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Asda ditches EUK to bring in Handlemans

by Robert Ashton

Supermarket giant Asda is ditching Entertainment UK and switching its supplier contract to Handlemans in a move that signals the US group's arrival as a major distribution force in the UK.

The surprise decision, which comes into effect in February next year, ends the decade-long relationship between the retailer and Kingfisher-owned EUK. It mirrors the relationship Asda parent company Wal-Mart enjoys with Handlemans in the US, where the distributor - which has annual turnover of \$1.1bn - supplies music to all the mass-market retailer's 1,000 stores. It also raises concerns about where Asda will source product in future as it seeks to fulfil its commitment to lowering its CD prices.

Nigel Hargreaves, acting general manager music and video at Asda, stresses that the US business link is one of the prime reasons for selecting Handlemans. "The decision was made with commercial considerations in mind, but there were also strategic reasons. There is a proven model in the US, which we could drop into the UK," he says.

As part of this model Hargreaves



Asda: switching from EUK

says Asda will duplicate the field team concept that operates in the US, where a dedicated division within Handlemans specifically focuses on a customer's business. Hargreaves expects this will help synchronise the flagging of new releases through-out Asda's 240 stores, check that adequate stocks are maintained and ensure promotions are run concurrently.

Handlemans only arrived in the UK last November when it bought the £25m turnover Warrington-based music and video rackjobber Lifetime Entertainment, which services Little Chef outlets. But, Hargreaves says it has a proven track record and good relationship with UK record labels.

The move gives Handlemans its biggest customer in the UK and provides it with a platform to challenge

larger and more established distributors. Already Hargreaves claims the new Asda Wal-Mart Supercentre in Patchway near Bristol has trebled its music and video business since opening last month and two new superstores - opening in Havant and Minworth in October - will add to Handlemans's business.

With Hargreaves continuing to emphasise the retailers' wish to have the "lowest CD prices in the land", senior label executives are privately expressing heightened concern about where the supermarket giant will source its product. One senior record company source questions whether product will be sourced solely from UK suppliers or also from abroad. Handlemans declines to comment.

"Asda has dedicated itself to music in a way other supermarkets haven't and it now has an opportunity to be a significant player. The question is will they take a benign or malign approach," says the executive.

EUK head of central marketing Paul Ludman admits the loss of a "top five customer" will be a blow, but believes the move was foisted on Asda by parent Wal-Mart.



Outcasts Records is hoping to double the 40,000 units sold of its Techies Mercury Music Prize-nominated Beyond Skin by Nith Sawhney (pictured) before the end of the year with a repromotion which will include two key Radio One programmes and a single release. A pre-recorded Sawhney performance will form part of Jo Whalley's Mercury round-up on September 7, while on the same night the station's 'One World' programme will broadcast a Sawhney concert from London's ICA as part of a relaunch of the slot. Sawhney's Radio One appearances reflect the station's commitment to extensive live coverage, which is cited as one of the reasons behind the continuing rise in its audience in the latest Rajar figures announced last week. The station has added 300,000 listeners in the past year to take its total to 11.3m, while Radio Two and Classic FM achieved respective year-on-year increases of 153,000 and 230,000. In contrast Virgin Radio, The New Atlantic 252 and Radio Three all saw their audiences diminish over the last 12 months. The new figures also show a sharp increase in the number of children listening to the radio, with 300,000 four to 14-year-olds added in the past year to take it to a record total. See Rajar analysis, p12

BMG joins Telstar for compilations powerhouse

BMG and Telstar are pooling their resources to create a new powerhouse in the hugely-competitive compilations sector.

The move will see the two companies launch a combined compilations division housed within Telstar's new south-west London premises at Mortlake, in what represents the biggest partnership deal in the compilations market since the launch of the BMG, Sony and Warner Hits brand four years ago. BMG has also taken over Telstar's distribution from Ten with immediate effect.

The as-yet-unnamed division's formation coincides with a bid by Telstar to raise £20m in the City to bolster further its status as a significant A&R source achieved through the likes of Sahl and Craig David (see breakout). It also follows the departure in June of BMG's Global compilation division

VIRGIN WINS RACE FOR DAVID IN THE US

Virgin Records America has emerged victorious in the US's hottest A&R race for UK talent this year by securing the signature of Craig David.

The company fought off strong competition from rivals including Sean Combs' Bad Boy label and Epic for the Wildstar artist, whose first US release is expected early next year. Telstar Group International CEO Graham Williams believes the deal represents "the right label, right place and right time" for the artist. "It was Virgin's understanding of



Telstar trio (from left): O'Brien, David and Wildstar joint director AAR Colin Lester. Craig David and their marketing commitment to him," he says. Fellow Telstar set the Dum Dums have just signed a US deal with MCA.

looking at alliances in the compilations business and this is a very logical tie-up. We have got market share between us. We obviously bring a catalogue to the party Telstar don't have and they bring an expertise in compilations marketing," he says.

Telstar chairman Sean O'Brien says the compilations deal is a key move. "All the majors do it swap tracks so unless you can do that you cannot operate in this market. If I started Telstar today I wouldn't get a sniff," he says.

Meanwhile, the Independent's bid to raise £20m has seen it linking up with Independent mergers and acquisitions house Livingstone Guarantee with discussions now underway with four venture capital groups. This, says O'Brien, will be used to add labels and acts to the company's existing Multiply, Telstar and Wildstar imprints.

O'Brien says the company has not ruled out a future flotation but believes it is too early at this stage. He adds that although Telstar held discussions with a major, this was subsequently ruled out. "We are very independent and we like our independence," he says.

Minder issues writ over Dr Dre track

UK independent publisher Minder Music has launched legal proceedings against Dr Dre after claiming the rap producer used a Fatback Band song without permission.

Minder, which bought the funk band's catalogue in 1990, alleges in a writ issued in the US courts last week that Dr Dre has copied the melody of the Fatback's Backstroking on his 2001 album track Let's Get High.

The publisher's managing director John Fogarty says he brought in two renowned musicologists, Peter Oxendale and Gerald Eskelin, who both argue that the Dr Dre track uses the melody from the early Eighties Fatback hit.

"Someone brought [Fatback member] John Curtis's attention to the track and he bought the Dr Dre record and said to me 'listen to this'. It's so obvious it's ridiculous," says Fogarty.

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Universal finally closes deal on long-awaited Rondor purchase

by Robert Ashton

Universal Music Group has firmly secured its position as the world's number two publisher with the purchase of one of the last major independent publishing groups, Rondor Music, for around \$400m.

The Rondor catalogue, started by cofounders Herb Alpert and Jerry Moss in 1962, will add a further 60,000 songs to UMG's vaults and, importantly, also allies many of the publishing copyrights with songs already owned by the group through PolyGram's purchase of A&M a decade ago. The deal, which has taken around a year to conclude, also wipes out the \$200m action launched against UMG by Alpert and Moss in August last year, which claimed Universal identities had destroyed A&M following the Universal's acquisition of PolyGram in 1998.

BBC2 and Radio Two are lining up extensive coverage of this year's CMA Awards, whose nominations list sees Brad Paisley (pictured) heading an unbeatible 18 appearances in total for BMG. Paisley matches Warner's Faith Hill by being nominated six times in the event, which takes place on October 4 and will be broadcast live by Radio Two. Sara Evans, Leona Lewis and Martina McBride are among BMG's other nominations. Radio Two's coverage will also include Terry Wogan's Wake Up To Wogan programme coming live from Nashville for five mornings during the station's country music week, while BBC2 will put out edited highlights of the awards in a Saturday evening slot on October 7 hosted by Jools Holland. Meanwhile, CMA's London office closed its doors as planned last Friday. Its new UK address is: PO Box 6030, South Woodham Ferrers, CM3 7DW.

Size Nine joins Fleming in bid to cover all bases

Promotions companies Fleming Connolly and Size Nine are joining forces in a bid to offer a one-stop service covering both the mainstream and dance sectors.

The new operation will see the two partners retaining their original trading names with the radio division housed at Fleming Connolly's West End headquarters in London and the Size Nine parent company, the Music House Media Services Group.

In a joint statement, Bob James and Simon Walsh, directors of The Music House group, say they are pleased to be welcoming the independent on board. "Size Nine is leading the way promoting dance music to radio and TV. We now have the full range of styles covered."

Nick Fleming, managing director at Fleming Connolly, whose roster of acts includes live artists Backstreet Boys, Britney Spears and Steps, says, "It's more apparent to me now than ever before that acts need specialist attention that only independent promotion can bring."

UMG plans to keep the Rondor name alive by maintaining the business's standalone operations in Los Angeles, Nashville and London as A&R sources and keeping their respective bosses - Lane Freed, David Conrad and Richard Thomas. However, it is absorbing the group's backroom administrative functions, which will now come under the control of publishing group worldwide president David Renzer, and closing Rondor's offices in Australia, Germany, France and Holland.

UMG president and chief operating officer Zash Horowitz says that some 37% of the topearning songs in the publishing catalogue are records that UMG already owns - through its acquisition of A&M - which gives the group huge cross-promotional potential. "This is one of the greatest collections of songs of all time. We have now got songs by Otis Redding,



Horowitz: timeless song collector Supertramp, Tom Petty and the Beach Boys, which are timeless from the Sixties, Seventies, Eighties and Nineties," he says. "I think after the EM/Time Warner deal this shows we are the number two publisher in the world and also demonstrates our commitment to publishing."

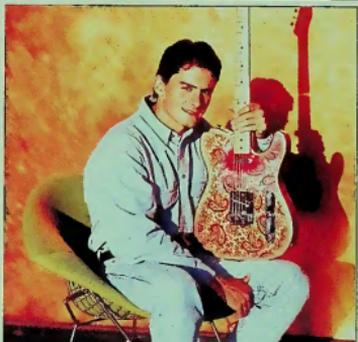
Horowitz adds that it took a long time to close the long-expected deal because due diligence was conducted on all 60,000 copyrights and because of complications caused by the fact that the deal is primarily a

stock transaction.

Including the US, Horowitz says Rondor employs more than 100 people, though he is unable to say how many people will be let go. "We want to keep the key creative people in this company, the most talented, and continue to sign the songwriters of tomorrow," he says.

Richard Thomas, managing director of Rondor UK - whose writers include William Orbit - says the move will give Rondor access to UMG's massive resources. "I am personally very excited at the prospect for developing the creative core of Rondor and exploiting all the synergistic possibilities of our relationship with UMG," he says.

Universal Publishing UK managing director Paul Connolly says, "The book catalogue is awesome, working with Richard Thomas and his creative team will be a pleasure."



Cardiff's Millennium to go for Wembley rival

Cardiff's Millennium Stadium is being suggested as a viable alternative live venue for the soon-to-close Wembley Stadium following a deal to stage year-round gigs there. SLM Concerts has signed a four-year agreement to put on music concerts at the 60,000-capacity venue, which has already played host to performances by the Manic Street Preachers and Tina Turner. SLM's director Rob Ballantine says, "This is a long-term deal. None of us in the live music industry have had a good chance to look at the new plan for Wembley. The Millennium Stadium is not a stop-gap. This can offer weather-proof gigs 12 months a year."

SLM hopes to attract gig-goers from the south of England as well as Wales.

GWR deal sees UBC supply web content

GWR has signed up leading independent content provider Universal Broadcasting (UBC) to provide entertainment content for its new web portal Koko when it launches later this month.

Simon Ward, chief executive of GWR's ecast ventures, says, "UBC will give us the ability to visualise entertainment content. We'll be up to date with the latest photos and video footage later on when we've got more bandwidth."

UBC chief executive Simon Cole says that this was one of many moves into multimedia. "This is the first of a number of deals. We're not just working with radio portals. I expect in the next couple of weeks to announce a deal with a major new portal."

Anna Burles, head of content at thebluecube, UBC's content division, adds, "This will be fully multimedia celebrity-based content, which will be across the board."



Blink 182: download trials

Universal and BMG plan digital downloads in UK

BMG and Universal are to start offering digital downloads in the UK within the next six months after both unveiling overseas trials.

Universal last week began trials in the States of bluematrix, a digital format that includes enhanced multimedia content, while BMG is next week releasing 300 download tracks in Germany on MusicDownload24.de. Universal's move coincided with Universal in the US press that speculation was in talks to acquire Napster - a suggestion firmly denied by the major.

Initially Universal is releasing 50 tracks from artists such as Blink 182, George Benson, Luciano Pavarotti and Smash Mouth. Universal plans to add 20 artists a week to its download service, which will incorporate biographies, photographs, lyrics and credits. After offering users a \$4 credit, the downloads will cost \$1.99 each.

Meanwhile, the prospect of BMG offering UK download services is being emphasised by BMG UK commercial and new media managing director Hasso Bretholz. "We will probably have a trial of a download

AURA IN PPL STAND-OFF
The Association of Independent Recording Artists (Aura) has refused to sign PPL's distribution policy agreement after consulting its members. Aura general secretary Peter Horrey says Aura is not happy with the proposed division of the £47m collected by PPL during the year 1998-99 as it favours record companies. "It is not an equitable system. In fact it mirrors the old regime, which was based on ex-gratia payments," he says. "The PPL payout later in the year will not be affected by Aura's stance."

PERBENTON OUT AT Q
Andy Perbenton has been relieved of his post as editor of Q. His departure follows a company restructuring earlier this year as the magazine's music titles joined TV and radio divisions under the Emap Performance name. Following his departure, Marmag and Soames and Andrew Harrison has been appointed editorial director of Q and will be acting editor until a successor is found.

ITC LANDS DIGITAL RIGHTS SPONSOR
In the City has attracted its first headline sponsors, the digital rights management specialists authority, for the September 23-27 conference. Vitaminic, the sponsors of the unassigned section of the event, run in partnership with Music Week, will also offer free downloads of the 80 bands selected on its website (www.vitaminic.co.uk) after September 1.

LIVE ATTRACTION AT M&M EVENT
Singeragers are lining up a yet-to-be-announced top international rock band to play at the Music Managers Forum's sixth annual British Music Roll of Honour at the London Hilton on September 21. They will play in honour of their manager, who will receive the Peter Grant award for outstanding achievement at the event. For ticket details ring 020 8741 2555.

AIM SUPPORT SYSTEM LAUNCHED
Aim's new Infrastructure support service, Muscledine, was launched at the Urban Games at London's Clapham Common last week. Gary Robertson, general manager of the Muscledine project, says, "We're creating a database and IT infrastructure that can work as a shared economy of scale but everything is optional," he says. The service can be accessed on www.muscledine.com.

PR TABLE
Independent PR company PRR should have been included in last week's PR cover stars chart with an NME front cover for the Heavenly/EMI band The Doves. Virgin's press office was also wrongly credited with promoting the Sex Pistols' The Filth And The Fury campaign, which was handled by Warren Cowan/Phil Symes and Associates and secured three covers from the relevant publications. Meanwhile, Intermedia Regional - and not Sony's inhouse team - did the legwork for Duggan for Destiny's Child's Stay My Name.

MUSIC COMMENT

A NEW FOCUS ON NEW TALENT

At the dawn of Britpop, *Music Week* launched a talent section to write about the new music being produced by UK and international artists. It was a good time for UK music – artists we subsequently featured in depth included Blur, the Spice Girls (their first-ever interview), Travis and All Saints.

Since then, times have changed and so too has MW. We found that there weren't enough genuinely interesting acts to profile in-depth week-in, week-out. Just as importantly, we decided to devote more space to the whole process of signing, developing, writing and producing music rather than just highlighting a few acts that were the priority of that particular week.

Today, driven by artists and scenes as diverse as Coldplay, Craig David, David Gray and two-step, times seem to be changing again – and so are we. In response, we will keep on covering the A&R and creative processes, highlighting the achievements of rising producers like two-step young bloods The Architects alongside veterans such as Mud star-turned-dance expert Rob Davis (see A&R, p8). But we also plan to give more space to highlight individual artists and groups whose music looks set to make a difference, as and when we come across them.

This week it is the turn of London Records' Sugarbabes, who are set to add new life to the generally tired pop formula (see p10). Let them be the first of many.

Any lingering doubts as to who is driving Asda's strategy were removed last week with the news that the supermarket giant is changing supplier from EUK to Handleman, which supplies parent Wal-Mart in the US.

Now doubts are surfacing as to where the ever-expanding retailer plans to source its stock from. Handleman alone would presumably not be able to secure such favourable discounts as the larger EUK, which has well-established ties with its suppliers. But resorting to parallel imports via a new player would run contrary to Asda's stated desire to work with UK record companies. The next few months will reveal where its interests really lie.

Alex Scott

TILLY

WEB RADIO: THE WAY TO GO

Has anyone noticed how many splits the top tunes are now receiving from Radio One in the run up to their release? A year ago if you had about 28-30 plays per week it was a biggie. Now the Robbies, Eminems, Coldplays et al are getting more than 40 plays. This means total saturation coverage for a few certain hits, and less and less exposure for new quality tracks that slip onto the C list, but are sometimes only heard a couple of times during the period of a week.

Radio One's daytime output is becoming a continual play of next week's Top 20 – apart from the specialist dance and rock programmes, which all start when we're down the pub or club. I understand no one will ever win a licence for a 24-hour reggae, soul and garage station from the RA, which is why there are pirate stations setting up everyday. So with traditional licences hardly worth applying for, I believe internet radio will be the future. Bruno Brookes has started the ball rolling with Storm Radio, while The Capital Radio group is setting up its new online arm Capital Interactive, with three new stations available only over the web happening very shortly. And they are not the only ones.

I'd like to think this opportunity will bring to our ears some of the new music currently being so neglected by our national station, although it seems more likely that stations will start to specialise in a way they have been unable to under conventional radio by licence regulations.

With so many people using computers both during their working day and recreationally, the potential is there for unprecedented listening figures to be achieved by the most successful web broadcasters. Despite this, Rajar, official auditor of radio listening in the UK, seems to think digital will be much bigger. Only time will tell who's right.

I was sorry to hear of the death of one of Independent music's pioneers – Mick Dalton. In the Sixties he started the successful Young Blood Records. Remember Rod/Python Lee Jackson's In A Broken Dream? Ah, memories.

Tilly Rutherford's column is a personal view

CD recycling plant in Queen's Award nomination

The UK's only CD recycling plant has been recognised for its environmental friendliness and contribution to exports after being nominated for two Queen's awards for business.

Mersley-based PRL, which each year recycles around 25m used CDs for companies such as EMI, Universal, Sony and Warner, is being put forward for the Queen's Award for enterprise and innovation and also export.

PRL's unique technology enables it to extract CD-grade poly-

carbonate from old CDs, which can then be sold at 75% of the cost of virgin polycarbonate and used in a multitude of applications from house alarms to reflectors on motorways. Previously, record companies disposed of unsold CDs by burial in landfill sites.

"Our process is a real ecological solution because polycarbonate is non-biodegradable," says PRL managing director Peter Scallion. "Environmentalists because I've got grandchildren and it's a sin to put these things in the ground now we

can recycle." PRL also supplies certificates of destruction to record companies so that they can negate royalty payments on the unsold CDs.

Scallion, who shipped 48 tonnes of polycarbonate to the Far East last month, is now looking to expand his operations to the US by licensing PRL's world-patented technology to two companies there.

PRL will hear if it has been successful for its Queen's Awards in April 2001.

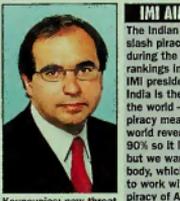
MP3 discs replace CD as new piracy threat

by Paul Williams
Illegally-copied MP3 discs are taking over from traditional CDs as anti-piracy investigators' number one target after figuring in nearly half of MPCPS raids so far this year.

Pirated MP3 discs were discovered at eight of the MPCPS anti-piracy unit's 19 raids across the country during the first six months of 2000, with one computer fair in Hull alone netting 2,500 illegal discs, potentially generating an estimated £10,000 profit. With this just covering one week's takings, the society suggests this figure could be increased 50-fold to give the perpetrator £500,000 profit across an entire year.

The anti-piracy unit's head Nick Koumoupas says discs containing MP3 files are now the main type of illegal product the society comes across, adding that its growth is explained by the ease of making copied discs using the technology now available. "In the past, if you wanted to replicate music CDs the reality was you had to have had a small manufacturing warehouse on an industrial estate. Most of the MP3 product is knocked out in people's bedrooms," he says.

The MPCPS seizes this year come as part of a raid programme that has taken in a total of 30,150 CD and



Koumoupas: new threat

MP3 discs, which would provide an estimated criminal profit of £120,600, and which could produce annual criminal profits of up to £6m. This includes 4,200 CDs seized at a Leeds factory in February and 8,000 at Cross Green market in the same city five days later. Koumoupas cites Leeds, along with other key towns and cities in the north west and north east, as the main centres of music piracy.

Email is also a growing factor in pirate activity with counterfeiter using it as a way of promoting their wares to potential buyers. However, at least one person has already been prosecuted after marketing undertaken via his work email account was

IMI AIMS TO SLASH ASIAN PIRACY

The Indian Music Industry (IMI) has vowed to slash piracy from the current 40% level in Asia during the next decade in order to boost its rankings in the world revenue league.

IMI president Vijay Laxman says that although India is the second largest music consumer in the world – behind the US – the high rate of piracy means it is only ranked 19th in the world revenue earnings. "In 1977 piracy was 80% so it is coming down in the right direction, but we want to reduce it to zero," he says. The body, which is affiliated to the IFPI, also plans to work with the BPI to reduce the £4m lost to piracy of Asian records in the UK.

uncovered by an email audit carried out by a business his employees were trading with.

The industry's own fight against piracy is continuing to gain increasing support from the police, highlighted by a Crimestoppers initiative currently running in the north west and mainly covering sports clothing piracy that will be extended nationally this autumn and also take in the likes of music piracy.

"One of the reasons they're taking a much greater interest is they know it's not just soft crime," says Koumoupas. "It's the money made from soft crime that allows the criminals to go into something more serious."

More shows planned from the TOTP stable

The BBC is extending the Top Of The Pops franchise further this autumn by re-branding two programmes.

The so-called TOTP+, which replaces the O Zone, will be launched as TOTP Backstage on Sunday lunchtime. Featuring clips from Friday's main TOTP, backstage gossip, guest interviews, chat, predictions and live presenter links, the show will run for an hour and is aimed at 16- to 24-year-olds.

TOTP+Play is also being launched on September 4 on the digital channel UK Play after rebranding the phone-in video request programme The Phone Zone. It will be produced by Gary Augustal and again will feature material from Friday's main TOTP show and interviews and gossip. It will run five nights each week from 4pm-7pm.

Paul Smith, executive producer of the new shows, says the programmes will be good for the record industry because appearances by artists brought in as guests for the weekly programme can be repeated on Sundays.

Pop centre regroups for relaunch

Sheffield's struggling National Centre for Popular Music has shut its exhibitions in preparation for the relaunch of the centre as a venue and music archive next year.

Development director Mathew Condit says he has raised an extra £250,000 from the Arts Council after presenting the organisation with a new strategy for the centre in April.

He now has until the end of October to offer detailed plans to "reconfigure" the centre and also raise a further £2m from finance houses, partnerships and other investors to pay for rebuilding and the relaunch. "The closure of the exhibition spaces is a planned withdrawal so we can move into the next phase of the redevelopment," he says.

Condit says the redeveloped NCPM is expected to include 600-capacity venue, studios, training modules and a digital archive. "We have doubts about fixed exhibition in glass cases and it just wasn't performing," he says.



NCPM: exhibition to close

However, a relaunch NCPM will not ditch the Human League discs and Def Leppard T-shirts altogether and is examining partnerships with the Rock 'n' Roll Hall Of Fame in Cleveland and other memorabilia centres to stage a rolling programme of shows over several months similar to the way in which art galleries operate.

Condit adds that he also wants to talk with record labels and copyright owners to investigate licensing an archive of material which can be accessed online.

New Chrysalis site in massive spend

Chrysalis New Media's music and lifestyle venture Ride The Tiger will be backed by a £4m marketing spend for its launch in the autumn.

Chief managing director Keith Pringle says the company is completing £250,000-worth of consumer research and negotiating with the record industry over royalty payments before launching the site, which will feature advertising on various channels and related products.

"We are offering an uncluttered music site with audio content similar to what people find on a radio station with links to topical news and information. About half the site will be music with the rest made up of lifestyle content covering fashion and health and fitness," says Pringle.

The marketing programme will be a mixture of mass media TV, radio and billboard advertising alongside strategic brand-building promotion via the internet. This will include banner advertising.

Before finalising the content for Ride The Tiger, Chrysalis will analyse the results of its consumer research which has been carried out with market research agency NOP. Thousands of phone interviews and a number of auditorium tests involving consumers aged from 13-50 are planned.

"We are asking people about their music tastes and if they feel those tastes are being catered for. Many teenagers do not feel radio is serving their needs, especially those who are into indie and garage bands and rock acts. We will have numerous music channels to suit everyone," he says.

WEA is putting a £1m marketing budget behind the upcoming Madonna (pictured) album whose title track *Misbehaviour* is released as a single on August 21 and backed by a video featuring Ali G. Promotional activities include a poster campaign at 200 sites and projections in London. A TV advertising campaign next month coincides with the launch of the LP which is released on September 18. The level of TV support (£250,000) is 40% more than for the Ray Of Light album. Following the expected birth of her second child, Madonna will actively promote the single and album, with interviews and TV appearances in November. WEA's advertising director Tony McGulgan says, "We launched Ray Of Light at the end of a period when feelings for Madonna were possibly the lowest they've been. The difference this time is that we're launching an album when Madonna's popularity is probably at an all-time high. This time people are biting our hands off. And as for the video, it is hilarious."

Music takes star role in Orange youth push

by Steve Hemsley

Communications company Orange will spend up to £5m over the next 12 months sponsoring music events, targeting the student market and assisting new talent as part of an ambitious new music-linked strategy.

The brand, which has 7.5m mobile phone customers, has identified music as the best vehicle for reaching what it describes as a cynical youth market, and its announcement builds on the sponsorship and promotional agreements in place this year.

Its support this year for Glastonbury, T in the Park, Reading and Leeds has involved providing recharging areas and phone information services, while it is the communications partner for the Manumission club in Ibiza as well as sponsoring the *Mixmag* 12-month UK club tour.

Orange director of communications and sponsorship Denise Lewis says the company wants to expand its music activities by supporting virtually every music festival and outdoor event in 2001, while the company has met with the NUS to discuss providing specific services for students. It is also working on plans to help new songwriters and bands.

"Orange is moving away from just being a mobile phone company and is becoming a media player involved in

FROM THE NET VIA MOBILE

Mobile internet service Genie and multimedia music news service Worldpop have joined forces to provide pop news to internet-enabled mobile phones. Genie is a division of BT and in 1997 became the first service to send information from the internet directly to a mobile phone. Worldpop will provide a regularly updated pop information service.



Lewis: Orange strategist

TV, radio and the internet. We want to align our brand with music to help us expand not just in the UK but in Europe, Asia and the US," she says.

She adds, "The youth market is traditionally very cynical so you have to offer something different and our research has shown that young people will increasingly want to use their phones to access samples of tracks and order products."

It is understood Orange wants a presence on campuses which could include providing charging facilities. It may offer dial-up music services, discounts on new releases and other incentives. According to the NUS, 64% of students own a mobile phone and 95% have access to the internet.

Matt Williams, managing director of Making Waves, which runs ENT

activities for the NUS, says students are keen to listen to and buy music via their mobile phones. "It will be the communication brands that understand how young people will want to consume music in the future who will dominate this market," he says.

The latest Orange announcements follow the speech given by its CEO Hans Spock to the BPI AGM in July, where he argued that the mobile phone was a secure and potentially lucrative distribution medium for music. He claimed mainstream music would be delivered via Orange phones before the end of the year. Last month Orange linked with online music portal Clickmusic to provide its users with music news and charts via their mobile phones.

Recommission secures Pepsi Chart's position

Channel 5 has reaffirmed its commitment to the Pepsi Chart by recommissioning the music show for a further 52 weeks.

The news comes as presenter Neil Fox announced he is quitting the show. Channel 5's special events controller Adam Perry says the Pepsi Chart now attracts 1.5m-2.0m viewers and is a strong brand for the channel. "It brings in a young demographic in the competitive early evenings," he says.

Producer Susan Maxwell says Fox will continue to present the radio show and will be the voice of the chart. She adds, "Launching a new presenter gives us the chance to introduce some new features - we want to include more behind-the-scenes coverage of bands from other events such as The Brits or tour dates. The look of the show will not change."



NUM SECURES SPONSORS

London-based Choice FM has signed a two-year deal to become official radio sponsor of the Urban Music Summit which is this year taking place at London's Hammamsmith Palais on September 10. Other headline speakers who have signed up include Digital Arts, Musicusigned.com and Promo Only.

VBRT'S V2000 ACROUSTIC SESSIONS

Virgin Radio will broadcast acoustic sessions from artists appearing at V2000 from August 19-20. The station has scheduled 20 hours of live music from the main stage and interviews from within the Virgin VIP area at the Hylands Park venue in Chelmsford. Headline acts at V2000 include Macy Gray, Supergrass, Toploader, Richard Ashcroft and Coldplay.

ANGLO PLUGGING APPOINTMENT

Anglo Plugging, which is voted top independent promotions company at this year's MW Awards, has appointed new pluggers to its regional and national teams. Jo Bongiovanni has joined as head of regional following the departure of Nic Austen while Bjorn Hill will work alongside Rob Lynch in the company's national department reporting to head of radio Roland Hill.

POPWIRE IN SPONSORSHIP DEALS

Popwire.com is looking to raise its profile over the next couple of months by launching a new, best new band category at this year's Kerrang! Awards on August 29. It is also in negotiations with The City organisers about having a presence at the annual industry convention. In July the new talent website joined forces with the Daily Star's entertainment site MegaStar.co.uk to provide technical facilities for its Search For A Megastar competition.

JVC EXEM DEFECTS TO BOKMAN

Bokman has recruited one-time Virgin Records international marketing and promotions executive Dan Walte as UK marketing manager. Walte joins from JVC Music Europe, where he oversaw the UK and International PR for JVC's Sony PlayStation division.

NEWS BACK UP PLATINUMS

[E-P] The Now That's What I Call Music! 46 album was certified double-platinum last week by the BPI, while the 45 edition clocked up triple platinum status. Platinum albums also went to Destiny's Child's The Writing On The Wall, Savage Garden's Affirmation and 5 Club 7's 7.

HOW TV SHOWS RATINGS COMPARE

Programme	This week	% change on (000)	1999
Top Of The Pops*	3,174	-36.8%	
CD:UK*	2,858	n/a	
SMTV	2,289	72.3%	
The Pepsi Chart*	1,861	10.3%	
Top Of The Pops II (Thurs.)	1,402	n/a	
Planet Pop (Sun)	710,000	n/a	
FBI	481,000	n/a	
Videochat	424,000	16.3%	
Flava	325,000	60.0%	

*combined totals
Source: Media Research TMB (Barb data) for week commencing 17/10/00

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Latest research confirms rapid increase in internet music sales

An in-depth consumer research panel into the music buying habits of 10,000 people reveals that sales via the internet and of DVD titles have risen in the last 12 months.

Research company Taylor Nelson Sofres' AudioVisualTrack collects information from a demographically-balanced survey of 12-74 year olds every fortnight by telephone and updates its database every four weeks and sells the information to industry clients, including the BPI. The results show that for the 16 weeks to July 2 the market

for music was £482.3m, up from £476.0m on a like-for-like basis, with music sales via the internet, on sites such as Amazon.co.uk, accounting for 2.7%, up from 0.3% in the same period in 1999.

The biggest loser has been traditional mail order business which saw its share dip from 15.4% to 12.4%, while the supermarkets increased their share from 6.8% to

8.3%. Music specialists, which include independents and music multiples, took 53.7% (1999: 54.5%) while the specified chains sector, defined to include the likes of WH Smith and Woolworths, accounted for 18.2% (16.3%).

"Although the internet is in a way mail order, the demographic that buys music online is very different and the trends we are seeing are



Amazon.com: sales are growing

chartfile

Just three weeks ago Virgin's Melanie C managed a ninth consecutive week at number one, but since then it has been all change every week at the top of fonò's countdown of the most popular UK-sourced tracks on continental European radio. Swedish wonders Sonica and Ronan Keating must now stand aside for EMI's Robbie Williams, whose Rock DJ not only climbs to the top of that chart but the fonò Hit 100 too, giving him his first Europe-wide airplay number one.

As Melanie C's Never Be The Same Again gently slides 4-5 on the UK-only fonò chart, the follow-up I Turn To You is fast catching it up with a 17-6 leap this week. Among its biggest supporters is Sweden, where it climbs 10-6 on the airplay chart, while the parent album Northern Star improves 5-3. Her two tracks are Virgin's sole representatives on a fonò chart which comprises five Universal tracks, four apiece from EMI and the indie sector, three from Warner and two from BMG.

Polydor signing Ronan Keating's Life Is A Rollercoaster is the highest new entry on the Australian singles sales chart at 15. It has the same release strategy to follow its huge airplay success in Europe with singles chart debuts. It arrives at 20 in Norway on sales, and in the same week loses its airplay crown, while in Italy it moves 18-8 on sales. Keating's radio progress includes becoming the 15th climber at number one, the biggest increase in both plays and audience in Spain with a 38-2 jump, while moving 19-12 in Germany.

V2 licensed act Mob'y's slow progress to number one earlier this year in the UK with Play is now matched in Australia where it finally reaches the top in its 47th week on the chart. However, the album it replaces, The Cors' 'N' Blue, is making gains elsewhere, including in Canada where last week it made a healthy first-week appearance at 22. Mob'y also holds on at one in France and the situation in Australia is mirrored with The Cors at two, while in Canada Mob'y retrospective Greatest Hits 1993-98 arrived last week at 63.

Only Lunapop and Santana stand in the way of Morcheeba reaching number one on the Italian albums chart with Fragments Of Freedom including 5-3 in its third week. It also debuts at 11 in Australia, one place above a 30-12 resurgent, second single this time to hitting the top of Germany's sales chart with a 10-6 move last week. However, the sales chart's situation in UK presence — compared to airplay — is four of the top 15 are by UK-sourced acts — is underlined by the next highest-ranked UK track being released as a new single by Meyer Be The Same Again way down at 37. Better news comes, though, with Craig David's Fill Me In entering at 40.

Hut/Virgin act Placebo's International diary is already virtually full until around February next year, despite the release of their third album, Black Market Music, still being more than two months away (Oct 9). The packed schedule reflects what will be a huge international push for the band [pictured] whose overseas popularity has lifted from 110,000 sales outside the UK for their first album to just under 700,000 for the follow-up, including 115,000 in France and just under 100,000 in Germany. This time Japan figures prominently in their plans after co-manager Dave McLean and Virgin's director of international Lorraine Barry conducted a fact-finding visit there in April armed with new music to play to key people. This was followed by a Fall Rock performance at the end of last month and plans now include five concerts in December. European festival dates will take up much of August, while a European tour starts in Paris on November 4. A return to Australia is being discussed for January after a trip at the end of last year helped to turn Without You I'm Nothing platinum, while a US release for the new album will be held back to coincide with promotion there early next year.



Europe's rising profile helps EM's global push

by Paul Williams
Colplay have timed their arrival on the international stage with perfect precision as EMI heads into what is arguably its strongest UK-sourced autumn lineup in years.

While Radiohead, Robbie Williams and Blur predictably head the major's international priority list for the crucial fourth quarter, it is fellow EMI act Colplay who are now stating their own case as global stars in waiting. The band, who performed twice at the company's worldwide repertoire conference in Barcelona at the end of last month, have made a lightning start to their careers on three key European charts with Parachutes debuting at 33, 50 and 64 respectively in Norway, Italy and France.

"Even while we were at the conference the story was unfolding with Colplay as a key act for us internationally," says EMI International vice-



president and pop marketing general manager Mike Allen. "During the course of the week our first non-UK chart positions started coming in which was fantastic timing."

Mearwhile, Robbie Williams is poised for his biggest international album success yet as Rock DJ makes the strongest airplay impact so far of any of his singles outside the UK. It is a crucial step forward in what EMI sees as its key challenge of repeating his UK success overseas.

"We're seeing some radio numbers we've never seen with a Robbie record before," says Allen. "Rock DJ is absolutely right for the moment. It's right for the season, right for the year and right for Robbie Williams and the response to it bears testament to all that as well as the fact maybe people are ready for him."

Ahead of the release of his third album, Sing When You're Winning, which will appear in most territories on August 28, Williams visited to Australia and Asia, taking in showcases in Singapore, Sydney, Melbourne and Auckland. New Zealand remains a huge overseas territory for him with the 3.7m population having snapped up 100,000 copies of I've Been Expecting You which moved back up to number two there last week.

The US, where the specially-completed The Us Has Landed went gold,

remains a target market, though the third album will not appear in North America until November with promotion following in the New Year. His schedule there will follow a Poptokm performance next week and a European tour this autumn.

Full details of Radiohead's international plot are still being finalised ahead of their fourth album's appearance, as are those for the first Blur retrospective, which will appear around October 30 in London and is expected to be led off by a newly-recorded single — EMI International's other UK priorities Highlighted at the Barcelona conference include Doves and Kylie Minogue, while the US's Everclear, Spain's Heavier and Australia's Alex Lloyd figure among the other key acts. However, EMI is still remaining firmly light-fingered about the much rumored Beatles best of project.

UK TOP 20 AIRPLAY HITS IN EUROPE	
1	Rock DJ Robbie Williams (EMI/Capitol)
2	Life Is A Rollercoaster Ronan Keating (Polydor)
3	It's Not Good Goodbye (Santana/Universal)
4	When A Woman Gambles (So Beep/Polydor)
5	Never Be The Same Again Melanie C (Virgin)
6	Spinning Around Kylie Minogue (Parlophone)
7	7 Days Craig David (Virgin)
8	Turn To You Melanie C (Virgin)
9	Rome Wasn't Built In A Day Morcheeba (East West)
10	Woman Trouble Arthi Dogday/R Craig Davi, C David (Virgin)
11	12 Week Colplay (Parlophone)
12	Sex Bomb Tom Jones (Polygram)
13	Blizzard Daniel Gray (Epic/West West)
14	Fill Me In Craig David (Virgin)
15	Music Madonna (Mercury)
16	Give Me One Of Those Things (Moby) (Polydor)
17	Out Of Control Steppenwolf/Bovers Back V Beckham (Polar)
18	Ride Gabrielle (So Beep/Polydor)
19	We Will Rock You (Queen/RCA)
20	Nothing But A Heartbreak (Moby) (Polydor)

Chart shows the 20 most charted imported tracks on their's Euro 100 (over 100 entries) and Euro 50 (over 50 entries) by manufacturer, with Green Street and Capitol's labels

GAVIN US URBAN TOP 20	
1	Incognito Slave (Def Soul/DMG)
2	Wiley Nest (Arista)
3	Let's Get Married Jagged Edge (So So Def/Columbia)
4	Separated Avant (A&A)
5	No More Butta Gade (Shifteez)
6	Whisper (A&A) (Vigyn)
7	Just Be A Man About It Teo Scarlat (J&R/Arista)
8	Jumpin' Jumpin' Dexta Dime (J&R/Arista)
9	What You Like Kelly Rowland (J&R)
10	As Us Like Du Be Dret (So So Def/Columbia/CRG)
11	Choc' Star's Country Grammy Rally (Universal)
12	Treat Her Like A Lady Jay-Z (Roc-A-Fella)
13	Word This B**ch Young Dammé (Universal)
14	Word This B**ch Young Dammé (Universal)
15	Dance Tonight Baby (Raymond)
16	Chainsa I Wanna Be Downé Jones (J&R/Arista)
17	As Us Like Du Be Dret (So So Def/Columbia/CRG)
18	It Doesn't Really Matter Janet Jackson (Def Soul/DMG)
19	Bad Man Be Really (A&A)
20	Bounce Mya (La Face) (So So Def/Columbia/CRG)

Chart shows the 20 most popular hits in US Top 40 set apart by their's Euro 100 (over 100 entries) and Euro 50 (over 50 entries) by manufacturer, with Green Street and Capitol's labels

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD		
COUNTRY	WEEKS IN THE CHART	CHART POS.
AUSTRALIA	single We Will Rock You (Queen) (RCA)	7 7
	album Play (Moby) (Polydor)	1 2
CANADA	single Desert Rose (Santana)	2 2
	album Play (Moby) (Polydor)	10 23
FRANCE	single Natural Blues (Moby) (Moby)	9 9
	album Play (Moby) (Polydor)	1 1
GERMANY	single It's Not Good Goodbye (Santana)	6 10
	album Play (Moby) (Polydor)	5 9
ITALY	single Come Over (Melanie C)	9 5
	album Fragments Of... (Morcheeba) (East West)	3 5
NETHERLANDS	single Fill Me In (Craig David) (Virgin)	13 10
	album Play (Moby) (Polydor)	7 7
SPAIN	single It's Not Good Goodbye (Santana)	6 5
	album Rocking... (BB King/Clayton) (Retart)	16 18
US	album Rocking... (BB King/Clayton) (Retart)	15 16
	album Rocking... (BB King/Clayton) (Retart)	10 11

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AMERICAN CHARTWATCH

by ALAN JONES

British artists remain thin on the ground in the US charts but those who are charting have had a good week, with several attaining new peaks. On the album chart, new UK 4 remains at number one with second week sales of 250,000. Eric Clapton's Riding With The King collaboration with BB King boosts 11-10, with a further 799,000 copies sold, and is now well past 1m sales just seven weeks into its life. Drawing ever closer to Clapton, Sting's Brand New Day album jumps 16-13 on its 44th week in the chart, beating the number 25 peak it achieved on its debut. The album is being helped by the success of the single Desert Rose, which is number 19 for the fourth straight week — and as it is here — is being heavily exposed on Jaguar's TV ad. Brand New Day was certified for shipments of 2m a few weeks ago, and should reach the same figure at retail this week. Sting's seventh studio album since the Police broke up, it is the only one not to have reached the Top 10, although that is something which could be remedied very soon if it continues its current rate of progress.

There is a good news too for BBK&M, whose debut album Sooner Or Later is really taking off in response to airplay for their single Back Here. Sooner Or Later has climbed 19 places in the last fortnight to reach a new peak at

number 38. It sold more than 35,000 copies last week. Back Here continues its size-3wagging singles chart performance, however, switching direction for the fifth week in a row, as it rebounds 16-15.

Completing the good news for UK acts, Diddy's No Angel also reaches a new peak. It edges up 120-112 this week, thanks to a combination of publicity for her upcoming tour and the increasing support for EMI's recent Stan, which samples a cut from No Angel.

On a more general note, it is a very quiet week on the albums chart, with rock group Ever 6's Horrorscope being the week's highest new arrival at number 34. The Hot 100 singles chart, however, is more lively than normal, with a new number one — Sisqo's Incomplete — and no fewer than 10 new entries, the highest tally of the year. Madonna's (pictured) Music is the leading newcomer, debuting at number 44, followed by two songs penned by Max Martin, Britney Spears' Lucky at number 61, and Boyz II Men's It's My Life at number 64. None of these three has yet been commercially released, with all their chart points coming from airplay. Among the singles washed away by the tide of newcomers is Santana's Maria Maria, which retires after 26 weeks, and the group's previous single Smooth extends its chart run to 55 weeks and climbs 39-36. The Santana album Supernatural also climbs 29-24 and is now certified for sales of 1.3m.

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*BPI 'Music Buyers' Survey 1999.

**Gartner and the Consumers' Association research 2000 stated that over 40% of credit card holders would not buy over the web.

news file

NINJA SEALS QUANNUM DEAL

Ninja Tune has signed an exclusive licensing deal with US hip-hop label Quannum for all territories outside the US and Japan. Quannum Projects, the label formed by DJ Shadow, Blackalicious and Latryx, has a reputation for pushing boundaries in the genre — a value that fits neatly with Ninja's identity. Ninja managing director Peter Quicke says, "Quannum has built a solid reputation in the hip-hop world and at the same time is experimental with its music. DJ Shadow and Blackalicious are outstanding artists, and the label has plenty more to offer." The deal is the latest development at Ninja, which is about to celebrate its 10th anniversary.

TAYLOR ATTRACTS RADIO INTEREST

Interest is mounting in Julianne Taylor, the Scottish singer signed to Edinburgh-based production company Streamline Music — co-owned by Gordon Campbell and Attic Studios — and licensed to Neil Ross' R2 Records, distributed by Mac. Last week Radio 2 listened her debut single Second Hand News — a cover from Fleetwood Mac's Rumours album — and 14 Scottish radio stations have also added the track to their playlists. Released on August 21, it is taken from Taylor's debut album, Racing The Clouds Home, which is out today (Monday) through R2 Records.

ARISTA LANDS SHE'KSPIERE LABEL

Arista in the US has signed an exclusive joint venture deal with Kevin 'She'kspiere' Briggs, under which the R&B producer and writer will launch his own imprint as well as acting as A&R consultant and staff producer for Arista and its affiliated labels. Briggs, whose recent credits include No Scrubs for TLC and Bills, Bills, Bills for Destiny's Child, has also worked with Mariah Carey, Boyz II Men and 'N Sync.

Bicknell & Knopfler split after 23 years

by Robert Ashton

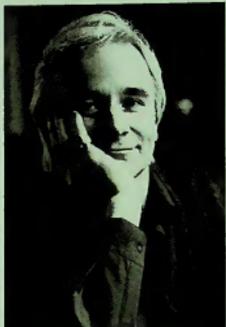
One of the longest running manager-artist partnerships in pop music has ended after Ed Bicknell and Mark Knopfler have called it day after 23 years.

The pair, who first met at a Dire Straits gig in Camden Town's Dingwalls in December 1977, have agreed to terminate their successful relationship after "running out of gas". It leaves Knopfler to promote his new album Sailing To Philadelphia with a new manager and Bicknell contemplating his next move in the music business.

Bicknell says the pair met recently to discuss Knopfler's forthcoming release, but the conversation drifted onto their future together. "I think for quite a while we hadn't been pulling in the same direction. It's 50/50 and I think for both of us it's probably a good move. But, after this amount of time it is a bit of a shock and also sad because we've had an amazing run selling 1.05m albums," says Bicknell. "Sometimes things run their course and the trick is to see that before it degenerates. I think a lot of what we did we did with style and class and I hope that extends to this [split]."

Bicknell adds that former Tears For Fears and Level 42 manager Paul Crookford is now likely to steer Knopfler's career until at least Christmas. "The process of pop music is quite dull," he says. "I want to sit back for a bit and see what to do."

Meanwhile, the veteran manager, who has tired of the administrative side of the record business, says he will continue to look after



Bicknell: "run out of gas" with Knopfler

his other charges. The Blue Nile, who are currently working on a new material before delivering a new record some time next spring. The band, whose critical acclaim has so far always outstripped their record sales, are currently without a deal following their departure from Warner in the US, although it is understood there is already considerable interest from a number of companies.



Ben (centre) with manager David Samuel (left) and Raymond

Phats & Small vocalist signs solo RCA project

RCA A&R director Nick Raymonde has signed former Phats & Small vocalist Ben to the label and will release his debut solo single Your Love on September 25.

As a former member of the Multiply act, the vocalist helped sell more than 3m singles worldwide, and achieved three Top 10 hits, including a UK number two with Turn Around. He was previously signed to RCA as a member of the pop group Ben, who had four Top 40 hits for the label.

The new track, produced by Bennett and Green, builds on his powerful trademark vocal style. "Not only has Ben got a truly fantastic voice but he's a great writer and a real personality who's just a pleasure to work with," says Raymonde.

"We've remained in touch ever since he was with Ben, so when he said that he was ready to go out and do his own thing I knew that I definitely wanted to work with him again."

"We'll start things off with the release of Your Love and work on from there, looking at an album release next year. Your Love is a fantastic ultra-modern upbeat pop record which should appeal to a wide variety of people."

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"IN THEIR OWN WORDS..."

Rob Davis started his career some 25 years ago as a member of the group Mud, but has since established himself as one of the most sought-after writers in contemporary dance. Davis, published by Universal Music, has been actively working in the dance arena since the late-Eighties and his recent credits include Coco's I Need A Miracle and Spiller's Groovejet, released on Monday. Speaking to Music Week, he describes how he has grown with the ever-expanding dance scene.

"After Mud I was in a band called the Darts for two years and from there I got really into soul music. One of the first tracks I worked on after the Darts was My Baby's Baby by Liquid Gold, which did very well at the time and has recently been sampled on Yomanda's Syths & Strings. In the mid-Eighties I met Mel Medallie, who ran Champion Records, and through him I worked on an album for Oliver Cheatham. One of the A&R men at Champion at the time was Paul Osterfeld and we began to work together from about 1989 onwards on tracks like Elektra's Jibaro and Project Club.

The growth of dance music was really exciting for me. It was new and cutting edge but also had the funkiness and soul that I could relate to. My first big success came in 1995 when I worked on the vocals for It's Not Over by Grace. This tune went down really well and set a real precedent for vocal house — we still get compilation requests for it.

The next step came when I signed a publishing deal with MCA Music. It began to hook me up with new producers and artists. Ruth Rotwell, my A&R at MCA (now Universal



Davis: back in the Mud days (left) and today

Music), encouraged me to start working specifically on vocals rather than complete tracks and one of the first projects I did was Coco's I Need A Miracle, which got to 27 in 1997, and the reworked version of course got to number one this year. Other tracks that I've collaborated on include Spiller's Groovejet, BBE's Deeper and a track for the Tamperer album.

"It's not all been strictly dance music though — I also worked on a more R&B-based album for Sylvia Powell [on Deconstruction] and I'm soon going to be working with Albert Cabrera, a US producer who has also worked with the Sylvia Powell project.

"I'm going to be really, really busy over the next few months with projects for Incentive and A&M, as well as helping to develop a new act for Hugh Goldsmith at Innocent Records."

"I'm very lucky in that I get lots of requests for work from labels and singers and can choose those that I really believe in. I like to work with vocalists who can pick up a track quickly and get with the sound, but especially those who can put something of themselves into it rather than just copying the guide vocal. As far as I'm concerned dance music is definitely still exciting. People are getting more and more experimental with the samples they use and the way they build tracks. There are still lots of new ideas out there."

KEY ALBUMS:

CRAG DAVID: Born To Do It (Aug 14). Already one of the hottest new talents in the UK, the Wildstar artist is now set to take on the US following the conclusion of a licensing deal with Virgin for the territory.

DUM DUMS: Goes Without Saying (Sept 18). Signed in late 1998, this rock three-piece have been building a solid live fanbase prior to the launch of their debut album for Wildstar imprint Good Behaviour. It will be preceded by the single *You Do Something To Me?*

SASHI: Greatest Hits (Oct 23). With his tenth single out soon and almost 3m unit sales in the UK under his belt, Multiply unleashes a Sashi best of that includes all the hits plus

unreleased mixes.

VARIOUS ARTISTS: Multiply Compilation (Oct 5). All the hits you would expect from the dance specialist.

TELSTAR SINGLES:

SUN KIDS: Rise Up (Aug 14). Sound like Aretha (on Decade Imprint); **CURTIS LYNCH JNR FEAT KELE LE ROC & RED RAT: Thinking Of You (Aug 29);** Pop ragga cover; **CHARLIE BROWN'S BIG BEAT ORCHESTRA: Good Thing (Sept 11);** **BROTHERS LOVE DUMS: I-800 (Sept 11);** **MARISA TURNER: Last Night (Sept 13);** Stonebridge Production; **JODIE & LAINE: Rhinoceros (Sept 23);** Two Kingsbridge It, Girls managed by John Benson; **RANNAH: Our Kind Of Love (Sept 25).** Lead single from *The Beautiful Game OST*; **EMMIE:**

Fallin' (Oct 2), 22-year-old singer/songwriter produced by Lucid.

MULTIPLY SINGLES

ROBBIE RIVERA: Bang (Aug 21). A smash in the making; **PHATS & SMALL: Talk About Love (Aug 21).** A taster from their album, set for release after Christmas; **LOVE CONNECTION: The Bomb (Sept 11).** Picked up from Italian powerhouse Time Records at Midem; **SISTER BLISS: Sister Sister (Sept 11).** The Faithless member unleashes the first single from her debut solo album, which will be released next year; **TIP FEAT KATJEN: Just Gets Better (Sept 11).** Uplifting house; **BASEMENT JAZZ: Fyrite (Oct 18).** New mixes of a "classic".

David drives Telstar's autumn sales push

Many labels have now got their focus fixed clearly on the fourth quarter and its bulging release schedule, but for leading independent group Telstar, that crucial release period has already kicked in.

In just six months Craig David has exploded from total obscurity to being widely tipped as the most exciting new talent to emerge on the UK scene this year. Last week his second solo single topped the charts and now he is hoping his debut album, *Born To Do It*, will do the same when it is released next Monday.

David's album is undoubtedly the most important release in Telstar's history to date, but it is far from being the only item of note on a varied release schedule that underlines just how the parent company has changed during the past year.

It has certainly been a busy time since Records Group managing director Jeremy Marsh joined the independent a year ago following his departure from BMG. Last December Telstar's new technology and distribution arm Telstar split off in a surprise management buy-out that forced it to re-examine its strategy. Since then it has restructured its management team and overhauled its artist roster. With the company's



New Telstar talent: Craig David (centre) with two members of the Dum Dums

artist development activities – as opposed to its compilation business – now firmly focused on its Wildstar, Telstar and Multiply operations – it is successfully transforming itself from being perceived as a TV marketing operation into a credible repertoire source.

Leading the charge is Wildstar, the joint venture with Capital Radio and Wildlife, which is home to Craig David. The other new act it has been developing for more than a year is guitar pop rock three-piece the Dum Dums, who had a number 21 hit with their *Everything* single in February and who have been concentrating on

building more of a grassroots fanbase via a busy gig schedule including an appearance at Glastonbury. Now they are preparing to launch their debut album *Goes Without Saying*. Wildstar acts who are set to release new material next year include Connor Reeves, who has been writing with names including Artful Dodger mainstay Mark Hill.

The key focus this year of Telstar Records' biggest current act, BEMAK, has been the US (see international p6). The plan is now to target the UK in the first quarter of next year. In the meantime, the label has secured UK soundtrack rights to *The Beautiful Game*, co-written by Ben Elton and Sir Andrew Lloyd-Webber, who has left Universal but has yet to sign another long-term record deal. The lead single *Our Kind Of Love* will appear on September 25, the day before the show opens, followed by the album at the year's end.

Leading the label's A&R push is Pete Hadfield, who joined the company following his departure from BMG and who has a brief to give the label a different identity to its sister imprints, while picking up singles to feed the company's compilation division. With a string of dance-related singles currently lined up for release (see above), the company is also

looking to develop a wider roster of album acts, albeit carefully. "Managers are a bit worried about getting lost in large rosters at the moment. Wildstar and Telstar won't build beyond a core roster of five acts," says Marsh.

As the Telstar label refocuses, sister label Multiply continues to power ahead with a string of hits. As most consistent performer in recent times has been Sashi, who is already had eight Top 10 singles to date and is hoping for another with his next single *With My Own Eyes* on August 28. Now the label is preparing his greatest hits package. Another key album project is Faithless member Sister Bliss's solo debut. With the first single produced by Rollo already reaping a strong response, Rollo's sister Dido may be contributing vocals to the next one. Meanwhile, the label continues with its string of one-off singles, including Bang by Robbie Rivera Presents The Rhythm Bangers (see reviews, p26).

As the Telstar group forges a new identity, it is appropriate that it is moving into new premises next week, which will see all its labels, including Wildstar, united under same roof for the first time. If, as expected, Craig David's album debuts at number one, it could not get off to a better start.

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SUGARBABES

Defining the music and the marketing

It might seem crazy to launch another female trio, especially given the number of girl groups out in the market and the mixed success that they have achieved this year. But this is precisely what London is attempting with Sugababes. However, the difference this time is that the label is letting the music do the talking.

Although there have been mutterings about the group for more than a year, the first most people will have heard is the funky debut single *Overload*, which was circulated on a limited edition seven-inch a couple of weeks ago and rapidly made it on to the Radio One C list. Graduating after one week to the B list, it is now set for release on September 4.

Although still young – group members Keisha Buchanan, Mutya Buena and Siobhan Donaghy are all 16 – the leftfield pop sound and punch of *Overload* not only suggests a maturity that could easily come from a much older group, but also underlines how they have progressed since *Music Week* first heard some demos back in February. Manager Ron Tomlinson (aka Ron Tomo), believes that the maturity of their sound is the result of careful, un rushed development. "I've been working on this group for the best part of four years, and for the past two-and-a-half years the girls themselves have been working extremely hard to write the songs and bring the whole project together," he says. "My background is in the underground, so it's a music thing, 100%. Each of these girls is easily talented enough

to be a solo star, so when you see them work together as a group they really have what it takes musically."

London Records chairman Tracy Bennett, who signed Sugababes to the label more than 18 months ago, also believes that the time taken to carefully develop the north London trio will pay dividends in the long-term. "I went to see them in rehearsal and was so impressed by their talent that I wanted to sign them straight away. We were aware that they're very young so we gave them lots of time and opportunity to develop their sound naturally. We've been very conscious from the word go that we don't want them to be perceived as another girl band, and that's why we've allowed them the time to build up to where they are now. They're too naturally talented to be manufactured."

Reckoning for the album has taken place in London's Matrix and Mayfair Studios. Production and co-writing input has come from Tomlinson, along with former Spice Girls writer Matt Rowe, as well as Henry and All Saints producer Cameron McVey, whose team includes Paul Simm and Johnny Rockstar. The girls, who are signed by EMI Music, have co-written all nine tracks so far produced for their debut album, handling vocal melodies and lyrics. Overall the sound is on the other tracks heard by *MW* is more R&B-based than *Overload* but remains far from formulaic.

"All three of us are from different backgrounds and we all have an individual



input in the group," says band member Siobhan Donaghy. "We take the music very seriously and we don't dance like other groups. We'll also be doing live vocals whenever possible because we want to be sure that people know we can sing."

London is deliberately taking a different approach to their launch, hiring top fashion photographer Phil Pinner to shoot a highly-styled video – his first ever – that is certainly different from much of the fare currently on the Box. "The music and the girls' performance ability are the absolute focus for this project. At this stage in time we haven't done lots of teen press, and we won't be doing school tours and exhaustive PAs," says Bennett.

Key to their success will be convincing a wide enough age range – including their peers who might naturally gravitate to an "older" group – to buy into them. "There's no target audience for Sugababes, they're very aspirational and should definitely appeal to

their own age group, but their strength is in the songs so they should appeal to a very wide audience," says Bennett.

Tomlinson says his is confident that they will go just that. "They're a multicultural group that represent a cross section of the whole community. Kids their age and younger will be able to look up to them as role models, and the songs have the power and universality to cross all barriers of age, gender and race. They represent all that's best about UK music but will also make a lot of sense to overseas audiences."

David Ballfour

● **Single** – *Overload* (September 4, 2000); album – **tc**; management – Metamorphosis; A&R – Tracy Bennett; producers/co-writers – Tomlinson, McVey, Rowe, Deo, LooE, Carl MacInnis; studios – Matrix, Mayfair (London); press – Eugene Manzi, Manzi Records; radio – Pete Black, London Records; TV – Sasha Cowlam, London Records

I have been in the record business since 1969 and have seen it through good and bad times. But such is the situation at the moment that several weeks ago I was moved to send a letter to the managing directors of all the major record companies. Their response, where there has been one, has been interesting.

My key point – backed up by examples – concerned the absence of a level playing field in a retail market where independent stores only account for 15% of sales compared with 24% just a few years ago. Were this a natural evolution it would be easier to accept, but this is not the case. The biggest issue is the growing share of chart sales taken by supermarkets which discount heavily and for longer than any record shop can afford. I believe they and EMI, hitbert the largest wholesaler to the supermarkets, can do this because:

- they get more discount and "marketing allowance" money;
- they continue to sell parallel imports; and
- they take no stock risk as they effectively buy music on sale or return (SOR).

At the moment I suspect record companies are giving preferential terms to the supermarkets on approximately 15% of the industry turnover (although the record companies all claim that EMI is not as advantaged as I think it is). And as the supermarkets dominate it in the future, it'll be giving these terms on far more. However, my main concern is the SOR or virtual SOR which these shops seem to enjoy.

Delivery drivers have told me of shops receiving 20 boxes and having 30 boxes picked up at the same time to return to the same source. I calculate that a shop receiving SOR can make 15% more profit on some orders than a shop not getting SOR can achieve, even with the best buyer in the world. I firmly believe SOR should be offered to all indies on albums and singles. Then each retailer could survive on a fair because of their own abilities. A term frequently used in these

LETTERS

TIME FOR A NEW INDUSTRY PR FOCUS

In recent months I have been reading with increasing astonishment the articles which have appeared in the broadsheet newspapers about Napster, Gnutella and the like. However, a recent leader article in *The Independent* (28 July – Record companies tune into the Net – or die), left me speechless.

The promise of this leader article was that it was its more "convenient" for consumers to obtain their music from Napster. Overall the viewpoint justified Napster's existence. The piece did not mention the legality or otherwise of the issue; worse, it actively seemed to condone such usage.

I successfully requested a right of reply from *The Independent* in relation to this leader. However, it seems ironic that the music industry, which prides itself on creating good PR and marketing campaigns for its own artists, seems to be less able to do so in representing itself. It is clear that for one reason or another the mainstream media does not like the image of record companies, per se. The PR drive against Napster and Gnutella and their ilk needs to come from the actual songwriters, musicians and performers themselves.

discussions with record companies is support, as in "terms and investment in proportion to their support." But what does this support mean? Does it mean number of units bought, or number of titles in stock? Every indie shop owner I know puts their heart and soul into their business and stocks as wide a range of the record companies products as they possibly can. The supermarkets do not, in fact, the supermarkets have empty eye-consumer buyers to parallel import, something it

British Music Rights, on behalf of both composers and publishers, is planning such a PR campaign and is also encouraging songwriters and composers to respond by letter to some of the worst incursions to piracy which have been appearing in the press.

We need to get behind this campaign and bring home the message that unless music is paid for, there will be no music in the future, and hundreds and thousands of songwriters, composers, arrangers, performers, musicians, recording engineers and record producers will lose their jobs.

The fact that The Corrs have taken on the IPPI role to voice artists' concerns to the media is great. However, the media and public still need to hear from songwriters, musicians and performers who are not so financially successful.

Recently rights bodies have put a lot of valuable, time-consuming and exhausting effort into lobbying on European Copyright Directive. We now need to put a similar effort into the PR battle over piracy. Catherine Bell, general manager, Chrysalis Music, London, W2D.

seems only the indies are accused of.

If I worked for one of the record companies and read in *Music Week* that Asda was "working hand-in-hand with the record companies to drive down the price of music" (although presumably only in Asda), I'd be furious if it wasn't true, but I've seen no statements from record companies re-assuring indies, HMV or Virgin that they're not being disadvantaged here. Any SOR should give indie retailers the opportunity to their wholesalers should be open to all. In

other words, we're asking for a level playing field. The next course of action is to take the problem to Bard and see if it can pursue the matter.

I was pleased that most record companies at least responded to my letter. However, they must take positive action to help those who stock the bulk of their catalogue, not those who feed off the cream.

Ultimately we are not just small businessmen running record shops having a mean about the industry. The likes of Coda Music is in business because of a passion for the product it sells. Just remember that when Wal-Mart has the record companies on their knees, squeezing out the last drops of profit in the knowledge that there are no other High Street outlets left. Dougle Anderson, Coda Music, Edinburgh.

It's a sad, but true, statement that Asda doesn't understand the music business and its supermarket competitors just don't care.

Its relentless pursuit of a sub-£10 price point for chart CD albums may mean a few extra sales nationally in the short-term, but in the longer run it will herald a much narrower industry that lacks the funds and resources for proper A&R, reduced marketing activity and ultimately less choice for the consumer. The pride in ownership of a wide and valuable record collection will wither and die. The perception of records being one of life's little luxuries will disappear as Mr Average sees CDs as cheap and disposable items.

The independent record store will probably exist as a source of second-hand merchandise, trading in the music of a bygone age. Come on, wake up everybody – or is it already too late? Richard Woolton, Ainley's Music Video, Leicester.

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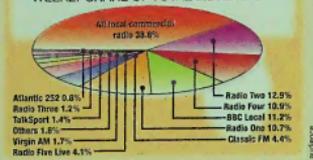
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Q2 2000: THE NATIONAL PICTURE

WEEKLY SHARE OF TOTAL LISTENING



WEEKLY AUDIENCE REACH



RADIO LISTENERS LEAD NEW TECHNOLOGY CHARGE

Rajar's on-going research into how people use the internet and whether it changes their radio listening habits reveals that regular radio listeners are more likely to be online.

More than 30,000 people take part in the survey, which shows that 7.5% of radio listeners use the internet every day compared with 7.2% for all adults, with 9.9% (9.4%) logging on every day and 10.0% (9.5%) once a week. The number of 15- to 24-year-olds online rose from 39.1% in March to 44.0% in June, while the results indicate that 96.0% of all internet users listen to the radio.

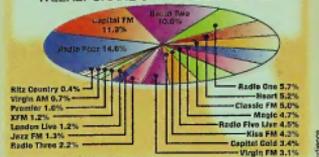
The survey also confirmed the demographic bias of those who have access to the internet with 38.4% of ABC1s regularly surfing the web in June, up from 35.5% in March, compared with only 14.2% of those in the C2DE social group, up from 13.6%.

The number of people who listen to the radio via the internet has also increased during the three months, although the levels are still low. Some 9.2% had visited a station's website (compared with 8.3% in March), 5.0% (3.3%) had listened to a station via the internet with 2.4% (1.8%) tuning into a national station and 1.0% (0.5%) to a local service.

"The results illustrate that keen radio listeners are also early adopters of new technology and these figures are an indication of how listening behaviour via the internet is likely to develop. The Rajar sample is one of the most in-depth analyses of internet usage currently available," says Jane O'Hara, who took over as managing director of Rajar in May.

Q2 2000: THE LONDON PICTURE

WEEKLY SHARE OF TOTAL LISTENING



WEEKLY AUDIENCE REACH



Radio One cheered though Radio Two fails to match spectacular Q1

Radio One controller Andy Parfitt was standing outside Broadcasting House in the rain on Thursday trying to hail a cab to take him to a lunch meeting with Virgin Records chief Paul Conroy.

Parfitt has always valued his regular informal chats with the music industry and this time he was armed with the latest Rajar figures that reveal Radio One has added 300,000 listeners in the past year, taking its reach to 11.3m (13.8m when children are included) while its market share has jumped from 10.3% to 10.7%.

"These are very good figures for us in such a competitive market and demonstrate we are being rewarded for our commitment to targeting a specific demographic. The UK music industry appreciates the job we are doing and that our reach and share remain robust," he says.

Radio One has achieved its latest rise - which takes its audience numbers to a level not seen since the mid-Nineties - without a high-profile marketing campaign and before the main part of its new traditional live schedule kicks in.

Among the shows to do well in the survey period ending June 25 was the Drem Team's Sunday morning show (which has added 200,000 to take it past the 2.0m level), while the Sara Cox Breakfast Show retained around the 7.2m mark and was used deliberately by Parfitt to trail Radio One shows following throughout the day.

It is notable that Radio Two's audience fell by more than 500,000 from the 10.6m it enjoyed in quarter one, a dip that managing editor Lesley Douglas blames on seasonal variations. The network's reach of 10.0m was still 183,000 higher than a year ago and Radio Two remains the most listened to station with a share of 12.5% while listening hours were also up. "We had such a phenomenal first quarter that we expected to see some levelling off in quarter two. The year-on-year trend is still up and we have to be pleased with that," says Douglas.

Radio Three has lost another 192,000



Park Capital has most children listening

listeners since March, although its 12-month fall was only 26,000, and the BBC classical station is finding it tough going against its commercial rival Classic FM, which posted a market share of 4.4% - triple that of Radio Three and a record for the station. Classic has added 230,000 listeners in 12 months and now reaches 6.2m adults a week, while average hours touched a new high of 7.4 hours per person, up from 7.0 last year.

Managing director and programme controller Roger Lewis says: "We have an on-going programme of refinement for the music. We analyse the market and our listeners daily. As well as record audience figures we are also celebrating a new high for revenue."

Virgin Radio will be analysing the Rajar data to determine why it has lost 384,000 listeners in the past year to take its reach down to 2.9m, while Atlantic 252 will finally give its £1m marketing campaign in September having watched closely how its audience has fared since the station was relaunched as The New Atlantic 252 in January. The 150,000 listeners it added in quarter one disappeared in the three months to June along with 71,000 others and its reach is 610,000 less than a year ago. Yet

Parfitt: robust reach

its share was up slightly from 0.7% to 0.8% in the three months, and managing director John O'Hara remains positive because average hours have increased by 23% since programme changes were introduced at the start of the year with listeners now tuning in for an average of 5.5 hours a week.

The London market has become increasingly crowded during the past few years. Capital Radio London, incorporating Capital FM, Capital Gold and Xfm, now reaches 3.5m people a week. Capital FM's reach remained stable at around 2.6m and a record number of children - 927,000 - are now tuning in, while Chris Tarrant's Breakfast Show reaches 2.5m - higher than the weekly reach for any other music station in London.

104.9 Xfm has increased its audience for five successive quarters and is losing a highest-ever reach of 443,000, putting it in touching distance of the 500,000 critical target that Capital set when it acquired the station. Capital group director of programmes Richard Park says the increase in the number of children listening to Capital FM "bodes well for the future of the station", while he says Xfm has benefited from an active marketing campaign that is likely to be stepped up during the coming months.

Chief executive of Emap Performance Network, Tim Schoonmaker, says promotion of the Kiss brand across different formats helped Kiss 100 achieve its highest weekly reach of almost 1.5m.

Yet overall the BBC has retained the market share lead over commercial radio which it has held since the Rajar methodology was changed at the beginning of 1999. BBC radio had an audience share of 51.1% in quarter two compared with 47.2% for the commercial sector. Listeners are also tuning in to BBC stations for longer, at an average of 17.0 hours a week compared with 15.4 hours for commercial radio. Overall, total radio listening was 43.7m, and the medium is reaching 94% of the adult population, up from 90% a year ago.

There was also good news for ILR stations around the country. Within the Capital Group, Power 103.2 saw its share jump from 11.0% to 12.9%, Ocean FM's share was up by 7.9% to 10.3% while Century 106's reach was up 14% to 289,000. The local highlights for Emap included a 10.5% increase in reach for Radio City, a 9.4% jump for Virgin FM and a 7.1% improvement for Italian FM.

Meanwhile, the Chrystalis Radio Group has added 1m listeners in the past year, with its seven stations experiencing a rise in their combined audience from 3.8m to 4.8m adults, while total hours have risen from 29.4m to 38.3m. Galaxy 102.2 in Birmingham has seen its reach rise by 54% to 257,000 since the start of 1999. Heart 106.2 remains the second most popular commercial station in London behind Capital FM.

Among the QAR local stations to do well quarter-on-quarter were 95 Trent FM, whose reach was up by 6.1%, while Rose FM in Derby enjoyed a 10.1% jump and Orchard FM a 4% increase.

In Scotland Radio Clyde's Clyde 1 and Clyde 2 brands had a combined market share of 35%, which was higher than the total for the six BBC national and local stations available in the West Central Scotland region.

Steve Hensley

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TOP 75

12 AUGUST 2000



Pos	Title	Artist (Producer)	Publisher	Writer	Label	CD/Cass (Distributor)	7/12
1	NEW	ROCK DJ	Chryslis	COCHS 5118/TCCHS 5118 (E)	Chryslis	COCHS 5118/TCCHS 5118 (E)	
2	1	7 DAYS	Widstar	CDW10 30/CAW10 30 (TEN)	Widstar	CDW10 30/CAW10 30 (TEN)	
3	2	TIME TO BURN	Data Data	1823/DATA 182A (MCM/VEP)	Data Data	1823/DATA 182A (MCM/VEP)	
4	2	FREESTYLEY	Dancepool	DPS 2CD/DPS 2CA (TEN)	Dancepool	DPS 2CD/DPS 2CA (TEN)	
5	4	LIFE IS A ROLLERCOASTER	Polydor	59138/52513934 (U)	Polydor	59138/52513934 (U)	
6	3	WE WILL ROCK YOU	RCA	7432177402/7432177404 (RMG)	RCA	7432177402/7432177404 (RMG)	
7	5	THE REAL SLIM SHADY	Interscope/Polydor	49373/24837374 (U)	Interscope/Polydor	49373/24837374 (U)	
8	NEW	CAN ONLY DISAPPOINT U	Parlophone	CDRS 654/TCR 654A (E)	Parlophone	CDRS 654/TCR 654A (E)	
9	2	2 FACED	1st Avenue/EMI	COEMS 570/CEM 570 (E)	1st Avenue/EMI	COEMS 570/CEM 570 (E)	
10	NEW	BATTLE	Soul 2	SP1AS 23/SP2 30 (U)	Soul 2	SP1AS 23/SP2 30 (U)	
11	6	JUMPIN' JUMPIN'	Columbia	86720/866924 (TEN)	Columbia	86720/866924 (TEN)	
12	6	MARIA MARIA	Arista	7432179372/7432179374 (BMG)	Arista	7432179372/7432179374 (BMG)	
13	NEW	SINCERE	Takin Loud	TLOD 61/MLD 61 (U)	Takin Loud	TLOD 61/MLD 61 (U)	
14	3	TAKE A LOOK AROUND (THEME FROM MI 2)	Interscope/Polydor	49373/24837374 (U)	Interscope/Polydor	49373/24837374 (U)	
15	5	BREATHLESS	Atlantic	AT 094/CDAT 0384C (TEN)	Atlantic	AT 094/CDAT 0384C (TEN)	
16	1	SANDSTORM	Noo NYCDD	NYCDD 102/NOO 102 (U)	Noo NYCDD	NYCDD 102/NOO 102 (U)	
17	3	GOTTA TELL YOU	Ward/Capitol	56138/25618224 (U)	Ward/Capitol	56138/25618224 (U)	
18	4	TRY AGAIN	Virgin	VUGSD 167/USG 167 (E)	Virgin	VUGSD 167/USG 167 (E)	
19	NEW	SET THE RECORD STRAIGHT	Columbia	66592/669554 (TEN)	Columbia	66592/669554 (TEN)	
20	3	AFFIRMATION	Columbia	66592/669554 (TEN)	Columbia	66592/669554 (TEN)	
21	5	SING A LONG	Papper	30322/2932024 (P)	Papper	30322/2932024 (P)	
22	5	WILL I EVER	Positiva	CDTNS 134/TCV 134 (E)	Positiva	CDTNS 134/TCV 134 (E)	
23	NEW	HOW'S YOUR EVENING SO FAR	Tric	FC4 384/FC 384 (TEN)	Tric	FC4 384/FC 384 (TEN)	
24	5	WHEN I SAID GOODBYE TO SUMMER OF LOVE	East West	EW 215C/ EW 215C (TEN)	East West	EW 215C/ EW 215C (TEN)	
25	5	WOMAN TROUBLE	Public Demand/Tric	FCP 200/FC 200 (TEN)	Public Demand/Tric	FCP 200/FC 200 (TEN)	
26	11	REACH	Polydor	58113/581134 (U)	Polydor	58113/581134 (U)	
27	11	IT FEELS SO GOOD	Sony/Universal	MSC20 4023/MSC 4023 (U)	Sony/Universal	MSC20 4023/MSC 4023 (U)	
28	4	BABYLON	Int-East West	EW 215C/ EW 215C (TEN)	Int-East West	EW 215C/ EW 215C (TEN)	
29	5	YELLOW	Parlophone	CDRS 653/TCR 653B (E)	Parlophone	CDRS 653/TCR 653B (E)	
30	2	FOR SURE	Accolade	CDACS 196/CDAC 195 (E)	Accolade	CDACS 196/CDAC 195 (E)	
31	NEW	MORE & MORE	Manifesto	FESD 72/FESM 72 (E)	Manifesto	FESD 72/FESM 72 (E)	
32	4	YOU	Eternal	WEA 291D/WEA 290C (TEN)	Eternal	WEA 291D/WEA 290C (TEN)	
33	2	SPINNING AROUND	Parlophone	CDRS 653/TCR 654 (E)	Parlophone	CDRS 653/TCR 654 (E)	
34	NEW	CALL IT WATERS	Pure Silk	CDPS1 1/CDPS1 1 (AM/D)	Pure Silk	CDPS1 1/CDPS1 1 (AM/D)	
35	NEW	DISAPPEAR	Hollywood	11387/5 HWVU (U)	Hollywood	11387/5 HWVU (U)	
36	11	SHACKLES (PRAISE YOU)	Columbia	66420/664204 (TEN)	Columbia	66420/664204 (TEN)	
37	2	PURE PLEASURE SEEKER	Echo	EDCS 91/ECMS 91 (P)	Echo	EDCS 91/ECMS 91 (P)	

Pos	Title	Artist (Producer)	Publisher	Writer	Label	CD/Cass (Distributor)	7/12
38	3	YOU SEE THE TROUBLE WITH ME	Barnes	WEA 280C/WEA 280C (TEN)	Barnes	WEA 280C/WEA 280C (TEN)	
39	4	I NEED YOUR LOVIN' (LIKE THE SUNSHINE)	Positiva	CDTNS 130/TCV 130 (E)	Positiva	CDTNS 130/TCV 130 (E)	
40	4	I TURN TO YOU	RCA	7432176547/7432176549 (RMG)	RCA	7432176547/7432176549 (RMG)	
41	4	FLY NEVER STOP	Blue	92507/9250704 (P)	Blue	92507/9250704 (P)	
42	17	AMAZED	Grapevine	BMG 7432174258/7432174259 (RMG)	Grapevine	BMG 7432174258/7432174259 (RMG)	
43	2	WHEN THE WORLD IS RUNNING DOWN	Virgin	FLDPRD 11/FLDPRD 11 (E)	Virgin	FLDPRD 11/FLDPRD 11 (E)	
44	NEW	WHOA	Puff Daddy/Arista	7432178232/7432178233 (RMG)	Puff Daddy/Arista	7432178232/7432178233 (RMG)	
45	3	TASTE IN MEN	Placido	FLDPRD 11/FLDPRD 11 (E)	Placido	FLDPRD 11/FLDPRD 11 (E)	
46	5	SUNDAY MORNING CALLS	Brother	RK03R03 06/RK03R03 06 (U)	Brother	RK03R03 06/RK03R03 06 (U)	
47	6	GO YOUR MONEY	Elektra	E 707C/E 707C (TEN)	Elektra	E 707C/E 707C (TEN)	
48	3	UNCLE JOHN FROM JAMAICA	Positiva	CDTNS 135/TCV 135 (E)	Positiva	CDTNS 135/TCV 135 (E)	
49	2	ROME WASN'T BUILT IN A DAY	East West	EW 214C/ EW 214C (TEN)	East West	EW 214C/ EW 214C (TEN)	
50	4	LAST ONE STANDING	RCA	7432174272/7432174274 (BMG)	RCA	7432174272/7432174274 (BMG)	
51	NEW	BITS AND PIECES	Tidy Trax	TDY 41C/ TDY 41C (ADD)	Tidy Trax	TDY 41C/ TDY 41C (ADD)	
52	5	IT'S MY TURN	Sonoma	MCS20 4023/MSC 4023 (U)	Sonoma	MCS20 4023/MSC 4023 (U)	
53	4	I THINK I'M IN LOVE WITH YOU	Columbia	66592/669554 (TEN)	Columbia	66592/669554 (TEN)	
54	10	NEW BEGINNING/BRIGHT EYES	AM/Polydor	56138/25618194 (U)	AM/Polydor	56138/25618194 (U)	
55	4	DOOPS! I DID IT AGAIN	Blue	92504/9250454 (P)	Blue	92504/9250454 (P)	
56	11	IT'S MY LIFE	Mercury	56218/5621834 (U)	Mercury	56218/5621834 (U)	
57	6	SUMMER OF LOVE	Riviera	RVR 633/RVR 633 (MCM/VEP)	Riviera	RVR 633/RVR 633 (MCM/VEP)	
58	RE	TOC'S MIRACLE	Positiva	CDTNS 128/TCV 128 (E)	Positiva	CDTNS 128/TCV 128 (E)	
59	3	COME AND GET ME	WEA	WEA 281C/WEA 281C (TEN)	WEA	WEA 281C/WEA 281C (TEN)	
60	4	SSST (LISTEN)	VO Recordings/Kin	VCR 69/VCR 69 (E)	VO Recordings/Kin	VCR 69/VCR 69 (E)	
61	NEW	FREE	Reed	REACT 186/ U/REACT 186 (U)	Reed	REACT 186/ U/REACT 186 (U)	
62	2	WHY DIDN'T YOU CALL ME	Epic	66592/669554 (TEN)	Epic	66592/669554 (TEN)	
63	4	IF I TOLD YOU THAT	Arista	7432176282/7432176284 (BMG)	Arista	7432176282/7432176284 (BMG)	
64	NEW	TRUE (THE FAGGOT IS YOU)	Hoo	HOOD 09/CDU/ U/HOOD 09 (E)	Hoo	HOOD 09/CDU/ U/HOOD 09 (E)	
65	3	UGLY	Universal	MCS20 4023/MSC 4023 (U)	Universal	MCS20 4023/MSC 4023 (U)	
66	3	GHETTO ROMANCE	Aftermath/Coolest	CD005 347/CD005 347 (E)	Aftermath/Coolest	CD005 347/CD005 347 (E)	
67	RE	COMING AROUND	Independent	ISOM 45M/ISOM 45C (TEN)	Independent	ISOM 45M/ISOM 45C (TEN)	
68	5	JERUSALEM	Parlophone	CDRS 654/TCR 654 (E)	Parlophone	CDRS 654/TCR 654 (E)	
69	10	ON THE BEACH	Manifesto	FESD 70/FESM 70 (E)	Manifesto	FESD 70/FESM 70 (E)	
70	2	FLY BI	East West	EW 217C/ EW 217C (TEN)	East West	EW 217C/ EW 217C (TEN)	
71	NEW	BLACK	Mellicams	INJECT 85033C/ U/INJECT 85033 (E)	Mellicams	INJECT 85033C/ U/INJECT 85033 (E)	
72	2	FLEE FLY FLY	Blue	92509/9250954 (P)	Blue	92509/9250954 (P)	
73	NEW	WIDE EYED ANGEL	Lost Language	LOST 01C/ U/LOST 01 (E)	Lost Language	LOST 01C/ U/LOST 01 (E)	
74	5	I WANT YOUR LOVE	Impulse	SINX 38/SINX 38 (E)	Impulse	SINX 38/SINX 38 (E)	
75	3	WHAT'S MY AGE AGAIN	NCA/Uni-Lab	MCS20 4023/MSC 4023 (U)	NCA/Uni-Lab	MCS20 4023/MSC 4023 (U)	

TITLES A-Z

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CV	200

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MUSIC WEEK 12 AUGUST 2000

12 AUGUST 2000

CHART COMMENTARY

by ALAN JONES



ROBBIE WILLIAMS scores yet another number one single with *Rock DJ*, which debuts to give the star his ninth chart-topper, six as a member of *Take That* and three solo. *Robbie's* single sold 199,307 copies last week, according to C.I.N. estimates, beating by just 223 the highest weekly tally for a single this year, the previous record holder being *All Saints*, who shifted 199,084 copies of *Pure Shores* on its first week in the

shops back in February. *Pure Shores* remains the best-selling single of the year, with more than 683,000 copies sold to date.

As well as Williams and his co-writer Guy Chambers, the credits for *Rock DJ* include Nelson Pigford and Ekdandya Paris. In acknowledgement of the song's debt to the Barry White hit *Ecstasy When You Lay Down Next To Me*, which they penned.

Robbie Williams' *Rock DJ* set a blistering pace on the singles chart all week, selling more than 56,000 copies on the day of release and nearly 200,000 copies in the week as a whole to debut in pole position. It outsold the number two – *Days* by *Craig David* by a margin of more than two to one and is Williams' second consecutive number one, following *She's The One/It's Only Us*, which opened with a significantly smaller sale of 122,630 last November. Although relegated to runners-up spot, *7 Days* still managed to sell more than 87,000 copies (the fourth highest tally for a number two this year) to take its 14 day tally to 237,000.

Storm's *Time To Burn*, which debuts at number three, sold over 64,000, the eighth highest figure of the year for a bronze medal position. The popularity of the top three helped the market as a whole to a 4.5% increase over last week, though the absence of rock and indie orientated hits helped to reduce the number of 7-inch singles sold last

MARKET REPORT

TOP 10 COMPANIES

EMI	29.3%
Virgin	2.2%
Others	15.7%
Warner	7.5%
Universal	15.3%
BMG	7.6%
Sony	12.3%
Tetstar	8.4%

TOP CORPORATE GROUPS

SALES UPDATE

VERSUS LAST WEEK: **+4.5%**

YEAR TO DATE VERSUS LAST YEAR: **-21.4%**

PERCENTAGE OF UK ACTS IN THE CHART

UK: 60.8% US: 24.3% Other: 14.9%

Figures show top 12 companies by % of total sales of the Top 75 and corporate group shares by % of total sales of the Top 75

week to a minuscule 2,592, or just 0.2% of the total, the lowest figure since the format was introduced in 1958. 12-inch singles,

which were launched in 1976, outsold their older but smaller brothers by more than 35 to one last week, and accounted for 7.6% of all

sales, compared to just 5.6% in the same week two years ago, and 6.6% last year. Mansour bring their tally of hits to an even dozen with the arrival of *I Can Only Disappoint U* at number eight this week. The introductory single from their upcoming album *Little Kix*, it's their second highest charting single ever, and only their third Top 10 hit. Meanwhile, the fourth and last new entry to the Top 10 is *Sattle* by *Wookiee*. Debuting at number 10, the Soul II Soul label release sold nearly 24,000 copies but had been widely tipped to do even better, and led to a bidding war for the Soul II Soul label won by *Belgian* indie PIAS.

Israeli hitmakers have been few and far between – *Esher & Adi Orlam*, *Topol*, *Izhar Cohen & Alona Beta*, *Mik & Honey* and the late *Ofra Haza* being pretty much it – but this week we can add *Spotted & Zig* to the list. The first dance act from Israel to break internationally, they debut at number 31 with their single *More & More*.

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	NEW	BATTLE	Wookiee feat. Linn	Soul 2 Soul/PIAS S2SPCO 001 (V)
2	1	SAWSTORM	Darude	New NEDCO 033 (V)
3	2	SING A LONG	Shank's Bigfoot	Peggye SC2X32 (P)
4	NEW	I DISAPPEAR	Metelica	Hollywood 0131293 HWN (V)
5	NEW	CALL IT FATE	Richie Dan	Pure Silk COPSR1 1AMDU (V)
6	3	PURE PLEASURE SEEKER	Meloko	Echo ECSC9 99 (P)
7	4	WHEN I SAID GOODBYE/SUMMER OF LOVE	Steps	Ebu/Live 5201162 (P)
8	6	SUNDAY MORNING CALL	Oasis	Big Brother RKIDCG 004 (JMV/P)
9	5	WHEN THE WORLD IS RUNNING DOWN	Different Gear Vs The Police	Pagan PAPAN 332035 (V)
10	7	I'LL NEVER STOP	'N-Sync	Jive 9526762 (P)
11	9	AMAZED	Lonestar	Grapevine/BMG 743214286 (RMS/BMG)
12	NEW	FREE	John CO Fleming	Reast CONTACT 18 (P)
13	NEW	TRUE (THE FAGGOT IS YOU)	Moral	Hovl Cheous HOUL 8202 (V)
14	NEW	BACK AROUND	Elevator Sixte	Inferno/MS NEFC2 85005 (V)
15	NEW	WIDE EYED ANGEL	Origin	Leat Language LOSTP 000 (V)
16	NEW	INJECTED WITH A POISON	Praga Khan	Nuke/Le NUKP28 (ADD)
17	8	ALL MY BEST FRIENDS ARE METALHEADS	Less Than Jake	Get! COSHOLE 027 (P)
18	NEW	BIG NIT'S BEAUTIFUL	King Adora	Superior Quality/ASM RSC0080C (V)
19	11	ODOR	De La Soul feat. Redman	Tennsy Boy TBOD 21928 (P)
20	NEW	BITS AND PIECES	Artemisia	Tidy Tans TIDY141C (ADD)

All charts © C.I.N.

PEPSI Chart

This	Last	Title	Artist	Label
1	NEW	ROCK DJ	Robbie Williams	Orion/EMI
2	1	7 DAYS	Craig David	Wipac
3	2	TIME TO BURN	Storm	Dea/Music Of Sound
4	NEW	FREESTYLE	Reebok/DC	Dancehall
5	NEW	LIFE IS A ROLLERCOASTER	Ramen Kazing	Poker
6	NEW	WE WILL ROCK YOU	Five D	NCA
7	NEW	THE REAL SLING SHADY	Intercept/Poker	Intercept/Poker
8	NEW	I CAN ONLY DISAPPOINT YOU	Mansour	Parlophone
9	NEW	2 FACED	Joe Aspin/D&G	No New/D&G
10	NEW	BATTLE	Wookiee feat. Linn	Soul 2 Soul
11	NEW	BREATHLESS	The Darts	Alamo
12	NEW	GROOVLET (OF THIS AINT LOVE)	Epique	Rescue
13	NEW	I TURN TO YOU	Wendee C	Virgin
14	NEW	IT FEELS SO GOOD	Seneca/Universal	Seneca/Universal
15	NEW	SHACKLES (PRAISE YOU)	Mary Mary	Columbia
16	NEW	MARIA MARIA	Enrique Vaz, The Product G&B	Acas
17	NEW	WHEN A WOMAN GATE	Go Beat/Poker	Go Beat/Poker
18	NEW	GOTTA TELL YOU	Sandra Mims	Wild Country/EMI
19	NEW	JUMPIN' JUMPIN'	Enrique's Club	Columbia
20	NEW	SPINNING AROUND	Kyle Volzgar	Parlophone
21	NEW	WOMAN HOUBLE	Enrique/Baptiste/David	Parlophone
22	NEW	DON'T CALL ME BABY	Melanie Ann	VC Recordings
23	NEW	BABYLON	David Sling	101 East West
24	NEW	TRY AGAIN	Ariyah	Virgin
25	NEW	SINCERE	All One	Yellow Label
26	NEW	OUT OF YOUR MIND	Timmy Linton/David's Decision	Nubia/EMI
27	NEW	APPREHENSION	Savage Garden	Columbia
28	NEW	STANDSTILL	David Sling	101 East West
29	NEW	DOESN'T REALLY MATTER	James Jackson	D&G
30	NEW	SING A LONG	Steps & Bigfoot	Poker
31	NEW	TAKE A LOOK AROUND	Linn feat. Intercept/Poker	Intercept/Poker
32	NEW	LUCKY	Shelby Scuse	Jive
33	NEW	YELLOW	Coltrane	Parlophone
34	NEW	SET THE RECORD STRAIGHT	Rea	101 East West
35	NEW	MUSIC	Melanie Ann	Merch/101 East West
36	NEW	SEX BOMB	Tony James And Melissa T.	Get!
37	NEW	WHEN I SAID GOODBYE/SUMMER OF LOVE	Steps	101 East West
38	NEW	REACH	5 out 7	Parlophone
39	NEW	WELL EVER SEE YOU	Tracy	Parlophone
40	NEW	THERE YOU GO	Pick	101 East West

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12 AUGUST 2000

CHART COMMENTARY

by ALAN JONES

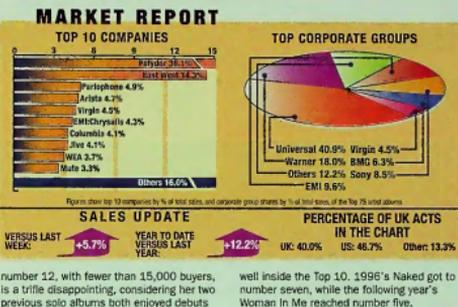
Three weeks ago, Ronan Keating's *Life Is A Rollercoaster* single dethroned compatriots the Corrs' *Breathless*. This week, Keating completes the double over his fellow countrymen by debuting atop the album chart with *Ronan*, pushing their *In Blue* into second place. Keating's success gives him revenge over the Corrs, whose *Talk On Corners* album dethroned *Boyzone's* *Where We Belong* in September 1998. Although it was 110,000 copies of matching *Ronan*, in *Blue* nevertheless managed to sell an excellent 65,000 copies last week to send its overall sales tally soaring past 300,000 in just three weeks.

Former *Eternal* star *Louise* landed the biggest hit of her career when *2 Faced* entered the singles chart at number three a fortnight ago. Even though her album *Elbow Beach* – named after the venue of her honeymoon with soccer star *Jamie Redknapp* – has been released very shortly after the single its debut chart position of



Ronan Keating's first solo album, *Ronan*, was odd-one-out favourite to debut at number one and does so in style, after selling almost 176,000 copies last week. That's the second highest one week tally of the year, trailing only the 311,000 debut of Oasis' *Standing On The Shoulder Of Giants* in March. *Ronan's* first week sales are far more than any of *Boyzone's* regular album releases – Said *AD Done* sold 30,000 on its first week, *A Different*

Beat kicked off with 95,000 and *Where We Belong* registered 83,000 – but well below the 329,000 copies that *Boyzone's* greatest hits package *By Request* sold on its release in June of last year. Keating's album sold nearly twice as many copies on its first day in the shops as Stephen Gately's *New Beginning* has sold in seven weeks. Gately's album has sold a little over 28,000 to date but is currently selling only 1,000 a week.

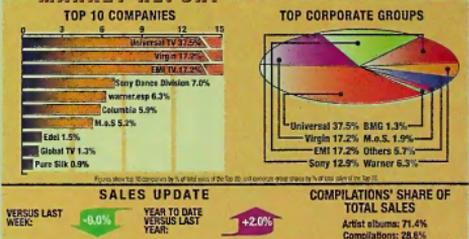


COMPILATIONS

After rocketing to number one last week with an exceptional sales total of more than 227,000, *Now That's What I Call Music!* 46 enjoys a repeat victory this week, having sold a further 148,000 copies. It sold five times as many copies last week as the new number two (*The Best Ibiza Anthems Ever 2K*), six times as many as the new number three (*Gatecrasher – Global Sound System*) and only marginally fewer copies than the rest of the Top 10 added together. *Now!* 46 has sold 375,000 copies since its release, and is more than 55,000 sales (17.7%) up on the pace set by the comparable *Now!* album from 1999. *Now!* 43, in its first fortnight in the shops. This is despite the fact it has a more modest selection of hits on it than *Now!* 43, including, for example, only three of this year's ten biggest selling

singles. However, all but three of *Now!* 46's tracks have reached the Top 20, the exceptions being *Fernando's* *Fire Fly*, which peaked at number 46 last week, and the yet to be released – but soon to be huge – *Groovejet (If This Ain't Love)* by *Spiller* and *Tru Faith & Dub Conspiracy's* *Freak Like Me*. *Now!* 46's arrival has hastened the demise of *Now!* 45 which spent 14 weeks in the Top 10 but has slipped 101-17-22 since its successor's arrival. Its 664,000 sales tally gives *Now!* 46 something to aim at, however. *Now!* 45 is the fourth biggest seller of the year, behind the current *Moby*, *Travis* and *Tom Jones* albums, and *Now!* 46 is already number 12 for the year. They are already the number one and two compilations for 2000, with *Pure Garage* in third place with 252,000 sales.

MARKET REPORT



INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (Distributor)
1	1	PLAY	Moby	Mute CDSTUM12 (V)
2	2	OPPS! I DID IT AGAIN	Britney Spears	Jive 922038 (I)
3	4	THINGS TO MAKE AND DO	Moloko	Echo ECHO3 (I)
4	3	RELOAD	Tom Jones	Cap GUTCD 909 (V)
5	5	STANDING ON THE SHOULDER OF GIANTS	Big Brother & Dr. Mute	BMG BROS CD92 (I)
6	6	THE HOUR OF BEWILDERMENT	Baby Driver Boy	XL Recordings TNLCD 133 (V)
7	17	NO STRINGS ATTACHED	N'Sync	Jive 922022 (I)
8	NEW	LOST SONGS 95-98	INT	INT CD0202 (I)
9	7	BUENA VISTA SOCIAL CLUB	David Byrd	World Circuit WCD 156 (I)
10	11	STEFANCLAR	Steps	Dual/Dual 0519442 (I)
11	9	BABY ONE MORE TIME	Britney Spears	Jive 922137 (I)
12	12	SHOWBIZ	Musluma	Musluma MUSH 99CD (I)
13	8	LIVE AT THE GREEN	Jenny Page & The Black Crowes	SPV Records SPV 967202 (I)
14	NEW	VERTIGO	George Amodeo	Pepper 053033 (I)
15	14	UPPERS AND DOWNERS	The Ye-Ye	Sub-Pop SPCD 519 (S)
16	14	HELL ROCK/VIEWING/STREAK	Less Than Jake	Call CHOLE025 (I)
17	16	TRUE LOVE – A COLLECTION	Al Green	Music Collection MCD 378 (DISC)
18	19	YOU'VE COME A LONG WAY, BABY	Fatboy Slim	Skin BRASSIC 11CD (I)
19	13	REMEDY	Basement Jaxx	XL Recordings XLCD 129 (V)
20	10	RANCI	Rancid	Helical 04272 (I)

THE YEAR SO FAR...
TOP 20 COMPILATIONS

This	Last	Title	Various Artists	Label (Distributor)
1	1	NOW THAT'S WHAT I CALL MUSIC 46	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
2	NEW	NOW THAT'S WHAT I CALL MUSIC 46	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
3	2	PURE GARAGE	VARIOUS ARTISTS	WARNER ESP
4	6	CLUB MIX Ibiza 2000	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
5	3	NOW THAT'S WHAT I CALL MUSIC 44	VARIOUS ARTISTS	EMI/VIRGIN/UNIVERSAL
6	4	CLUBBER'S GUIDE TO... 2000	VARIOUS ARTISTS	MINISTRY OF SOUND
7	5	THE BEACH	ORIGINAL SOUNDTRACK	LONDON
8	8	CREAM LIVE	VARIOUS ARTISTS	VIRGIN/EMI
9	7	REWINO – THE SOUND OF UK GARAGE	VARIOUS ARTISTS	MINISTRY OF SOUND
10	12	TOP OF THE POPS 2000 - VOL 2	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
11	10	KISS HOUSE NATION 2000	VARIOUS ARTISTS	UNIVERSAL MUSIC TV
12	9	NEW HITS 2000	VARIOUS ARTISTS	WARNER/GLOBEAL/ZON/TV
13	11	THE LOVE SONGS ALBUM	VARIOUS ARTISTS	WARNER/GLOBEAL/ZON/TV
14	15	CLUBBER'S GUIDE TO Ibiza – SUMMER 2000	VARIOUS ARTISTS	MINISTRY OF SOUND
15	NEW	FRESH HITS – VOL 1	VARIOUS ARTISTS	WARNER/GLOBEAL/ZON/TV
16	13	NEW WOMAN 2000	VARIOUS ARTISTS	VIRGIN/EMI
17	10	PURE GARAGE II	VARIOUS ARTISTS	WARNER/ESP
18	NEW	STREET VIBES – A COLLECTION	VARIOUS ARTISTS	SONY TV/GLOBEAL TV
19	14	BREAKDOWN	VARIOUS ARTISTS	TELSTAR TV
20	16	KEVIN AND ADAM – GO LARGE	ORIGINAL SOUNDTRACK	VIRGIN/EMI

12

august
2000

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albums

12
august
2000

1 **ROCK DJ**
Robbie Williams

- | | | | |
|----|-------------------------|--------------------|--------------------|
| 1 | 7 DAYS | Craig David | Chrysalis |
| 2 | WILLSTAR | | |
| 3 | TIME TO BURN | Storm | Delta |
| 4 | FREESTYLER | Bombfunk MC's | Dancepool |
| 5 | LIFE IS A ROLLERCOASTER | Ronan Keating | Polydor |
| 6 | WE WILL ROCK YOU | Five & Queen | RCA |
| 7 | THE REAL SLIM SHADY | Eminem | Interscope/Polydor |
| 8 | I CAN ONLY DISAPPOINT U | Mansun | Parlophone |
| 9 | 2 FACED | Louise | 1st Avenue/EMI |
| 10 | BATTLE | Wookiee feat. Lain | Soul 2 Soul/PIAS |



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|----|----|-------------------------|--------------------------------|--------------------|
| 7 | 11 | JUMPIN' | Destiny's Child | Columbia |
| 8 | 12 | MARIA MARIA | Santiana feat. The Product G&B | Arista |
| 9 | 13 | SINCERE | MJ Cole | Talkin Loud |
| 10 | 14 | TAKE A LOOK AROUND | THEME FROM MI 2 Lump B&K | Interscope/Polydor |
| 11 | 15 | BREATHLESS | The Corrs | Atlantic |
| 12 | 16 | SANDSTORM | Darude | Neo |
| 13 | 17 | GOTTA TELL YOU | Samantha Mumba | Wild Card/Polydor |
| 14 | 18 | TRY AGAIN | Ashlyah | Virgin |
| 15 | 19 | SET THE RECORD STRAIGHT | Reef | SZ |



1 **RONAN**
Ronan Keating

- | | | | | |
|---|----|-------------------------|-----------------|--------------------|
| 1 | 2 | IN BLUE | The Corrs | Atlantic |
| 2 | 3 | THE MARSHALL MATHERS LP | Eminem | Interscope/Polydor |
| 3 | 4 | PARACHUTES | Coldplay | Parlophone |
| 4 | 5 | WHITE LADDER | David Gray | IHT/East West |
| 5 | 6 | PLAY | Moby | Mute |
| 6 | 7 | THE GREATEST HITS | Whitney Houston | Arista |
| 7 | 8 | COOPI! I DID IT AGAIN | Britney Spears | Jive |
| 8 | 9 | AFFIRMATION | Savage Garden | Columbia |
| 9 | 10 | 7 S Club 7 | | Polydor |



- | | | | | |
|----|----|---------------------------|-----------------------|--------------------|
| 10 | 11 | THE WRITING'S ON THE WALL | Destiny's Child | Columbia |
| 11 | 12 | ELBOW BEACH | Louise | 1st Avenue/EMI |
| 12 | 13 | SUPERNATURAL | Santiana | Arista |
| 13 | 14 | RELOAD | Tom Jones | Gut |
| 14 | 15 | FRAGMENTS OF FREEDOM | Morcheeba | East West |
| 15 | 16 | SLIM SHADY | Eminem | Interscope/Polydor |
| 16 | 17 | CALIFORNICATION | Red Hot Chili Peppers | Warner Bros |
| 17 | 18 | RISE | Gabrielle | Go Beat/Polydor |
| 18 | 19 | SLAVE TO LOVE | Bryan Ferry | Virgin |

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18 **19** SET THE RECORD STRAIGHT! Reet

20 **20** AFFIRMATION Savage Garden



16 **21** SING A LONG SHANKS & BIGFOOT Pepper

17 **22** WILL I EVER ALICE DEEJAY Positive

18 **23** HOW'S YOUR EVENING SO FAR Josh Wink & Lil Louis frf

19 **24** WHEN I SAID GOODBYE/SUMMER OF LOVE Steps/Ebu/Jive

20 **25** WOMAN TROUBLE Artful Dodger & Robba feat. Craig David Public Enemy/frf

21 **26** REAGH S Club 7 Polydor

22 **27** IT FEELS SO GOOD Sonique Serious/Universal

23 **28** BABYLON David Gray IHT/East West

24 **29** YELLOW Goldplay Parlophone

25 **30** FOR SURE Scooch Accolade



31 **31** MORE & MORE SPOILED & ZIGO Maniaco

32 **32** YOU POINT BREAK Eternal

33 **33** SPINNING AROUND Kylla Minoque Parlophone

34 **34** CALL IT FATE Richie Dan Pure Silk

35 **35** I DISAPPEAR Metallica Hollywood

36 **36** SHACKLES (PRAISE YOU) Mary Mary Columbia

37 **37** PURE PLEASURE SEEKER Moloibo Echo

38 **38** YOU SEE THE TROUBLE WITH ME Black Legend Eternal

39 **39** I NEED YOUR LOVIN' (LIKE THE SUNSHINE) Marc Et Claude Positive

40 **40** I TURN TO YOU Christina Aguilera RCA



18 **19** SLAVE TO LOVE Bryan Ferry

20 **20** NORTHERN STAR Melanie C



22 **21** THINGS TO MAKE AND DO Moloiko Echo

23 **22** ALONE WITH EVERYBODY Richard Ashcroft Hut/Virgin

24 **23** INVINCIBLE Five RCA

25 **24** WHO NEEDS GUITARS ANYWAY Alice Deejay Positive

26 **25** THE MAN WHO TRAVES Independents

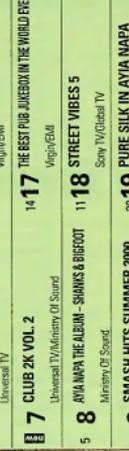
27 **26** ONKA'S BIG MOKA Toploader S2

28 **27** CRUSH Bon Jovi Mercury

29 **28** 2001 Dr Dre Interscope/Polydor

30 **29** GOLD - GREATEST HITS Abba Polydor

31 **30** RIDING WITH THE KING Bb King & Eric Clapton Reprise



33 **31** LEGEND Bob Marley And The Wailers Tuff Gong

34 **32** STEPTACULAR Steps Ebu/Jive

35 **33** COME ON OVER Shania Twain Mercury

36 **34** STANDING ON THE SHOULDER OF GIANTS Oasis Big Brother

37 **35** GOLDEN GREATS Shadows EMI

38 **36** BRAND NEW DAY Sting A&M/Polydor

39 **37** THE PLATINUM ALBUM Vengaboys Positive

40 **38** ON HOW LIFE IS Macy Gray Epic

41 **39** ENEMA OF THE STATE Blink 182 MCA/Uni-Island

42 **40** SOGNO Andrea Bocelli Sugar/Polybor



compilations

1 **1** NOW THAT'S WHAT I CALL MUSIC! '06 EMI/Virgin/Universal

2 **2** BEST IBIZA ANTHEMS EVER 2K 7 12 THE REAL SOUND OF AGIA NAPA Universal TV

3 **3** BEST IBIZA ANTHEMS EVER VOL 1 warm.esp/Global TV/Sony TV

4 **4** CATERPILLER - GLOBAL SOUND SYSTEM 9 13 CIGARETTES AND ALCOHOL Columbia

5 **5** LATIN FEVER 10 14 TOP OF THE POPS 2000 - VOL 2 Sony/Universal TV

6 **6** PURE GARAGE II 13 15 MISSION IMPOSSIBLE 2 (OST) Hollywood

7 **7** KISS CLUBLIFE SUMMER 2000 12 16 THE BEST SUMMER HOLIDAY EVER Universal TV

8 **8** CLUB 2K VOL. 2 14 17 THE BEST POP Jukebox IN THE WORLD EVER Virgin/EMI

9 **9** AYIA NAPA THE ALBUM - SHIMMS & BIGFOOT 11 18 STREET VIBES 5 Sony TV/Global TV

10 **10** SMASH HITS SUMMER 2000 20 19 PURE SILK IN AYIA NAPA Pure Silk

11 **11** CLUB MIX IBIZA 2000 15 20 RESPECT warm.esp/Universal TV

peoplesound.com top10chart

- The peoplesound.com new music top ten chart
- 1 The Kustom Built Torch Song (Space Raiders Mix)
 - 2 Afton Blues (What Do You Want? Radio Edit)
 - 3 Westernised (Mull Historical Society)
 - 4 Gravity! Satisfaction
 - 5 Rebecca Hollweg June Babbes
 - 6 LSK (Roots (The Fruit Of Many) (Radio Edit))
 - 7 Chemist2000.com (Just 4 U)
 - 8 Sine Tri (Overloaded)
 - 9 Embars (Flash Into Style)
 - 10 Credit Is This The Error (Dry Mix)
- Hear the full chart at www.peoplesound.com/top20

www.peoplesound.com

3003

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THE OFFICIAL UK CHARTS

SPECIALIST

12 AUGUST 2000

CLASSICAL ARTIST

Dts	Last	Title	Artist	Label (distributor)
1	1	SACRED ARIAS	Andrea Bocelli	Philips 462002 (U)
2	2	I WILL WAIT FOR YOU	William Garratt	BBOB/MG Conifer 760951592 (BMG)
3	3	CLASSIC KENNEDY	Kennedy/English Chamber Or	EMI Classics 22056982 (E)
4	4	PIECES IN A MODERN STYLE	William Orbit	WEA 396428572 (U)
5	5	FROM THE HEART	Libby Garratt	Silver Streets SILVAD302 (NO)
6	6	CHARLOTTE CHURCH	Sony Classical SK 6903 (TEN)	
7	7	SOPRANO IN LOVE	Charlotte Church	Sony Classical SK 6903 (TEN)
8	8	DREAMCATCHER	Secret Garden	Silver Streets SILVTD04 (NO)
9	9	FILIPPA GIORDANO	Lucy Garratt	Philips 362496 (U)
10	10	ARIA - THE OPERA ALBUM	Filippa Giordano	Eme 396428592 (E)
11	11	WAGNER/TRISTAN&ISOLDE/LOVE DUETS	Andrea Bocelli	Philips 462032 (U)
12	12	VOICE OF AN ANGEL	Domingo/Voigt	EMI Classics CD05240 (E)
13	13	VIAGGIO ITALIANO	Charlotte Church	Sony Classical SK 6957 (TEN)
14	14	CHERUBINI: REQUIEM	Andrea Bocelli	Philips 462192 (U)
15	15	BRUCKNER: SYMPHONY NO 1	Swiss Radio Ch & Orchestra/Fassola	Naxos 952478 (S)
16	16	THE COLLECTION	RSD/OT/Tower	Naxos 952452 (S)
17	17	LESLY GARRETT	RCA Victor 7609515382 (BMG)	
18	18	WITH A SONG IN MY HEART	Libby Garratt	BBOB/MG Conifer 760951592 (BMG)
19	19	VIVALDI/GIULIO/AMAGNIFICAT	Mario Lanza	Camden 7423140092 (BMG)
20	20	CLASSIC WILLIAMS - RENACE OF THE GUSTAR	Concerto Italiano/Alessandrini	Opus 111 051591 (S)
			John Williams	Sony Classical 505141 (TEN)

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JAZZ & BLUES

Dts	Last	Title	Artist	Label (distributor)
1	1	BIDDING WITH THE KING	BB King & Eric Clapton	Reprise 830476132 (TEN)
2	2	TOURIST	Blk Note 28202 (E)	
3	3	URBAN JAZZ GROOVES	warnersup WMMCD306 (TEN)	
4	4	THE GREAT	Musa Simone	Musica Collection MCD031 (DISC)
5	5	ABSOLUTE BENSON	Gregg Benson	GRP 543842 (U)
6	6	THE VERY BEST OF	Louis Armstrong	Verve 542012 (U)
7	7	KIND OF BLUE	Miles Davis	Columbia 6X 6835 (TEN)
8	8	GREATEST HITS	Janis Joplin	Columbia 8023190 (TEN)
9	9	GET ME SOME	Jeff Healey Band	Eagle EAGD0142 (JMV/BMG)
10	10	CHARLIE WATTS JIM KELNER PROJECT	Charlie Watts/Jm Kelner	Higher Octave WHOCX8 (E)

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R&B SINGLES

Dts	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	7 DAYS	Craig David	Wildstar CDWV02 30 (TEN)
2	2	THE REAL SLIM SHADY	Eminem	Reprise 830476132 (TEN)
3	3	MARIA MARIA	Santana feat. The Product G&B	Arista 742176912 (BMG)
4	4	JUMPIN' JUMPIN'	Destiny's Child	Columbia 68202 (U)
5	5	TRY AGAIN	Ashlyah	Virgin VUSCD 167 (E)
6	6	WOMAN TROUBLE	Arde/Dugan & Public Enemy feat. Craig David	Public Enemy/PE 367 (TEN)
7	7	CALL IT FATE	Richie Danc	Pure Silk 12P5R1 (AMG)
8	8	WHIDA	Black Rob	Puff Daddy 742176921 (BMG)
9	9	SHACKLES (PRAISE YOU)	Mary Mary	Columbia 68202 (U)
10	10	GOT YOUR MONEY	Dr Dirty/Bardard feat. Kelle	Elektra E 707CD (TEN)
11	11	DANCE TONIGHT	Lucy Pearl	Virgin VUSCD 1175 (E)
12	12	WHY DIDN'T YOU CALL ME	Maya Gray	Epic 669892 (TEN)
13	13	GHETTO ROMANCE	Damage	Atherfil/Cozzolengo CDC00LS 347 (E)
14	14	OOOH	The La Soul feat. Eminem	Tommy Boy TB02 2102B (P)
15	15	FORGOT ABOUT DRE	Dr Dre feat. Dr Dre	Interscope/Polygram 497422 (U)
16	16	COME AND GET ME	Clay A	WEA WEA 261CD (TEN)
17	17	THONG SONG	Siobhan	Def Soul 568892 (U)
18	18	THERE YOU GO	Pink	LaFace/Arista 742176922 (BMG)
19	19	FILL ME IN	Craig David	Wildstar CDWV02 29 (TEN)
20	20	GET OUT	Bonnie Rhythms	Elektra E 707CD (TEN)
21	21	WHEN A WOMAN DANCES	Gabriel	Go Beat/Polygram GOLD CD 27 (U)
22	22	MANA - WHO DA MAN?	Richard Blackwood	East West MUSIC 01001 (TEN)
23	23	BIG PIMP IN	Jay-Z	Def Soul 568892 (U)
24	24	INCOMPLETE	Sigga	Def Soul 562852 (Unpop)
25	25	GOOD STUFF	Kefe	Virgin VUSCD 164 (E)
26	26	HIP HOP	Deed Praz	Epic 669892 (TEN)
27	27	WHY	Gloranna Kid	WEA WEA 225CD (TEN)
28	28	YOU GOTTA BE	De'Tree	Dusted Sound/Sony SZ 669893 (S)
29	29	CALL ME	Jamella	Parlophone Rhythms Series CDRIHYTHS 28 (E)
30	30	STILL	Macy Gray	Epic 669892 (TEN)

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TW UV DISC

Label Cat No

1	1	STEPS: The Next Step - Live		Jvc 520215
2	3	ORIGINAL CAST RECORDING: Burn The Floor		VAL 526993
4	4	ORIGINAL CAST RECORDING: Oklahoma		Universal Video 0518473
5	4	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor		Universal Video 0518473
6	2	KISS 3rd Century		Direct Video 302776120V
7	5	CLUB 7: It's An S Club Thing		Warner Music Video 05189293
8	8	BOYZONE: Dublin - Live By Request		VAL 519493
9	14	FRANK SINATRA: My Way		Video Collection VC4127
10	7	CLIFF RICHARDS: Live In The Park		Video Collection VC4149
11	11	BRITNEY SPEARS: Time Out With		Jvc 520205

CLASSICAL SOUNDTRACKS & COMPILATIONS

Dts	Last	Title	Artist	Label (distributor)
1	1	GLADIATOR (OST)	Hans Zimmer & Lisa Gerrard	Decca 676792 (U)
2	2	HALL OF FAME 2000	Various	Classic FM CMCD31 (BMG)
3	3	HAPPY & GLORIOUS	Various	Decca 467102 (U)
4	4	THE CLASSICAL ALBUM	Various	Universal/Virgin/EMI 467142 (U)
5	5	BEST CLASSICAL ALBUM OF THE MILLENNIUM...EVEN	Various	Virgin/EMI VTDCCD 289 (E)
6	6	RELAX...	Various	Classic FM CMCD30 (BMG)
7	7	THE PERFECT STORM (OST)	James Horner	Sony Classical SK6992 (TEN)
8	8	100 GLORIOUS 100 YEARS	Various	Sony Classical SK69100 (P)
9	9	TITANIC (OST)	James Horner	Sony Classical SK 62312 (TEN)
10	10	DISCOVER THE CLASSICS	Various	Crimson CRIMX18 (EUK)
11	11	RELAXING CLASSICS	Various	Crimson MDDOC068 (EUK)
12	12	HARMONY - THE MUSIC OF DREAMS	Various	Virgin/EMI VTDCC 310E3
13	13	100 POPULAR CLASSICS	Various	Castle Music M35CS037 (P)
14	14	THE YELLOW GUIDE TO CLASSICAL MUSIC	Various	Deutsche Grammophon 5957492 (U)
15	15	ALAN TITMUSSEN - IN A COUNTRY GARDEN	Various	Sony Classical SK0Y1950 (TEN)
16	16	THE ONLY ALBUM YOU'LL EVER NEED	Various	RCA Victor 760951592 (BMG)
17	17	THE ESSENTIAL CLASSICS COLLECTION	Various	Deutsche Grammophon 634852 (U)
18	18	BRAVEHEART (OST)	LSU/Horner	Decca 442852 (U)
19	19	STAR WARS - THE PHANTOM MENACE (OST)	John Williams	Sony Classical SK 61916 (TEN)
20	20	FAMOUS ADAGIOS	Various	Naxos 958954 (S)

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ROCK

Dts	Last	Title	Artist	Label (distributor)
1	1	PARACHUTES	Coltplay	Parlophone 527262 (E)
2	2	STANDING ON THE SHOULDER OF GIANTS	Oasis	Big Brother 8K10 CD002 (M/P)
3	3	MISSION IMPOSSIBLE 2 (OST)	Various	Hollywood 0119302HW (P)
4	4	ENEMA OF THE STATE	Blk Ink 2	MCA/Universal 600211 (DISC)
5	5	LIVE AT THE GREEK	Jimmy Page & The Black Crowes	SPV Recordings SPV 6917282 (U)
6	7	NEVERMIND	Various	Real Gone/Parlophone DGC0 5842 (U)
7	8	SLIPKNOT	Slipknot	Rock/Arista RR 8555 (U)
8	8	REMASTERS	Led Zeppelin	Atlantic 756704152 (TEN)
9	9	THE COLOUR AND THE SHAPE	Foo Fighters	Resonance EIT 2295 (E)

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DANCE SINGLES

Dts	Last	Title	Artist	Data/Ministry ID	Label Cat. No. (Distributor)
1	1	TIME TO BURN	Storm	Data/DAT 167 39M (TEN)	Virgin 527262 (E)
2	2	BATTLE	Wolfeheart feat. Lain	Soul 2 Soul/PAS 532901 (P)	MJ Cole
3	3	SINCERE	MJ Cole	Thelma Houston 11388 (U)	
4	4	HOW'S YOUR EVENING SO FAR	Josh Wink & Lil Louis	feat. FXM34	
5	5	CALL IT FATE	Richie Danc	Pure Silk 12PSR 1 (AMG/U)	
6	6	BITS AND PIECES	Athena	Tidy Tenz 11014 (ADD)	
7	7	MORE & MORE	Spolies & Zigo	Manifesto FEK72 (U)	
8	8	WHY THE FASSET IS YOU	Moni	Howl Chorus HD003678 (V)	
9	9	INJECTED WITH A POISON	Praga Khan	Nukleus NUKP228 (ADD)	
10	10	SAINTS & SINNERS	Clergy	Mercury MGOX (U)	
11	11	TURBULENCE	Moving Fusion	Ramm RAMM29 (SRD)	
12	12	BREAKBEAT ETIQUETTE/NU BREATH	Omsi Trio	Moving Shadow SHAD0W19 (SRD)	
13	13	CHERLURK	Da Hot	Additive 1204296 (V)	
14	14	CRAZY/PLANET BEYOND	A-Sides	East Side EAST34 (SRD)	
15	15	BEAUTIFUL	Matt Dorney's Mash Up/Woods	Incentive CENTTY 18M (V)	
16	16	HARDBEAT - EP 14	Various	Nukleus NUKP228 (ADD)	
17	17	FLV B1	Teabone feat. MC Kie & MC Sparks	East West EW 217T (TEN)	
18	18	NOISEMAKER - VOL 7	Various	Nukleus NUKP202 (ADD)	
19	19	SANDSTORM	Darius	Neo NE012 833 (V)	
20	20	THE RE-RETURN OF THE ORIGINAL ART-FORM	Hiroshi & Kudo feat. DJ Miso	Mo' Wax MW1821 (V)	

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DANCE ALBUMS

Dts	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	EARTH - VOL 4	Various	Earth EARTH004V - (SRD)
2	2	ADVANCE	Various	Virgin CIALP001 - (SRD)
3	3	THROUGH THE EYES - RONI SIZE	Various	Full Cycle FCLY021 - (SRD)
4	4	THE MARSHALL MATTERS LP	Enimem	Interscope/Universal 495246 (U)
5	5	WHO IS JILL SCOTT?	Jill Scott	Epic 498822 - (TEN)
6	6	GATECRASHER - GLOBAL SOUND SYSTEM	Various	INCredible - (INC12) (TEN)
7	7	KILLA BITES 01	Various	Moving Shadow ASHAD0V25LP1 - (SRD)
8	8	PURE GARAGE II	Various	warnersup - (WMMCM06) (TEN)
9	9	GODD INSIDE	Magic Touch	Abulz AZUL724V - (TEN)
10	10	PLAY	Moby	Mute STUMM 172/2STUMM 172 (V)

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MUSIC VIDEO

Dts	Last	Title	Artist	Video Collection (Cat No)
1	1	JANE MCDONALD: In Concert		Video Collection VCA370
2	2	ARBA: The Winner Takes It All		VAL 523030
3	10	WHITNEY HOUSTON: The Greatest Hits		Avoca 12012003
4	15	MANIC STREET PREACHERS: Leaving The 20th Century		SNM Columbia 20192
5	17	METALLICA: S&M		Warner Music Video 05182213
6	16	MICHAEL RIZATEL: Feet Of Thorns		VAL 568429
7	15	LE ZEPPELINS: Song Remains The Same		Warner Music Video 051838115
8	18	THE CORPSES: Unplugged		EuroZone 501915
9	19	STEPS: The Videos		PolyGram Video 47343
10	23	ORIGINAL CAST RECORDING: Cats		

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ALL THE CHARTS EXPOSURE

CHART COMMENTARY

by ALAN JONES

Although number one airplay hits recently haven't been hitting the 100m audience mark because a regular feature of the chart for the first time a few months ago, the top three singles this week all to the 90m mark, for the first time ever. Still leading the way, **Craig David's 7 Days** enjoys a 5.7% increase in audience and a 16.5% expansion in plays this week, its audience of more than 97m being the highest of any record for more than three months. **Robbie Williams' Rock DJ** advances 3-2, and is moving forward slightly faster than 7 Days, with a 5.5% hike in audience. It is now the most-played record on radio, taking the initiative from **Ronan Keating**, whose *Life Is A Rollercoaster* slips 2-3, although its audience is also up slightly. With **Spiller's Groovejet** (if This Ain't Love) at number four with an audience of more than 85m, the top four records are significantly

AIRPLAY FACTSHEET

● The highest new entry to the Top 50 this week belongs to French newswave **Madona**. Their disco funk workout, entitled **Lady (Hear Me Tonight)**, debuts at number 35 with 357 airings, including 11 from Radio One. However it's not the top French disc in the chart, as Bob **Sinclair's I Feel For You** advances 39-33.
● Four out of five people who

heard **Storm's Time To Burn** last week heard it on **Radio One**, whose 24 plays proved crucial to the number three sales chart debut for the German dance hit, which actually performed rather more moderately in the club charts. Despite Radio One's support the record's airplay position is a relatively modest number 37.

ahead of anything else, a huge gap of 18m separating the Spiller single from the fifth placed **Breatheless The Corrs** - and the Spiller disc is now shaping up as a potential number one, having enjoyed a 30% hike in audience in the last week to go on top of the 25% expansion it enjoyed the week before. On **Radio One**, it was aired 36 times last week, making it the second most-played disc behind Craig David's 7 Days, while on Capital it was aired a staggering 74 times to top the station's list.

It's no surprise to find that the highest climber honours this week goes to **Madona's Music**, which was aired more than 500 times on its first full week on the airwaves, and also 49-19 as a consequence. Its initial exposure is more modest than that of her last single **American Pie**, which debuted at number 12 (the highest of the year) and then jumped

to number seven but quickly ran out of steam, peaking at number three. Music's start is more similar to that of last year's **Beautiful Stranger**, which went on to spend several weeks at number one. **Radio One** aired **Music** 24 times last week, to give it a larger share of its audience than any other station, and the record was also aired 22 times by the increasingly funky **Virgin**, where it is in the Top 20 most-played list alongside records by **Gabriele, Craig David, Santana, Macy Gray** and **Moby**, the kind of records which define America's rhythm/funk crossover stations, rather than a British station with a rock brief.

Madonna's isn't the only established American female to return with the kind of support that the vast army of younger, newer female artists find hard to match - **Janet Jackson's Doesn't Really Matter** was the highest climber last week and explodes again

this week, leaping 21-6. Even before release, it's her biggest airplay hit since she collaborated with Luther Vandross for the 1995 hit **The Best Things In Life Are Free**.

Teen queens **Mary Moore, Christina Aguilera** and **Britney Spears** are all in the Top 10 most-played list - not at Radio One, which caters for their contemporaries, whom one might expect to want to hear them, but at **Radio Two**, which primarily caters for the parents and grandparents of their fans. **Radio Two's** endlessly fascinating, and incredibly broad most-played Top 20 list also includes artists such as **Janet Jackson, Morcheeba, the Jayhawks, Lene Marlin, Paul Weller, Amanda Ghost, Craig David, David Bowie** and **Heather Small**. So catholic have they become in their tastes that nothing is surprising any more - while, in a strange kind of way, everything is.

AT A GLANCE WEEKLY MARKET SHARES



Figures based on 100 stations by 14.1M audience in the Top 20, and average group share by % of total audience in the Top 20

MTV

Rank	Title/Artist
1	7 Days Craig David
2	ROCK DJ Robbie Williams
3	THE REAL SLIM SHADY Eminem
4	OUT OF... The Stoppers & D Bowers feat. V Beckham/Nalle/Arista
5	TRY AGAIN Aaliyah
6	JUMPIN' JUMPIN' Destiny's Child
7	LIFE IS A ROLLERCOASTER Ronan Keating
8	LUCKY Britney Spears
9	WE WILL ROCK YOU Five & Queen
10	2 FACED LOLO

Most played videos on MTV UK/Media Research Ltd w/e 4/8/2000
Source: MTV UK

THE BOX

Rank	Title/Artist
1	Wildcat
2	Chrysalis
3	Interscope/Polydor
4	Virgin
5	Colombia
6	Polydor
7	RCA
8	JVC
9	1st Avenue/EMI

Most played videos on The Box, w/e 31/7/2000
Source: The Box

BOX BREAKERS

Rank	Title/Artist	Label
1	I Disappear Metallica	Elek
2	The Ballad Of Chassy Laina Bloodgood Gang	Polydor
3	Californication Red Hot Chili Peppers	WEA
4	Dear Jesse Bon Jovi	Neo
5	Say It Isn't So Herbie Hancock	Mercury
6	Girls Just Want To Have Fun Loleka	Polydor
7	No Matter What People Say Lil' Kim	East West
8	School's Out Daphne & Celeste	Universal
9	Follow Me Follow You Simon Jones	
10	Doesn't Really Matter Janet Jackson	Def Jam

Highest climbing videos on the Box in advance of single release w/e 4/8/2000
Source: The Box

TOP OF THE POPS

Rank	Title/Artist
1	Rock DJ Robbie Williams; 7 Days Craig David; Time To Burn Storm; I Can Only Disappoint You Mansour; Battle Wools; Sinclair MJ Cole; Set The Record Straight Real

Draft line-up 11/8/2000

CD:UK

Performances: Something Deep Inside Billie Piper; I Wanna Be With You Mandy Moore; Zoom Soochy; You Do Something To Me Dum Dum; Rock DJ Robbie Williams
Video: Mavis Mavis

Final line-up 29/7/2000

THE PEPSI CHART

Performances: Holding On MJ Cole; Sinister Heather Small; Groovejet (If This Ain't Love) Spiller; Robbie Williams Rock DJ
Video: Spiritualized Finlay Quaye

Final line-up 10/8/2000

RADIO ONE PLAYLISTS

A-LIST Try Again Aaliyah; The Real Slim Shady Eminem; 7 Days Craig David; Rock DJ Robbie Williams; Life Is A Rollercoaster Ronan Keating; Jumpin' Jumpin' Destiny's Child; Sinclair MJ Cole; Groovejet (If This Ain't Love) Spiller; Doesn't Really Matter Janet Jackson; Time To Burn Storm; I Turn To You Melanie C; Make It Right Christian Falk feat. Demetruze; Madona; Bang Robbie Rivera presents Rhythm Rangers; I Feel Your Love Bob Sinclair; Out Of Your Mind True Sexes & Dave Savares feat. Victoria Beckham; Bills 2 Pay Gamma Kid; Lady (Hear Me Tonight) Modjo; Lucky Britney Spears

B-LIST Breatheless The Corrs; Battle Wools; We Will Rock You Five & Queen; Set The Record Straight Real; I Can Only Disappoint U Mansour; Over My Head L.R. Mavis Mavis (Wyclef Jean); Santana feat. The Project G&B; Crease Power (We're Making It Now) Richard Ashcroft; Bad Habit ATFO presents Onephoftheave; Freestylers Bonfunk MCs; Coolest Coo Encore; The Last

C-LIST Don't Panic Coldplay; Sundown Eiffel 66; Icedancehouse Bellona; No More Ruft End; Unemployed In Summerhouse Entains (Tour); Free H&T; *Disturbance Bushy Down Boy; *Get With The Wildcard Richard Blackwood; *Time To Party Craig David; *Zeonle Nalin Kerrikard 400; *Untergivable Sinister Lene Marlin; *Spiritualized Finlay Quaye; *Just Hold On Topcator

14 playlists for week beginning 7/8/2000
* Denotes additions

RADIO TWO PLAYLISTS

A-LIST Breatheless The Corrs; Life Is A Rollercoaster Ronan Keating; Summerland (I Hear) I Turn To You Christina Aguilera; I'm Gonna Make You Love Me The Jayhawks; I Wanna Be With You Mandy Moore; Sweet Pea, My Sweet Pea Paul Weller

B-LIST Send Down An Angel Alison Moore; Joyful Caveman (For Carlin) Jang; Affirmation Springs Grief; Every Body's Dancin'; Sametime Out Of The Blue/Nevee Say Goodbye Eton John; Eton John & Backstreet Boys; Doesn't Really Matter Janet Jackson; Nothing On Heather Small; Seawen David Bowie; *Untergivable Sinister Lene Marlin

C-LIST Dry Like A Baby Kestey Chambers; Mavis Mavis; Santana feat. The Project G&B; Do You Wanna Get (Eurovision Song) The Clint Boon Experience; Little's You Come Back To Me Hi St. Soul; Stay Forever When I Wish You'd Wanna Happen To You Embrosy; Who Didn't You Call Me Micky Day; When A Woman Cries; Lucky Britney Spears; Oh What A World Paul Brady; Rome Wasn't Built In A Day Morcheeba; Babylon David Gray; *Little Black Numbers (Julian) Kathryn Williams; *Second Hand News Julianne Taylor; *Feel Good Madonna

12 playlists for week beginning 7/8/2000
* Denotes additions

MTV UK PLAYLISTS

ADDITIONS Duffa Lane Anastacia; Spiritualized Finlay Quaye; Who The Hell Are You Madonna; Madona; Mavis Mavis; Full Me Mavis B; Lady Mavis; Most Like Prince; Wince's The Party 50.50; Overload Sugababes; Can't Get The Best Of Me Cypress Hill; Breakout Fox Fighters; No Matter U! Kim; Absolutely Now Days; Lost Art Of Keeping A Secret Queens Of The Stone Age; Rock Tom Joy

BUZZWORTHY Can't Get The Best Of Me Cypress Hill; Spiritualized Finlay Quaye; Breakout Fox Fighters; Most Like Pink

POWERPLAY Rock DJ Robbie Williams; Lucky Britney Spears

Retailers welcome Gramophone scheme

by Andrew Stewart

Retailers have responded positively to Gramophone's Recommended Retailers dealership scheme. The June edition of Gramophone carried an A5 supplement listing retailers under a variety of categories assessed according to their service and helpfulness to consumers of classical recordings.

The scheme has evolved from the magazine's Blue Riband retail recommendations, which was considered to be in need of reworking by Gramophone's new owners, Haymarket Publishing.

"The name Blue Riband didn't necessarily mean very much to our readers," says Gramophone publisher, Nicole LeVesconte. "We wanted to do something that would drive more purchases of classical recordings in-store."

Gramophone's market research reached sufficient specialist and general retailers in the UK to establish ways in which the old Blue Riband endorsements might be improved. "We came up with categories that attempt to recognise how stores retail classical music," says LeVesconte.

The list of "premiere" retailers includes stores carrying a high value of classical stock, backed by expert knowledge and what the magazine describes as a "superior level of service". Specialist and classical retailers, mail-order and internet suppliers are also covered by the Recommended Retailers categories.

"The Independent picked up on our supplement and used it to compile a list of the UK's top 50 record retailers. We have provided retailers with PoS material, including stickers, to support the whole initiative. Not only have we provided the incentives to drive our readers into their stores, but we've also given retailers the backing to underline the scheme's credibility."

The list of recommended retailers will be updated and published annually as a supplement to the magazine, with retailers invited to apply for inclusion in the scheme.

Britain's best classical music stores
Gramophone Recommended Retailers

Buyers' Choice

Top classical music stores

Gramophone Recommended Retailers

Gramophone Recommended Retailers scheme: good reception at retail

ment to the magazine, with retailers invited to apply for inclusion in the scheme.

"This is not a one-off and will have legs that stretch long into the future," says LeVesconte. "The reception from retailers so far has been excellent."

Virgin Megastores senior buyer Terry Holmes believes a good retail guide is essential for stores with classical product.

"It reaffirms our position within the market and provides vital information on the availability of classical CDs," he says.

Hope spearheads first Classic FM Hall of Fame concert

Classic FM is to present its first Hall of Fame Live concert at London's Royal Albert Hall on September 27, including a performance of Max Bruch's Violin Concerto No.1 by Classical Brit award nominee Daniel Hope.

The radio station's Hall of Fame brand was established in the winter of 1996 as an annual poll of listeners' Top 300 favourite classical pieces. Five spin-off compilation CD sets and a book have since appeared, reflecting the enormous popularity of the radio poll and its broadcasts of listeners' choices.

Hall of Fame 2000, released on April 24, was backed by a £500,000 marketing campaign, which helped secure its place at the top of the classical and compilation charts.

The three-disc compilation, which recently achieved gold status, received a national peak-time TV campaign on Channel 4, advertising in the News of the World, an extensive radio campaign on Classic FM and its website, and was also promoted as a record of the week in Tesco and Woolworths.

Hall of Fame Live aims to raise funds for the Classic FM Charitable Trust while re-promoting the album and further publicising the commercially successful Hall of Fame concept.

"Each year Classic FM listeners vote for their favourite pieces of music and each year it's Max Bruch's Violin Concerto which takes the top spot," says Classic FM managing director Roger Lewis.

"So it is a natural choice for this to be our first Hall of Fame Live concert and I'm delighted that it will be performed by one of Britain's rising young stars."

PANORAMA

The first 25 titles of the new 2 CD special price series from Deutsche Grammophon are released on 28th August



Also available - a 2 CD set featuring highlights from the first 25 titles plus a Panorama catalogue, at the dealer price of £2.74 (2 CD: 469 100-2)

a panorama of great music, artists and recordings MARKETING CAMPAIGN

- RADIO:** Classic FM campaign from release
- PRESS:** Gramophone, Classic CD, Classic FM Magazine, The Times, The Daily Telegraph and IRR
- DISPLAY:** National display, FSDUs, Counterboxes, consumer leaflets, browser cards, hanging banners
- PROMOTION:** Full servicing to radio, classical specialist press, broadsheets and mid-market titles, lifestyle titles, retirement press, regional titles, full web servicing.

Panorama/Deutsche Grammophon Celebrity Quiz on 11th September with Jeremy Nicholas, David Mellor, Jilly Cooper, Susannah Simons, Julian Lloyd Webber, Rob Cowan and more TBC.



PANORAMA

Universal Classics UK - 22 St Peter's Square - London W6 9NW - www.universalclassics.com

by Andrew Stewart

VIRGIN TARGETS WIDE MARKET FOR ADIEMUS IV

Virgin Venture is hoping that the charm and marketing cachet of all things Celtic will turn to the advantage of its latest offering from Welsh composer Karl Jenkins (pictured).

Adiemus IV: The Eternal Knot rolls out on September 25, including soundtrack items from the forthcoming SAC television series, The Celts. Although no network transmission dates have yet been set for the six-hour-long programmes, Adiemus IV is being released to coincide with the work's UK premiere at London's Royal Albert Hall on September 28.

Jenkins' piece recalls the style of the first Adiemus album, which entered the classical and album charts after one of its tracks was used for Delta Airlines commercial. Adiemus IV: The Eternal Knot features the lead vocals of Miriam Stockley and Pamela Thorby's recorder-playing, with Celtic colour added by Uilleann piper Davy Spillane and the Prince of Wales' harper, Catrin Finch.

"Retailers appear to regard Adiemus as an established brand," says Virgin Venture's independent A&R consultant Declan Colgan. "It was never designed as such, but I'm certainly pleased Adiemus has developed that way."

He adds that Virgin Venture's small number of classical releases, including albums featuring works by Michael Nyman and the forthcoming release of songs performed by former Decca starlet Luzu, benefit from committed, pop-style marketing.

"We can really concentrate on the few acts we have in this area. We're not looking to target a specialist classical audience; we're aiming to reach the broadest possible audience. I know certain classical critics and music snobs treat the idea that the general public should have access to

classical music with derision. But, to me, that's the audience we most want to attract to classical music."

Advertising on Classic FM, successful in establishing previous Adiemus releases, forms a central part of the new album's marketing strategy, supported by widespread press advertising and in-store displays.

The sound of the album is closer to the first, which was the most successful in terms of sales, said Colgan. "If we get an early run, before the peak selling season starts, I think we'll establish Adiemus IV at the top end of the classical charts and, hopefully, in the main album charts as well."

BLACK BOX RECRUITS NIMBUS' GOODRICH

Increased output, a developing market profile and ambitious future plans have influenced a new appointment at Black Box Music, the independent classical and jazz label based in London's East End.

Chris Craker, founder and managing director of the enterprising company, has attracted Alf Goodrich from his post as head of press and PR for Nimbus to become

Black Box general manager. Goodrich, who spent nine years with Nimbus, joins Black Box on August 14. He will take control of artist liaison, marketing and overall production schedules for the Black Box London office, allowing Craker to spend more time on A&R and producing and developing the label's international and internet activities.

"We're delighted to have Alf Goodrich on the team here," said Craker. "His unswerving drive and ambition as well as his extensive and much-valued experience in the classical industry, will be utilised to the full in his new position at Black Box."

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



ALBUM of the week

MASSENET: *Manon, Alagna, Gheorghiu, Van Dam, etc. Chorus and Orchestra of the Theatre de la Monnaie, Brussels/Pappano.* (EMI Classics CDS 557005 2). Some of the shine may have rubbed off husband-and-wife opera stars Angela Gheorghiu and Roberto Alagna (pictured), not least thanks to their much-publicised rows with the world's leading opera houses. But their work for



EMI Classics has continued to attract praise and generate healthy sales, helped by an artistic collaboration with Covent Garden's music director elc Antonio Pappano and a sense that no corners have been cut in bringing vivid performances to life in the studio. The EMI marketing team is vigorously pushing the latest Alagna-Gheorghiu release, with full-page ads in September's *Gramophone* and *International Record Review*.

REVIEWS

For records released up to August 21 2000

J.S. BACH CANTATAS: *Ich habe genug BWV 83; Erfruete Zeit im neuen Bunde BWV 83; Mit Fried und Freud Ich fahr dahin BWV 125, etc.* Harvey, Tyson; Monteverdi Choir; English Baroque Soloists/Gardiner (Deutsche Grammophon Archiv 463 885-2). Recorded "live" in Christchurch Abbey, Dorset, during the early stages of Sir John Eliot Gardiner's epic year-long Bach Cantata Pilgrimage, this disc offers one of Bach's favourite solo cantatas, Ich Habe Genugt, the extraordinarily powerful Mit Fried Und Freud Ich Fahr Dahin, and other outstanding "church pieces". Peter Harvey's musical sensitivity and rich tone place his account of Ich Habe Genugt among the best, especially so in the gentle yet telling reading of "Schimmert Ein, Ihr Matten Augen".

affinity when it came to exploring the emotional depths of Hugo Wolf's intensely romantic songs. This programme of Goethe settings was recorded at a concert performance in July 1977. The disc will be advertised in September's *International Record Review*.

HANDEL: *Israel in Egypt. Bostridge, Chance, Gritton, Varcoe, etc. Choir of King's College, Cambridge; Brandenburg*

Consort/Clebury (Decca 452 295-2). This is a worthy successor to Simon Preston's Seventies recording of Handel's oratorio on the old Argo label, now reissued at mid-price on Decca. The new release offers the extra attraction of the work's original first part, The Ways Of Zion Do Mourn, and a first-rate solo team. King's College Choir never flags in the demanding choruses of parts two and three, conjuring up images of pilgrims of frogs, halibones and other heaven-sent delights on the Egyptians. The release is advertised in September's *Gramophone*.

WOLF: Goethe-Lieder. Fischer-Dieskau, S. Richter (Orfeo C543 001B). There was real chemistry in the mix of Dietrich Fischer-Dieskau and Sviatoslav Richter, two great artists who shared a particular

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New titles for Summer 2000

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English Chamber Music
English Chamber Music

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English Chamber Music
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Mahler
Symphony No. 5
Mazal, Vienna Philharmonic
SBK 89289



Ives
Symphony No. 1, Three Pieces in New England, Robert Browning Overture
Ormandy, Stokowski
SBK 89290

English Chamber Music
English Chamber Music
English Chamber Music

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English Chamber Music
English Chamber Music
English Chamber Music

ESSENTIAL CLASSICS



de Falla
El amor brujo, Nights in the Gardens of Spain, The Three-Cornered Hat
Verrett, Ormandy, Stokowski
SBK 89291



John Williams plays English Guitar Music
Downland, Handel, Elgar, Dodgson, Myers, Coates, etc.
SBK 89293

English Chamber Music
English Chamber Music
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English Chamber Music

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Gershwin
Rhapsody in Blue (rev. Grief), 3 Preludes for Piano, The Gershwin Songbook, Rhapsody in Blue for solo piano
Innis, Entenza, Ramsey
SBK 89309



Tchaikovsky
Sleeping Beauty (Excerpts), Swan Lake (Excerpts), The Nutcracker (Suite)
Ormandy
SBK 89284

English Chamber Music
English Chamber Music
English Chamber Music

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English Chamber Music
English Chamber Music
English Chamber Music

ESSENTIAL CLASSICS

Brahms
Ein Deutsches Requiem
Cocubus, Prey, Massel
SBK 89308



www.sonyclassical.co.uk

SINGLE of the week

MADONNA: Music (Maverick 9362448982).

Expectations are high for Madonna's 55th single, instantly A-listed at Radio One and Capital FM. Co-produced by French dance

artist Mirwais, the production is very mechanical and electro-sounding at times, similar to Cameo's *Word Up*, but unmistakably Madonna once the chorus sets in. The sound is current but perhaps lacks William Orbit's deftness of touch that helped turn her career around. The publicity surrounding this release is enormous — helped by the fact that she is living in the UK — and will no doubt power the single straight to the top. **GRADE: B+**

SINGLE reviews

THE BLOODHOUND GANG: The Ballad Of Chasey Lain (Geffen 497812). The second single from Hooray For Bozies follows their Top Five hit, 'The Bad Touch'.

The track is a stomping ode dedicated to US porn star Chasey Lain, and includes lyrics smutty enough to get parents worried but which are not in danger of being censored. **GLAMMA KID: Bills 2 Pay** (WEA 268CD). Producers D-Influence put together two Eighties tracks, Biondi's Rapture and Visage's Fade To Grey, to create Glamma Kid's most commercial single to date. With two Top 10 hits under his belt and an A-listing at Radio One, he can be expected to deliver once more.

THE DANDY WARHOLS: Bohemian Like You (Capitol CDDCS 823). Perfectly crafted sleaze-pop which follows the Dandys' recent Top 40 hit, 'Get Off', this could repeat its success. Though their new album has not taken off as well as expected, their UK profile attracts attention. **ROBBIE RIVERA: Lil' Kim: No Matter What They Say** (Atlantic 7567-84697-2). The Queen Bee of saucy rap is back with another hardcore production with the emphasis on sex rather than violence. Backed by an excellent video, this one will please old and new fans. **GRADE: B+**

MADASONI: Feel Good (V2 VVRS012988). The 'alternatives' girl act of the year attempt to stand apart from their peers in a crowded market. They lack radio support, though a strong TV pilot should ensure an adequate chart performance.

MADE IN LONDON: Shut Your Mouth (RCA 74523172602). This second single from the debut album by RCA's big hopes showcases the combination of a tuncful, photogenic act and a quality songwriting team. Straddling vocal pop and trad UK R&B, much is riding on this release.

DARNE & CELESTE: School's Out (FN/Universal NCS1D 40234). The girls return with their version of the Alice Cooper classic, and it can't honestly be called an improvement. That said, it should follow *Oh! Stick You* and U.G.Y.I. into the Top 20.

UNDERWORLD: Cowgirl (JBC JB05012533). Lined from their forthcoming live album *Everything*, this dance classic sees the Essex band on blistering form. The package is enhanced by new mixes by John Digweed and FutureShock. Amazingly, the single failed to chart when first released in 1993, but will comfortably see success this time around.



SUGAR COMA: Bitters (Velocity V0101CD). Opening up a little like early P!nk, before dropping into city territory, this is a great debut from these Romford-based teenagers. Though named after a Hole song their influences are not over-obvious. It should do well in its genre market. **JURUSEI YATSURA: Louche 33** (On! On! CDS1). The one-time darlings of the indie return with a single on their own label after their brief sojourn on Beggars Banquet. On the evidence of this melodic track, it is clear that they still have much going for them. Their album is due out on September 4.

A1: Take On Me (Columbia 6695902). A faithful cover of the A-Ha original that seems to offer nothing new. Having already had four hits, their 'fambase' will probably propel this into the charts though a long residency should not be expected. **GRADE: B-**

EMILIANA TORRINI: Unemployed In Summer (One Little Indian 275TPTCD). Beautifully light and breezy, this catches the mood of the subject perfectly. Already listed by Radio One and building nicely across Europe, this looks like carrying on from where Easy left off. A long-term career looker. **GRADE: B+**

BENTLEY RHYTHM ACE: How'd I Do? (Parlophone CDRU543). Featuring Kemm (ex-Black Grape) on vocals, this ska-inflected, jaunty summer track should go down well at their upcoming V2000 tour. BRA's unique samplestic style has yet to find mass appeal — and this song is unlikely to change that.

DYNAMIC SYNCHRON: The Plan (Ninja Tune ZENC01296). The London duo continue their fun of impressive releases with *The Plan*, a horn-laden slice of sleazy funk with rapping by Julie Alessin. Remixes from Herbaliser frontman Ollie Tebba add a stripped-down flavour to the track.

FUZZ LIGHT YEARS: Interstellar Operator (Animal Noise ANIG0109). Currently attracting A&R interest, this twitching stomp with acidic guitar vocals and glam sci-fi overtones is in equal parts insouciant, derivative and beguiling. Not a bad start.

ENCORE FEAT. ESKA & STEPHEN REMMELT: Coochy Cooh (Ice Cream VC Recordings VCRD2). Already Blisted at Radio One, this top UK garage track looks set to follow the likes of Sweet Female Attitude and Shanks & Bigfoot into the charts. Boasting some what saccharine vocals from Eska, its bouncy groove is backed by more underground mixes by X-Men and Blotted.

ROBBIE RIVERA PRESENTS THE RHYTHM BANGERS: Bang (Multiple OMU1Y6). Currently topping MW's Club Chart, this infectious house track from hot producer/remixer Rivera looks set to huge. With a repetitive vocal and piano loop not dissimilar to Paul Johnson's *Get Get Get*, the track's original mix is now complemented by a more Latin-style Milk & Sugar version that demands radio play. Radio One has come on board with an A-listing.

ALBUM of the week

REF: Getaway (Sony S2 49989912).

The fourth album from Reef sees the West Country act return to the high-energy rock vibe that made

their debut so engaging. Kicking off with the heavy, melodious single *Set The Record Straight*, the pace rarely lets up. Gems along the way include the pop-pinged *Tastard* and the cracking title track. Their sound is an acquired taste, but with a distinct lack of heavy guitar bands in the current climate, the field is wide open for Reef to build their success further. **GRADE: B+**

ALBUM reviews

WYCLEF JEAN: The Electric — 2 Sides II A Book (Columbia 4979792). Wyclef's second solo offering is, like his title says, very eclectic. Following the worldwide success of his genre-defying debut, this includes such gems as Columbia Records Scene, the semi-autobiographical *Where Fugee At* and a brave version of Pink Floyd's *Who You Were Here*. Although there is nothing here to match *One 'Til November*, this is a good second album. **GRADE: B+**

MONACO: Monaco (Papillon BFLCD 0005). The Manzanian duo's second album once again ably demonstrates their knack for writing bittersweet pop tunes glued together by Peter Hook's trademark bass. Standouts include *A Life Apart*, the pop-disco *See Saw* and the arithmetic *It's A Boy*. **GRADE: B+**

AIRTO MOREIRA: Homeless (MELT 2000 8W2140). World-renowned percussionist Moreira releases his 19th solo album of dizzying mastery. Having worked with artists as diverse as Santana and the Smashing Pumpkins, his work is informed with a commercialism that doesn't compromise the integrity of the sound. **GRADE: B+**

JACK DRAG: Soft Songs LP: Aviating (Shifty Disco SHIFTY3). Licensed from US indie Sugar Free (home of Wheat), this is a select collection of early pop songs and gorgeous filmic cuts by Boston-born Jack Dragonetti, who has lately been in the studio with Dan The Automator.

HEXSTATIO: Rewind (Ntone NTONECD43). Heralded as 'the world's first truly audio-visual album', *Rewind* comes complete with an interactive CD-ROM. Not that the music needs any selling points — Hexstatio's brew of futuristic electro and off-the-wall samples is reason enough for investigation.

WORLD PARTY: Dumbing Up (Seevibe BFLCD006). Like a UK Lennox Kravitz, World Party's Karl Wallinger cannot resist tipping his hat to the musical styles of his heroes, most notably Lennon, Dylan and Young. Not for sonic explorers or Robbie Williams fans, *Dumbing Up* is a nonetheless a lush, accomplished pop-rock album.

AWAYTEAM: Lunar Tunes (Black Plastic BPOCD5CD). Blending funk, dub and soundtracks, Oxford-based duo awayTEAM create a sound that moves beyond the sum of their sampling efforts.

This week's reviewers: Dugald Baird, Phil Brooks, Hamish Champ, Chris Finan, Tom Fitzgerald, Owen Lawrence, James Roberts, Ajax Scott, Nick Tesco, Simon Ward and Adam Woods.



including the haunting blues-drenched *No My People* and the irresistibly groovy *Motown Funk*, it should have a wide appeal. **VARIOUS: Beachlife** (London 857383382). This double-CD compilation is an eclectic affair, including tracks from Morcheeba, Leftfield, Paul Van Dyk, Masters At Work and Paul Johnson. As a collection, it does not really hang together, and having a fashionable title is perhaps not enough. **VARIOUS: Big Brother — The Original Soundtrack** (Chamel 4 Music CD190052). This OST to the hit TV show is a hotch-potch of 'de rigueur' dance acts, including tracks by Prilig, Leftfield, Underworld and Fatboy Slim. **GRADE: B-**

THEVEYR CORPORATION: The Mirror Conspiracy (A4D CAD2K06CD). The US downtempo act's second album is a move away from the dub-based sound that characterised their debut. Songs from *The Veil* Hi-Fi, *On The Mirror Conspiracy*, a wider range of influences such as lounge and Brazilian music jostle for attention among their low-bling beats. **GRADE: B+**

VARIOUS: The Ibiza Annual (Ministry Of Sound NOSCD11). As Ibiza overexposure reaches overdrive, the Ministry unleashes its annual double CD themed around the White Island. Judge Jules and Tall Paul handle mixing duties, with house hits from Sonique, Black Legend and Mo'Nique. **VARIOUS: New Testament of Funk Vol.3** (Acid Jazz AXCDD19). Including 13 tracks from a rising A&J names (The Past Present Organisation), new signings (DJ Naked) and tracks from like-minded labels such as Ultimate Dilemma, this is a truly varied selection. It ranges from dancefloor fillers through deep beats to Latin grooves. **GRADE: B+**

400% DYNAMITE (SOUL JAZZ SRJCD46). The fourth instalment in Soul Jazz's collection of sounds from Jamaica shows no signs of flagging. With artists such as Prince Buster, King Tubby and Toots & the Maytals, this is another winner, covering classics from the Seventies, Eighties and Nineties.

Here now releases

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

MAJOR: My Mood (Disco Valente DVA-5005-CD). An impressive debut from the Nottingham rapper Major. The diverse influences of this area of London can be heard in the various styles he adopts. The impressive edge, though, is that they all seem to complement each other. This is one of a growing number of UK produced hip-hop based records that really offers different flavour to the US pack. **GRADE: B+**



The past few years have been pretty bleak for many of the UK's studios, yet many of the industry's key players have decided to come out fighting this year by tailoring new facilities to meet the challenge of new media technology.

A cloud has been hanging over the sector following the closure of studios such as Baywick Street, Master Rock, Maisie Rouge and Trident II while others, such as CTS, have had to split their facilities in two in order to remain economic, which has in turn meant shifting larger live rooms out of town. Meanwhile, rising urban property prices and rents, the continuing growth in the bedroom studio market and the tightening of recording budgets by the major labels have all been blamed for the apparent mood of gloom.

But the picture is not completely bleak, with several young studios expanding. Sweet Georgia Browns in London's Hornsey Road, for example, has added seven white room suites for indie producers and remixers. Among the artists who have already utilised these new facilities are Martine

McCutcheon, Ash and Gene. More established London facilities such as The Dairy in Brixton and Chiswick's Nomis have opened second studios and programming suites, while The Strongroom in Shorelitch has completed a high-tech intranet/Internet update. Add to these developments the creation of another edit suite from BMG Big Life via ASK Studios — regularly used by Basement Jaxx and Utah Saints — and an extra room following the merger between Bermondsey's Milo and Orinoco, and the outlook is brighter than it has been for months.

Even EMI Studios was beset by rumours earlier in the year that trade was slowing down, yet it too is forging ahead with a surround sound refit of the Townhouse's Studio 2, informally known as the Phil Collins room. The refit cost more than £400,000 and includes 5.1 surround sound as well as an SSL 8000 Series G desk.

WAVE OF NEW INVESTMENT CHEERS GLOOMY STUDIO MARKET

A brighter future beckons for the studio market as investment and new launches revive the industry. Report by Phil Strongman

Business has definitely picked up with Placebo choosing this as the location to mix their third album with Paul Crockett, while Red Snapper were in the studio recently and a booking for Dark Star has been confirmed for the autumn.

Not all the activity has been confined to the capital. Confetti Studios in Nottingham are currently refurbishing their centrally-located Covent Street premises between now and December with the aim of producing a set of facilities that will match those offered by top London studios. The operation — which has recently attracted guests including Pitchshifter (MCA), Edward II (Topic) and Little Criminals (Tiny Dog Records) — currently has 12 studios ranging from large recording rooms to post-production and video editing suites. The refurbishment plan includes a complete refit of Studio 1, which will gain floorspace to extend the live areas to more than 1500 sq

ft. Specifications for the new studio include a new console, Digidesign and Avid system with Apogee AD8000 converters and ProControl, along with both 16- and 24-track two-inch machines. Meanwhile, Studios Two and Five are being relocated to the basement, with the former featuring an 80-channel Otari Status console and Digidesign system and the latter becoming a fully digital post-production and editing suite.

Announcements such as these are positive news for the sector, yet they are only part of the picture as several entirely new and sizeable studios enter the fray this year. West Country studio Arc was closed by a road by-pass but relaunched this spring just



Arc: heavy investment in market research

outside Bath on the site of a former farm. The residential studio spent around £750,000 on refits and consoles, which included installing Neve's Flying Faders V3. Funk Junk rental boss Mark Thompson describes this as the biggest audio investment outside

London for more than 10 years. Arc executive studio manager George Alan says the company invested heavily in researching the current studio market before

relaunching. "We spoke to engineers, producers and record companies to discover what they really wanted from a residential studio. In response, we got the Neve and ProTools

'We are being used more for mixing than tracking, which was a surprise, but it means the investment is already paying off' — George Alan, Arc

TOP 10 UK-RECORDED/MIXED



IT FEELS SO GOOD — SONIQUE

(UNIVERSAL-ISLAND)
Recorded at Serious Studios, London (Mackie Digital 72 channel, Mackie monitors, logic and ProTools); produced by Simon Bolotsky, Graham Pleeth and Chris Allen (Serious Artists Management); engineered by Chris Allen; mixed by Graham Pleeth at Serious

FILL ME IN — CRAIG DAVID

Recorded at Off The Wharf (24 channel Soundtracs Topaz console, DAT machine, Yamaha NS10 monitors, ProTools); produced and engineered by Mark Hill (Oufnumbered management); engineered by Neil Kerr; mixed by Mark Hill at Off The Wharf

REACH — S CLUB 7 (POLYDOR)

Recorded at Olympic studio three (SSL G+ 72 Genesic 1035A monitors, ProTools, Studer A20 recorders); additional vocals recorded at Larrabee, Los Angeles, California; additional production carried out at Metropolis London (Radar multi-tracking, with Pro Tools for vocal work)

and Aquarium, London; produced by Cathy Dennis & Toddy (19 Productions), with additional production by Andy Wright (Barbara Jeffries) and Stephen Lipson (Zomba); engineered by Toddy; mixed by Jeff Moraes at Aquarium

FLOWERS — SWEET FEMALE ATTITUDE (WEA)

Recorded at C&J Studios, Copenhagen, Denmark; produced by Cutfather & Joe (XL Talent Partnership); engineered by Mads Nilsson; mixed by Ceri Evans at Sunship Studio, London

BOUND 4 DA RELOAD — OXIDE & NEUTRINO (EAST WEST)

Music recorded at Online (Foxtek D80 8-track hard-disc recorder, Steinberg Cubase score V3.05, Allen & Heath GS 3000 32 mixing console); vocals recorded at Silkroom (Soundtracs Quartz 48-channel desk, Alesis Monitor One 3 monitors, Foxtek D8 24-track tape machine; produced by DJ Oxide (Albert Samuel Management);

S CLUB 7 REACH



Insignia Richard Ellis

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Sphere's Atkin and Cameli



The Colosseum, Watford: new home of CTS

and we have plenty of Funk Junk outboard, as well as ISDN lines so A&R executives can listen in their offices. Labels have responded, with Virgin Records, BMG and Universal-Island already booking time. The Strangers and a host of dance acts have been here, although we are being used more for mixing than tracking, which was a bit of a surprise, but it means the investment is already paying off."

Mark Lusardi has been successfully running Clerkwell's Mark Angelo studios and is busy preparing to open a new Mark Angelo facility in Acton, north-west London at the end of this month. Around £500,000 has been spent on gear including a 72-channel Neve VX console, Radar and ProTools as well as a 3,000 sq ft live room.

Lusardi says the economic climate for studios has never worried him. "I've lived through too many scares to take them that seriously anymore, as the studio business

does tend to over-react," he says.

"Any studio facility can go under once confidence has gone, but that does not mean there is no longer any demand for it. For us, the fact that some of the large orchestral places have disappeared makes things easier. We still have to finish the new live room but it will take a fair-sized string section, for instance, and I am confident that our new 5.1 surround sound capability will attract more work from the music, film and television markets."

Among the biggest news at the moment is the impending launch in September of the first facilities at Sphere Studios in Battersea, which have benefited

from a hefty seven-figure investment.

Sphere, which will have finished installing all its remaining facilities by early next year, can be found on the site of a former laundry and is headed by Malcolm Atkin, who helped design and run Sir George Martin's Air Lyndhurst studio.

Atkin's main partner in the venture is Francesco Cameli, a producer-musician whose family made their fortune from commercial shipping in his native Italy.

Like Lusardi, Atkin dismisses the current gloom surrounding the top end of the studio market. "The industry has reached a low point in the investment cycle, and that has been part of the problem. If big studios leave things

unchanged for 10 or 12 years — and I've seen that happen at some facilities — when it comes to a rift they must replace a lot of gear at the same time, which can mean spending half a million or even a million pounds."

He adds that when studio owners are faced with such a large investment it can be tempting to take the easy money. "The role of a studio has changed radically since the late Eighties, and the day of the dinosaur is probably over. You must have areas like white rooms and they must be large enough and acoustically designed."

"We will be running seven at Sphere including our own ProTools room. It is the same with 5.1 surround sound, which is expected nowadays. We will also have rooms with ISDN, rooms that are good for sound or A/V, for digital radio stations or for graphics," he adds.

With many large studio facilities around the country trying to expand their activities, surround sound will not be the only innovation at Sphere, according to Atkin. In fact, the studio allows for ISDN and other telecommunications links to attract film and television work as well as webcasts.

"We are not going into post-production but the option will definitely be there. Sound will not be neglected and there will be the finest outboard as well as the analogue and hard disk choices that artists and producers expect," he says.

The studios that are opening and introducing new facilities have realised that to survive they must continually change and evolve. The growth during the next few years in digital TV and radio should attract new customers that need to hire studios or A/V facilities.

Large studios are not necessarily dying or reviving, but are using the opportunities from new technology to mutate or merge. It is up to the studios themselves to adapt if they are going to thrive.

D SINGLES — QUARTER 2 2000

engineered by Rob Pearson;
mixed by Pearson and Oxide at
Online

DAY AND NIGHT — BILLIE (INNOCENT)
Recorded at Steelworks Studios, Sheffield (Neve Capricorn, Genelec 1039A and 1031A monitors, ProTools); produced by Kennedy, Lever and Percy at Steelworks (Freedom Management); engineered by Ben Coombes; mixed by Kennedy, Lever and Percy at Steelworks

SEX BOMB — TOM JONES & MOUSSE T (GUT)
Vocals recorded at Bunk, Junk and Genius Recording Studios, London (SSL 4064 64 channel desk, Dynaudio Acoustic and Yamaha NS10m monitors, Otari MTR 90 mk2 and Tascam da45R tape recorders, ProTools); backing track recorded at Peppermint Park Studios, Germany; produced by Mousse T for Peppermint Jam Productions; engineered at Bunk Junk and Genius by Alex Clark; mixed at Peppermint Park

**Richard Ascroft
A Song For The Lovers**



Tom Jones and Mousse T.

Sex Bomb



A DEEPER SHADE OF BLUE — STEPS (JIVE)
Recorded at PWL Studios, London (SSL E Series, Yamaha NS10 and Genelec 1034A monitors, Radar II, ProTools 4-3); produced by Topham, Twigg and Waterman (PWL); engineered by Chris McDonnell and Tim 'Spag' Spelght; mixed by Tim Spelght at The Borough

A SONG FOR THE LOVERS — RICHARD ASHCROFT (HUT)
Recorded at Olympic studio two (SSL G56, Genelec 1035A monitors, ProTools, Studer AA20 recorders); overdubs recorded at Metropolis; produced by Chris Potter (Z Management) and Richard Ashcroft; engineered by Lorraine Francis at Olympic and Rico Petrillo at Metropolis; mixed by Chris Potter at Metropolis

BUGGIN' — TRUE STEPPERS FEATURING DANE BOWERS (ARISTA/NU LIFE RECORDINGS)
Produced by True Steppers; recording details unavailable at the time of going to press

Research by Matt Pennell

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MUSIC WEEK AUGUST 12TH 2000

REFLEX

RETAIL FOCUS:

by Karen Faux

When someone has worked in the entertainment retail business for 18 years and decides to set up their own shop, it is a fairly safe bet that they will make a success of it. This is certainly the case for Newcastle indie Reflex, which was launched by Alan Jordan at the beginning of November last year. Reflex is Jordan's second venture into retail ownership. His first store, which was formerly part of the Volume chain, was situated 15 miles south of Newcastle, and was too quiet for comfort. "I was there on my own and it was a bit quiet and lonely," he says, "but after I sold it I was itching to get back into the business. It took over a year to find the right site in the city centre but I am very pleased with the current location."

Jordan describes his store as being in a secondary location, about 100 yards from the main shopping street but near to a traditional food market and retail chains such as Kookai. "It is a reasonably-sized shop and we have a large storage area in the basement," says Jordan. "Before we moved in I had already acquired a lot of second-hand



Reflex: large window display brings impulse buyers

racks and tiffs, so kitting out the interior was not a major expense."

However, Jordan recognised the importance of investing in Ranger Computer's Oscar system soon after moving in. It has made life a lot easier for both Jordan and his assistant manager Richard Tunstall. "The beauty of it is that it speeds up the way you work and streamlines ordering," he says.

REFLEX CATALOGUE TOP 10

- Troust Mask Replica Captain Beefheart*
- (Finest) 'Arrest The Wurzels (EMI Gold)
- Welcome To My Nightmare Alice Cooper (Atlantic)
- Rock For Light Bad Brains (Caroline)
- Live At Leeds The Who (Polydor)
- Waterloo Lily Caravan (Decca Pop)
- Insomniac Green Day (Reprise)
- Road To Ruin Ramones (Sire)
- Unholy Trinity Princess Kylie Minogue (Deconstruction)
- Unholytricking Fairport Convention (Island)

"You can see exactly what's selling on a label-by-label basis and make the right decisions."

Reflex has a large window area, benefiting from an additional side window. It uses this area for new release displays but also piles up miscellaneous new to grab people's interest. "It's amazing how often people come in and say they have spotted something in our window that they've been

looking for or ages," says Jordan.

A Northern soul campaign has recently benefited from window exposure and word of mouth has helped to draw in customers from far afield. "I've done really well with it because nobody else is doing a similar campaign. We're also currently selling a lot of Spanish techno on 12-inch, with labels such as ADN and artist Danni Fiesta. It's a huge market for the 16- to 18-year-olds around here and they seem to spend all their money on these records."

Although Reflex has sold quite a few copies of Ronan Keating's *Ronan* and *Now 46* this week it has done even better with Captain Beefheart's *Troust Mask Replica*. "We do huge business on catalogue CDs and we sell them on a three-for-£16 basis," says Jordan. "We source product cheaply from all over Europe and pass the discounts on to the customer. When you can pick up a CD for under £5 it is worth taking a risk. Acts like Vandergar Generator, Mike Oldfield and King Crimson are all coming into our own."

Reflex: 23 Nun Street, Newcastle Upon Tyne, NE1 5AQ, tel: 0191 2603246, e-mail: ajordan@refl.co.uk

IN-STORE NEXT WEEK (from 14/8/00)



Windows — "Price Hammer" sale, Mansun; In-store — Spiller, Mansun, Red Line, Rancid, Shaz, Earth Vol.4, Hard Floor, Kings Of Tomorrow, Everclear, Jimmy Page & Black Crowes, Orishas, World Titles



In-store — De La Soul, Point Break, Ibiza Euphoria, Dream Team, New Woman Summer 2000, CDs at £2.99 each or four £10 and £6.98 each and two for £10



In-store — CDs from £5 including Celine Dion, George Michael and Steps, selected chart albums for £9.99, discounts on selected Disney videos



Album — Sigur Ros; In-store display boards — A Guy Called Gerald, Rancid, Captain, Thiervey Corporation, Astrid, Club Alpha 2, Norman & Joey Jay's Good Times, Union Kid, Hefner



Single — Spiller; Windows — two CDs for £2, Britney Spears, Hi-Gate, Baby D, Vertical Horizon, Christian Falk, Spin City, Detectors, Queens Of The Stone Age; In-store — Bleachin', Robbie Williams Pepsi promotion; Press ads — Britney Spears, Baby D, At The

Drive In, Vertical Horizon, Oasis



Singles — Spiller, Britney Spears, Baby D, True Steppers; Albums — Craig David, Rewind, Bonfunk MCs; Windows — Rewind, "Anything Missing" mid-price campaign; In-store — Thiervey Corp, A Guy Called Gerald, Summertime, Renaissance 'Ibiza, Dave Seaman Cape Town



Windows — Craig David, Louisa; Listening posts — Everclear, Mansun, Sigur Ros, Style Council, Big Brother, XMen, Best Of Cuban Album In The World, Exit O



Singles — Spiller, Britney Spears, Janet Jackson, Christian Falk; Windows — Craig David, De La Soul, MI Cole, Mansun, Melanie C, Gateracer, buy two CDs and get one free; In-store — Craig David, Big Brother, Rewind



Selects listening posts — De La Soul, Adventures In Stereo, Rag'n' Speedhorn, White Hotel/Christmas, Kinobe; Mojo recommended stores — Julianna Hatfield, The Wave Form, Boeophus King, Jack Drag, Bert Jansch, David Coverdale



Freddy Kempf, Everclear, Bollywood Funk, De La Soul, Coldplay, Doves, Big Yoga Muffin, Earth Vol. 4, Helicopter Girl, Ronan Keating, Leftfield; Press ads — Catherine Wheel, De La Soul, Norman & Joey Jay's Good Times



Shrine, Dirty Beatniks, Hefner, Christian Falk, Amanda Shook, Elwood, J172; Press ads — Spiller, Truststeppers, Hi-Gate, Madonna, Jimmy Page & The Black Crowes, Creamfields, Mansun, Reef, Grandaddy, Underworld, Paul Weller

Singles — Shirley Bassey, LL Cool J, Spiller; Windows — Craig David, De La Soul; In-store — three CDs for £20; Listening posts — Jill Scott, Louisa, Disco Kandi 2, Dave Nave

Windows — Britney Spears, Craig David, Spiller, Truststeppers, Hi-Gate, Queens Of The Stone Age, Defones, Mansun; In-store — Renaissance 'Ibiza, Pram, The Roots, Renaissance 'Ibiza, Pram, Elwood, J172; Press ads — Spiller, Truststeppers, Hi-Gate, Madonna, Jimmy Page & The Black Crowes, Creamfields, Mansun, Reef, Grandaddy, Underworld, Paul Weller

WHISM Singles — Spiller, Britney Spears; Albums — Craig David, Mansun; In-store — Whitney Houston, Santana

WOOLWORTHS In-store — Ibiza Euphoria, New Woman Summer 2000, Dream Team, Oasis, Summertime, Coldplay, Morcheeba, Summer Perfect Track, Louisa, Craig David Ronan Keating, Janet Jackson, Ruff Endz



ON THE SHELF

LIAM NEWMAN,
buyer, Spillers Records,
Cardiff

Every year it gets a bit quiet at this time of year as we've got plenty of American and Japanese tourists currently rolling over our Welsh music shelves, buying up stacks of Stereophonics and Manic Street Preachers albums to take away with them. While we know many of our student customers during the summer break, there is always a fair quota who come home to Cardiff from universities elsewhere. We are not a chart shop so we don't benefit from the fact that the kids are off from school.

Albums from Rancid and Coldplay are current stage in our windows and have been selling extremely well. We've recently sold lots of the *Supper Furry Animals* 'Mung and the limited white vinyl version was particularly sought after. The fact that it was recorded in Welsh seemed to do a lot of shops from taking very many copies but it was a plus point as far as we were concerned. We are renowned in Cardiff as a specialist in Welsh

indie bands and we often get involved in promoting new local talent.

It looks as if new releases will start to pick up in September and the schedule is looking pretty good for us. Albums from Robbie Williams and Radiohead will be reliable sellers and we've heard that there might be a Neil Young boxed set coming, which is right up our street. Cardiff has a pretty good live music scene and we just had Van Morrison in at one of the smaller venues. He seems to like this part of the world and he's coming back again in October. We always do well with his catalogue and a while back he visited the shop.

Our website is in progress and should be up and running by the end of the year. One of the women who worked in the shop is a computer buff and the owner decided to take her on to design and implement it. The site promises to be a useful extension of the store and will accurately reflect what we are about."



ON THE ROAD

TRACY IRONS,
Sony rep for
East Anglia

"I've only been with Sony Music for a couple of months and so far I am really enjoying it. I have a fortnightly call cycle which works very well as I am covering a pretty vast area. During that period I travel across no less than seven counties.

This week we have the new Reef single, Set The Record Straight, which is selling through well. This is their first new track for a while and has been received very positively. It bodes well for the release of their brilliant album in a couple of weeks' time. Also out this week and set for a Top Three entry is the Gateracer Summer Sound System album, which is now an established brand in the dance market.

Over the next few weeks we have a great variety of singles coming out — We have the first single from R&B outfit Ruff Endz — which has been in demand for some time — and the second single from Mandy Moore. I'm also talking to my accounts about the debut track

from Higher Ground signing Attica Blues. One record I am constantly being asked about is the new single from Wyckif Jean, featuring The Rock from WWF, which seems set to be a massive summer hit.

We are currently doing very well with re-promotions on the Destiny's Child and Savage Garden albums. Alongside these we are really pushing the Perfect Storm soundtrack, which will start to sell through now that the film has opened. It's great that Leftfield, Helicopter Girl and Joshua Bell are all nominated for this year's Technics Mercury Music Prize. A win would be a tremendous boost for each of these very different acts.

We are continuing to work with Topcader throughout the summer and looking further ahead we've got plenty of big-name albums in the pipeline. These include Ricky Martin, Jennifer Lopez, Sade, Will Smith, Offspring and Teenage Fanclub, to name but a few."

Minder Music's JOHN FOGARTY reckons some artists could take a leaf out of the boy Williams' book when it comes to sampling. Fogarty, currently locked in legal proceedings against Dr Dre over a Fatback Band copying dispute, reckons **ROBBIE WILLIAMS** can't do wrong when it comes to "paying respect to the original writers". Contrary to tabloid reports of a sampling row, EMI's Mr Entertainment turned up in person at Minder's offices to politely ask permission to use the Minder-administered Barry White hit *It's Ecstasy When You Lay Down Next To Me*, which is the backbeat to his Rock DJ hit. Pictured (l-r) are: **WILLIAMS**, **FOGARTY**, co-writer **GUY CHAMBERS** and EMI Music Publishing's **TOM BRADLEY**.



Remember where you heard it: Now we know where the music industry deals are really thrashed out – the golf course. BMG top swinger **Richard Griffiths** reveals he started talking about the **Telstar compilations deal** with former colleague **Jeremy Marsh** at the BMG golf day, only for the pair then to conclude their discussions several weeks later at another golf event staged by printing business Impac...**Ed Bicknell** and **Mark Knopfler** may have split professionally, but they're likely to see even more of each other because Dire Straits' erstwhile manager is moving into Knopfler's 'hood. Bicknell is buying himself a **sock in Chelsea** "just yards" from Knopfler's pad. So will the guitarist be rushing around to **borrow sugar**? Nah, I don't think so," muses Bicknell. "It won't be fags now Mark has given up. Probably a **tea bag**"...Dooley reckons Tower Records' marketing director **Elspeth Thompson** must have been a baker in a previous life given her version of the **Technics Mercury Music Prize's** "dozen" shortlisted albums. So put out that her fave **Things To Make And Do by Echo's Moloko** hadn't made it on to the official final 12, she's decided to include it as part of Tower's **in-store display** of the shortlisted albums...**Dave Dorrell** – still more celebrated in the UK for **Pump Up The Volume** than for managing a band in **Bush**, who have sold millions of records Stateside – is likely busying himself with other projects after a possible **change**

of circumstances...is one major label looking for a **spicy new recruit** for its A&R department?...Telstar's **Philip Seidl** seems to have had rid himself of his rock'n'roll credentials when he **shaved off his mohican** in the Eighties, according to last Friday's edition of *The Daily Mirror's* A-List supplement. The senior product manager reckons he is **in bed by 12 with a video tape of EastEnders**, adding that a "hot water bottle serves as a nightcap", which suggests an **unusual place to keep his whisky**... Dooley went on to a **flight of fancy** by the opening track of the new **Wyclef** album, which features a **superheated 'phone conversation**

between Mr Jean and a rather perturbed **Tommy Mottola**, who's demanding a new **Fugee** album. Dooley fears this could all set a **dangerous precedent**. Next week: **Paul Burger** duets on the new **Charlotte Church** disc, or should it be **Rob Stringer** on **Sade's** forthcoming release?... **Waste**. In the music business? Are you kidding me? Well something is clearly amiss

because, in the three months to the end of August, recycling specialists PRL will have shipped nearly **150 tonnes** of polycarbonate – extracted from unsold CDs – to the Far East. Considering PRL can only extract 15 grammes of polycarbonate from each CD and that it is currently only recycling UK product, that adds up to a hell of a lot of CDs that are being sold for **scrap**. Rest assured, Dooley will not be running a chart of the **most-scraped titles**...Chart sponsor **Worldpop** is, er, **playing it safe** after signing a deal with **Durex** for another mobile phone text-messaging campaign. It will give punters 'aving it large (safely, of course) in Ibiza details about various offers... **Zomba Management** boss **Steven Howard** was looking forward to celebrating a double-whammy this week since his company represents the producers of the likely **number one** records on both the singles and albums charts with **Steve Power (Robbie Williams' I Don't Wanna Rock DJ)** and **Stephen Lipson** (lead producer on **Ronan Keating's Ronan**). The latter release replaced **The Corrs' Blue** at the top, whose key tracks were produced by **Mutt Lange**, one of Zomba's rare associates not called **Steven**.....



Move over **Weird Al Jankovic** because the chosen satirist to the stars are now **SUPERGIRL**. The Aussie duo bestowed latest pop sensation **SCOOCH** at their album launch party at **Kensington Roof Gardens**. Apart from unleashing

Supergirl (who must have been enticed by a rooftop barbie) on an unsuspecting press pack, **Parlophone's** teenpop imprint **Accolade** ensured a suitably jaunty atmosphere, providing fun and games (twister, table football, **Dreamcast** and a snowboarding amusement game which gave **Parlophone A&R** boss **JAMIE NELSON** a chance to show off his off-plate skills). Inevitably the occasion proved too much for some with Dooley's spics catching **The Partnership's** **MATTHEW AUSTIN** trying on **SCOOCH's** clothes. No wonder he does TV promotion.

CUSTOMER CARELINE

If you have any comments or queries arising from this issue of **Music Week**, please contact **Alex Scott** at: e-mail – ascott@unim.com fax +44 (020) 7407 7094; or write to – **Music Week Feedback**, Fourth Floor, 8 Montague Close, London SE1 9UR.

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