Tom FitzGerald, Duncan Holland, Stephen Jones, Nick Tesco and Adam Woods.



SEAGUE-EYE CHERRY: Are You Still Having Fun? (Polydor 56180032). Are You... is the cat's first single from Cherry's second album, *Living In The Present Future*, the Rick Rubin-produced follow-up to his debut set *Destiny*. With echoes of Scotland's Del Amitri and Donovan, the track is a pared-back rock/pop classic and is Blasted at Radio One. B-sides include *Wishing It Was*, Cherry's collaboration with Garcia which appears on the latter's Grammy-winning *Supernatural* album.

ELLIOTT SMITH: Figure 8 (DreamWorks 430242). For his fifth album and his second for DreamWorks, Elliott Smith returns to the stripped-down acoustic sound of his earlier work. With his major-label debut *XO* was awash with strings and high production values, *Figure 8* relies mainly on Smith's crackles and word-woahs and the simple crackles of his songs. And he does not disappoint — the 16 songs here cover his favourite themes of personal tragedy and occasional joy in such a way that it is hard to stop listening. Recent exposure from the American *Best* soundtrack will have raised his profile, but Smith is quickly becoming one of the most celebrated songwriters of his generation.



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CONTENT PROVIDERS FACE UP TO THE RADICAL NEW FUTURE

Any thoughts that the established music industry could gently transplant itself online are being dismissed as it becomes clear that radical new business models are required.

By Mary-Louise Harding

When Playlouder.com signed its digital distribution deal with the Beggars Banquet group in mid-March, the alliance of a new name with that of an established player provided a welcome touchstone in the crowded and confusing online distribution marketplace.

Likewise, Vitaminic's tie-up with BMG in Italy and the imminent announcement of the portal's deal with an unnamed UK independent label group signal the market's movement out of the realms of pure hypebole and speculation.

"There is new wave of considered propositions with experienced management teams who are acquiring rights to really well-known labels and artists," says Playlouder joint managing director Paul Hitchman. Investment bank JP Morgan estimates that digital commerce will be worth \$275bn worldwide by 2003. The question is no longer whether music rights owners will sell their content in digital form, but when, with whom — and to whom.

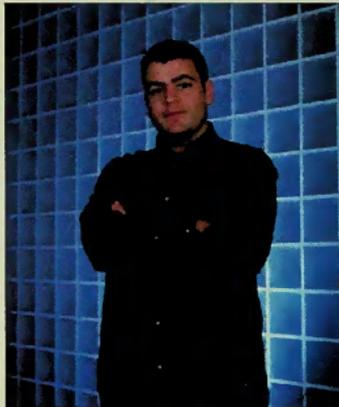
Because of the internet's mass market penetration in North America, it is US distributors such as MP3.com and amusic which have taken the early initiative, having built strong brands and signed numerous label deals of their own. But with the vast majority of major record company business still to fight for, the online distribution hierarchy in the UK and wider European markets is still a long way from being decided.

During the past year, Italian-born portal Vitaminic has become a name to watch. Having risen to prominence as a champion of unsigned bands, it now positions itself as the European distributor of choice for labels looking for an effective localised strategy in the continental online music market.

Vitaminic has a presence in seven European territories, with a Swedish service due to launch in April. It is currently the only online distributor offering localised content in the appropriate language, operated by experienced domestic teams taken from music industry backgrounds. UK managing director Chris Cass believes that this will ensure the Vitaminic brand holds its own in the face of the expected US onslaught.

"We understand that if you get in your car and drive for two hours on the continent you will find a whole different culture and language," he says.

Having just received £20m funding from investors including Citicore Manhattan Bank, Vitaminic is planning a major relaunch in May and has begun setting up a US



Cass: believes Vitaminic will hold its own against the US onslaught

division. The weight of its financial backers, coupled with non-exclusive contracts such as its deal with BMG in Italy, would appear to give the distributor a strong chance of establishing itself as a key "dormcompanion" for European music consumers.

From May, deo.com will offer a similar service in Germany, France, Spain and Finland, having already established a presence in the UK and in the company's native Sweden.

The self-styled "d-tailer" has signed between 15 and 20 deals with labels across Europe, including Finland's Poko Rekords, Countdown Records in Germany, Revert Records in the UK, and MWV, the long-established Swedish independent which also owns deo.com.

Fredrik Sidfalk, deo.com CEO and co-founder of internet retailer Boxman, says the company's aim is to create an online music community. This will incorporate an active A&R focus alongside conventional label-based digital distribution and magazine-style content, all tied up in a highly flexible sales model.

However, not all online distributors have chosen to subvert the traditional industry distribution model quite so dramatically. DX3, another Swedish contender, describes itself as a music-focused content aggregator, and is designed to sit between rights owners

and consumer-facing sites. It is partnered with an impressive range of established portals, including AOL, music365, Line One and Music Week's sister website deo.com, and has also begun to build relationships with clicks and mortar enterprises such as Tower Records and HMV.

DX3 has signed its own non-exclusive deal with the Beggars Banquet group and claims to be in discussion with all the majors at VP level through its London, Paris, California, Stockholm and New York offices.



Playlouder's Hitchman (right) and co-MD Jim Gottlieb



Sidfalk aiming to create an online music community

Bases in Spain and Italy are due to open soon.

Director of A&R and label relations Russell Vaught was recently appointed to head DX3's new London office. The company recently announced a partnership with US business-to-business distributor Amplified.com to create a transatlantic pool of digital tracks, a move which supports the widely-held view that US online music distributors are most likely to move into Europe in partnership with homegrown companies.

Many online music industry observers claim such companies will become integral to the evolution of commercially-available digital music, arguing that digital retailers, in the tradition of offline retailers, should not aim to out content through direct rights ownership deals with labels, but rather deal with central content distributors.

V2's US arm is negotiating with DX3 as a possible back-end partner. Although V2 has yet to finalise its plans in this country, head of new media Ciara Gaynor believes licensing deals between labels and consumer-facing digital distributors should be closely examined to ascertain their real value.

"I would be very surprised if any of these deals give sites access to a label's superstars," she says. "Most sites have cash to burn and are desperate for content. The labels know that, and they are using the sites to help drive awareness and promotion for their less successful artists."

Gaynor believes record companies would be foolish to begin signing exclusive, long-term contracts with digital distributors at this early stage.

"We have done quite a few free promotional download marketing deals on artists such as the Stereophonics and the Jungle Brothers through launch.com,

soninet.com and epic.com to build a fan-profile database to help with offline targeting."

"V2.com does a lot in its own right, however. For example, tracks from last year's Michael Hutchence album were offered for download from our dotcom site in partnership with Windows Media."

Inevitably, it will be the endorsement of the majors which establishes particular sites as leaders of the digital generation. Attempting to analyse which direction they are likely to go is another matter, particularly when most are only just beginning to establish their strategy at boardroom level. To suggest that online distribution decisions will be entirely led by their predominantly US-based headquarters is to ignore the importance of local expertise in tailoring and fulfilling even digital product.

One senior US insider in the UK concedes the company's strategy will be led by its US arm in terms of technology choices, but says the company recognises that European territories will call for a "global local approach". Universal's

American online and V2&R vehicle Farmclub is being weighed up as a model for a similar department on this side of the Atlantic. However, the source refutes rumours that the group is preparing to cut out third-party distributors and retailers to sell direct to consumers through a series of Universal owned branded sites.

"Even the most optimistic e-commerce sales predictions in the music space do not come close to challenging the fundamental importance of physical product sales through established bricks and mortar channels," says the source.

All four majors and most independent labels are likely to underline their commitment to supporting offline >

'I would be very surprised if any of these deals give sites access to a label's superstars'

— Ciara Gaynor, V2

'Rights owners have to think very carefully about the motives behind offers of huge amounts of money'

— Tony Martin, Sony Music



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► retailers. Indeed, most claim to be confident that established relationships will be largely unaffected in the digital arena, as multiple retailers provide meaningful online alternatives to their terrestrial service.

Sony Music's recently appointed UK new media director Tony Martin believes the real challenge labels face as they prepare content for online sales is the increasingly imbedded culture of the free MP3.

"Labels are hoping for an alternative to MP3, because the reputation of that format has been tarnished by its illegal use," says Martin. "There needs to be a culture shift, whereby people will perceive added value and be prepared to pay for downloads. It is rather a case of shutting the door after the horse has bolted," he says.

Martin also warns labels to think carefully before signing away their digital rights to a particular distributor at this stage. "Rights owners have to think very carefully about the motives behind these offers of huge amounts of money and equity in return for rights," he says. "These distributors are building their brands on the strength of other people's copyright. Labels should really be thinking about building bespoke e-commerce sites, rather than running the risk of shooting themselves in the foot with exclusive third-party contracts."

In defence of "datalers", Sidlack at deo.com claims digital licensing rates have been inflated by record companies, who are all too aware of the money which has flooded into the online sector, and are understandably eager to minimise their share of the market's financial risk.

"The prices record companies are asking for an exclusive deal are huge," says Sidlack. "To license a track for online exploitation, you can pay almost as much as you would for the CD rights."

According to Deceptive boss Tony Smith, the web's main role at this stage is a promotional one. Deceptive is currently offering a track from Elastica's new album, *The Menace*, as a free stream on Radio One, music365, deotune, Virginie and Virgin Net, and as a free download on NME's site.

However, Smith says that when the time



Vaugh: heading DX3's new London office

comes to select distribution sites from which to generate online sales, the ownership origin of the site will be irrelevant, so in all of fulfilment of physical sale is argued from the UK.

Smith's argument against signing up with independent online distributors such as Crunch is their demand that they own exclusive digital rights. He adds that only those Indies in desperate need of a cash injection could possibly be tempted by that particular route.

Possibly the main future benefit of the web for independent labels is its capacity to provide consumers with access to in-depth back catalogue. Implications of this could have an enormous bearing on the fortunes of albums and singles who no longer merit retail space. However, the first obstacle to independent labels wishing to exploit their catalogue in this way is the cost of setting up a back office e-commerce system.

Musindie, launched on behalf of the Association of Independent Music (AIM) in December as an industry hallmark brand, is



Starks: alternative approach

designed to create an e-commerce and database-profiling infrastructure for independent labels to link into. AIM general manager Gavin Robertson is currently negotiating venture capital backing and is keen for all the organisation's members to get involved with the project.

On the issue of music e-commerce as a whole, Robertson claims certain distributors do not understand the market they are attempting to serve. "There's an awful lot of nonsense and crap online at the moment," he says. "People are spending millions of pounds developing systems when they do not have a fundamental understanding of the market and the people they are targeting."

He points to MP3 free promotional downloads as an example of the internet's potential not being realised.

"Chuck D wants to give his music away free on MP3 because it suits the fans and market he is in," says Robertson. "We can no longer talk about music as a generic

commodity or a single market – we need different solutions to suit fanbases of different niche groups."

Independent label distributor Crunch is one of the most active distribution sites in the UK so far, and it appears to be enjoying healthy early success. Managing director Jon Davis claims to have signed more than 40 worldwide digital distribution deals with British labels on a three- to five-year exclusive contract basis.

Davis compares Crunch's activities in the online space with those of a company such as Pinnacle in offline distribution. In the sense that its label deals are exclusive, the only difference, he adds, is in Crunch's consumer-facing website.

Crunch also distributes through US part owner emusic's site and plans to build a network of affiliated retail partners which fit its 16- to 24-year-old target group. Its current repertoire includes Nuphone's Ikt Boys and Matty Groove Armada recorded for Tummy Touch.

According to Davis, the Crunch model aims to develop vertically within its target market, rather than trying to cover all genres horizontally.

He says it will ultimately develop into a full lifestyle portal with editorial covering travel and books, as well as music. The site is set to undergo a full relaunch at the beginning of the summer under exAOL web veteran Garret Keogh.

Davis says the relationship with emusic brings with it the two-year head start in online distribution and marketing enjoyed by the leading US players. Nonetheless, he insists UK sites will prosper under majority domestic management due to the need for local understanding.

Ultimately, though there are those who predict the established record industry gradually transcending itself online in a way which mirrors its existing structure, there are others, such as Tornado Productions managing director Gavin Starks, who believe new business models are the only solution in a new market.

"There is such a convergence of media in the online music industry that alternative business models are not just an option – they are a necessity," he says.

PLUCKING OUT THE ONLINE PRATES

With digital music piracy running at an estimated \$11bn in 1999, secure online distribution remains a key issue. By Mary-Louise Harding

The business of securely packaging material for legal, paid-for online distribution is one of the less glamorous issues of the new media world, but its resolution forms the fundamental bridge to a workable online digital distribution model. With the cost of digital music piracy in 1993 alone estimated at \$1.1bn (£7m), proprietary security application software providers (ASPs) are aggressively seeking the major label deal that will turn their particular transactional model into the dominant industry standard.

The music industry is doing all it can to prevent further expansion of illegal copying of music files. Infamous shareware site napster.com is currently at the sharp end of legal action from the RIAA, and last month, AOL pulled the plug on its own file-swapping

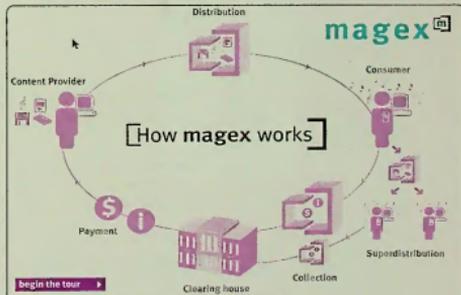
software package Grutella without explanation.

Such spoiling tactics are understandable coming from record companies – and some observers explain AOL's self-censorship by the fact it is now merging with the largest content owner of them all, Time Warner. But the real question is what labels are doing to address the growing market demand for digitally available music. The Napster user base is estimated by the company itself to be growing at the extraordinary rate of

between 5% and 25% a day. Immediately following Bill Clinton's decision last year finally to allow intertrust to export its technology – which had hitherto been deemed a threat to national security due to its practically unassailable defences – it unveiled the \$50m (£31.5m) digital rights management (DRM) package Magex, which it had jointly developed with NatWest.

In less than a year, Magex has managed to persuade companies such as Rhapsody, Affinity and, most significantly, Universal,

"The fundamental point is that this system allows the music industry to retain its right to dictate how it sells its product" – Mark Taylor, YoYo



that its content encoding and secure payments systems are worth spending millions of dollars on.

Magex claims intertrust's much-respected powers of encryption, coupled with NatWest's payment clearing system, which can handle 200 credit card clearances a second at peak times, will ensure that Magex rapidly emerges at the head of the pack.

The Universal deal was signed last November, but at this stage the contract only applies to the US arm of the group, and there is no absolute guarantee that the package will serve as Universal's DRM platform on a global basis.

Nonetheless, Magex managing director Peter Beverley says that when the world's largest music company actually begins to

► make its music content available for legal download, the system will have long since established itself.

Several e-commerce sites are set to go live with Magex within months, demonstrating for the first time whether or not its investment is backed-up by a non-hackable, secure and profitable product.

However, it is rumoured that NatWest will reduce substantially its stake in Magex and make way for outside investors in the wake of its takeover by the Bank Of Scotland. Former Creation Records managing director and founder of industry consultancy the Yofo Partnership, Mark Taylor has been brought in by Magex to ensure the package – which is also being offered around video, games and software rights owners – transcends its banking and IT roots to meet the peculiar needs of the music industry. He believes the package's key selling point is the fact that it does not attempt to appropriate rights.

"The fundamental point is that this system allows the music industry to retain its right to dictate how it sells its product," says Taylor. "It doesn't take away any ownership or creativity."

He admits that the challenge remains to demonstrate that the system actually works. The next step for Magex is to establish significant penetration among content companies to fend off increasing competition.

One of Magex's most formidable competitors is the Microsoft-backed Reciprocal DRM package. Though Reciprocal has been known to have intentions towards the music industry for several years, it began to build its profile in earnest only last year.

Microsoft threw its software weight behind Reciprocal in March 1999 when it snapped up a 19% stake. The system received music industry endorsement in June when it signed a deal with BMG, sparking the creation of the Reciprocal Music Division, headed by president Larry Miller and senior vp, business development, Howie Singer, both of whom are former executives of AT&T music arm a2b. Besides Microsoft, other partners include Reuters, and Bertelsmann Storage Group.

The package distinguishes itself by acting in two different roles. It can provide end-to-end services such as payment, copyright encryption, rights payments and data mining. But it can also handle customer relationship management, placing itself between content owners and all available security systems, including Intertrust.

Singer attempts to explode the theory that digital will halve distribution costs, therefore lowering the retail value of music. He argues that the material production and physical shipping costs will be matched by the upfront costs of digital conversion of catalogue. Indeed, he identifies the additional risk that failure to meet initial sales targets could leave all parties struggling to cover their fixed and capital costs. He adds that most systems are not currently built to plug into collection agency systems to deliver royalties.

"Our plan is not to be viewed as a disintermediator of the performing rights organisations, but rather as a technology



and service provider who will enable them to have variable businesses as this scene continues to evolve," says Singer. "One thing that will hinder their

involvement is the fact that the evolution of copyright laws, which determine the way they work, is likely to happen far slower than the technology itself develops.

Singer predicts that all four majors will be launching fully digitised content on the web by the summer. He also believes that the first to do so will give a significant market advantage to the digital audio format it chooses to use – although he will not comment on which label group or platform that is likely to be.

Mode International has spent the past few months developing a complete digital content management and DRM model, waving the European flag in a market dominated by powerful US players.

Mode managing director Iain Clark describes his system as having been designed as a complete proprietary application. It is based on Broadvision personalisation technology, Sun servers and Oracle databases to deal with the complete supply chain, rather than addressing segments or reselling outside technology. Interestingly, the Mode model has been designed to deal with Lucent Technologies' ePak audio Codec, rather than the popular established MP3.

"Our view is that ePak is superior to anything else on the market right now," says Clark, although he claims the system will ultimately support whichever of the available formats becomes an industry standard.

Mode has offices in London and Oslo and hopes to announce a series of major deals over the next month.

Clark is confident a system based on the experience of the complexities of distribution in the European market will have no problems securing market share, despite the fact that Mode is a relative latecomer.

"We have had quite a lot of interest from US content owners who see access to Mode as access to the European market," he says. "As the majors gradually began to wake up to the MP3 wave last year, the initial reaction was to make all decisions in the US. We now sense an increasing awareness of the need for local technology solutions to meet the different needs of local repertoire."

Paul Sanders of internet consultancy State 51 has advised Virgin and EMI on technology since the early days of the web, and has just completed work on a music broadband distribution trial with BT.

He believes the digital music market will ultimately shake down to become an automated version of the current physical model. By this logic, there will be a handful of dominant content aggregators, or distributors, which will hold all available content on secure servers. These servers will automatically link into DRM systems, which will occupy the place of conventional collection societies.

"The aggregators will serve the public-facing sites and the DRM systems will automatically link into them," says Sanders. "The difficulty will be in deciding on an appropriate ownership model to do that."



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REPORT CONTINUES ON P26

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TOP 75



APRIL 8 2000

Pos	Week	Title	Artist (Producer/Publisher)	Label/CDC/Case (Distributor)
1	NEW	FOOL AGAIN	Michelle Williams (Michelle Williams/Atlantic)	Atlantic
2	1	NEVER BE THE SAME AGAIN	Virgin VSDCX 1762/VSX 1762 (E)	Virgin
3	NEW	SAY MY NAME	Destiny's Child (Destiny's Child/Atlantic)	Atlantic
4	2	THE TIME IS NOW	Echo ECSSD B9ECSM/8E (P)	Echo
5	3	SMOOTH	Arista 74281762/74274274/6784 (BMG)	Arista
6	NEW	SEE YA	Arrested SINCE 1731N/1 (E)	Arrested
7	4	DON'T GIVE UP	Xtravaganza XTRAV 30CS/XTRAV 30S (BMV/Interscope)	BMV/Interscope
8	4	BAG IT UP	EMI CDEMS 580Y/CDMS 580 (E)	EMI
9	5	ALL THE SMALL THINGS	MCA/UA-Island MCD2 40223/MCSD 40223 (U)	MCA/UA-Island
10	7	STILL D.R.E.	Interscope 497262/497274 (U)	Interscope
11	5	AMERICAN PIE	Maverick/Warner Bros W 519CD/UA 519C (TEN)	Maverick/Warner Bros
12	6	PURE SHORES	London Record 441/SONIC 444 (TEN)	London Record
13	5	SITTING DOWN HERE	Virgin DINSO 183/DINSC 183 (E)	Virgin
14	10	KILLER	Motown MCDMS 138/MOSMCS 138 (BMV/Interscope)	BMV/Interscope
15	NEW	GET IT ON TONITE	Def Soul 56273/562722A (P)	Def Soul
16	NEW	JUMP DOWN	EMI CDMS 580Y/CDMS 580 (E)	EMI
17	12	RIGHT BEFORE MY EYES	Urban Heat UCDT 003/UMTC 003 (N)	Urban Heat
18	21	REWIND	EMI CDEMS 591/CDMS 591 (E)	EMI
19	NEW	THE FIRST TIME EVER I SAW YOUR FACE	EMI 66194/66193M4 (TEN)	EMI
20	NEW	ANGEL	Incentive CENT 8052CEAT/8052CEAT (BMV/Interscope)	BMV/Interscope
21	4	CRASH AND BURN	Columbia 65304/65304A4 (TEN)	Columbia
22	17	SHALALA LALA	Positiva CDTV 120/TCTV 120 (E)	Positiva
23	NEW	ACTUALLY IT'S DARKNESS	Food/Palophone CPOFD025 (E)	Food/Palophone
24	2	DON'T SAY YOU LOVE ME	Atlantic AT 0181CD/AT 0181C (TEN)	Atlantic
25	1	MOVIE TONIGHT	Locked On! Recordings LOK 1170D/LOK 1170 (E)	Locked On!
26	14	MAMA TOLD ME NOT TO COME	Cap Gemini 031/CAGUT 031 (U)	Cap Gemini
27	15	FEELIN' SO GOOD	Columbia 66197/66197M4 (TEN)	Columbia
28	5	BYE BYE BYE	EMI 62502/62502A (P)	EMI
29	15	RISE	Go Beat/Polydor GO25/GOMB25 (E)	Go Beat/Polydor
30	22	SATISFY YOU	Puff Daddy/Arista 74321/74320/74321/74353A (BMG)	Puff Daddy/Arista
31	1	DON'T WANNA LET YOU GO	RCA 74321/74320/74321/74353A (BMG)	RCA
32	NEW	DO IT TO ME AGAIN	Defected DEDT 15CDS/ (BMV/Interscope)	BMV/Interscope
33	4	NATURAL BELIEFS	Mute COMUTE 25 (U)	Mute
34	NEW	MIXED BIZZNESS	Geffen 4573012 (U)	Geffen
35	6	SHOW ME THE MEANING OF BEING LONELY	Jive 52000/52000A (P)	Jive
36	7	MONEY	Parlophone Phynox Sings CDHYTHM27/CDHYTHM27 (E)	Parlophone
37	NEW	FREAKIN' IT	Columbia 66152/66152M4 (TEN)	Columbia

Pos	Week	Title	Artist (Producer/Publisher)	Label/CDC/Case (Distributor)
34	1	WHAT A GIRL WANTS	RCA 74321/74320/74321/74353A (BMG)	RCA
35	3	STILL	EMI 668292/66829A (TEN)	EMI
40	1	CAUGHT OUT THERE	Virgin VSDCX 153/VSUX 158 (E)	Virgin
41	0	THANK YOU I FOUND YOU	Columbia 66932/66932A (TEN)	Columbia
42	12	WON'T TAKE IT LYING DOWN	1st Avenue/Mercury HNZ CD5/HNZ MGS (U)	1st Avenue/Mercury
43	NEW	FREESABE	Dot/Free DF 0302 (U)	Dot/Free
44	3	GO LET IT OUT	Big Brother BKICSD 010/CKICS 01 (BMV/Interscope)	BMV/Interscope
45	6	MOVE YOUR BODY	Eternal WEA 255CD/WEA 255C (TEN)	WEA
46	25	OOH STRICH!	Universal MCD29 40229/MCSD 40229 (U)	Universal
47	NEW	SHORELY WALL	Independiente 150M 41M/S (TEN)	Independiente
48	4	DON'T BE STUPID (YOU KNOW I LOVE YOU)	Mercury 171482/17148 (U)	Mercury
49	2	WHERE THE POOR BOYS DANCE	Mercury 15884/521/5884/5A (U)	Mercury
50	5	LIKE A ROSE	Columbia 66832/66832A (TEN)	Columbia
51	3	STOP PLAYING WITH MY MIND	Positiva CDTV 123/TCTV 127 (E)	Positiva
52	23	YOU'RE NOT ALONE	Hutinger MUTO 120/HUTIG 120 (E)	Hutinger
53	4	KILL ALL HIPPIES	Creation CRECD 3332 (BMV/Interscope)	BMV/Interscope
54	6	BORN TO MAKE YOU HAPPY	Jive 52000/52000A (P)	Jive
55	NEW	CANTON HEROES	Universal MCD29 40229/MCSD 40229 (U)	Universal
56	NEW	RAID DISCO	Mushroom MUM 71CDS/ (BMV/Interscope)	BMV/Interscope
57	51	ADELANTE	Multiply CDMLTY 60/CMLTY 76 (TEN)	Multiply
58	20	STAY WITH ME (BABY)	BIC Music WMM32/WM32 (BMV/Interscope)	BMV/Interscope
59	NEW	HARD HOUSE MUSIC	WEA WEA 255CD/WEA 255C (TEN)	WEA
60	1	DON'T YOU WORRY	V2 WVE02158/VE02158 (BMV/Interscope)	BMV/Interscope
61	3	THE CEDAR ROOM	Heavenly HMV 82C (E)	Heavenly
62	12	DANCING IN THE MOONLIGHT	SB 628841/62884A4 (TEN)	SB
63	NEW	IDOL	Warner Bros W 519CD/W 519C (TEN)	Warner Bros
64	3	GLORIOUS	WEA WEA 255CD/WEA 255C (TEN)	WEA
65	8	KISS (WHEN THE SUN DON'T SHINE)	Positiva CDTV 123/TCTV 122 (E)	Positiva
66	NEW	HOOKED	Topical TRAX 061 CD (U)	Topical
67	1	I HAVE A DREAM/SEASONS IN THE SUN	RCA 74321/74320/74321/74353A (BMG)	RCA
68	7	SAV YOUR EE MINE/BETTER THE DEVIL YOU KNOW	Blue 520 520/520A (P)	Blue
69	0	EX-GIRLFRIEND	Interscope 437292/43729A (P)	Interscope
70	9	SUNSHINE	Manifesto FESCD 006/FSM 68 (U)	Manifesto
71	4	EVERYTHING	Good Behaviour CDGDDO UCDGDDO (U)	Good Behaviour
72	3	SINGING IN MY SLEEP	MCA/UA-Island MCDX 40227/MCSD 40227 (U)	MCA/UA-Island
73	1	LOVE ON THE NORTHERN LINE	Global Talent 6TR 000D5/6TR 000D5 (P)	Global Talent
74	2	SHE'S THE ONE/IT'S ONLY US	Decca/DK 5112/5112CS (E)	Decca
75	16	THE GREAT BEYOND	Warner Bros W 519CD/W 519C (TEN)	Warner Bros

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APRIL 8 2000

CHART COMMENTARY

by ALAN JONES

As Music Week's front page picture caption details, the only thing certain about the number one as we headed into the weekend was that its title would end in 'again'. Last week's chart-topper 'Never Be The Same Again' by Melanie C and Lisa 'Left Eye' Lopes was overtaken in early sales flashes by Westlife's 'Fool Again' but fought back to re-establish itself at number one by Thursday, pushing 3,000 sales ahead by close of business.

But Westlife rallied on Friday and Saturday — boosted by multiple TV, radio and in-store signing appearances — and eventually sold 82,776 copies of Fool Again, compared to 81,353 copies of Never Be The Same Again to secure their fifth straight number one, albeit by 1,423 copies. It is an admirable feat which will surely further help them gain media interest in the US. All five chartoppers are taken from their self-titled debut album — an unprecedented feat — and they have occurred in a little less than a year, their



SINGLE FACTFILE

Westlife rewrite chart history this week, becoming the first act to debut at number one with their first five singles.

Previously in a two way tie for the record with B*Witched, they overtake their compatriots as Fool Again enters in pole position despite registering the lowest first week sales tally of any of their previous singles. To recap, the introductory hit Say It Again's first week sales were 102,000, while If I Let You Go

returned 90,000, Flying Without Wings glided to 82,000 and I Have A Dream/ Seasons In The Sun made the most of its December release with 213,000. Fool Again managed 83,000 total sales. It was written by Jorgen Elofsson, Per Magnusson and David Kravger, who also penned the non-album bonus track Tunnel Of Love. It's the second Swedish song to reach number one this year, following Britney Spears' Born To Make You Happy.

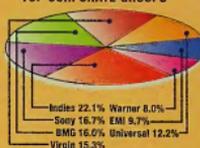
MARKET REPORT

TOP TO COMPANIES



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

TOP CORPORATE GROUPS



SALES UPDATE
VERSUS LAST WEEK: -0.3%
YEAR TO DATE VERSUS LAST YEAR: -28.1%

PERCENTAGE OF UK ACTS IN THE CHART
UK: 49.3% US: 32.0% Other: 18.7%

debut hit Say It Again (another 'again' hit) making its chart debut on May 1 last year. Westlife are not only the first act to have five

number ones in their first year but also only the second act ever to have five number ones in less than 12 months, Elvis Presley

being the previous record holder having topped the chart with It's Now Or Never, Are You Lonesome Tonight, Wooden Heart, Surrender and His Latest Flame/Little Sister in exactly a year between December 1961 and November 1962. Westlife beat Presley's record by three weeks — but he could still hold the record if a sixth single pairing Will In The Country and I Feel So Bad had reached number one instead of number four. Looking ahead, a sixth number one would equal the record for an Irish group — Boyzone — and it would also equal the Spice Girls record of reaching number one with their first six singles.

While Westlife prosper, it's a bad week for B*Witched, who not only lose their half share in the 'best start ever' category but also achieve their smallest hit to date, with Jump Down debuting at number 16. They're one of five all girl groups in the Top 20, the others being Precious, All Saints, Atomic Kitten and Destiny's Child.

INDEPENDENT SINGLES

This List	Title	Artist	Label (distributor)
1	THE TIME IS NOW	Moloko	Echo EDCS08 (P)
2	RIGHT BEFORE MY EYES	N'U'd Beat, Kullaghan	Urban Heat UHTC006 (P)
3	MOVIN' TOO FAST	Adri Dudge & Ramon Johnson	Locked Grooves Ltd LTR3 (P)
4	MAMA TOLD ME NOT TO COME	Tom Jones & Starobornikov	Gut CXCJ701 (V)
5	BYE BYE BYE	N' Sync	Mute S50202 (P)
6	NATURAL BLUES	Moby	Mute COMUTE 15 (V)
7	FREEBASE	Tal Paul	Duty Free DF DFD50 (V)
8	SHOW ME THE MEANING OF BEING LONELY	Primal Scream	Creation CRES0302 (SMV/P)
9	KILL ALL HIPPIES	Wir	Mushroom MUSH PTC05 (SMV/P)
10	RADIO DISCO	999 Feet Elevators	TopTall Top TTRX 9102 (V)
11	HOKED	An OI Trance	Platinum PLATCO 76 (V)
12	BREATHIE	Pour Homme	Ni Camp CAMP0 005 (V)
13	BORN THIS WAY	Der Schieber	Mute S50202 (P)
14	BORN TO MAKE YOU HAPPY	Timo Mass	48K Perfect SPECT0705 (SMV/P)
15	THE F-WORD	Babybird	Echo ECD50 32 (P)
16	DON'T YOU WORRY	Madsun	V2 VV0511503 (SMV/P)
17	BODY FREZZALL ELECTRONIC INFORM	Luke Slater's 7th Pain	Novamute CONCOM705 (V)
18	LIQUID SUN	Astral Projection	Automatic AUTONCO (SND)
19	STAY WITH ME (BABY)	Rebecca Wherlady	BBC Music WMS56222 (P)

All charts © DJM

To hear the chart hot-off-the-press on Monday morning, call 0991 505250. Calls cost 50p/min

PEPSI Chart

This List	Title	Artist	Label
1	FOOL AGAIN	Westlife	RCA
2	NEVER BE THE SAME AGAIN	Melanie C and Lisa Lopes	Virgin
3	SAY MY NAME	Destiny's Child	Columbia
4	THE TIME IS NOW	Moloko	Echo
5	SMOOTH	Santana feat. Rob Thomas	Arista
6	SEE YA	Amie Macdonald	Island
7	ONE UP	Cherise and Bryan Adams	Starline
8	BAG IT UP	Carl Halliday	DMJ
9	ALL THE SMALL THINGS	Black 13	MCA
10	STILL D.A.R.E.	Oni Jan. Deep Dope	Aftermath/Interscope
11	PURE SHORES	Alf Evans	London
12	SITTING DOWN HERE	Loose Manu	Virgin
13	BEVIN' TOE BEEZ	Ben Harper & The Innocent Criminals	Interscope
14	AMERICAN PIE	Vanessa	Maverick/Warner Bros
15	RISE	Exhale	Go Disc/Polydor
16	MAMA TOLD ME NOT TO COME	Tom Jones & Starobornikov	Gut
17	CRASH & BURN	Swing Circle	Columbia
18	STILL MISS YOU	Shirley	Sony
19	KILLER	Sound 4 Nothing	BMG
20	SHOW ME THE MEANING...	Benetton & Bays	Job
21	A SONG FOR THE LOVERS	Robert Anderson	MapleJam
22	WON'T LET IT GO	Donny Osmond	Island/Jive
23	BORN TO MAKE YOU HAPPY	Britney Spears	Jive
24	RIGHT BEFORE MY EYES	Michelle Williams	Urban Outfitters
25	BEHIND	Precious	EMI
26	FLY ME IN	Craig David	Wisteria
27	JUMP DOWN	B*Witched	Columbia
28	DON'T WANNA LET YOU GO	Are	MCA
29	FEELIN' SO GOOD	Janelle Loper	Columbia
30	BYE, BYE, BYE	N' Sync	Jive
31	GET IT ON TONITE	Verbal Jint	Gut Soul
32	IN FOUR ARMS (BROUKE MIT)	Mo'Nique	Capitol
33	FLOWERS	Jesus From Anjole	MCA/USA
34	DON'T SAY YOU LOVE ME	Kidz	Atlantic
35	DON'T BE STUPID...	Diana Vickers	Mercury
36	MONEY	Janelle	Parkstone/Rhythm & Blues
37	THE FIRST TIME EVER...	Crave Dan	Capitol
38	I TRY	Shirley	Capitol
39	WHAT A GIRL WANTS	Christina Aguilera	RCA
40	SHE'S THE ONLY'S	Only US	Chryslis

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APRIL 8 2000

CHART COMMENTARY

by ALAN JONES

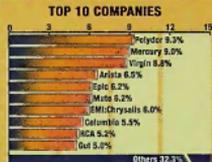


ALBUM FACTFILE
A fortnight after its second single *You're Not Alone* made a number 14 dent on the chart, Embrace's second album *Drawn From Memory* debuts at number eight. That's a somewhat disappointing start, since the album has received a largely favourable welcome from the music press and is the follow-up to *The Good Will Out*, which debuted at number one in 1998, selling nearly 43,000 copies on its first week in the shops. With the market

at present more buoyant than it was then, a similar sale would have been enough to earn *Drawn From Memory* into a number three entry this week but after matching that pace in the early part of the week, the album fell away badly. It eventually sold a little less than 28,000 copies for its number eight debut - 35% less than *The Good Will Out's* first week tally but still enough to make it the highest-debuting album of the week.

The combination of Mothering Sunday and payday for salaried staff gave album sales a 31% boost over last week, with the only albums in the Top 20 experiencing a decline in sales being Travis' *The Man Who* and Oasis' *Standing On The Shoulder Of Giants*. The gains were very uneven, however, and Shania Twain's *The Woman In Me* dipped 7-9 despite a 62% improvement in sales, while Geri Halliwell's 8-16 plunge masked a 1% improvement in sales. The top three remained the same as last week, with Santana's *Supernatural* continuing its remarkable record of having improved its sales every week thus far in 2000 with a 26% bump lifting its weekly sales to nearly 54,000. Moby followed close behind with *Play* enjoying a 27% lift, and Tom Jones's *Relay* remained at three with a 31% jump. The Moby album actually spent a couple of days at number one but the fact it had to eventually settle for the number two position for the second straight week marks only the second

MARKET REPORT



Figures show top 10 companies by % of total sales and corporate groups share by % of total sales of the Top 10 labels only.

time it has not improved its chart position since it entered the chart on January 15. Since then it has moved 72-44-36-31-19-16

MARKET REPORT



15-7-9-7-5-2-2 and, like Supernatural, it has shown sales growth every single week since Christmas.

In addition to holding the number one position, Santana also took 14th place with the newly repackaged *The Ultimate Collection*, a double album of recordings they made for Columbia. The album - including hits like *Jingo*, *Samba Pa Ti*, *Evil Ways* and *Black Magic Woman* - was previously released in 1998 when it reached number 23. With a trio of Top 10 hit singles to his credit, ATB finally makes the album chart this week, with his *Movin' Melodies* album making a belated chart debut at number 32. The album includes the hits *9PM (Till I Come)*, *Don't Stop* and *Killer*. The *Destiny's Child* album *The Writing's On The Wall* has also three hits singles, including the current number three *Say My Name*, and debuted at number 12 last August. It hasn't managed to climb any higher since, but it has been in the chart more or less continuously, selling more than 180,000 copies. It makes a comparatively modest 47-46 move this week, though its sales charge ahead by 48%.

COMPILATIONS

Posting an identical 31% improvement to sales as the artist album sector last week, the compilation chart's star performers were all albums aimed at the Mother's Day market, specifically *New Woman 2000*, *For You* and *The Ole Devil Called Love*, which improved 2-1, 21-4, and 13-5 respectively, with sales gains of 15.7%, 56.7% and 176%. Other beneficiaries making slightly lesser but still significant improvements include *The Love Songs Album (27-11)*, *Woman II (26-12)*, *The Best Lovesongs...Ever! (36-25)* and *Heartbeat - The 60's Gold Collection (43-35)*. *New Woman 2000* - which replaces the similarly-titled *New Hits 2000* at number one - is a Virgin/EMI double including current hits like *Sitting Down* by Lene Marlin, *Rewind* by Precious, *Caught Out* There by

Kelis and older hits with titles and sentiments appropriate to Mother's Day, like *Mama* by the Spice Girls, *Oh Pretty Woman* by Roy Orbison and *The Power Of Love* by Jennifer Rush. Its ascent to pole position denies the Ministry Of Sound the opportunity of registering its third number one album of the year with *Dance Nation - Tall Paul/Brandon Block*, which did nose ahead in midweek but ended up well beaten, with 25,400 sales compared to its rivals tally of more than 42,700. If last year is anything to go by, there's likely to be a big drop in interest in the sales of women-themed albums next week, however, with the chance that *Dance Nation* can rise in for a turn at the top before the forthcoming *Who That's What I Call Music!* 45 starts its inevitable domination of the top spot.

INDEPENDENT ALBUMS

This List	Title	Artist	Label (distributor)
1	1	PLAY	Mute/COSTUME 112 (V)
2	2	RELOAD	Get OUT20 089 (V)
3	3	STANDING ON THE SHOULDER OF GIANTS	Big Brother RKID CD002 (SMV/P)
4	5	WORD GETS AROUND	V2 VR1 100438 (SMV/P)
5	10	JOURNEY INWARDS	LTD Bukem
6	11	PERFORMANCE AND COCKTAILS	Stereophonics
7	9	REMEDY	Batman Jazz
8	10	BABY ONE MORE TIME	Britney Spears
9	7	YOU'VE COME A LONG WAY, BABY	Fatboy Slim
10	4	NO STRINGS ATTACHED	'N Sync
11	6	TROPICAL BRAINSTORM	Kirby MacDoll
12	12	MILLENNIUM	Backstreet Boys
13	14	THE WAY WE USED TO BE	Sant Ewanne
14	13	EXTREMITY	Point System
15	18	BUENA VISTA SOCIAL CLUB	Fred Coe
16	16	WEST ON 27TH	Kilcher
17	20	STEFANCLAR	Stups
18	16	THE MASTERPLAN	Oasis
19	18	MUSIC FOR THE JILTED GENERATION	The Prodigy
20	17	SHOWBIZ	Muso

MARKET REPORT



SALES UPDATE

VERSUS LAST WEEK:	+30.7%
YEAR TO DATE VERSUS LAST YEAR:	+4.5%

COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 75.7%
Compilations: 24.3%

april
8
2000

singles



1 FOOL AGAIN

- | | | | |
|----|-------------------------|---------------------------|----------------|
| 2 | NEVER BE THE SAME AGAIN | Melanie C | Virgin |
| 3 | SAY MY NAME | Destiny's Child | Columbia |
| 4 | THE TIME IS NOW | Moloko | Echo |
| 5 | SMOOTH | Santana feat. Rob Thomas | Arista |
| 6 | SEE YA | Atomic Kitten | Innocent |
| 7 | DON'T GIVE UP | Chicena feat. Bryan Adams | Xtravaganza |
| 8 | BAG IT UP | Geri Halliwell | EMI |
| 9 | ALL THE SMALL THINGS | Blink 182 | MCA/Uni-Island |
| 10 | STILL D.R.E. | Dr. Dre feat. Snoop Dogg | Interscope |



- | | | | |
|----|----------------------|---------------------|----------------------|
| 8 | AMERICAN PIE | Mardonna | Maverick/Warner Bros |
| 9 | PURE SHORES | All Saints | London |
| 10 | SITTING DOWN HERE | Lene Marlin | Virgin |
| 11 | KILLER A.T.B. | Ministry | Of Sound |
| 12 | GET IT ON | Tomite | Jordan |
| 13 | JUMP DOWN B* | Witched | Epic |
| 14 | RIGHT BEFORE MY EYES | N-G feat. Kallaghan | Urban Heat |
| 15 | REWIND | Precious | EMI |
| 16 | ANCEL | Robb | Ever |
| 17 | I SAW YOUR FACE | Celine Dion | Epic |

THE OFFICIAL CHARTS

music week
AS USED BY
BBC RADIO 1
97-99 AM



albums



1 SUPERNATURAL

- | | | | |
|----|---------------------|---------------|-------------|
| 2 | PLAY Moby | Mute | Arista |
| 3 | RELOAD | Tom Jones | Gut |
| 4 | ON HOW LIFE IS | Macy Gray | Epic |
| 5 | COME ON OVER | Shania Twain | Mercury |
| 6 | THE MAN WHO TRAVELS | Independiente | |
| 7 | WESTLIFE | Westlife | RCA |
| 8 | DRAWN FROM MEMORY | Embrace | Hut/Virgin |
| 9 | THE WOMAN IN ME | Shania Twain | Mercury |
| 10 | BEHIND THE SUN | Chicane | Xtravaganza |



- | | | | |
|----|------------------------------------|-----------------------|------------------|
| 11 | RISE | Gabrielle | Go Beat/PolyGram |
| 12 | NORTHERN STAR | Melanie C | Virgin |
| 13 | AT HIS VERY BEST | Engelbert Humperdinck | Universal TV |
| 14 | THE ULTIMATE COLLECTION | Santana | Columbia |
| 15 | IS THERE ANYBODY OUT THERE? | LIVE Pink Floyd | EMI |
| 16 | SCHIZOPHONIC | Geri Halliwell | EMI |
| 17 | ALL THE WAY...A DECADE OF SONG | Celine Dion | Epic |
| 18 | STANDING ON THE SHOULDER OF GIANTS | Oasis | Big Brother |
| 19 | Dr. Dre | | Interscope |
| 20 | | | |

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19 20 ANGEL Ralph Fridge
Incognito

- 14 21 CRASH AND BURN Savage Garden Columbia
- 17 22 SHALALA LALA Vengaboys Positiva
- 18 23 ACTUALLY IT'S DARKNESS Idlewild Food/Pearlphone
- 16 24 DON'T SAY YOU LOVE ME WIZM Atlantic
- 19 25 MOVIN' TOO FAST Amil Daogler & Romina Johnson Looker/DiVA Recordings
- 18 26 MAMA TOLD ME NOT TO COME Tom Jones & Stereophonics Gut
- 15 27 FEELIN' SO GOOD Jennifer Lopez Columbia
- 20 28 BYE BYE BYE 'N Sync Jive
- 25 29 RISE Gabriella Go Beat/Polydor
- 22 30 SATISFY YOU Puff Daddy feat. R. Kelly Puff Daddy/Arista



- 21 31 DON'T WANNA LET YOU GO Five RCA
- 32 DO IT TO ME AGAIN Soulsearcher Defected
- 23 33 NATURAL BLUES Moby Mute
- 34 MIXED BIZNESS BACK Geffen
- 28 35 SHOW ME THE MEANING OF BEING LONELY Backstreet Boys Jive
- 27 36 MONEY Jamella Parlophone/Rhythm Series
- 26 37 FREAKIN' IT Will Smith Columbia
- 34 38 WHAT A GIRL WANTS Christina Aguilera RCA
- 30 39 STILL Macey Grey Epic
- 31 40 CAUGHT OUT THERE Kells Virgin



compilations

- 1 NEW WOMAN 2000 Virgin/EMI
- 11 THE LOVE SONGS ALBUM Warner/esp/Universal TV/Global TV
- 2 DANCE MADON - FULL PALEORANDOM BLOCK Ministry of Sound
- 12 WOMAN 2 Universal TV/Sony TV/Global
- 3 NEW HITS 2000 Warner/esp/Global TV/Sony TV
- 13 SWITCHED ON Telestar TV
- 4 FOR YOU Columbia
- 10 14 UNDERGROUND EPUSION - THE REAL GARAGE MIX Virgin/EMI
- 8 15 GARAGE ANTHEMS Island TV
- 11 16 BEST POPS CHART ALBUM... EVER! 2000 Virgin/EMI
- 9 17 CLUB 2K Universal TV/Ministry of Sound
- 12 18 REWIND - THE SOUND OF UK GARAGE Ministry of Sound
- 9 MEDDOWN 2000 - BEST NEW TRANCE Virgin/EMI
- 19 POKEMON - THE FIRST MOVIE (OST) Atlantic
- 10 20 TOP OF THE POPS 2000 VOL. 1 Universal TV

19 20 STEPTACULAR Steps
Ebu/Jive

- 42 21 THE BARRY WHITE COLLECTION Barry White Universal TV
- 32 THE PLATINUM ALBUM Vengaboys Positiva
- 30 23 GOLD - GREATEST HITS Abba Polydor
- 15 24 ENEMA OF THE STATE Blink 182 MCA/Universal
- 31 25 AFFIRMATION Savage Garden Columbia
- 25 26 SONGS FROM THE LAST CENTURY George Michael Virgin
- 23 27 BABY ONE MORE TIME Britney Spears Jive
- 18 28 INVINCIBLE Five RCA
- 33 29 BRAND NEW DAY Sting A&M/Polydor
- 21 30 PERFORMANCE AND COCKTAILS Stereophonics V2



- 41 31 THE BEST OF ME Bryan Adams Mercury/A&M
- 32 MOVIN' MELODIES ATB Sound of Ministry
- 33 REINVENTING THE STEEL Panthera Elektra
- 22 34 PLAYING MY GAME Lene Marlin Virgin
- 32 35 THE GREATEST HITS Cher WEA/Universal TV
- 61 36 THE LOVE SONGS Marvin Gaye Motown/Universal TV
- 26 37 MILLENNIUM Backstreet Boys Jive
- 50 38 BY REQUEST Boyzone Polydor
- 14 39 NO STRINGS ATTACHED 'N Sync Jive
- 40 JOURNEY INWARDS LTJ Bukem Good Looking



peoplesound.com top10chart

The peoplesound.com new music top ten chart

1	Soho Electric	Love Move Closer
2	Herr! Lake	Voiceless Cry
NEW 3	Bhad	Merry Go Round
NEW 4	Mo Mason	'Ist Door' 'Nahner'
5	The Mad Dog Reflex	Save Our Souls
6	DJ Plastic	All Over Town
7	Da Funky Biz	[Positive in Motion] (2 Step Mix)
NEW 8	Out77	1000 Monkeys
NEW 9	ing	Fine By Me
NEW 10	James Bowman	Heretics: Eternal Source of Light

Hear the full chart at www.peoplesound.com/top20

www.peoplesound.com

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THE OFFICIAL UK CHARTS SPECIALIST



APRIL 8 2000

CLASSICAL ARTIST

This Last	Title	Artist	Label (Distribution)
1	PIECES IN A MODERN STYLE	William Orbt	NCA 398429572 (TEN)
2	CHARLOTTE CHURCH	Charlotte Church	Sony Classical SK 89003 (TEN)
3	SACRED AREAS	Andrew Bocelli	Philips 4062002 (TEN)
4	CLASSIC BRASS	Grommetts Colliery Band	RCA Victor 7505531282 (BMG)
5	ELGAR'S SYMPHONY NO.3	Björn Daniel	Naxos 88547815 (S)
6	FILIPPA GIORDANO	Filippa Giordano	Extra 398429642 (TEN)
7	VOICE OF AN ANGEL	Charlotte Church	Sony Classical SK 89003 (TEN)
8	A NIGHT AT THE OPERA	Bryn Terfel	Deutsche Grammophon 4062022 (L)
9	FROM THE HEART	Lucy Garrett	Sire Treasury SIV054202 (KC)
10	CLASSIC KENNEDY	Kennedy/English Chamber Or	EMI Classics CDC556802 (E)
11	HARP MOODS	Patricia Spero	Universal 1575022 (L)
12	WITH A SONG IN MY HEART	Marino Lanca	Capden 742140952 (BMG)
13	PROCOPIEV/PETER AND THE WOLF	Lenny Henry	Virgin Classics VNS17882 (L)
14	VAGGIO ITALIANO	Andrew Bocelli	Philips 4021822 (L)
15	ARIA - THE OPERA ALBUM	Andrew Bocelli	Philips 403322 (L)
16	TAVENER - FALL & RESURRECTION	Hickox/BBQ/Singers/St Pauls	Chandos CHAN8000 (CHD)
17	THE SUBLIME VOICE	Carlo Berguzi	Decca 467022 (L)
18	THE COLLECTION	Lucy Garrett	RCA Victor 7505531282 (BMG)
19	OFFICUM	Jan Garbarek/Milford Ensemble	ECM 493322 (P)
20	STRAUSS HEROINES	Renee Fleming	Decca 468312 (L)

CLASSICAL SOUNDTRACKS & COMPILATIONS

This Last	Title	Artist	Label (Distribution)
1	BEST CLASSICAL ALBUM OF THE MILLENNIUM...EVER	Various	Virgin/EMI VTDCCD 288 (E)
2	RELAX...	Various	Classic FM CFMCD30 (BMG)
3	ESSENTIAL BACH	Various	Decca 466402 (L)
4	THE ONLY OPERA ALBUM YOU'LL EVER NEED	Various	RCA Victor 7505531282 (BMG)
5	ROMANTIC ADAGIOS	Various	Decca 466202 (L)
6	THE CLASSICS FAVORITE LIO	Various	BBC Worldwide Music WMF05822 (P)
7	TITANIC (OST)	James Horner	Sony Classical SK 62312 (P)
8	SINGS OF PEARL - SINGS FROM THE HIT LIO	Various	BBC Worldwide Music WMF05822 (P)
9	STAR WARS - THE PHANTOM MENACE (OST)	John Williams	Sony Classical SK 61812 (P)
10	BRAVEHEART (OST)	LSO/Virgin	Decca 466202 (L)
11	DISCOVER THE CLASSICS	Various	EMI 857816312 (TEN)
12	THE GREATEST TENSORS OF THE 20TH CENTURY	Various	Crimson CRIMCD41 (EUR)
13	REVEAL THE CLASSICS	Various	Deutsche Grammophon 453822 (L)
14	BACH TO TITANIC	James Horner	Sony Classical SK 60031 (TEN)
15	CLASSICAL MOODS	Various	Crimson CRIMCD712 (EUR)
16	THE LAST NIGHT OF THE PROMS	Various	Crimson CRIMCD712 (EUR)
17	MOST RELAXING CLASSICAL ALBUM...EVER!	Various	Virgin/EMI VTDCCD 195 (E)
18	THE PIANO (OST)	Michael Nyman	Venture DVD 918 (E)
19	BRASSED OFF (OST)	Grommetts Colliery Band	RCA Victor 0902687572 (BMG)

JAZZ & BLUES

This Last	Title	Artist	Label (Distribution)
1	KIND OF BLUE	Miles Davis	Columbia CK 64805 (TEN)
2	THE BEST OF	Paulo Conte	Nonesuch 7559793122 (TEN)
3	COME BY ME	Henry Connick Jr.	Columbia 4917022 (TEN)
4	A BRIGHTER DAY	Ronny Jordan	Blue Note 520092 (E)
5	DANCING WITH A WOMAN	Andy Sheppard	Precedence PVO0201 (APEX/BMG)
6	THE VERY BEST OF SMOOTH JAZZ	Various	World Circuit JAZZFMCD 34 (BMG/P)
7	SKETCHES OF SPAIN	Miles Davis	Legacy C065142 (L)
8	GREATEST HITS	Janis Joplin	Columbia 8233319 (TEN)
9	THE VERY BEST OF JAZZ AFTER DARK...VOL 2	Various	Global Television RAD0196 (BMG)
10	THE BEST OF	Ray Charles	KAZ EUKC003 (EUR)

ROCK

This Last	Title	Artist	Label (Distribution)
1	REINVENTING THE STEEL	Pantera	Elektra 755924212 (TEN)
2	STANDING ON THE SHOULDER OF GIANTS	Blink 182	Big Brother RRD C0502 (IMP/P)
3	EMENA OF THE STATE	Red Hot Chili Peppers	NCA/Int. 89802 N198 (L)
4	LATTER DAYS - THE BEST OF - VOL 2	Led Zepplin	Warner Bros 75026812 (E)
5	EARLY DAYS - THE BEST OF - VOLUME 1	Led Zepplin	Atlantic 756783212 (TEN)
6	SLIPNOT	Slipnot	Roadrunner RR 8655 (L)
7	MACHINA/THE MACHINES OF GOD	The Smashing Pumpkins	Virgin/EMI VTDCCD 195 (E)
8	STIFF UPPER LIP	AC/DC	EMI 525682 (E)
9	NEVER MIND THE BOLLOCKS	Sex Pistols	Virgin SPUNK 1 (E)

R&B SINGLES

This Last	Title	Artist	Label Cat. No. (Distribution)
1	NEVER BE THE SAME AGAIN	Melanie C/Dave 'Left Eye' Lopes	Virgin VSCDX 1782 (E)
2	SAY MY NAME	Destiny's Child	Columbia 9581882 (TEN)
3	GET IT ON TONITE	Montell Jordan	Def Soul 7567228 (L)
4	STILL R.E.	Dr. Dre feat. Snoop Dogg	Interscope 673282 (L)
5	FEELIN' SO GOOD	Jeanette Lopez	Columbia 6698782 (TEN)
6	SATISFY YOU	Puff Daddy/Arista	742174292 (BMG)
7	RISE	Go Beat/Polydor	7502125 (U)
8	MONEY	Jamiea	Parlophone Rhythm Series 128RH7427 (E)
9	CAUGHT OUT THERE	Kelis	Virgin 150198 (E)
10	WANT GOD I FOUND YOU	Mariah Carey	Columbia 663692 (TEN)
11	THANK YOU T'ING DOWN	1st Avenue/Mercury	HNZ C05 (U)
12	STILL	Macy Gray	Epic 968822 (TEN)
13	I KNOW WHAT'S UP	Dane Cook	LaFace/Arista 742172782 (BMG)
14	HIP HOP	Dead Prez	Epic 968822 (TEN)
15	BREATHE AND STOP	Rhym Aid	Arista 742172782 (BMG)
16	FORGIVE ME	Kylee	Cooltemp 12000196 (E)
17	IF I COULD TURN BACK THE HANDS OF TIME	Jay-Z Negro feat. Taka Boom	Incentive CEMT 4225 (SMJ/TEN)
18	WISH YOU WERE MUSIC	Ferco	Wildcat CDNR18 34 (TEN)
19	SWEET LOVE X	Jay-Z	Def Jam 958392 (U)
20	ANYTHING	Marc Dorsey	Jive 9250102 (P)
21	ALL I GOT/TELL YOUR MAN (HE'S GOTTA GO)	Pharos Monch	Ravus/RCA 958392 (P)
22	SIMON SAYS	Dr. Dre feat. Eminem	Interscope (Import)
23	FORGET ABOUT D.E.	Norwex B.G. feat Puff Daddy	Puff Daddy/Arista 742172782 (BMG)
24	NOTORIOUS B.I.G.	Mariah Carey	Columbia 6683012 (TEN)
25	HEARTBREAKER	Gabriele	Go Beat/Polydor G08C0 23 (U)
26	SUNSHINE	Lowestoft	Fresh FROD 79 (BMG)
27	TROADPS	Whitney Houston	Arista 742172782 (BMG)
28	LEARNED FROM THE BEAST	TLC	LaFace/Arista 742172782 (BMG)
29	DEAR LIE	Eminem/Dre	Interscope 4917922 (U)
30	GUILTY CONSCIENCE		

DANCE SINGLES

This Last	Title	Artist	Label Cat. No. (Distribution)
1	RIGHT BEFORE MY EYES	N-G feat. Kallaghan	Urban Heat UHT 003 (V)
2	FREEBASE	Tall Paul	Duty Free DF015 (V)
3	CHIEQUE ONE TWO	Sunshine feat. MC RB	Fisher FLT 044 (P)
4	ANGEL	Ralph Judge	Incentive CENT 020V (TEN)
5	DO IT TO ME AGAIN	Sousaphone	Defected DEFECTS 020V (TEN)
6	HOOED	300 Floor Elevators	Topical TTX TRX018 (V)
7	DOO FREE/ALL ELECTRONIC INFORM	Luke Star's 7th Plain	Nominate 120M0015 (V)
8	FEEL THE REAL	David Bendeth	Deluxe Audio DELX005 (V)
9	MOVIN' TOO FAST	Artful Dodger & Robin Johnson	Local 101 Recordings LDX 177 (V)
10	THE TIME IS NOW	Moloko	Echo ECSY 88 (U)
11	JACK OF KLUEZ	Barabas & Citi	Tidy Trax 110Y 131 (ADD)
12	BREATHE	Art Of Trance	Platipus PLAT 78 (V)
13	BORN THIS WAY	Pour Homme	No Camp CAMP0105 (V)
14	DON'T GIVE UP	Chicane feat. Bryan Adams	XTRAVR XTRAV 192 (BMG/TEN)
15	FORGIVE ME	Lynden David Hall	Cooltemp 120C0136 (E)
16	ALONE IN THE DARK	Airwave	Banzai Trance BTPUK08 (ADD)
17	SOVEREIGN RINGS	Diamond Geezers	Nexus/NK NPK026 (ADD)
18	79	Jon Doe	Honey Pot feat 129H94 (ALL P)
19	PRINCE EP	Vougeur	Codefied CODE01 (ADD)
20	OFF THE WALL	Wisdoma	Positives TID 125 (E)

DANCE ALBUMS

This Last	Title	Artist	Label Cat. No. (Distribution)
1	JOURNEY INWARDS	LTJ Bukem	Good Looking GLRRA 00119 (SRD)
2	UNLEASH THE DRAGON	Moby	Mine STUMM 120 C52 (SRD)
3	UNLEASH THE DRAGON	Steepe	Def Soul -5483394 (V)
4	BEHIND THE 27TH	Kiluhair	HotJams H00J31V (V)
5	WESTON AUDIO	Chicane	XTRAVR XTRAV 191 (BMG)
6	PRESENTS LIQUID PUNK	Fabio	Creative Source CRES0119L (SRD)
7	ACTIVATE 16	Various	React REACT172Z (V)
8	DOT	Dr Dre	Interscope -684861 (V)
9	DI KICKS - STEREO M/C'S	Various	143 K2PEL (SRD)
10	KISS UK GARAGE - MIXED BY KARL BROWN	Various	Universal TV -5414784 (U)

TV List	Title	Label Cat. No.	Video Collection	Wester Music
1	CLIFF RICHARD: An Audience With	Video Collection 020194		Wester Music VMS 333201 (E)
2	The X Factor: The Next Step - Live	Jive 020105		Rio 020713 (E)
4	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor	Universal Video 053820		Jive 020175 (E)
14	TOM JONES: An Audience With	Video Collection 020252		Universal Video V05328
5	SIMON TWAIN: Live	Universal Video 055543		Wester Music VMS 3301 (SRD)
5	SLIPNOT: Welcome To Our Neighborhood	Roadrunner RB0513		SMV D00022 (E)
7	WESTLIFE: The Show	BMG VMS 742170013		Wester Music VMS 3302 (SRD)
7	BILL WELSH: Excellence Now Show	Video Collection 020255		Wester Music VMS 3303 (SRD)
9	SHERY: CD/Rock: Rockin' The Globe - Live	Direct Video 18011403Y		Wester Music VMS 3304 (SRD)
9	ORIGINAL CAST RECORDING: Cats	PolyGram VMS 41943		Wester Music VMS 3305 (SRD)



8 APRIL 2000

COOL CUTS CHART

as featured on Tim Lennox's show on Galaxy

1	2	RUNNING ANIM BRAZ	Vulture
2	1	KOOCHIE Armand Van Helden	NR
3	4	CHAMPS ELYSEES Bob Sinclar	Defected
4	3	FEELING THIS WAY The Police	White Label
5	5	SOUND BRABBER PART 7 Paul Jarrold presents Soul Brabber	Loaded
6	11	WELL BE IN TROUBLE Black Legend	Rise
7	8	MOODY Sessomato	Junior
8	9	SEXUAL Anders	Sound Of Ministry
9	6	BUSHES Markus Nikkilä	Classic
10	14	OVERDRIVE DJ Sandy vs Housestar	Additive
11	10	HUSTLE ESPANOLA Full Intention	Densation
12	12	DA VIRUS Sessomato Varies	Mob
13	13	FLYING ELVIS Lellani	ZTT
14	15	ACCESS DJ Misjah & DJ Tim	Tripoli Trax
15	16	TAKIN' YOU DOWN Waage Tones	Azziti
16	12	IT'S TOO LATE Flat 6	Infusion
17	17	DEEP DOWN Eternal Rhythm	Qued
18	18	MOMENTS OF THE SPACE ODYSSEY	Baroque
19	19	I'VE ALREADY MISS You Retard Clarke	Liquid Groove
20	20	TURN IT UP Dyan & Kalie	Blue Black

URBAN TOP 20

1	1	FILL ME In Craig David	Wildstar
2	4	SAY MY NAME Destiny's Child	Columbia
3	3	THINGS Sade	Del Soul
4	5	GIVE ME YOU Mary J Blige	MCA
5	2	HE CAN'T LOVE U Jagged Edge	So So Def
6	6	HE WON'T MAN ENOUGH Toni Braxton	LaFace/Arista
7	9	ONLY THE LOOT Can We Happen A Woman... R Kelly	Jive
8	15	FEELIN' SO GOOD Jennifer Lopez feat. Big Pun & Fat Joe	Columbia
9	10	UNRESTRICTED LP 6 Beat	So So Def
10	7	YOUR LOVE Helti St. Seal	Dome
11	8	THE HURRICANE Original Soundtrack	MCA
12	12	OLD FASHIONED Me-Done	Island
13	13	I DON'T EVEN GO THERE Bailey Hinks	Concept Music
14	14	LIFE Story Angel Stone	Arista
15	16	SHACKLES Mary Mary	Columbia
16	13	SLICE OF DA PIE Monie Love	Real Gone
17	13	STILL DRE Dr. Dre & Snoop	Interscope
18	11	HONEY Jamelia feat. Marcie Martin	Parlophone/Rhythm Series
19	2	GET GONE Ideal U	Virgin
20	10	IMAGINE Shola Amos	WEA

CLUB CHART TOP 40

Pos	Label	Track	Genre
1	4	TOC'S MIRACLE Fragma	Arista
2	2	DOWN DOWN DOWN Gambafrates	Positiva
3	15	TELL ME WHY (THE RIDDLE) Paul Van Dyk feat. St. Etienne	Deviant
4	3	AFER LOVE Blank & Jones	Nebula
5	1	BLOW YA MIND Lock 'n Load	Pepper
6	13	FEELING THIS WAY The Conductor & The Cowboy	Serious
7	3	FUNKY MUSIC Utah Saints	Echo
8	6	SHOUT (CMON) Spaghitto	Mut-life
9	24	BLEACHIN' Bleachin'	Boiler House!
10	11	HEART OF ASIA Watergate	Positiva
11	10	STARLIGHT Desiderio	CodeBlue
12	7	DO IT TO ME AGAIN Soulssearcher	Defected
13	5	CLOSER TO HEAVEN? Starlight Rocco & Heist	white label
14	10	THE MAN WITH THE RED FACE Laurent Garnier	R Communications
15	11	ANGRY SKIES Maria Naylor	Arista
16	12	FLOWERS Sweet Female Attitude	Milk/WEA
17	3	BABY GETS IT Le Smooth Club feat. Michael White	Playola/EMI
18	4	SOMETHING ABOUT THE MUSIC Da Stamin' Phrogz	WEA
19	8	YOU PUT ME IN HEAVEN With Your Touch Rhythm Of Life	Xtravagance
20	16	VIOLA Moogwai	Platipus
21	14	JUST AROUND THE HILL Sash!	Multiply
22	11	DEADLINE Dutch Force	Inferno
23	32	LIFE STORY Angel Stone	Arista
24	11	FLYING ELVIS Lellani	Food
25	2	JERUSALEM Classical Renaissance	ZTT
26	2	RELEASE Afro Cell Sound System	white label
27	20	SISTER SISTER 2Sister	RealWorld
28	1	BIG GIRL Precocious Brats feat. Kevin & Perry	Mushroom
29	3	YOU'RE THE REASON Wamdue Project	Virgin
30	26	AIRWAVE Rank 1	Manifesto
31	6	WE CAME TO PARTY Antoine Clamarian feat. Blue James	Multiply
32	10	SOMETHING ABOUT YOU The Act	Spot On
33	11	WORMHOLE Tom Wax & Jan Jacarta	Northeast
34	29	GIVE ME YOU Mary J Blige	MCA
35	22	I DON'T WANT NOBODY (TELLIN' ME WHAT TO DO) Cherl Amore	Etical
36	17	SEX BOMB Tom Jones & Mousse T	Gut
37	5	FUNK ON AH ROLL James Brown	Inferno/Egip
38	25	(I NEED SOME) HAPPY DAYS Sweet Mercy feat. Joe Roberts	Bao
39	30	GET AWAY Chubby Chunks	Cleveland City

CLUB CHART BREAKERS

1	SO REAL Beatstyle feat. Steve Lucas	Vision
2	CRAZY FIVE	Tsunami Productions
3	CRUSH LOVE MJ Cole	Talkin Loud
4	HOW DO YOU FEEL? My Life	Sharp Recordings
5	IT'S TOO LATE Flat 6	Infusion
6	FEELIN' SO GOOD Jennifer Lopez feat. Big Pun & Fat Joe	Columbia
7	MATTHEW 16 Dale & Censler	white label
8	THE RETURN (TIE TO SAY GOODBYE) DJ Visage feat. Clarissa	white label
9	CALLING THE ANGELS Dea-L	3 Beat Music
10	IT'S A FUNK! H! My Dambloankers feat. Matt Winchester	WZ/Edel

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including entries, Urban, Pop and Cool Data charts) can be obtained from MAF's website at www.dutchmusic.com. To receive the club charts in full by fax contact Kim French on tel: (025) 7940 0509, e-mail: kfrench@nurd.com

CHART COMMENTARY

by ALAN JONES

It is sum more than equal to the parts this week, as Toca's *Miracle* by Fragma powers its way to the top of the Club Chart, giving the Positiva label another number one. The track's history is now well documented, its genesis being a bootlegged mix taking the vocal from one former Positiva hit, Coco's *I Need A Miracle* and abeing it over the instrumental track of another, Fragma's *Toca Me*. It was an instant success, and its number one position on the Club Chart this week exceeds the number four position both cuts achieved on the chart in their original incarnation. Coco's single charting in 1997, and Fragma's last autumn. The record took a hugely competitive chart in which the top seven records all register enough support to triumph on a quieter week - Blank & Jones did 4-2 and Utah Saints fall 3-7 even though both enjoy increased support. Fragma nearly top the Pop Chart too, being kept off the top by a handful of points, with Steps' *Deeper Shade Of Blue* securing a second week at number one, largely because of the instant injection of a second 12-inch featuring new mixes by Brits blockhead Brandon 'Blockster' Block. Returning to the Club Chart, it is interesting to see that after a brief period when garage dominated, it is trance that rules three of the top five places, with garage taking the other two. The next hit off the Positiva conveyor belt is Heart Of Asia by Watergate. It is the highest new entry on the Club Chart (number 10) and the second highest on the Pop Chart (number seven, beaten by DJ Visage's *The Return*, a trance version of the Sarah Brightman/Andrea Bocelli hit *Time To Say Goodbye*) it is a similarly-styled trance outing, featuring the famous Mary Christmas Mr. Lawrence melody as its inspiration. A format story lineup at the top of the Urban Chart stage a repeat performance this week, with the top five all holding their places, which means that Craig David is still top with *Fill Me In*. Though it stays at three, Sique's *Thong Song* - a potential crossover smash of great simplicity and a scary Ricky Martin-inspired melody - is gaining fast but the real action next week should come from Toni Braxton whose long-awaited *He Wasn't Man Enough* debuts in a hurry at number six.

POP TOP 20

1	4	DEEPER SHADE OF BLUE Steps	EMI/Island
2	7	Toca's MIRACLE Fragma	Positiva
3	3	BLOW YA MIND Lock 'n Load	Pepper
4	2	JUST AROUND THE HILL Sash!	Multiply
5	4	AFTER LOVE Blank & Jones	Nebula
6	11	THE RETURN (TIE TO SAY GOODBYE) DJ Visage feat. Clarissa	white label
7	10	HEART OF ASIA Watergate	Positiva
8	3	FLOWERS Sweet Female Attitude	Milk/WEA
9	11	SISTER SISTER Sister	Mushroom
10	5	YOU PUT ME IN HEAVEN With Your Touch Rhythm Of Life	Xtravagance
11	4	SOMETHING ABOUT THE MUSIC Da Stamin' Phrogz	WEA
12	12	HELLO WORLD Belle Perez	EMI
13	8	I WANNA BE LIKE YOU Terrence Simons	Columbia
14	2	BIG GIRL Precocious Brats feat. Kevin & Perry	Virgin
15	9	YOU'RE THE REASON Wamdue Project	AM-PM
16	11	I Dohbar	Food
17	12	GIVE ME YOU Mary J Blige	MCA
18	5	JUMP DOWN B'Witched	Glow Warm/Epic
19	6	SEX BOMB Tom Jones & Mousse T	Gut
20	14	DEADLINE Dutch Force	Inferno

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E-DISTRIBUTION SPECIAL REPORT CONTINUED FROM P14

Online music retailers must ensure their chosen methods of fulfillment can meet the global demands of web retailing. By Steve Hemsley

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In between the theoretically hassle-free process of ordering online and the product arriving at the consumer's front door, there must be a hybrid delivery system which harnesses the latest technology to a worldwide distribution model. Whether a High Street chain has extended its brand online, a label has added an ordering facility to its website or an internet entrepreneur has entered music retailing for the first time, fulfilling electronic orders is a complex business.

Music e-tailers have had to accept that by choosing to develop a presence on the worldwide web they are now operating in a global market. This means their business and marketing must take into account different international pricing cultures as well as import, export, currency and tax matters while providing a level of customer service to rival traditional stores and mail order companies.

Many music websites will begin life processing and fulfilling sales in-house, yet if the online sales market grows to its predicted size, virtually every site will demand reliable back-room services from companies that promise to remove the worry of supplying online orders.

Global Fulfillment.com, whose clients include Tower Records Europe, Jungle.com and OnlineMusic.com, claims that 30% of US-based internet retailers' sales come from international customers and that the potential for music e-stores based in the rest of the world is huge. Jupiter Communications estimates that the value of music bought online across Europe will exceed £625m within three years.

Global was formed in 1997 and provides web stores with a totally automated connection between the online shop site

and the distribution point, using Smart Hub logistics and processing technology designed specifically to assist with international sourcing.

The company uses a proprietary system called the Global Online System (GOS) which feeds customer orders through record companies and other suppliers to Global's fulfillment centres based around the world near shipping points, airports and postal depots. GOS automatically channels orders to the customer by the most efficient path possible, taking into account stock availability and prices. In effect, the service allows sales to be fulfilled from authorised dealers or distributors in each territory, enabling retailers to conduct their business at price points that may vary in different markets.

"GOS links all the processes, from generating new orders for our suppliers and distribution of product worldwide to printing invoices and charging customers' credit cards," says Global office manager Richard Barclay. "The system also allows dedicated customer service teams within Global and at our partner

sites in different territories to access this information 24 hours a day to track and trace any customer order."

It also goes without saying that for an outsourced fulfillment service to be cost-effective for the e-tailer, all parties must understand and consumers want their music product to arrive as quickly as possible.

"When a customer is browsing they see the album covers and expect the same service they would get in the High Street," says Richard Alexandre, product manager for music and video at Jungle.com. "When they make an order, they feel they have paid for the product and they want to



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► know it is in the delivery system." The service Jungle.com and other retailers can offer and the long-term reputation of their brands is ultimately dependent on the speed with which the fulfillment company reacts on its behalf and the accuracy of the product information provided by record companies.

"One of our biggest problems is the quality of the data we and Global receive from labels relating to the availability of titles and release and deletion dates," says Alexandre. "We find we are still offering deleted product because the label has not contacted us."

If Global is unable to obtain a product, the online customer is sent a personalised e-mail from Jungle.com. Global has a team of database engineers compiling, sorting and filtering release information, but the fear all e-tailers have is that if they are let down by either a label or the fulfillment house, a disappointed and irritated consumer may be deterred from using the site again.

When the service runs smoothly Jungle.com will ship stock advertised on the site within 24 hours, or between two days and two weeks for other catalogue. For rare recordings, the wait can be longer depending on where in the world the product must be sourced.

One way e-tailers hope to remove any delays is by installing what is known as an EDI Cascade Order System which links with more than one fulfillment house and means the sale is passed through whichever company has the most reliable levels of stock of a particular release.

Amazon.co.uk uses this type of system, which links its site with the five UK companies that fulfil its music orders — EUK, The, Startle, Windings and Goids — while the company also has its own 228,000 sq ft warehouse near Milton Keynes. Amazon refuses to disclose exactly how many products it stocks or the size of its online music market, but acting general manager for music, Paul Zimmerman, says the wholesalers it



uses have been carefully selected. "These five companies met the standards we require to keep the customer promise we make," he says. "We have 1m unique users in the UK and they have high expectations, so we must ensure we ship product as soon as possible, in most cases within 24 hours."

It was perhaps not surprising to see EUK enter the fulfillment market in October last year. The Kingfisher-owned company, which already supplies a quarter of all music and video product sold in the UK, runs this latest side of its business from a site in Brentford but will move to a larger base at Greenford in July. EUK also has medium-term plans to open fulfillment warehouses in Germany and France.

"The approach we took to fulfillment was to set up a comprehensive database which listed all the products we stocked," says EUK business development director Emma Kenny. "This covers 80,000 CDs and 15,000 videos and DVDs."

The first client for EUK's fulfillment service was Bol.com, which handles all credit card details and feeds the order to EUK to pick and pack and include a branded delivery note. Other clients include sister Kingfisher companies Woolworths, MCV and Entertainment Express, and EUK allocates a unique ID number to every unit to avoid stock-keeping problems. Shops use this to interrogate the database and check whether or not an item is in stock. The database only lists products that are actively held by EUK so that the distributor

can fulfil orders as rapidly as possible, and generally within 24 hours.

Another company poised to benefit from a considerable investment in its e-fulfillment business is Startle, which was the subject of a £30m management buyout from the Telstar Group late last year and claims to be the UK's largest independent music wholesaler. The buyout was funded by venture capitalist 3i, which committed £12m.

Paul Vickery, director of 3i's e-business team, said at the time of the deal that the company would usually earmark a maximum of £5m for an internet project, but that it had been particularly impressed with Startle's e-fulfillment plans.

Startle CEO Barry Watts, who was formerly a director at Telstar, says the level of internet fulfillment business has quadrupled since the start of the year. Startle operates Track One Logistics, a 50/50 joint venture with logistics giant

Tibbitt & Britten which is providing extra warehouse space as the e-fulfillment operation grows. Watts is confident the number of units the company carries will have grown from 45,000 to 100,000 by the summer.

As internet retailing becomes more sophisticated, so too will the back room services that are essential to ensure this potentially huge new market for music grows smoothly. If this new industry should falter, its distributors are determined that it should not be as a result of complications in the supply chain.

TORNADO WARNING

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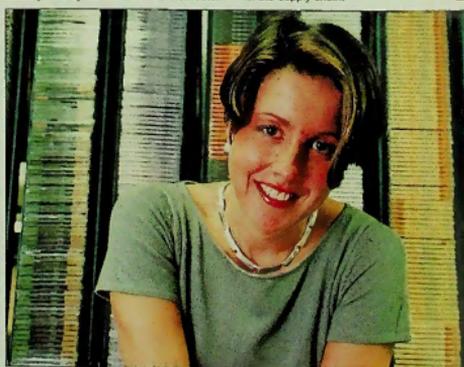
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EUK's Kenny: set up a comprehensive database to aid fulfillment

Online retailing: can the music industry deliver the goods?

The appointment of former PRS/MCPS new media and research and development manager Gavin Robertson to the post of general manager at the Association of Independent Music (AIM) has prompted a change of plan in the way orders placed through member websites will be fulfilled.

During the latter half of last year AIM was in negotiations with Vital and Pinnacle to discuss how orders made through the central AIM website—indie.com—would be serviced. However, Robertson has announced in the past few weeks that AIM's sister company MusicIndie, set up specifically to handle the association's commercial ventures, will facilitate e-tailing software on behalf of labels who could then shop around for the best fulfillment deal. The MusicIndie system will handle credit card orders and be linked to the fulfillment company of the AIM member's choice.

"We decided this is the best way to drive traffic to label sites and economies of scale make it sensible for MusicIndie to control the software," says Robertson. "We are building the system at the moment and will begin talking to fulfillment houses soon to try to negotiate preferential deals for AIM members."

It is hoped the system will be launched in the early summer but Robertson says labels must start to think now about how and who they want to fulfil orders generated by their websites.

"Many labels who are already selling product online do not want to fulfil these orders themselves," he says. "They find it difficult to deal with global enquiries, customs and excise issues as well as handling calls from customers if a product does not arrive or the wrong CD is sent. Fulfillment is a different business."

Pinnacle and Vital are likely to be heavily involved in the negotiations with individual labels, and Pinnacle's new media consultant Mark Hutton, formerly general manager at Virgin Records, says the group will announce a significant investment before the end of April.

He will not elaborate, but says fulfillment services involving Pinnacle and Windsong, which is already one of a number of companies fulfilling global orders for Amazon.com as well as a number of other US-based music sites, will be unveiled shortly.

"At the moment any internet fulfillment is through the existing Windsong operation and the investment will upgrade the computer and warehousing systems for the group as a whole," says Hutton.

Vital managing director Peter Thompson says setting up an internet fulfillment service has not been the company's number one priority in recent months because its time has been taken up



Vital: along with Pinnacle it will be heavily involved in discussions with individual labels



Pinnacle: planning a significant investment in fulfillment

preparing for its recent move to a new 65,000 sq ft warehouse in Bristol. Vital had planned to install a new warehousing facility that could handle internet orders last autumn but this will not now be working until May. "The new warehouse gives us three times as much space and the capacity to enter internet fulfillment should we wish to," says Thompson. "The warehouse computer system has the technology to do anything we want it to."

He adds that there has been

considerable interest from labels for a fulfillment facility as most are either currently supplying orders themselves or using third-party companies that are general fulfillment houses which supply products from many different websites and are not solely music-based.

THE launched its business-to-business website at the end of last year, which has given its customers access to all the 250,000 home entertainment and 80,000 books it stocks and the thousands

of other products it can source within 48 hours.

However, managing director Norman Smith says only a relatively small number of clients are using the service. "This is not the most cost-effective way for us to do business at the moment but it is the way the industry is going," he says. "We need to find a way to get more retailers ordering online and to have an electronic interface with us. We are testing a new Epos replenishment system and considering part-funding the installation of PCs in some stores."

Smith says a number of fulfillment deals have been signed with web companies, while THE is developing a web-based system which will enable High Street record shops to have their own internet home page from which they could offer product for sale online by drawing on stock from THE which would then fulfil the order.

Meanwhile, the majors continue to consider their next moves. Universal's director of distribution Russell Richards stresses that fulfillment is still a very small part of his company's business, adding that it has used Yalpa to fulfil orders ever since Island set up a website nearly four years ago.

Over at Ten, the joint venture between Sony and Warner, managing director Owen Pearce says any plans have been put on hold following the Warner/EMI merger deal, while EMI's director of distribution Bill Manktelow confirms that no new announcement will be made in the foreseeable future.

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RETAIL FOCUS: RUBADUB

by Karen Faux

Welding and carpentry proved to be two very important areas of expertise for Rubadub when it took over new premises in the centre of Glasgow last summer. Partners Willie Sandie and Martin McKay say they were excited about the design potential of the store, which was their first with an on-street position, but were dismayed at the quotes that came in for the building and customised shopfitting. In the end they decided to embark on a massive DIY project.

"We had a £5,000 quote for fitting a spiral staircase alone," says McKay. "In the end Willie turned his hand to the job and managed to put one in for the substantially lower cost of £500. He also did all the welding and carpentry work which gives the store a very modern ambience and goes very well with the music we sell."

Rubadub's interior features futuristic metalwork in blue and grey, while the counter is carved out of a huge piece of wood that retains its tree trunk appearance. The spiral staircase, of which both partners are justifiably proud, leads up to a mezzanine floor



Rubadub: growing business from new on-street location

which is dedicated to listening booths. "We have very large windows on to the street and the whole of the store is clearly visible through them," says McKay. "We reckon it looks pretty funny. Since we've been in the new store, custom has grown substantially and it all

KEEPING VINYL ALIVE

With more than 600 vinyl labels featured on its website, Rubadub is now becoming a hot destination for DJs around the country. Martin McKay believes its unique selling point as a dance shop is that it has a huge catalogue dating back to the Eighties and early Nineties. "Vinyl has always accounted for 95% of our business and although we are currently expanding our CD offer it will not be at vinyl's expense," he says. "A priority is to keep prices as low as possible, with UK 12-inches selling at around £5 and US and European imports selling at £7."

seems to be through word of mouth."

The bedrock of the store's offer is house and techno although it has recently diversified into drum & bass, hip hop and breakbeat and is now also selling a full range of DJ accessories and hardware. "Our big

strength is that we concentrate on dance back catalogue," says McKay. "Most dance shops prioritise on new releases but we like to cater for people who want to dig back to dance records that were released as long ago as 10 years ago."

Twelve-inches selling well this week include Bola on the Skam label, Virgo 4 on Trax and Adtec Mysteria's Revenge Of The Jaguar on Underground Resistance. "The latter has been selling extremely well for more than two weeks now and shows no signs of slowing," says McKay.

Rubadub's website (www.rubadub.com) is currently being upgraded but will shortly be firing on all cylinders. "We have a huge catalogue of specialist product to offer people and we want to use the site to push reggae, drum & bass and hip hop in addition to the electronic music that we are best known for," says McKay. "It is important that the site is fully interactive and this is the aspect that we have been working on. We want internet shoppers to be able to effortlessly browse the site with their shopping baskets and pick up anything that takes their fancy."

IN-STORE NEXT WEEK (from 10/4/00)



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In-store - Fragma, Sash, Jessica Simpson, R Kelly, Point Break, Sister 2 Sister, Sting



In-store - two rock or pop CDs for £15, buy one and get one free on Boots exclusive CDs, two classical CDs for £10, free book with a Maysy video, buy EastEnders 15 Years and get The Mitchell Years free



Album of the month - Elastic; **In-store display boards** - DJ Food, Fher, Speedy J, Blackalicious, Clinic, The Deigados, Central Heating 2



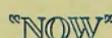
Windows - Fragma, Point Break, Sting, Sash, R Kelly, Jessica Simpson, Sisoq, Shelby Lynne, Sister 2 Sister; **Windows** - 20% off campaign; **In-store** - ITJ Buckle, Dance Nation 7, Sting, Moloko; **Press ads** - Sister 2 Sister, Cypress Hill, Nina Pearson, Sash, R Kelly



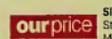
Singles - Fragma, Sisoq, TQ, DJ Luck, R Kelly; **Albums** - Moloko, Idewild; **Windows** - Moloko, Idewild, £6.99 April mid-price campaign; **In-store** - The Doves; Pink Floyd, £6.99 promotion



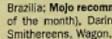
Album - Elastic; **Windows** - Elastic, Star Wars; **In-store** - Sting; **Listening posts** - Marco Pariser, Soulaw, Doves, John Martyn, Kinco Macdon, Chicane, Talented Mr Ripley, Magnolia, Lou Reed, Steve Ray Vaughan, Midge May, Moody Blues, Moloko, Grandmaster Flash, U2 Lemper



In-store - Lock'N'Load, Shelby Lynne, Paul Weller; **Album** - Elvis Presley; **Video** - Boy Band Karaoke, Jennifer Lopez, Viva Los Simpsons



Singles - Sisoq, Fragma, R Kelly, Sash, Sting; **Windows** - Sash, Paul Weller, Moloko, Fragma, Sisoq, Sting; **In-store** - Sister 2 Sister, Black Box Recorder, Monie Love, Shelby Lynne



Selecta listening posts - Moloko, 16 Horsepower, Del The Funkie Homosapien, Fishbone & The Family Nextperience, Flia Brazili; **Mojo recommended retailers** - Ian Anderson (album of the month), Darin, Drive By Truckers, Dirty Three, The Smithereens, Wagon, Larry Barrett



Singles - Mary J Blige, Black Box Recorder, Sisoq, Fragma; **Windows** - Moloko, Star Wars, Idewild, two Warner videos for £15; **In-store** - two CDs for £20, Rupe Vista Social Club; **Listening posts** - The Doves, Led Zeppelin, Gonzales, Jurymen, Parter, Westlife, Lena Marlin, Chet Baker, Kirsty McColl



Windows - No Doubt, Pat Weller, Sash, Fragma, Sisoq, Sister 2 Sister, Sting; **In-store** - Moloko, Seb Fontaine, Lou Reed, Shelby Lynne, Randall & Hopkirk, Clinic, Clinton, Laurent Garnier, Matt Darey, R Kelly; **Press ads** - Monie Love, Nina Pearson, Oasis, Sash, Sisoq, Sister 2 Sister



WHSMITH **In-store** - Celine Dion, B*Witched, Elastic, Box Dance Hits 2000, Richard Ashcroft, Sting, Idewild, No Doubt, Destiny's Child, Love, Honour And Obey; **Listening posts** - The Beach, Santana, Moby, Brodsky Quartet



WOOLWORTHS **Singles** - Sash, Album - Idewild; **In-store** - Idewild, Fragma, Lou Reed, Santana, Destiny's Child, United Dance Presents UK Garage Flava, Sisoq, R Kelly, Box Dance Hits 2000, Pokemom, two CDs for £20 campaign; **Press ads** - Lou Reed, Santana, Destiny's Child, United Dance Presents UK Garage Flava, Sisoq, R Kelly, Box Dance Hits 2000, Pokemom, two for £20 campaign

ON THE SHELF

LERRYN BRY,
owner, Music Box,
Plymouth



"Business is picking up after a dreadful January and February with some particularly strong albums in the past month. Oasis started the turnaround, delivering big business in its first two weeks, while the Brits seemed to get Moby going and also gave Macy Gray and Travis a lift.

For us the success of the Santana album has been a real surprise. The Graminys gave it a lot of publicity and all of our regular customers seem to have turned on to it - especially as we have been playing it a lot in store. I can't help feeling that Radio One isn't doing a good job in helping to sell music at the moment. I am usually a big fan of the station but these days when I turn on Jo Whalley it always seems to be esoteric and grungy music. As far as pop is concerned The Box does a good job in promoting the new singles and weeds a lot of influence.

New sales have recently been buoyed by Chicane and Artful Dodger. On the dance

front we are seeing a lot more business from DJs while our other store in nearby Ilyridge is doing a roaring trade with US punk bands such as Slipknot, Korn and Blink 182. It is interesting how this store has developed very rapidly away.

Album sales are generally strong this week, led by Chicane and the special edition of Pink Floyd's The Wall Live. The latter is a really impressive package and dig-hard fans are not put off by the £26.99 price-tag. Looking ahead, we are getting a lot of enquiries for the forthcoming single from Lock'N'Load and both of our shops are being clamouring for the Bloodhound Gang.

We are currently offering all our chart albums at £11.99 and do not intend to match the silly prices of the supermarkets. Promotional signage and stickers are helping to drive a lot more sales in this category."



ON THE ROAD

IAIN CLARK,
Pinnacle rep for
Scotland

"On April 10 the new album from Moloko, Things To Make And Do, hits the racks and pre-sales are currently going very well on the back of the number two single The Time Is Now. Retailers will also be using this as an opportunity to re-promote the band's two previous albums and will be displaying them prominently.

A lot of my accounts are receiving pre-release enquiries for the album Brazilification, which bodes well for its performance when it is released on April 10. Hip hop is very big in Edinburgh and we're expecting Tony Touch's The Peacemaker, on Tommy Boy, to do particularly well there when it comes out on April 17. Meanwhile the Back To Mine series is going from strength to strength, and the summer will see the next release from Leftfield, to follow the success of Groove Armada.

On the singles front, Scottish three-piece Scuba 2 have just made their debut with California Paranoia which is a top tune and a

sign of bigger things to come. Next week sees the release of Steps' Deeper Shade Of Blue, followed by R Kelly's triple-sided single, released on April 10, and Mandsame Boy Modelling School on May 8. New singles from Utah Saints and Babybird are also scheduled for May.

As well as dealers having the opportunity to order from Pinnacle via our exclusive dealer ordering system we are now also able to take orders via e-mail on orders@pinnacle-records.co.uk. Glasgow and Edinburgh are big tourist destinations and we are currently organising new campaigns to roll out in the spring when the number of visitors starts to increase. Between the cities and towns there is a huge range of taste that also accommodates folk and traditional Scottish music.

After a fantastic year in 1999 it was always going to be a tough one to follow but with an excellent first quarter under our belts, things are looking really positive."

RECOMMENDED CATALOGUE NEW RELEASES

Toto: Past To Present 1977-1990 (Columbia 663992)
COLUMBIA'S GREATEST HITS (4631492)
The journey of AOR, Toto and Journey were very different but complementary. Toto's sophisticated pop/rock often played the lead...

GENE PITNEY: Looking Through Gene Pitney - The Ultimate Collection (Sequel NEECO 380)
Sequel under took a major role in programming a couple of years ago, releasing Pitney's entire Sides output...

SHAWN COLVIN: A Few Small Repairs (Columbia 4643272)
Intense singer-songwriter Colvin is here in America, where Sunny Come Home - the introductory track from A Few Small Repairs - won Grammys as record of the year and song of the year in 1998...

WILLIAM ORBIT: Strange Cargo 1/2 (1 IRS/EMI 724352 609295) Early, experimental, ambient soundscapes, instrumental, socially pleasing, fluid artistry...

- ABC - ABC (80) 8116
A&P - ABC (80) 2781

FRONTLINE RELEASES

- CAITLYN COOPER: THE SILENT VOICES (Capitol 47307) CD 79.97
A&P - ABC (80) 2781

RELEASES THIS WEEK: 286 • YEAR TO DATE: 3,818

- SEVENSON, MICHAEL: ADVENTURES OF THE MICHIGAN STATE UNIVERSITY (Capitol 47307) CD 79.97
LONDON, LARRY: THE NEW YORKERS (Capitol 47307) CD 79.97
LONDON, LARRY: THE NEW YORKERS (Capitol 47307) CD 79.97
LONDON, LARRY: THE NEW YORKERS (Capitol 47307) CD 79.97

CATALOGUE & REISSUES

- ABC - ABC (80) 8116
A&P - ABC (80) 2781

CLASSICAL NEWS

by Andrew Stewart

DG UNVEILS FISCHER-DIESKAU BOXED SET

Deutsche Grammophon's year-long campaign to reposition itself as "the finest classical music label in the world" takes a further step forward in April with the release of a 20-disc boxed set devoted to the art of Dietrich Fischer-Dieskau (pictured).

The famous yellow label's Fischer-Dieskau Edition offers a survey of the Berlin-born baritone's work in the recording studio over five decades, including acclaimed versions of Schubert's song cycles, Schumann's *Dieckertelriebe* and Wolf's *Möricke Lieder*.

The set contains a bonus disc of folksong settings by Haydn, Beethoven and Weber, and presents more than 300 songs and arias never previously released on CD, including neglected works by Pfitzner, Schoeck, Reznicek and Max Regier. Fischer-Dieskau appears with a peerless list of accompanists and conductors, including Daniel Barenboim, Karl Böhm, Sviatoslav Richter and Herbert von Karajan.

"Marketing for the set will benefit enormously from the extensive press coverage that follows Fischer-Dieskau's visit here to talk at the Wigmore Hall on April 2," says Mark Wilkinson, head of Deutsche Grammophon UK.

The singer is the subject of feature articles planned for the *Evening Standard*, *BBC Music Magazine*, *Sunday Times* and *Guardian*, and will appear on *Radio Three's* In Tune, *Radio Four's* Front Row and *Classic FM's* *Masters of Their Art* shows.

"We're backing that up with lavish full-page ads in *Gramophone* and elsewhere and a two-page colour leaflet that will be distributed through the mail order companies we deal with, such as *CD Selections*."

Wilkinson adds, "The plan for the big box is to reach Fischer-Dieskau aficionados through the specialist magazine route."

Wilkinson adds that general media coverage should raise the profile of a two-disc UK compilation, *The Master Singer*, released in May to coincide with Fischer-Dieskau's 75th birthday and backed by a Classic FM advertising campaign.

The set offers more than two-and-a-half hours of music for a retail price of around £14.99.

BERLIN CLASSICS LAUNCHES LABEL

Berlin Classics has launched a new contemporary music label, with a first batch of releases offering an impressive selection of works by leading European and American composers.

The Kairos series, distributed in the UK by the Complete Record Company and retailing at full price, boasts striking yet minimalist artwork and extensive programme notes.

Repertoire includes Hans Zender's re-interpretation of Schubert's *Winterreise*, superbly sung by Christoph Prégardien (pictured), a group of orchestral and ensemble works by Matthias Pintscher, Salvatore Sciarrino's haunting *Infinito Nero*, and Morton Feldman's final composition *For Samuel Beckett*.

Six Kairos titles were released on March 30, backed by reviews in *The Guardian* and a marketing campaign that includes full-page advertising in the May edition of *Gramophone* and elsewhere in the specialist classical press.

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



ALBUM of the week



PART I: Am The True Vine, etc. Bowers-Browne/ Theatre of Voices, Pro Arte Singers/Hillier (Harmonia Mundi HMU 907242). Paul Hillier's collaboration with Arvo Pärt dates from the mid-Eighties. This is Hillier's second al-



Part disc, recorded in the peerless acoustics of Ely Cathedral's Lady Chapel and featuring three world premiere recordings and the 1997 revision of the *Berlin Mass*. Selected as a *Gramophone Editor's Choice* and an outstanding release in April's *BBC Music Magazine*, the release will be advertised in the May editions of *Gramophone*, *BBC Music Magazine* and *Classic FM Magazine*. A bulk purchase discount is offered by HM to retailers.

REVIEWS

For records released up to April 17 2000

THE CELIBIDACHE EDITION 5 — BRUCKNER: Symphonies Nos 7-9, etc. SWR Stuttgart Radio Symphony Orchestra (Deutsche Grammophon 445 471-2). Romanian

maestro Sergiu Celibidache's affinity for Bruckner's music shines through in these live recordings from the Seventies, released as part of DG's *Celibidache Edition* in pristine remastered sound. Ads will run in *Gramophone*.

YSAYE: Six Sonatas for Solo Violin Op.27. Benjamin Schmid (Arte Nova 74321 67511 2). Benjamin Schmid's open, warm tone and virtuosic technique produce compelling accounts of the unaccompanied sonatas by the 19th-century Belgian violinist-composer Eugène Ysaÿe. This is an outstanding release, offered at budget price and supported by press coverage of the

Viennese violinist's Ysaÿe performances at London's Wigmore Hall on June 1, 5 and 13. **HANDEL: Opera arias and cantatas. Bayo;**

Capriccio Stravagante/Sempè (Auvilès Astrée E 8674). Elegance and sensitive musicianship have marked Spanish soprano Marià Bayo's work on disc, qualities present throughout her latest recital of Handel arias on French label Auvilès Astrée. Bayo's back catalogue is also being promoted by her UK distributors Harmonia Mundi this month, supported by FoS and press advertising.

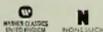
THE GOLDEN AGE OF SINGING — 50 Years Of Great Voices On Record. Volume 1 1900-1910. Includes performances by Caruso, E. de Reszke, Patti, Butt, Melba, Eames, etc. (Nimbus NI 7050/1). The Nimbus Prima Voce series, which offers recordings of historical discs played on a large horn gramophone in a recital room, marks its 10th anniversary with the first in a four-volume, mid-priced series devoted to the great names of singing, together with others known only to a handful of connoisseurs. The quality of sound and production may not be hi-fidelity, but the spirit and passion of the singers shines through.

THE GOLDEN AGE OF SINGING

JOHN ADAMS PHILIP GLASS STEVE REICH TERRY RILEY

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AN INTRODUCTION TO THE MASTERS OF MINIMALISM



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ATM-Direct [Associated Youth Terrestrial Marketers], PO Box 4700, Birmingham, B20 2AN. Tel: 0121 356 9390 Fax: 044 121 356 9718 Website: www.atm-direct.com Email: info@atm-direct.com National Free Distribution Network - Access the Youth Market.

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Bond-Age Recordings, 12B Reachview Close, London NW11 0TY Tel: 020 7209 2546 Fax: 020 7209 2936 Contact: Daniela Ari.

Chocolate Boy Recordings Ltd, PO Box 29558, London N1 8JA Tel: 020 7521 2948 or 020 7684 5410 Fax: 020 7684 7457 Email: info@virgin.net Website: www.chocolateboy.co.uk

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30 Dorset Square, London, NW1 6HR Tel: 020 7616 8100 Fax: 020 7616 9161 Contact: Marcello Tommaro.

Jam-It UK Recordings, 12B Reachview Close, London NW11 0TY Tel: 020 7209 2546 Fax: 020 7209 2936 Email: jamit@vsnov.com Contact: Hugh Bernard

Jeeper Recordings Ltd, PO Box 14153, London SW11 4XU Tel: 020 7924 2324, Fax: 020 7924 6161 Email: info@jeeper.co.uk Website: www.jeeper.co.uk Contact: Mark Jones

MUSIC COLLECTION INTERNATIONAL



4th Floor, Holden House, 57 Bathbone Place, London W1P 1AB Tel: 020 7286 8858 Fax: 020 7476 0555 Email: info@mcimusic.co.uk Website: www.mcic.com MD: Ian Foster. Commercial Director: Adrian Sear. International Sales: Jonathan Harman. Licensing: Celine Pelissoux. The UK's leading sale and mid-price specialist.

Pussyfoot Records, 43-44 Horton Square, London N1 5PB Tel: 020 7228 9115 Fax: 020 7728 7403 Email: kate@pussyfoot.co.uk Website: www.pussyfoot.co.uk Contact: Kate Harrison

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25 Elyrium Gate, 126-129 New Kings Road, London SW6 4LZ Tel: 020 7751 8888 Fax: 020 7751 8899. Email: webmaster@remotemusic.com Website: www.remotemusic.com CEO Denis O'Regan. Mktg Dir: Paul Phee. A&P Dir: Dave Black. IT Dir: Steve Brooks. Signing new artists and distributing original and analogue music and related merchandise over the internet.

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Viper Records Ltd, 45-53 Sincilar Road, London W14 0NS Tel: 020 7602 6365 Fax: 020 7300 6553 Email: john@viperrecords.com Website: sanctuarygroup.com MD: John Williams

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Hallmark Music & Entertainment, 30 Dorset Square, London, NW1 6HR Tel: 020 7616 8100 Fax: 020 7616 9161 Email: Carol@hmcinternational.com Managing Director: Marcello Tommaro. International Sales Manager: Madeline Cross

VIDEO PRODUCTION

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ARTIST MANAGEMENT

Shavian Enterprises Ltd, 14 Devonshire Place, London W1N 1PB Tel: 020 7935 6906 Fax: 020 7224 6252 Website: www.shavianhewco.uk. Dir: Louise Voss.

WILD MANAGEMENT



Suite 204, The Old Gramophone Works, 325 Kensal Road, London W10 5SE Tel: 020 894 2939 Fax: 020 8964 5626 Email: claire@wildpromo.com.co.uk Contact: Claire Brit.

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Unit E, 21 Heathmans Road, London SW6 4TJ Tel: 020 7271 7008 Fax: 020 7271 7108 Email: wildlife@dircon.co.uk Contact: Ian McAndrew, Colin Lester.

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Bath FM, Station House, Ashley Avenue, Lower Weston, Bath, BA1 3DS Tel: 01225 471571 Fax: 01225 471681 Email: station@bathfm.co.uk MD: Alexia Theopson. Head of Music: Paul Eaney. Head of Sales: Amanda Dandridge. Gold/Cat.

RECORDING STUDIOS

Arc, Rectory Farm, The Folly, Cold Ashton, N. Bath SW14 6JH Tel: 01223 892222 Fax: 01223 852233 Contact: George Allen.

BATTERY STUDIOS



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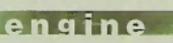
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DAMIEN MENDIS

DAMIEN MENDIS

c/o Southchild, PO Box 20, Wincey D.O., DX8 528. Tel/Fax: 01993 717158 Website: southchild.co.uk Email: damien.mendis@w1.com Contact: Damien Mendis. Producer, Remixer, Songwriter, Arranger - Ciopatra, Glama Kid, Foxxy Brown/Jay Z, The Fugees, Sheila Amal, Lighthouse Music, Monelli Jordan, Texas, and many more.

SOULCHILD

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c/o Southchild, PO Box 20, Wincey D.O., DX8 528. Tel/Fax: 01993 717158 Website: www.southchild.co.uk Email: damien.mendis@w1.com Contact: Southchild. Producers, remixers, songwriters and arrangers.

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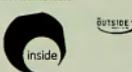


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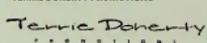
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Closing date: 21 April 2000



Buckinghamshire Chilterns
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Dance Product Manager

Exceptional Dance Product Manager required for chart topping independent label. You must be able to work one-off singles and long term album acts with equal flair. In depth music knowledge and a minimum 2 years' experience essential. NW London based. Salary according to experience.

Please send your CV to:
PO BOX 040, Music Week, 4th Floor,
8 Montague Close, London, SE1 9UR

SMALL DANCE MUSIC MANAGEMENT COMPANY, SW LONDON, SEEKS A MANAGEMENT ASSISTANT.

Must have some relevant experience and be prepared to work long hours on occasions. Job involves everything from answering telephones and admin to organising live bands and DJs and overseeing websites. Candidates must be motivated, enthusiastic, friendly, organised and able to cope under pressure.

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APPOINTMENTS

PRODUCTION MANAGER

Needed for large independent record company with rapidly expanding roster. The position entails manufacturing of vinyl, cassette, CD and mini discs, all print related manufacturing plus the conceptualisation of packaging and promotional items. Past relevant experience essential.

Please send CVs to PO BOX 039, Music Week, 4th Floor, 8 Montague Close, London, SE1 9UR

Record Company/Music Publisher based in West London requires:

Promotions & Marketing Secretary
Applicants must be highly motivated and personable with knowledge and skills in all areas of music promotions/marketing and general office administration.

Runner/Promo Assistant
Applicants must hold a full UK driving licence and be energetic and ambitious. Tremendous potential for development and promotion.

An appreciation for Dance & Urban Music is essential
Please put off your CV to: Allison Pices Productions Ltd, 30 Middle Row, Ledbury Grove, London, W10 5AT, Fax: 02020 8964 4665
CVs must be received by 1st May 2000

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