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Marketing 5



NEWS: Classical underground techno track JAGUAR is finally set for mainstream UK chart success
International 6



ARTIST PROFILE: The man behind 1.5m single sales since December, MARK HILL is set for greater glory
New artist focus 10



DUD: THE NEW FORMAT HITS HOME WITH CONSUMERS - PT 2

FOR EVERYONE IN THE BUSINESS OF MUSIC

26 AUGUST 2008 £3.60

music week

New Radiohead album tears up the rule book

by Alex Scott

Radiohead are set to re-write the album promotion rulebook with a radical campaign for their long-awaited fourth album, *Kid A*, that involves no singles, no videos and a full-scale internet push.

The scope of the campaign, developed since June by the band in conjunction with their management team at Courtyard and label Parlophone, reflects the depth and scale of the album, which was unveiled to select UK media and retail representatives at a series of playbacks in London last week. A stunning combination of sonic experimentation, complex production and subtle melody, it eschews the guitar-based approach that made them famous and confirms their place at the cutting edge of music.

Co-manager Chris Hufford says that the band realised they needed to do things differently when they were recording the follow-up to *OK Computer*, which has sold 4.6m units worldwide. "Over the past three records Radiohead have found it harder and harder to fit the way they perceive their creativity and what they're doing within the way the industry has gone with its focus on



Radiohead: using key visuals

music as commodity. We had no choice – the band couldn't go through the traditional procedure again," he says.

Underlining their intention to approach the project on their own terms, Radiohead plan to release a second album next spring. With at least 23 tracks fully recorded and only 10 included on *Kid A*, the band are likely to start sequencing part two in November.

With the band preparing to embark on a UK tour in two weeks time, the set-up for the record kicked off last week with the release over the internet of the first in a series of "video blips" which will be central to the campaign. A series of multi-part form 10- to 40-second video images

complete with audio excerpts from the record have been developed in conjunction with video commissioner Dilly Gent and are designed to work online, on TV and even as TV ads.

"When you get visual 'blips' that are as creative as the music then it's really impressive. It's a perfect match," says Parlophone managing director Keith Wozencroft.

Hufford says the band decided that traditional singles and videos simply weren't appropriate. "Doing a commercial single doesn't make any sense at all with what they're trying to do with their music. Instead radio programmers in every territory are being offered the opportunity to choose which tracks to play themselves," he says.

The album will be serviced to radio on September 18 prior to its global release on October 2. Other promotion includes exclusive cover stories in the *October* issues of *Q* and *Spin* (out in September) and the launch of a media-only website *Spin With A Grain*. Meanwhile, the band are set to record a live show at a studio in London, all the songs from which can be used as subsequent "exclusives" if different territories pick up on different tracks.



Arista – through its NuLife imprint – was challenging hard to deliver its first UK-originated number one in 11 years on Sunday with the Trusteegies/Dane Bowers collaboration featuring Victoria Beckham. *Out Of Your Mind*. The effort was largely down to the near-unprecedented promotional weight the Spice Girl has thrown behind her debut solo single. The success of the release – which was narrowly ahead of Spiller's track *Groovejet* throughout the early part of the week – followed a media and promotional campaign including round-the-clock PAs at record retailers – often with footballer husband David in tow – TV and radio station visits and numerous website interviews. Last Monday Virgin's London Piccadilly store sold more than 1,000 units of the single during the Beckhams' visit (pictured). Spiller's *Positiva* hit back with its own media blitz later in the week with TV and radio ads – one promotional tool Arista did not use.

Warner/Chappell split publishing rivals

Warner/Chappell has broken EMI and Universal's top-two monopoly for the first time in two years after seeing its publishing market share in quarter two hit its highest level since 1998's mid-way point.

Richard Manners' company's 16.0% was just 0.1 percentage points behind EMI which retained top spot for the third successive quarter but did so as its score slumped to its lowest level since

the closing quarter of 1998. Warner/Chappell's charge, a 3.8 percentage points improvement on the previous quarter, included an unbeatable 16.7% on albums.

Universal recorded its lowest score since the merger of PolyGram/Island and MCA Publishing and had to settle for third place with 14.2%. BMG climbed from sixth to fourth place. ● Full details next week

Russell set for New York role

Sony Music Europe chief Paul Russell is set to take up a senior global post in New York in a move that will spark a series of changes at the major's European operations. It is understood that the move, which is still being finalised, will open the way for Sony Music Europe executive vice president of Europe Paul Rene Albertini and Sony Music UK chairman Paul Burger to both take on senior pan-European responsibilities.

Senior sources suggest that this will in turn open the way for the long-expected promotion of Sony UK vice chairman Rob Stringer to the role of UK chairman. Although no set dates have been decided it is understood that the restructuring is likely to be resolved within a few weeks.

Sony Music UK spokesman Gary Farrow says he has "no comment".

Beggars breaks new ground online

Beggars Banquet Group is poised to become the largest independent UK label to begin making its repertoire available online via a monthly subscription fee.

The label – which has consistently led the field in experimentation with online access models – has inked a deal with former enfant terrible MP3.com to develop a Beggars, MP3.com and Playloder.com branded channel on the US site.

Available repertoire for subscription-based streaming will be initially restricted to self or unpublished acts, pending completion of negotiations with publishers over a licensing framework. An initial pricing model has also yet to be "refined".

Beggars' digital distribution architect Andy Heath says the label is pushing the online boundary to meet demand. "The frustration in the market and among

webtraders waiting for music to become available is enormous, we've got to meet demand. Whatever you think of MP3.com, it's certainly baltic in experimenting with new models, and has a tremendous relationship with the consumer," he says.

"So many companies are talking about it, we just want to get out there and start doing it, and finding out what works. We've always thought subscriptions have great potential in the web-trading environment," he adds.

The initiative primarily has a US focus, although consumers will be able to subscribe regardless of location. The label's part-owned alternative music news, review and webcasting portal Playloder is likely to handle any UK-based subscription initiatives for the label as its "preferred partner".

● Middelhof urges-move online, p3



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Toploader (pictured), whose third single, *Just Hold On*, is released today, brought the curtain down on a piece of rock'n'roll history at the weekend when they became the last British act to play Wembley Stadium. 52's five-piece act, who supported Bon Jovi for two days of shows, ended a historic run of singers and groups which have played between the twin towers since the first live concert – the London Rock'n'Roll Show, featuring Chuck Berry, Jerry Lee Lewis and Little Richard – was staged at the venue in 1972. Since then the stadium has played host to some of the world's best and biggest acts, including Crosby Stills Nash & Young, The Beach Boys, The Who, Bob Dylan, Prince, The Rolling Stones, David Bowie, Bruce Springsteen and Oasis, as well as staging Live Aid in 1985. Jon Bon Jovi says, "The guys who played the first Wembley concert in 1972 were an inspiration to all touring artists."



Middelhof urges industry to face digital challenge

Bertelsmann chairman Thomas Middelhof has called on key music content owners to develop a business model to launch the industry into the digital age.

In a keynote address at Popkomm in Cologne last Friday, Middelhof argued that the best likely way forward is subscription-based services. "The industry needs to find attractive avenues to channel music from the source of production to its customer base," he said.

His speech came a day after Bertelsmann confirmed details of its MusicDownload24.de website, which will offer 400 tracks in September, rising to 300 by the end of the three-month launch period.

news file

SUEDE IN COURT ACTION

Suede's management company Interceptor Enterprises have gone to court to ask the group's former accountant FR Dixon partner Frank Dixon to supply weekly instalments of files relating to the band's accounts in two-year batches. Interceptor partner Gemma Brongers says the accountant has by the end of the first week in September to supply all the materials he wants to see in regard of the court order obtained last month.

BORDERS UNVEILS EXPANSION PLANS

Retail chain Borders (UK) opens its ninth Borders Books Music Oxford store, located in Oxford, on September 1. Further openings are scheduled during the next 18 months for London in Cambridge, Reading and a third London outlet in Islington.

NIXON QUITS V2 ROLE

Kevin Nixon has quit his role as A&R director at V2 Records to focus on his activities at Minor Management and Music, the company he co-founded with former Sony Music International executive Sarah Clayman. V2 general manager David Steele will assume overall responsibility for the company's A&R department.

KERRANG REVEALS AWARDS LIST

Metallica and Muse have both been nominated twice in the Kerrang Awards 2000, whose full nominations are to be announced tomorrow (Tuesday) at the Kerrang Day of Rock at Oxford Street Vinyl Megastore. The awards ceremony takes place at the Hammersmith Palais on August 29.

LIQUID AUDIO TO LAUNCH IN EUROPE

Secure online music distributor Liquid Audio announced the launch of its European branch at last week's Popkomm conference. The announcement comes ahead of its major label partners' moves to begin domestic download trials. The company is handling the secure distribution of selected EMI and Virgin albums in the US.

Album titles' sales explode as ABCs show pop upturn

by Mike McGeever

Dance music's continuing dominance of the charts has translated into healthy sales for magazines catering that sector, according to the latest ABC figures.

Empire Performance Network title *Mixmag* turned in an impressive 34% period-on-period sales increase for December 1999 to June 2000 while year-on-year the magazine's sales skyrocketed 43%. *Mixmag's* total sales for the first half of this year were 96,453 – a record for the *Sound's* Ministry magazine as the bestselling dance publication by less than 1,500 copies. Ministry also enjoyed a substantial circulation rise with a 14% period-on-period increase and a 15% year-on-year climb.

Empire Performance Network chief executive Tim Schoonmaker says, "The strong performance of the dance titles indicates that dance is probably the hottest part of the

music market." He adds that strategic cross-promotion on other Empire outlets such as Kiss TV and its radio operations was key to *Mixmag's* strong performance. Ministry publisher Richard Johnstone echoes Schoonmaker's comments: "The club and dance culture has become youth culture. It is always reinventing itself," he says.

Dance has also helped rejuvenate the pop market, with the leading pop titles turning in respectable performances. The appointment of a new editor and a revamp at market leader *Top Of The Pops* (TOP) in January also paid dividends as the title recorded a circulation of 389,235 during the first half of 2000, a 6% increase on the previous six months and a 15% rise year-on-year. TOP editor Corinna Shaffer says, "Pop music runs in cycles. When there are very few big stars, you have to work with the record companies to cash in on

WINNERS AND LOSERS

	Jan-Jun 2000	period	year-on-year
	circulation	period	change
Ministry	95,068	+14	+18
Mixmag	96,453	+24	+43
Music	40,097	-8	-8
NME	76,215	0	-16
Melody Maker	32,206	0	-5
Uncut	50,901	+1	+4
Kerrang!	45,342	+8	+10
Q	196,099	-7	-4
Select	50,534	-10	-13
Majic	81,800	+2	+9
Smash Hits	250,388	+4	+9
TOTP	389,235	+6	+1
TV Hits	204,805	0	-15
Live & Kicking	140,168	-15	-11

the personalities that are available and people want to read about – whether they like those stars or not." Meanwhile, Empire pop title *Smash Hits* performed well as it tried to close the gap on TOP, rising 4% per-

iod on period and 5% year-on-year to pass the 250,000 mark. However, *Live & Kicking's* circulation nosedived dropping 15% period-on-period and down 11% year-on-year.

Despite the arrival of bands such as Coldplay and Doves, the inkers continued to struggle. Although circulation for NME and Melody Maker remained unchanged period-on-period, at 76,215 and 32,206 respectively, both titles were down significantly year-on-year. Bucking that trend are *Majic*, which scored its 10th consecutive ABC increase to hit a circulation of 81,800, and metal title *Kerrang!*, which also realised increases both period-on-period (8%) and year-on-year (10%) thanks to the emergence of acts such as Limp Bizkit and Slipknot. Less healthy were *Select*, which slipped 10% period-on-period and which has since been relaunched, and *Q*, which fell 7% period-on-period.

Wilson recruits Eno for ITC celebrity interview

Manchester's In The City (ITC) is continuing its tradition of putting big personalities under the spotlight by fielding Brian Peter George St John Le Baptiste de la Salle Eno – better known as Eno – in this year's celebrity interview slot.

Following in the footsteps of previous celebrity interviews including John Cale and Peter Grant, the former Roxy Music electronic wizard will lay his career and life open for scrutiny under the gentle probing of ITC founder Tony Wilson, who is hoping to elicit some memorable sound bites from the multi-instrumentalist, producer and Renaissance man.

Wilson hopes to lead Eno through a 90-minute interview and Q&A on September 25, taking in his career as a musician, culminating in the recent *I Dornient* and *Kite Stories*, his work as a producer with artists from David Bowie to Devo, and his relationship with cutting-edge technology. "Eno has a history of special ideas and is just finishing up work with U2 at the moment, and his well-documented use of modern technology fits in with what we are doing," adds Wilson.

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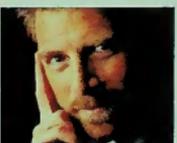
Seagram clears US hurdle in Vivendi merger process

The European Commission will not be automatically fast-tracking the proposed three-way merger of Seagram, and French media groups Vivendi and Canal Plus, despite US competition regulators giving the green light for the deal to unfold there.

Brussels, which will have made a decision on the deal today (August 21), expects to set a new deadline shortly after requesting more information on the case.

An EC competition spokesman would not elaborate what material it had asked for, but says, "The case was incomplete and more information is required. However, this is not unusual."

With the merger clearing anti-trust authorities in the US, the new entity will be dubbed Vivendi Universal, providing it is given shareholder approval. Seagram's president and CEO Edgar Bronfman welcomes the move and says the new group "will create and deliver extraordinary content and service to customers everywhere." He also promises that it will take full advantage of the internet.



Bronfman: welcoming US approval

US approval comes on the heels of Seagram delivering record fourth-quarter earnings for its fourth quarter and latest financial year.

For the three months ending June 30 2000, Seagram's earnings before interest, taxes, depreciation and amortisation (EBITDA) surged 70% to \$441m on revenues of \$3.7bn.

Part of this was fuelled by revenues from Universal Music Group (UMG), which delivered more than \$1bn for the first time. For the three months ending June 30 EBITDA was \$217m on revenues of \$1.43bn, largely through the successful integration of PolyGram and Universal.

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M W COMMENT

RADIOHEAD PLAY THEIR OWN TUNE

You've got to hand it to Thom Yorke and Radiohead.

Not only have they managed to create a record which – after one listen – is as intense, complex and beautiful as any of their previous work, but they have managed to throw down a monumental challenge to those working with them – and by extension the rest of the industry.

For they – and with their management and label – are effectively saying, stand up and be counted. Forget the traditional way of selling records, let the music do the talking. Develop music that is ahead of the curve and challenge those around you to develop ideas to market and support that music that match its creativity.

It is a brave move – and one that may yet blow up in their faces if the traditional media fails to get its head around the concepts being thrown at it (doubtless old faithfuls like heavy TV campaigns will then be dusted off). Those involved in the project recognise as much, admitting that they are developing ideas as they go along.

But that is part of the fun of it. And it is clear how energised they are by the whole process.

EMI shareholders, who have been promised the record for months, might take a different view, but it is refreshing to see a band, supported by their label, who are going completely against the flow.

"We're in the wonderful position where we can do these things rather than just sit back and cash out. The band has followed the envelope creatively and everyone simply has to push suit," says manager Chris Hufford.

Most bands are not in that position.

But what is really exciting about the entire process is that if it works, then other companies will be challenged to reconsider the whole way they approach launching their acts.

And if that sparks creativity, then everyone benefits.



by Robert Ashton

US wholesale giant Handelman is vowing to work in close partnership with UK record companies when it takes over the business supplying Asda next year.

Some UK retailers and labels are already concerned that the US giant, which operates in five countries outside of North America, will bypass current buying practices to source the bulk of its product more cheaply from continental Europe. However, a senior Handelman executive denies the group, which has a 10% share of the North American market and annual sales of \$1.1bn, will seek to out the cheapest priced product – no matter where from – if it will damage its relationship with record labels.

"In the US we only buy off the record companies and have a lot of programmes to support new artists," says Greg Mize, assistant vice president investor relations. "In fact, the five major labels have offices in our building in Michigan. We also want to have good relationships in the UK."

Mize does not rule out trying to gain good discount deals from labels – "but, that is no different

Handelman in pledge to work with UK companies

HANDELMAN HISTORY

- 1934: founded as distributor of drug sundries
- 1953: established music distribution business
- 1963: goes public
- 1991: acquires rackjobbers Lieberman Company and Light & Sound
- 1992: sales top \$1bn for the first time
- 1994: sets up first international outpost, in Mexico
- 1999: arrives in UK with acquisition of Lifetime
- 2000 secures Asda business

from many specialist retailers," he adds.

Mize also says that Handelman, which entered the UK market last year with the purchase of Lifetime Entertainment (a name change is under consideration), will want to introduce several initiatives with Asda that the "category manager" has implemented and run for Asda parent Wal-Mart in the US.

These include new release benchmarking, a practice whereby Handelman will follow sales patterns in Asda stores daily to anticipate when Asda sales are performing

well and supply the supermarket with more stock before levels run low.

It is also likely to operate a clustering policy. This means several stores that exhibit similar customer buying characteristics will be compared to ensure that product that is selling well across the majority of those stores is stocked by all of them.

An automated distribution centre, which can pick four CDs per second, will also add to what Mize hopes will be a quick turnaround in inventory at Asda, thereby helping it to keep prices lower – and fulfil its aim of reducing the standard price point of chart CDs to £3.99.

Mize says a non-competition clause will prevent Handelman from seeking to build its business supplying other supermarket groups in the UK, but he adds that where the new contract allows it will want to pick up new business. "We are small, but the Asda business is a great first step," he says.

He also adds Handelman is developing a web-based Kiosk system to burn CDs. These kiosks could be installed in clients' stores within the next couple of years.

WEBBO

Ajax Scott

THE MESS MADE OF LONDON LIVE

I'm sorry to keep banging on about something that only affects us in the South East, but the BBC touches us all. You may have missed it in the last Rajar figures but the first full quarter results for London Live have been published. London Live, formerly GLR, is the BBC local radio station for London. It used to be pretty good – not perfect, but it had a niche. Parts of the record industry loved it. It had sessions from bands playing in London. It sometimes played interesting records you'd never heard before.

Then the BBC revamped it in an attempt to get its figures up and for all.

It is meant to be about all that's happening in London. You know the sort of thing – interviews on the street about the Tube, coverage of "alternative" comedy, a two-hour music-free consumer programme at lunchtime, a fab new website with pictures of traffic jams (true) – in fact all the things that the former listeners of GLR did not want but which the BBC hierarchy had decided were needed to attract new listeners.

So they spent a load of money, trailed it on the telly and what has happened? Since the last quarter of 1999, the weekly reach has stayed at 1.2% and the audience share has dropped from 0.4% to 0.3%. Brilliant. You can already hear the excuses: "...still bedding down", "...wait for the marketing to kick in", "...well positioned to be successful on the back of increasing internet use".

It's all complete bull. The powers running regional radio have not got a clue. They should all be sent to Aberystwyth. No, on second thoughts that is too interesting for them. There is a niche for a great radio station for London mixing great music and topical news.

Unfortunately London Live is very far from it.

If you are listening, Greg Dyke, the whole revamp has been a bloody mess. If you think this sounds like a job application, it is.

Jon Webster's column is a personal view

IMP defies net threat with increased sales

International Music Publications (IMP), the print music arm of the Warner Music Group, has turned in its most successful six months to date with sales up 35% for the first half of the year.

Despite growing competition from e-commerce, the company says turnover for the period rose to just below £4m compared with around £3m for the same period last year.

As a result of this, IMP is expanding its sales team to deal with the higher volume of business at retail.

The first priority for the new sales force is to strengthen relationships with retailers, who are becoming increasingly nervous about the effects e-commerce will have on the publishing industry, according to IMP sales director Richard Martin.

"The fact remains that, at present virtually all sales come through conventional retailers," he says.

As Sony's US division continues to deal with download trials, ongoing MP3.com settlement talks and Napster, its newly-formed UK eMedia division is quietly laying its internet foundations.

In a significant expansion of its artist fan sites, Sony Music UK eMedia launched a site-front Soruban for its R&B/rap and garage offerings last week, and plans to launch a similar genre site for its rock acts, Hardplace, net at the end of this week.

The move follows the "soft" launch of its teen-pop site Gopopits two months ago. Claimed to have the highest potential subscriber base, Gopopits is designed to become a broad UK pop portal covering all artists regardless of label.

The pop site will get its first big

Ministry Of Sound inks deal for Salsoul/West End sample rights

The Ministry Of Sound (MoS) has inked a pan-European deal with New York house imprints Salsoul and West End to secure full sampling rights to the master recordings of the entire US labels' back catalogue.

The move comes as yet another Salsoul-sampled track – Groovejet's Spiller, which samples Carol Williams' late Seventies Love Is You-rite! – becomes a UK top five hit.

Launched in 1975, Salsoul was one of the first clutch of US labels to begin releasing 12-inch singles into general retail as well as for DJ promotional use.

Salsoul made its name through signing some of the most famous acts of the disco era, including the Vince Montana-produced The Salsoul Orchestra, Loleata

Holloway and First Choice.

It has since played a significant role in fuelling the house boom through lending its samples to such hits as Black Box's 1993 number one Ride On Time (Loleata Holloway, Love Sensation) and Steve Hurley's Jack Your Body (First Choice, Let No Man Assunder).

Under the terms of the deal, MoS will handle all European recording rights licensing on behalf of the labels. "Salsoul Records is of great significance to all of us here and we are thrilled to be working with them," says MoS sound recordings managing director Matt Jagger. "People have sampled it so often, but clearance can still be a daunting task. This deal gives greater and easier access, especially to our own labels," he adds.

Sony eMedia division expands with artist fan sites



Martin: strategic partnerships

promotional push next month, with an interactive CD Smash Hits cover model scheduled for the September 7 issue. Separately, Sony also starts last week to send SMS updates of tour dates, dates and release promotional information to subscribers'

mobile phones. Fans can currently register for the service at Gopopits and the AZ, Reef, Finley Quaye and Incredible sites, with the full roster of UK artist sites expected to be added by the end of the year.

However, Sony UK eMedia director Tony Martin remains cautious about the roll-out of digital distribution trials in the UK. "We are constantly appraising the continuing US trials and are working on our own strategy in the background. In the meantime, we are concentrating on upping our marketing across platforms. Cellular is a mainstay of future marketing and we have put a number of strategic partnerships in place with content and network owners. The SMS move is a first example of functionality we have planned," he says.

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The soundtrack to Guy Ritchie's forthcoming movie *Snatch* will be the first release to have been put together by Universal's new specialist label Universal Soundtracks when it is released on September 4. Part of Universal Commercial Consumer Marketing, it is being overseen by UCCM director Patricia Favre and Universal's film and TV department head Steve Levy. Favre says the company is offering a one-stop licensing and marketing service to film producers, who often want music in their movies and a soundtrack but do not have the time or the budget to organise a project themselves. He says: "We already have a strong working relationship with many production companies through our film and TV ventures and the idea is to offer a full package from the conception of a soundtrack to marketing." Warner/Chappell head of film and TV, Neil, has been the music consultant for the movie, which opens in cinemas on September 1 and whose soundtrack includes tracks from The Specials, Massive Attack, Mirwais and Oasis. Marketing begins at the end of August with press advertising in *The Sun* and *The Mirror*, a CD-ROM competition in *The News Of The World*, a fly-posting campaign and a dedicated page on the official *Snatch* website.



RockBox expands fly poster sites in clubs

Music poster advertising contractor RockBox is extending its coverage of UK club sites in October with the launch of the Superclub youth campaign package. The nationwide network will incorporate more than 100 leading clubs including London's Home, Sheffield's Republic and Liverpool's Cream. It will enable record companies and other advertisers to site four- and six-sheet poster panels inside the clubs as part of targeted promotions aimed at 18-24-year olds. RockBox, which was acquired by the UK's largest outdoor media owner Group last September, has 500 sites across the UK. It has worked with the NUS to install permanent illuminated poster sites outside smaller music venues and student bars. RockBox founder and managing director Dave Walker says: "As we grow, so do the opportunities for advertisers to reach young adults."

KEY APPOINTMENTS

Promotions companies Size Nine and Fleming Connolly has appointed Jay Smith to head its regional promotions divisions. Smith, former head of music at Chrysalis-owned Galaxy 105/Yorkshire, will be responsible for regional plugging for the two companies, which are extensively combined forces. He will be based in Size Nine's Hammersmith HQ in London.

LD PROMOTIONS PROMOTES JARVIS
LD Promotions, the recently launched TV and radio division of LD Publicity, has appointed Chris Jarvis as TV and radio promotions manager. Jarvis joins LD from Terri Doherty Promotions, where she was responsible for regional radio promotions.

UNIVERSAL REWARDS MEEKINGS
Karen Meekings has been promoted to marketing director of TV and new media for Universal Music and TV. Formerly director of TV marketing and repertoire, her role has been extended to include the company's growing new media activities. Meekings has been with the company for 12 years.

RADIO CITY GIVES TO CHARITY
Profits from Radio City's Party At The Pier event in Liverpool on August 25 will be split between the local charity Guy Child A Chance and Nordof/Robbins, which is opening a music therapy centre in the North West. Among the acts due to appear are Steps, Sonique, S Club 7, Louise, Arthel Dogger and Westlife. The event is being managed by London-based company Enteract, which oversees Capital Radio's Party In The Park.

ANTHONY THOMAS/DIRECT C
Anthony Thomas has created the video for Architects' Body Groove rather than as stated last week. Previously he has worked as a director on the TV series Planet Pop and Flava and directed the promos DJ Luck and MC Neat's A Little Bit of Luck and Mastonbaster. Also, we wrongly asserted last week that newly launched video streaming website Video-C was owned by marketing consultancy Midnight To Six. It is in fact jointly developed by Diabolical Liberties and is a client of the consultancy.

ROBBIE'S PLATINUM RUN
Robbie Williams' I've Been Expecting You album was certified nine-times platinum by the BPI last week, as Tom Jones' Badged went four-times platinum.

HOW TV SHOWS' RATINGS COMPARE
Programme (week) % change on (week) 1999

Top Of The Pops*	2,996	-27.7%
OK!	1,745	+14.0%
The Pepsi Chart*	1,743	n/a
MTV	1,731	+30.7%
FBI	717	n/a
Planet Pop (Sun)	300	+28.5%
Widow	364	+95.6%

*combined totals
Source: MediacoM TMB (Barb data) for week commencing 31/7/00

Hinda Hicks relaunch focused on extensive cross-marketing drive

By Steve Hemsley
Universal Island has formed marketing partnerships with Empa Performance and fashion retailer Top Shop to relaunch Hinda Hicks, whose second album Everything To Me is released on October 9. Since the formation of the Empa Performance at the end of last year, the record group has sought to offer record companies cross-marketing packages via its music magazines, its TV channel The Box and its regional radio stations. Meanwhile, Top Shop has been keen to expand its promotional links with music. Hicks has spent two years recording the album, the follow-up to 1998's Hinda, which generated three Top 20 singles. Hicks was nominated for two Brit Awards and three Mojos. The single My Remedy is released on September 25. Universal-Island marketing director, Karl Badger, says the relaunch of an artist like Hicks has to be planned carefully. "To do this we

have to build a campaign rather than chase one and be are being strategic because you cannot take anything for granted when you are relaunching an artist. The press, promotions and marketing teams must work together and the A&R department must ensure we get the best performances," he says. He adds: "The Empa package was something that worked well for us with Mary J Blige and it will include advertorials and competitions in the magazines, and advertising and hopefully heavy rotation of the single on The Box and the radio stations. Yet this is only one strand to the marketing strategy, as we still need the support of Radio One and other media groups. It is all about branding the artist." Head of Universal-Island regional radio promotion, Charley Byrnes, says she has been feeding information on the album to programmers and presenters for the last three months. Hicks herself has just



Hicks: Just finished radio tour
finished a two-week tour of local stations. "Such a tour is essential when an artist has been away for so long and we took an acoustic guitarist with us to remind stations of what a great voice she has. With the single we also gave stations a tube of aromotherapy oils called 'Hinda Hicks - My Remedy' as a promotional gift," says Byrnes. Retailer Top Shop will feature the

video for My Remedy in store for two months and the artist will appear on the front cover of 30,000 copies of the store's customer magazine. She will perform the single at the Oxford Circus Top Shop on September 28 as part of a special Hinda Day. Jane Shepherdson, Top Shop's brand director says: "Music is very important to Top Shop's customers, and the store at Oxford Circus is an ideal venue for them to see their favourite pop stars. Her performances have always generated huge interest and increased foot traffic for us." A press advertising campaign in the nationals and the specialist music press has also been finalised, while a slot on the BBC's Saturday morning show *FBI* has been secured for September 22. Hicks will also take part in the latest domestic schools tour for one week from October 2 performing in front of 1,000 children a day.

JUNE/JULY TOP TV ADVERTISERS

by STEVE HEMSLEY

The strength of the Kiss brand plus a £250,000 TV advertising spend by Universal TV virtually guaranteed that Kiss Clublife Summer 2000 would be a sales hit. The album topped the compilations chart at the end of July and its success sets up the label perfectly for the release of Kiss In Ibiza 2000 in September, which will be the biggest TV-supported album in the series with an allocated budget of more than £300,000. Kiss Clublife Summer 2000 had the highest TV advertising budget of any album during June and July, and the two-CD release came with a 20-page booklet and featured 39 tracks. Universal TV managing director Brian Berg says: "The dance compilation market is very competitive and the option of TV advertising must be taken seriously. The booklet gave consumers added-value while the TV spend was complemented by cross-promotion on Kiss 100 and the newly launched Kiss TV." The £240,000 allocated to Kiss Clublife Summer 2000 was spent on six adverts during *SMY*, *ODJUK* and *Pokémon* on ITV and during Party in The Park coverage, *Big Brother* and *biba* Uncovered on Channel Four. There was also satellite spots booked on Sky One and MTV. Record companies spent an estimated £3.38m on TV advertising in June and July, 29% less than the estimated £4.78m allocated during the same period in 1999. The number of albums advertised was also down, by nine from 77 to 68 and the average spend per title fell 12% from £92,000 to £50,000. MediacoM TMB director Martin Cowie says six artist albums were the Top 10 biggest spenders, the largest budget of which was allocated to Jane McDonald's *Inspiration*. Advertising schedules on ITV this year were affected by Euro 2000 cover-

TOP 10 TV-ADVERTISED ALBUMS DURING JUNE/JULY

Artist: Album	Spent in June/July	Campaign start date
1 Various: Kiss Clublife Summer 2000	£240,000	June 5
2 Various: Top Of The Pops 2000 Vol 2	£235,000	June 5
3 Jane McDonald: Inspiration	£230,000	June 5
4 Bryan Ferry: Slave To Love	£175,000	July 9
5 The Corrs: In Blue	£138,000	July 16
6 Frank Sinatra: Classic Sinatra	£130,000	June 12
7 Gabrielle: Rise	£130,000	Feb 7
8 Travis: The Man Who	£130,000	May 17 '99
9 Various: Street Vibes 5	£125,000	June 11
10 Shanks & Bigfoot: Aya Napa The Album	£120,000	July 16

Source: MediacoM TMB industry sources

age, which saw some non-music brands move away from terrestrial TV while promotion for titles targeting a younger market, such as Travis' The Man Who, Street Vibes and Aya Napa The Album would have competed with other advertisers for key slots during the football. This helped ITV increase its overall revenue by 20% in June.



chartfile

● **Relaine C** stormed the airplay charts moving up from 24-17 and overtaking Robbie Williams in the process as the highest-placed ambassador for Brit music in Holland, where her *I Turn To You* single on Virgin leapt from 28-5. She also scored as the highest new entry in Norway, Sweden and Ireland, at two, one and eight respectively. Sporty Spice's album *Northern Star* also kept its upward momentum in America, rising from 19-17 and Germany 27-22.

● **Robbie Williams' Rock DJ** is the unlubricated king of European radio leaping 10 places to take the top spot on the airwaves. This huge airplay hit has now converged into sales with the former *Take That* star taking the highest new entry spot in Switzerland (16), Italy (13).

● **Spiller's Groovejet**, which is destined to be fighting a battle with *Victoria Beckham/Victoria Bowers* for the UK sales number one spot on Sunday, is likely to convert into a massive European hit after picking up some huge European coverage on the radio. It moved from 35-28 on the *fono Euro* Hit chart.

● **52+ Toploader**, who signed off at Wembley last weekend by supporting *Bon Jovi*, are moving in the right direction on the European airplay charts. *Dancing In The Moonlight* (from *52+*) moved from 50-30 in Germany. However the band slipped one place, to 15, in the Danish radio rundown.

● **The highest-ranked UK act on the Australian charts**, *Five & Queen*, scored their highest sales place, moving from 5-4, with *Will We Rock You*. However, *Mute's Moby* relinquished his position at the top of the Australian album charts, slipping three places to four. *Five's* incredible run with *Invisible*, which had begun to climb again, appears to have halted with the album slipping one place to 28.

● **Sonique's It Feels So Good** is still well on track to repeat *Holla* success with the *Serious/Universal* Island track moving from 3-2 in the German sales charts, from 6-4 in Spain and consolidating its position at five in Italy.

● **Ronan Keating's Life Is A Rollercoaster** was still doing business on European radio, moving up from #2 across 16 countries. Germany, Italy, Sweden and UK radio continue to be very good supporters of the track and the coverage helped the *Polydor*-issued single drive sales on most of the charts across the continent. It went straight in as the highest new entry at number one in Denmark. The single also moved up from 25-14 in Norway, went straight in at two in Sweden, in at 12 in Switzerland and up from 25-14 in Italy. However, the news from Norway, an early sign-off of the record, was not as good with the *Boyzone* boy slipping down from 2-3. In his native Ireland he also took ground, falling from 11-8.

Albama 3 (picture), the Britton-based collective signed to Elemental Records/One Little India, have signed a two-album licensing deal for North America with *Willow*. Botwin at Capitol Records. Known as *A3* in the US, where they recently played *The Jay Leno Show*, their single *Woke Up This Morning* earned a buzz after it became the theme song for cult modern wise guys TV series *The Sopranos*. Hearing it on the radio, director David Chase contacted Chrysalis Music, who publish *A3*, in Los Angeles and they put Chase in touch with Evans. Their second album *La Peste*, which includes a re-working of The Eagles' *Hotel California*, is released in the UK in October produced by single *Too Sick To Pray*, which also features on the *Gene In 60 Seconds* soundtrack. Renowned for their Bible belt blues imagery, acid house beats and satirical themes, the band, who played *Bruxton Prison* and the *Bulldog Bash* with *Fun Fun!* Criminals earlier this month, are now signed along with *Sonique* to be one of few UK-developed acts making in-roads into the US.



Emerging dance hit singles UK release

by Dugald Blair

DJ-Rolando's classic underground techno track Jaguar is finally set for mainstream UK chart success following a ground-breaking deal involving US label 430 West and UK distributor 3MV.

The track was originally issued as a vinyl-only release on the fiercely independent Detroit label Underground Resistance (UR) in late 1998. Building support through the label's strong worldwide fanbase, it continued to gain momentum on the techno, house and trance scenes.

Currently creating a buzz in Ibiza, Jaguar is an emotional slice of Detroit techno which embodies Rolando's Mexican and Detroit roots and has been hailed as a contemporary classic by DJs as diverse as Peter Tong, Sasha and Masters At Work.

A number of European major labels have vied to attempt to licence



DJ Rolando: techno classic the track but the vehemently anti-corporate UR refused all offers. Now a UK release is finally scheduled for September 18 through fellow Detroit label 430 West with sales and marketing handled by 3MV.

"430 West are family with us, and they have more administrative facilities than UR," says UR lawyer DJ Simpson. "It was a tactical decision, so that people can get the record on different formats. We did this deal so that we can retain complete control."

Under the deal, UR will keep control over the release of the single, including the plugging and promotion. A video has been shot in Detroit, produced by 430 West's Lawrence and Lenny Burden. Universal Music will administer the publishing rights, which will remain with UR.

The release will include mixes from Jeff Mills, Octave One and Mad Mike, plus a freshly-recorded mix from Derrick May. It will be available on CD and 12-inch, while limited-edition UR will include the video.

430 West head Lawrence Burden says, "Detroit has become a firm club for major labels. We have plenty of experience at producing tracks. Now we're proving that we can harvest our own crops as well as farming. It is important to hold on to your prize possessions, which are your catalogue."

Neill Rushion, founder of pioneering UK dance indie Network, helped put together the US independent's deal with 3MV, which is hopeful of scoring a Top 10 record. "I've known [UR co-founder] Mad Mike Banks for a long time," he says. "I suggested that 3MV could distribute the record directly, which would avoid UR signing a licensing deal."

430 West is now looking at the possibility of signing similar distribution deals for other European territories. "We may take the opportunity to try this set-up in other territories," says Burden. "The door is open."

Controversy arose in November 1999 when Sony Germany attempted to release a note-for-note copycat version of Jaguar, assuming that UR would be unlikely to license the track. However, it was later forced to withdraw the release following a storm of protest from the label's supporters.

UK TOP 20 AIRPLAY HITS IN EUROPE

FIN	UK	Artist (UK company)
1	1	Rock DJ Robbie Williams (EMI/Chrysalis)
2	2	Life Is A Rollercoaster/Ronan Keating (Polygram)
3	4	Music/Madness (Mercury)
4	5	It Feels So Good/Sonique (Serious/Universal)
5	5	When A Woman Talks/Elton (Parlophone)
6	6	Spinning Around/Kyle Minogue (Parlophone)
7	7	I Turn To You/Melanie C (Virgin)
8	7	Never Be The Same Again/Melanie C (Virgin)
9	8	7 Days/Craig David (Waltz)
10	10	Romeo Wasn't Built In A Day/Merelene (East West)
11	12	Out... You Stripped & I Bowed Back/V Beckham (Polygram)
12	12	Dancing In The Moonlight/Toploader (S2)
13	11	Worries Trouble/Art Dodger/JR Cash/Or C David (Chis)
14	13	San Antonio/Tina Turner And Minogue T (Gut)
15	14	Material/Glenn Medeiros (Mercury)
16	14	Willow/Craig David (Parlophone)
17	16	Fill Me In/Craig David (Waltz)
18	15	Believe/Gavin Rossdale (GIRL/Fat West)
19	15	Corona/Yolanda Beaulieu (Polygram)
20	20	Lady (Near Me Tonight)/Meadow (Sound Of Records/Universal)

Chart shows the 20 most popular hits in UK Top 20 on the basis of airplay in Europe. For more details on the chart, visit www.fono.com or write to: fono, c/o Virgin Records, 100 Tottenham Court Road, London W1P 0LP.

fono

GAVIN US ALTERNATIVE TOP 20

FIN	US	Artist (US company)
1	1	Last Resort/Papa Roach (Roadrunner)
2	2	Carbonated Red Hot Chili Peppers (Warner Bros)
3	4	Orange Defiance (Mercury)
4	3	Kryptonite/21 Down (Polygram/Republic/Universal)
5	5	Right Now/SRTA (Jive)
6	6	Promisecore Eve (RCA)
7	7	Social Issues (Globe/Interscope)
8	7	Just A Perfect Circle (Geffen)
9	13	Teraviva/Orchestra - Wheatus (Columbia/CGR)
10	9	Wonderful World/Erasure (Capitol)
11	12	Theme From Mission Impossible 2/Lingua Ignota (Hollywood)
12	8	So Far/Steve Temple (Atlantic)
13	11	With Arms Wide Open/Cornell (Windup)
14	15	Stupidly Disturbed (Geffen)
15	17	21 Down/21 Down (Polygram/Republic/Universal)
16	20	Tenishy/Rage Against The Machine (Epic)
17	16	Fanatic Me Incarnates (Immortal/Epic)
18	14	Disconnector/Metalikiss (Polygram)
19	18	Newer/Green Come Back (New York) (Network/Capitol)
20	20	Hemorrhage/Flake (Epic/Music)

Chart shows the 20 most popular hits in US Top 40 album chart. For more details on the chart, visit www.gavinmusic.com or write to: Gavin Music, 100 Tottenham Court Road, London W1P 0LP.

GAVIN

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Track/Album (UK company)	Chart pos.	UK
AUSTRALIA	Single: We Will Rock You/Queen (RCA)	4	5
	Album: Play Moby (Mute)	4	1
CANADA	Single: Desert Rose Sting (A&M)	3	2
	Album: Play Moby (Mute)	14	15
FRANCE	Single: Natural Beauty/Moby (Mute)	13	11
	Album: Play Moby (Mute)	7	1
GERMANY	Single: It Feels So Good/Sonique (Serious)	2	3
	Album: Rolling... DJ Shadow/Chaper (Mercury)	6	5
ITALY	Single: Corona/Queen Mary (S)	4	6
	Album: Rolling... DJ Shadow/Chaper (Mercury)	3	4
NETHERLANDS	Single: I Turn To You/Melanie C (Virgin)	8	28
	Album: Rolling... DJ Shadow/Chaper (Mercury)	22	12
SPAIN	Single: It Feels So Good/Sonique (Serious)	4	6
	Album: Rolling... DJ Shadow/Chaper (Mercury)	19	16
US	Album: Back Here BB&M (Atlantic)	16	10
	Album: Brand New Day Sting (A&M)	11	10

© Source: ARI, SoundScan, Polygram Music Control. First time UK Top 100 Album chart. UK sales: 100,000 copies. UK sales: 100,000 copies.

AMERICAN CHARTWATCH

by ALAN JONES

Rapidly emerging as the hottest new hi-top star of the year, Nelly completes a seven-week gestation period by climbing to the top of the US album chart. His debut album *Country Grammar* sold 234,000 units last week to ease past the unfortunate Britney Spears, whose *Oops...I Did It* Again remains in runners-up spot for the fifth straight week after selling a further 215,000 units. Nelly's album has sold nearly 1.5m units to date, while Spears' is still in the 5m mark after just 13 weeks.

The only new arrival among the Top 50 albums is De La Soul's album, *Art Official Intelligence: Mosaic Thumb*, which lands at number nine with sales of 81,000. That's enough to push Sting's *Brand New Day* down 10-11. Sting immediately surges the hard-top Top 10 place that took 45 weeks to gain—but *Brand New Day* actually gets a "backwards bullet" which means its sales are up significantly (to 80,000 last week) despite its dip. The single *Desert Rose* — up 19-7 on its 16th week in the chart — continues to act as the spark to *Brand New Day*.

Meanwhile, *Londoner Dido* — who supported Sting in two recent concerts at the Greek Theatre in Los Angeles — sees her *No Angel* album reach a new high for the fourth week in a row. The album edges up 96-92 this week after

attracting a further 15,000 sales. *Dido* completes a well-received 14-date tour of the States' tourist (August 21) with a gig at New York's Roseland Ballroom. No Angel is also benefiting from airplay for the upcoming single *Here With Me*, which saw its airplay expand 25% last week, and is now being played by 101 stations. It is number 24 on the Mediabase/Gavin Hot AC chart and number 53 on its Top 40 chart, although it has yet to break into the *Billboard* Hot 100. Dido can expect her star to rise further with the forthcoming release of *Stan*, the Eminem track which samples her vocals from *Thank You*, a track on *No Angel*.

Two British veterans have new entries to the album chart this week. Debating at number 140 is former Judas Priest man Rob Halford's *Resurrection*, with 9,000 sales, while the Moody Blues snag their 19th charted album (three of them concert recordings) with the long-awaited self-explanatory *Hit Of Fame: Recorded Live At The Royal Albert Hall*. May 1st, 2000, which attracted 7,000 buyers last week to debut at number 105.

Back on the Hot 100, BB&M had steady at number 16, while Westlife's *Swear It Again* drops off the chart. Congratulations to Janet Jackson (pictured) whose *Doesn't Really Matter* jumps 5-1 to give her a ninth number one. It debuts on *Slope's* incomplete, and 5-1 to Def Jam/Universal imprint Def Soul's second number one immediately after its first.

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SISTERS NO LONGER ETHERIAL

Former Eternal members Easther and Yarnie Bennett have announced that they will be embarking on solo careers following the ending of their relationship with EMI Records and management/production company First Avenue. In a statement issued through their solicitors, the sisters said that they are both now looking for new record deals. While they will be concentrating on solo projects in the near future, Yarnie Bennett commented that "Although at present there are no plans to record another Eternal album, we are keeping our options open for the future."

MERCURY A&R MANAGER LEAVES POSITION

Martin Toher is leaving his position as A&R manager at Mercury Records at the end of August to pursue other opportunities. Toher, who has worked with Mercury director of A&R David Rose and managing director Howard Berman since joining A&R Records as a scout in 1990, has helped sign acts such as Therapy?, The Bluetones, Cud, and more recently, King Adora. "It's been brilliant working with David and Howard for the last 10 years, but I'm looking forward to expanding my horizons," he says. Toher will continue to work as an A&R consultant to Mercury on The Bluetones and King Adora.

NEW GARBAGE MATERIAL WRITTEN

Garbage have begun recording a new studio album at their Madison, Wisconsin studios. Singer Shirley Manson revealed through the group's website (www.garbage.com) that while the group originally intended to release a disc of B-sides, that project has been shelved in favour of a new album. "We got back together following a four-month vacation with the sole intention of finishing work on the B-sides collection but felt so rejuvenated and excited to be working music that we've got stuck into writing new songs," she says.

Second All Saints LP gets Orbit treatment

by David Balfour

All Saints have returned to work with long-time collaborators K-Gee and Cameron McVey, as well as continuing their association with Madonna producer William Orbit for their new studio album, *Saints And Sinners*, which is scheduled for release through London Records on October 16.

Their first album since their eponymous debut in 1997, it will be preceded by the single *Black Coffee* on October 2, which has been produced by Orbit. His first single with the group, *Pure Shores*, which debuted at Number One, is still the biggest-selling UK single of 2000, as well as the most-played track on European radio this year.

Orbit has produced four tracks on the album, and All Saints member Melanie Blatt says that working with him on the record helped the group to find new inspiration for the follow-up to their Amselund debut. "Working with William Orbit was great, he's a really nice guy with a great aura," she says. "It's always good to experiment with other kinds of music and William brought that experimental aspect to the recording process."

Blatt adds that although the album will be instantly recognisable as All Saints, it is also much more developed than their debut and will introduce new aspects of the group. "Hopefully our fans will receive the new album with fresh ears. It's less rough than the last album, more quality has been put into the production of this record and our vocals are also much stronger since our tour."

London Records chairman Tracey Bernet,



All Saints: worked with William Orbit

who oversees the A&R process for the new album, says the group have grown noticeably in the three years since they recorded their last album, and are now a much more rounded outfit. "It's definitely a development. There's quite a varied sound to the new album. The single *All Hooked Up*, which we're aiming to release in the run up to Christmas, is very R&B. There are also dancey tracks on the record though, and some powerful ballad-type songs. All in all it's a very modern, hip and cool album."

Ignition steps up A&R activity with signings

Ignition Records, the label run by Oasis' management company, has stepped up its A&R activities with the signing of Minuteman and dance act Psychodelia Smith.

Label head Alec McKinlay says that the record company, which first launched five years ago when it signed the now defunct Pusherman, will become an increasingly important part of Ignition. "We've been very busy with the management of Oasis and up until now haven't put all that much time into the label," he says. "Ignition has expanded as a company recently and now we have eight staff across the management and label operations, so we have the flexibility to expand the label operations."

First new signing Minuteman is the solo project of former Ultrasound keyboard player Matt Jones. "We first heard Matt's music at the start of the year and we were really impressed by his material," says McKinlay. "Since then he's put a great live band together and has 16 great songs ready to go. We hope to start recording the album very soon."

Psychodelia Smith formerly released records through the Athletic label and feature former Bizarre Inc member Dean Meredith. Meanwhile, Ignition is working on the new album from Indiana garage guitar band El Niño, who are currently recording in LA with Mercury Rev and Flaming Lips producer Keith Cleverley.

Aside from managing Oasis, Ignition management also handle Mercury Rev and the former Smiths guitarist Johnny Marr, whose latest project, Johnny Marr's Healers, sees Marr take over vocal duties with his first band since Electronic. With the debut album close to completion, the group have recently supported Oasis and have travelled to Spain and Japan for festival dates.

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"IN THEIR OWN WORDS..."

Rick Nowels is one of the top writer-producers in the world, having notched up credits with the likes of Madonna, Coline Dion, Stevie Nicks, Anita Baker and The Corrs. In addition to a lengthy US track record, he has also had 26 UK

Number Ones during the past 13 years and retains strong links with the UK scene, where he is published by EMI Music and managed as a producer by Stephen Budd. Having recently enjoyed *Number One* singles during the past month with Mel C and Ronan Keating, MW caught up with him as he was mixing a *Eros Ramazzotti* track in London last week.

"I'm over in the UK whenever there's something to do, maybe five or six times a year. When I come to London I always leave with a lot of records and stuff. There is definitely such a thing as a UK vibe. The first album I made was with Belinda Carlisle, which went to Number One over here and produced three hit singles. It made me come over to England and since then I have always loved it.

I met Mel C a year ago and we decided to do some work together. In two weeks in LA we wrote four or five songs. Then she came back six weeks later and we wrote a couple more. Billie Steinberg was the collaborator - I've known him since I first moved to LA many years ago and we've written songs like *Falling Into You* [subsequently covered by Celine Dion] and *One On One* [Robert Miles].

With Mel he had the lyric *I Turn To You* and then it was a three-way thing. On Northern Star I had this Turkish loop that I originally got from [London restaurant] MeMeos and Mel started singing - it was his lyric. She liked the idea so much she used it for her album title.



Nowels (left) with Budd

Recently I have worked with [ex-Newcastle] Gregg Alexander. We have been friends for a long time. You Get What You Give was the first song we wrote together and we also co-wrote Ronan Keating's *Life Is A Rollercoaster* and Inner Smile for Texas. We started it in LA.

I've been working with a number of other UK writers as well. I love working with Dido - she's great. Herly [Unge-Hamilton] originally told me about her after I played him some of my Madonna stuff. Later, a publisher sent me a tape and as soon as I heard here With Me I wanted to do it. She wrote it and I produced it. I thought it was going to be a mega-sound in the US and it still might be. We will be working together on her next album.

I met Sonique in LA at a time when she had to put an album together in six weeks. She came in one night and jammed out and wrote *Sky*, her next single. I finished the track with the Thunderpussy production team.

I have also been working with [ex-Sneaker Pimp vocalist] Keli All. It's her story - she's a really good songwriter. You just try and work with really interesting artists.

I used to work in a straight line but now I don't do albums any more. I do singles and individual songs. I just tend to do what's interesting. I work with people who need to have hit singles. I have been doing the same since I was 13 years old, first in a band and then as a writer and producer. Now it's really working."

Worsening triggers vinyl in album sales

by Alan Jones

Worries about the effect of MP3s and CD writers on record sales were shaken off by the UK music industry in the second quarter of the year, with trade delivery figures giving cause for cautious optimism. Although the singles market continued its recent decline, album sales were buoyant and the overall revenue generated increased by 5.9% over the same period in 1999 to £223.3m, while total revenue for the last 12 months has reached an all-time high at £1.146bn.

According to BPI data, album sales for quarter two were up by 14.3% over the same period in 1999, with 42.3m units shipped – a record for the second quarter, beating the previous mark of 40.2m set in 1995. The biggest-selling album for the quarter was Now That's What I Call Music! 45, which shifted more than 630,000 copies, followed by Moby's Play (502,000) and Tom Jones' Reload (442,000). But price pressures kept the increase in value down to 8.9%, reflecting the effect of deep discounting and parallel imports.

"There is an awful lot of campaign activity going on among the likes of HMV, Our Price and Woolworths," says BMG sales director Richard Story. "The rise has got a lot to do with that, because while there have been some interesting album releases, there has been nothing which has sold in massive volumes."

Virgin Megastores product controller Rod MacLennan agrees that campaigns are crucial, particularly when front-line new releases are lacking. "They're not integral part of the business," he says. "We could not imagine life without them now."

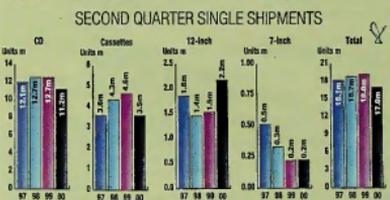
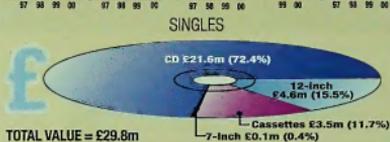
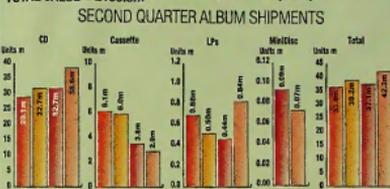
On an annual basis, album sales rose to 205.6m units, just 4.8m short of the all-time high they reached in 1998, with value topping the billion pound mark for the first time at £1.012.2m. Figures for the second quarter showed contrasting fortunes for the formats, however, with cassette shipments down 24.7%, MiniDisc sales up 18.6%, CDs up 17.9% and LPs rocketing 88.7%.

Cassette shipments, at 2.85m, are less than a fifth of their highest second quarter figure of 16.20m set in 1989, their decline reflecting the lightning grip of the CD format, which now accounts for a massive 91.1% of all album shipments. Despite the growth in LP sales and the niche MiniDisc market blossoming, that is CD's highest ever share of the market and compares to 88.3% a year ago and 83.3% in 1998. The last time a format was so dominant was in 1972, when LPs were just beginning to feel the effects of the cassette's emergence.

It is ironic that the cassette should suffer so badly at a time when the vinyl format it was expected to kick should stage such a recovery – but LP shipments for quarter two were 838,000, their highest for five years and a massive 88.7% up on the second quarter of 1999. Value was up only 31%, however, with the average trade price of LPs tumbling from £3.91 to £2.72. That is primarily because many of the records which are considered to be albums are actually 12-inch singles which are ineligible for singles status. The vast majority of the production numbers of tracks or being doublepacks. The best-selling "LP" in the quarter was actually Oxide & Neutro's Bound 4 Da Reload, a 12-inch doublepack which sold 6,547 copies. Other 12-inchers in the Top 10 include Dr Dre & Eminem's Forgot About Dre, Sade's Lovers & Kleinfelder's My Lesson and Langa & The Morning's Follow Me.

Despite this aberration, however, there is a genuine surge of interest in vinyl, with the UK's premier specialist Simply Vinyl practically doubling its sales every year. The label established in 1996, specialises in premium quality 180-gram virgin vinyl reissues retailing at approximately £16.99, and has nearly 250 titles in print drawn

HOW 2000'S SECOND QUARTER TRADE DELIVERIES SHAPED UP



Pie charts show value of second quarter trade deliveries. Bar charts show unit sales of formats during the second quarters of the past four years. Source: BPI

from the catalogues of all the majors. Managing director Mike Lowndes says vinyl buyers were initially "audiophiles, hi-fi buffs and record collectors, but they have been joined by the fashion lifestyle audience who find it cool to own LPs".

Simply Vinyl's initial releases were rock and pop albums, mainly from the Seventies and Eighties, but they have been joined by the fashion lifestyle audience who find it cool to own LPs. Simply Vinyl's initial releases were rock and pop albums, mainly from the Seventies and Eighties, but they have been joined by the fashion lifestyle audience who find it cool to own LPs.

Meanwhile, MiniDisc experienced their first reversal, with just 70,000 units being shipped in the second quarter, an 18.6% decline over the previous year, although the rolling 12-month sales of the format are up a robust 27.9%. Sales of MiniDisc hardware continue to rise, and the decline in software sales probably has more to do with the fact that the format's originator and major supporter Sony had little success with albums in the period. It had just two long-players in the Top 50 for the quarter, with One's Big Moka by Toploader leading the way in 19th place.

While competition and campaigns have driven album prices down and increased sales, singles have suffered. "If you get a

full-price single for £3.99, but certain retailers are selling the parent album for £9.99, you're going to buy an album," observes Vinyl's MacLennan.

Others suggest the lack of really massive singles reflects the quality of what is on offer. Either way, the second quarter saw a 10.3% decline in unit sales and a 10.1% dip in value compared to 1999, with 17,03m singles shipped, the lowest tally for the quarter since 1994.

The only singles to sell more than half a million were It Feels So Good by 30 Seconds to Mars (£34,000) and Top's Muzica by Fragma (50,000). In the same period in 1999, three singles topped half a million, with Shanks & Bigfoot's Sweet Like Chocolate (639,000) leading the way. Overall, there were considerably fewer big sellers in the second quarter than in recent years, with just 11 singles selling more than 200,000 copies and 31 selling more than 100,000 copies, compared to 23 and 43 respectively in 1999. Despite obvious problems, however, singles prices are holding, with few companies tempted to return to the way when new release CDs were almost invariably priced at £1.99. The average dealer price of singles sold in quarter two was just 2.6%, with most of this fall accounted for by a 25% slump in seven-inch releases.

As with albums, there were noticeable differences in the fortunes of individual singles formats in the second quarter, with vinyl again emerging as the star performer. Cassette slipped 24.6%, CDs were down

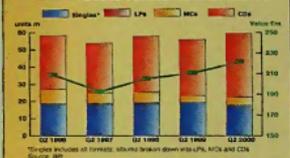
PERCENTAGE OF DELIVERIES BY PRICE CATEGORY (Units)

	Q2 '99	Q2 '99	Q2 '00
Budget	13.3%	14.7%	12.5%
Mid Price	12.4%	9.9%	11.1%
Full Price	74.3%	75.4%	76.4%

PERCENTAGE OF DELIVERIES BY PRICE CATEGORY (Value)

	Q2 '99	Q2 '99	Q2 '00
Budget	8.0%	6.3%	5.7%
Mid Price	10.2%	7.7%	8.1%
Full Price	81.8%	86.1%	86.2%

FIVE-YEAR SECOND QUARTER MARKET TRENDS



BIGGEST SELLING SINGLES - Q2 2000

Title/Artist	Sales
1 IT FEELS SO GOOD - 30 Seconds to Mars	533,800
2 TOP'S MUZICA - Fragma	510,000
3 FILL ME IN - Craig David	476,500
4 OOPS! DID I AGAIN - Sirmy Spars	391,400
5 THE BAD TOUCH - Hoodlum Squad	365,200
6 REACH - S Club 7	355,500
7 THING SOME - Steps	315,000
8 DON'T CALL ME! M&B - Madison Avenue	287,000
9 FLOWERS - Sweet Fhatz Atlanta	285,000
10 ROUND 4 DA RELOAD - Daed & Neutro	228,000

BIGGEST SELLING ALBUMS - Q2 2000

Title/Artist	Sales
1 NOW THAT'S WHAT I CALL MUSIC! 45 - Various	630,000
2 PLAY - Moby	501,700
3 RELOAD - Tom Jones	447,700
4 GREATER HITS - Whitney Houston	352,800
5 MARSHALL MATHERS LP - Eminem	318,400
6 OOPS! DID I AGAIN - Sirmy Spars	236,300
7 CROUN - Santana	225,000
8 SIBERIAN - Pop Idol	183,800
9 THE MAN WHO - Travis	173,300
10 CREAM LIVE - Various	169,200

11.5%, seven-inch singles were up 1.2% and 12-inch singles were up 43%. The latter format's 12.8% share is its highest since the first quarter of 1995, and represents sales of 2.17m, a figure it last reached in the second quarter of 1995.

Over the past 12 months, 12-inch sales total 8.2m, compared to just 5.8m in the previous year (the format's best year was 1990, when sales were more than 19.08m). The 12-inch currently outsells its older but smaller brother, the seven-inch, by more than 1.3 to one, and although seven-inch sales improved slightly from 155,000 in the second quarter of 1999 to 161,000 in 2000, they represent less than one sale in every 100 – a minuscule 0.945% of shipments – and are lower than they have been at any time since the seven-inch was introduced alongside the 12-inch in 1958.

In value terms, 12-inch generates nearly 35 times more income than seven-inch and, because it has a higher unit price than CD, accounts for more than 25.4% of all singles income. Labels like Postiva, Manifesto and Xtravaganza have been instrumental in the turnaround in fortunes of the 12-inch and continue to lead its renaissance.

Looking ahead, a heavy star-studded autumn release schedule should bring the extra sales required to push album units to an all-time peak this year. There are signs that the singles market it is beginning to recover from its doldrums too, with the number one single for each of the last four weeks topping 100,000 sales – a sequence it has managed only once before this year.

MARK HILL

Quiet champion of the UK's new sound

As Craig David's debut album flew out of the shops last week, the charismatic rising star of UK R&B was not only on your radio, he was on your TV, in every magazine and every newspaper. But the second half of the Craig David team, producer and co-writer Mark Hill, was nowhere to be seen. In fact he was in his favourite place, locked away in his studio in Southampton.

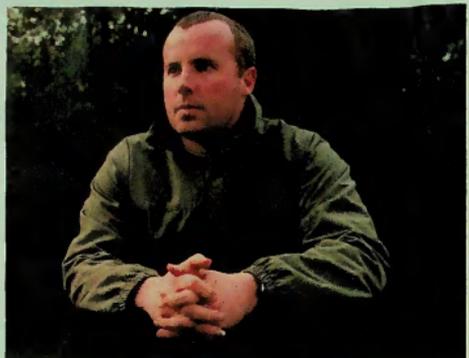
It is the studio where tracks for David's album, which was set to debut at number one on Sunday, were laid down. It is the studio where Artful Dodger's trail-blazing string of singles were recorded and where their album is currently being developed. In all, that studio – and the man who runs it – have been responsible for a staggering 1.5m singles unit sales in the UK alone since last December, making the 27-year-old Hill the most successful writer/producer of 2000, ahead even of the likes of Max Martin, the man responsible for hits by the likes of Britney Spears and 'N Sync. And he is only just getting started.

In little more than eight months Hill, aided by Craig David and Artful Dodger partner Pete Dinklage, has emerged as one of the most talented and exciting writers and producers working in the UK. Last week David's album (not to mention the Artful Dodger-mixed compilation album Re-Rewind) was flying out of shops and it is set to be followed by the Artful Dodger's still-unreleased debut album on October 23. Meanwhile, following Telstar's signing of a licensing deal with Virgin for David in the US, their partnership is poised to take an R&B sound that is at once instantly British and instantly popular to the heart of the US on its own terms – the first time that anyone has achieved this since the breakthrough of Soul II Soul and, before that, Loose Ends.

It has been a long road from the days when Hill and his original partners took out bank loans to finance a studio business after finishing university five years ago. "I had no experience beyond reading the manuals," Hill recalls. "We were doing it for a laugh and were hoping to make money out of recording local bands rather than writing."

Unfortunately, business recording those bands was slack – but fortunately this gave him more time to play around with his own stuff.

The kick-start came when local DJ and Artful Dodger colleague Pete Dinklage booked studio time to make his own banging house track. "It was pants," jokes Hill, but it led to them collaborating. This was the time when records by the likes of Armand Van Helden and Double 99 were throwing up basslines that were to lay the foundations for what became speed garage and more recently two-step. Hill and Dinklage started making their own bootleg white labels using a



capellas from the likes of Olive and Brownstone, one of which caught the attention of Warner/Chappell A&R manager Mike Sautz, who offered them a development deal in the spring of 1998.

"There was just something fresh and original to what they were doing musically," says Sautz. "They were predominantly DJs and removers. It was an experiment to try and take it from there and get them to write top line lyrics and collaborate with people and try different ideas."

They found Craig within a couple of months and the first fruits were really exciting. It wasn't R&B/soul-pop – it was a hybrid.

Hill and Dinklage put out a number of releases on their own label themselves before street indie Public Demand picked up a couple of tracks, one of which was Re-Rewind. When that was subsequently licensed to Releentless and issued just before Christmas, its number two chart debut and subsequent chart run almost single-handedly brought the burgeoning garage scene into the pop mainstream and sparked a record company feeding frenzy. Ironically, it almost never was: the first time the team recorded Re-Rewind, based around the melody of an earlier David penned song, they lost it after computer failure; it was only David that insisted that they went back and re-did it, that they ultimately knocked out the final version in 24 hours.

Since those early recordings Hill has developed as a writer himself, as well as collaborating with other writing partners such as Universal-Island artist Lewis Taylor (an "absolute genius") and Wildstar's Corinne Reeves, but the early partnership with David is clearly key to all that has followed. "It was a great situation because we weren't in any real and could experiment without any pressure. It was a real melting pot of ideas," says Hill. "Craig is an incredible top line writer."

While David initially brought US R&B tracks down to the studio as examples of what he wanted to emulate, they rapidly moved on to work on songs that have a far more traditional melodic, rather than beat-driven, base. Perhaps the best example is the mid-tempo Walking Away, one of their earliest collaborations, which will be a straight pop R&B smash when David releases it as a single. "It was totally alien to what Craig saw himself as doing, but he had been into Terence Trent D'Arby and stuff and had an open mind and came with a killer melody line. That was when we realised that this was really special. It wasn't become a mediocre UK attempt at being an R&B act," says Hill.

The partnership blossomed in the pressure-free 12 months before Rewind. "We've got 50 or 60 songs already written – it was one a day at one point. We have good

enough material for the next couple of albums. And for anything new we write it's important to get back to that old, relaxed vibe we originally had," says Hill. A particular favourite is a big piano ballad entitled You Don't Miss Your Water – "I have got big plans for that song when we finish it – it's already fully recorded in my head," he says purposefully.

When it comes to the forthcoming Artful Dodger material, classically-trained Hill – who plays keyboards, drums and guitar – relishes the fact that it will not be with everyone's expectations. "It would be easy to do an album of two-step tracks but if we came up something that's obviously test-tube two-step I'd lose respect for myself. There's some slower ones and some mellow album tracks rather than doing the clubbers' guide to two-step. A lot of our tracks have been salvaged over every compilation and after all, our first three singles were done one-and-a-half years ago. There's absolute garage overkill," he says.

The likely next single, 24-7, which was being mixed last week, is closer to R&B pop with a top line melody written by former Truema member Michelle Escoffrey and performed by unsigned newcomer Nicole. Meanwhile, the other songs are mostly written, although some of the vocalists have yet to be found. Contenders include David's Wildstar labelmates Corinne Reeves, with whom Hill has already collaborated, and London labelmates All Saints.

With possible plans in the future to launch his own imprint, Hill says he is keen to let the music do the talking. "I'd just like to get that buzz back of putting out white label stuff rather than saying now let's comfortably sit back and retire. If we can break something on the underground when no one knows what it is then that's fun and a challenge. We're not short of a few bob – we don't need to sign stuff to major labels. We built the whole thing up from scratch by being the underdogs. I love the idea of breaking new artists, which is why we try to use unsigned singers on tracks."

Clearly he is happiest doing what he does best – making music. "I have deliberately stepped out of the public eye, letting Pete and Robbie Gray (vocalist on the last Artful Dodger single) do all the promotion," he says. "Luckily for me it's a faceless thing."

But it remains unclear for how long he can remain outside the limelight. He may look back fondly to the days when there was no success – and no pressure. But with plans under discussion for possible writing/production contributions to the next Westlife and Five records – not to mention a possible collaboration with a top US female R&B vocalist – he has now moved well beyond that. Right now the world is almost in his hands.

Alex Scott

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RETAIL FOCUS: RECORD COLLECTOR

by David Balfour

Record Collector is situated in Broom Hill, at the centre of Sheffield's student quarter. Located within a mile of The halls of residence, the shop attracts many students from September to May and stocks mostly rock titles, with particular emphasis on Sixties and Seventies classics. Split into two sections, the front part concentrates on CDs, while the back room stocks a range of new and second-hand catalogue items, including a large range of collectible vinyl.

Record Collector attracts two main types of customer, according to manager Andy Lee. "The year divides into two parts for us — from September through to about May we get large numbers of students coming to the shop," he says. "In the past two to three years, however, we've been noticing the growth of a substantial customer base among Sheffield locals."

As well as stocking catalogue and second-hand titles, the shop offers a full range of chart CDs. Lee feels that a recent shift in attitude from record companies is helping them to compete with larger retailers. "With the advent of the parallel import and



Gomez: early support from store
 aggressive supermarket pricing policies, record companies have realised that Indies are breaking the new bands for them and if they're going to survive they need to be helped," he says. "We try to sell chart releases between £9.99 and £11.99 because we've seen to be competitive with other retail outlets in the area, customers will go

BACKING LOCAL TALENT

Record Collector has been in the same Sheffield location since 1978. Founded by Barry Everard, who formerly worked for Virgin Retail in Sheffield, the shop has played an important role in the breaking of local artists. Everard was one of the first supporters of Def Leppard in the late Seventies, and the store sold more copies of the group's first EP than any other shop in the country. It was also instrumental in launching the career of Gomez, who used to visit regularly and brought a copy of their early demos in to play to Everard and former employee Steve Fellows, who has since gone on to become the group's manager.

elsewhere. "We've accepted the low margins on chart product as a fact of life."

Lee feels that the ability to keep prices low is achieved through a combination of receiving good deals, together with careful buying. "In terms of catalogue titles, whether it be mid-price or full-price, if they are not on campaign then we have to think hard about

stocking them," he says.

While many retailers continue to bemoan what they see as a lack of support from labels, Lee feels that record companies and distributors are beginning to show increased concern for the survival of stores such as Record Collector. "A couple of the companies are getting better at supporting us," he says. "EMI are offering better rates of discount, reduced dealer prices and SOR on many items. Warner are getting a new pricing structure and offering more titles on SOR which is very helpful, as are Sony."

This increasing support, backed by what Lee sees as a shift in the UK's musical climate, has helped takings increase by between 30% and 40% this year. "The shop is running smoothly and we're getting the buying and pricing right," he says. "The new release schedule has been interesting enough to keep people coming in. The brand Britney culture is going to end at some point, and artists like Coldplay, Eminem and David Gray have been popular with our customers." Record Collector, 223-225 Fallow Road, Broom Hill, Sheffield, S20 1BA, tel: 0114 266 8433, fax: 0114 267 1877

IN-STORE NEXT WEEK (from 28/8/00)

Andys RECORDS Windows — A1, Robbie Williams, "Price Hammer" sale; In-store — Dandy Warhols, Cherubini, Shaz, Earth Vol.4, Hardfior, Kings Of Tomorrow, Everclear, Jimmy Page & Black Crowes; Press ads — Dandy Warhols, Harry Nilsson, Shirley Bassey, Bentley Rhythm Aces, Cherubini, Shaz, Earth Vol.4, Hardfior, Kings Of Tomorrow, Everclear, Jimmy Page & Black Crowes

ASDA In-store — A1, Madason, Robbie Williams, Videos at £5.87 or two for £10, two DVDs for £20

Bretz In-store — Albums from £5, Steps, George Michael, Cher

HMV Album — Sigur Ros; In-store display boards — A Guy Called Gerald, Dave Captain, Thelvis Corporation, Astrid, Club Africa 2, Norman & Joy Jay's Good Times, Union Kid, Jeff

HMV Single — Wyclef Jean; Windows — Robbie Williams; In-store — Mercury Music Prize, Pepsi promotion; Press ads — Frankie Goes

to Hollywood, Nalin & Kane, Shirley Bassey, Emiliania Torrini

our price Singles — Tru Faith & Dub Conspiracy, Frank's Goes to Hollywood, Joey Negro, Bon Jovi, ATFC; Albums — Robbie Williams, J72, Essential Ibiza; Windows — Robbie Williams, Motorhead, Ibiza Annual, "Anything Missing" mid-price campaign; In-store — Wyclef Jean, Mellow, Robbie Rivera, World Party

MVC Windows — Robbie Williams; In-store — Space; Listening posts — Dubstar, Motorhead, Shirley Bassey, Best Proms Album...Ever, World Party

our price Windows — Robbie Williams, Madonna; Singles — Bon Jovi, A1, Paul Oakenfold & Andy Gray, True Faith & Dub Conspiracy, Lolly, En-Core; In-store — Robbie Williams, Essential Summer, Creamfields, The Box, Pure R&B

pinpoint network Selecta listening posts — Monaco, Natural Born Hippies, Bowling For Soup, The new Robbie Williams album which is out on bank holiday Monday. The Reef album should do well, especially once the students return in September. We've also had a lot of requests for Coldplay's next single Shiver.

TOWER RECORDS Singles — Tru Faith & Dub Conspiracy, A1, Dandy Warhols; Windows — Robbie Williams, De La Soul, Mercury Music

Prize, Mojo promotion; In-store — two CDs for £20 promotion; Listening posts — Mercury nominees, Apples In Stereo, Jimi Tenor, Louise, Freddy Kempf

Virgin Windows — Robbie Williams, Motorhead, Mercury Music Prize, En-Core, Frankie Goes To Hollywood, A1; In-store — Alpinestars, Photek, Heather Small, Style Council, Coldplay, Leftfield, Nitin Sawhney, Delgados, Robbie Rivera, Y3K, Levellers; Press ads — Element Four, Kid Rock, Lolly, Tru Faith, Bon Jovi, Angelica, Dandy Warhols, The Doors

WHSmith Singles — Bon Jovi, Freely Goes to Hollywood; Albums — Melanie C, Ibiza Annual

Reef; In-store — Melanie C, The Corrs, Ronan Keating

WOOLWORTHS Singles — Bon Jovi, Frankie Goes to Hollywood; Hollywood; Album — Creamfields; In-store — Creamfields, Bon Jovi, Frankie Goes to Hollywood, Melanie C, Moloko, Fantastic 80s, Best Dance, En-Core, Element Four, Bon Jovi, Ibiza Annual, The Corrs, Richard Ashcroft, Robbie Williams, Sony scratchcard promotion; Press ads — Melanie C, Moloko, Fantastic 80s, Best Dance, En-Core, Element Four, The Corrs, Richard Ashcroft, Robbie Williams



ON THE SHELF

MIKE TREBBLE,
owner, Kays,
Fishponds, Bristol

There's some good product around for the summer season so business is quite brisk. In this branch we carry a lot of dance, and selling particularly well this week is **Truststeppers** Out Of Your Mind, very closely followed by the **Spiller's** Crowfoot. Too late to see it, but we've released Spiller's **Positive** seems to have already received lots of airplay and has appeared on a few compilations, so the demand is not really what it could have been. The next best-selling single this week is I Can Hear Voices by **Hi-Gate** and the surprise non-performer has been the **Britney Spears** single Lucky.

Of the new albums, **Craig David** has been selling very, very well. We've had to re-order from the initial sell but it's been annoying because **BMG** were out of stock when we placed our second order. Hopefully they'll be restocking soon. The **Manuau** album has been ticking over quite nicely and **Artful Dodger Presents Re-Rewind** is the best-

selling compilation of the week. Since it's the Ibiza season we're doing a special feature on the **Café Del Mar** compilations through London. We're also selling the React series called **React Ibiza**.

We're currently doing an offer of two albums for £22, mostly on Universal product including **Eminem**, **Sinque**, **Shania Twain**, **Bon Jovi** and **Gabrielle**. **Pinnaco** have recently done a good campaign on chart product and I noticed today that it was re-available from the rep. I think it's a good sign that they're quite keen to keep prices as low as possible.

The most sought-after single at the moment is the new **Madonna** single, there's particular interest in the 12inch picture disc. We're also getting enquiries for the new **Robbie Williams** album which is out on bank holiday Monday. The **Reef** album should do well, especially once the students return in September. We've also had a lot of requests for **Coldplay's** next single **Shiver**.



ON THE ROAD

LINLEY CROSS,
Vital area rep for
the Midlands

There's a bit of a lull in trade at the moment which is normal for this time in the summer. Most people are getting geared up for the main September releases and there aren't many strong releases out at the moment. We've got a new single from **Hefner** called **Good Fruit** which is selling above expectation and bodes well for their album release. Our biggest successes this year have been the **Moby** and **Tom Jones** albums — they're still selling through very well and should continue to do so for quite a while.

The **Woodle** single **Battle on the Soul 2** Soul label has charted and is creating quite a lot of interest. He's being touted as the new saviour of two-step which is very popular in Birmingham right now, so lots of people have been asking about his self titled album which will be available on October 23. **Badly Drawn Boy** and **The Delgados** have been nominated for the Mercury Music Prize and are selling well as a result. **Badly Drawn Boy**

was selling steadily already and the nomination has just increased this trend. I find that any artist who receives a Mercury nomination gets a good sales boost, particularly from the indie scene. My area centres as far as Oxford and Abingdon. Our £6.99 campaign for **Vital's** back catalogue has been very successful with the Indies. While two-step is going really well in Birmingham, there's not too many people are asking for things like **My Vitrol** on Infectious.

In the autumn we've got a **Danny Rampling** vs **David Morales** album. **USUK**, on React and a new **Delgados** single on Chemical Yonder. The indie scene has been talking about the new singer-songwriter **Tim Hutton**. We have a new **Erasure** single and album coming out which the fans are eagerly awaiting. We're also selling through the **Ninja Tune Xen Cuts** compilation which is a great collection and should sell well.

DVD HITS TIME AS CONSUMER

With some retailers claiming year-on-year sales increases of 1,500%, DVD has truly arrived. But is already strong enough to replace the trusty old VHS? Matt Pennell reports

It is hard to imagine now, but just two years ago virtually no one in the UK had heard of DVD. Now the video format that gives users the interactivity and functionality of computer games is threatening to eclipse VHS. The latest BVA figures predict that there will be more than 1m DVD players in UK homes by the end of the year.

The home video departments of film and TV companies, not to mention retailers, are now recognising the importance and potential for DVD. Most stores have given more and more space to the format, and Our Price has unveiled plans to sell DVD players in-store. Film companies are hatching plans for DVD added-value features in co-operation with directors even as the films are being shot. Moreover, DVD is fast evolving beyond its image as an added-value movie format. The BBC, for example, recently announced its intention to become the leading non-film DVD studio in Europe. But the fact remains that the most striking characteristic of the DVD market is the speed with which the format has risen to an almost equal footing with its venerable predecessor, VHS.

In software terms, DVD sales have accounted for 20% of the UK video market by value this year," says Dave King, spokesman for the UK DVD committee of the British Video Association. "The all-time software sales figure is 10m, but 5.4m of those have been sold this year. The figure for June alone is 1.1m."

Even compared with other popular entertainment formats, the growth of DVD is exceptional.

"DVD is the fastest-growing packaged media format in history, surpassing

everything that has gone before it," says Andy Armstrong, marketing director of Columbia Tristar Home Video. "For example, DVD uptake in the UK is seven times that of CD in its first three years on the market." It is hardly surprising, then, that some retailers have already started to give as much space to DVD as to VHS.

"As with every new format, DVD is very important to us," says Steve Staniland, senior product manager for visual media at Our Price. "It currently has 50% to 60% of the video space. We predict that it will be the number one video format in value terms by the middle of 2002."

Indeed, for some chains, the policy has been to get hold of as much product as possible.

"Right from the beginning we gave DVD the maximum exposure in our stores and until recently carried all available titles," says Tower video product manager Tag Gordon.

"Today we have a selection of 1,400 titles. Key new release discs often outsell their video counterparts by a ratio of three to one" — Tag Gordon, Tower

to tempt consumers that visit their stores. HMV's new Oxford Street store in London includes a DVD cinema.

"The DVD cinema at Oxford Street is one of a number of examples incorporated to enhance the shopping experience at the store creating an air of excitement and increased entertainment for our customers," says Ian Dawson, product manager of video & related products. "It also provides an ideal showcase for the capabilities of the new format. HMV already carries 200 music DVDs. The range is growing at a strong pace as studios and labels transfer existing video catalogue alongside new release material."

The amount of attention being placed on



DVD is all the more impressive considering what a well-established format VHS is — more than 90% of homes have at least one VCR. One factor increasing the expectation surrounding DVD is the increased penetration and proliferation of DVD. Many home computers now come with DVD-ROM drives, and Sony's PlayStation 2 console will incorporate DVD.

"I envisage DVD and VHS co-existing for the next five years," says Gordon at Tower. "The final demise of VHS will be quite a few years after recordable DVD has reached a critical mass."

The potential for various DVD formats has been brought about by technological advance. The first DVD machines were players only, but now the capability to record has opened up new avenues. However, the move away from one type of machine with the same functions is a concern for software developers and retailers alike. Staniland of

Our Price says, "We have issued a magazine in conjunction with DVD menu to educate customers, but we need to do more. There is still some customer confusion and we have a strategy to address that." Tower's Gordon adds, "At the moment there is a plethora of different formats available and they are distinctly different. It will become confusing when DVD-Audio becomes available. But with the right education and monitoring at store level our staff will be able to inform the public."

Another hardware-related issue that is sure to affect all involved in DVD is the future of the regional funding protocol. Put simply, the world is divided into regions 1 (North America), 2 (Europe and the Middle East), and 3 (the Pacific rim). The theoretical result is that players in one region cannot play discs from another, so that UK hardware, for example, cannot play a US DVD disc of a Hollywood film while it is on theatrical release

The battle of the formats

The next stage in the development of DVD is the imminent emergence of different versions of the format, each with a distinct role to play. Here are the main contenders.

DVD-Audio:

This is seen by the home electronics industry as the likely successor to the CD player. Its main function will be audio replication, but it will also be able to generate solid block pictures, moving graphics and text, such as lyrics. "DVD-Audio will be widely available this autumn," says Mark Hockley, product manager, home audio division at Kenwood Electronics. "It works on 192kHz, which is what recording studios also use — standard CDs only use 44kHz. With DVD-Audio you'll be able to downgrade to 96kHz and have multi-channel surround sound, which will be suited to recordings of live music, especially classical. At the moment companies such as Sony, EMI and Warner are quite happy to produce DVD-Audio."

DVD-RW:

The closest enhanced relative to the standard DVD, DVD-RW will add the capability to record on to DVD disc. Philips has just developed its own DVD-RW



DVD: a range of disc types will help to expand the market

recordable format. This will differ from standard DVD-RW in that the recorded discs will be compatible with other non-recording DVDs. "We think that over a long period of time DVD recorders will cost a lot more than DVD players," says Mark Polveraar, marketing manager of digital recording at Philips. "Nevertheless, half of the DVD

hardware sold in Europe will offer recording capabilities by 2004." DVD-RW will have recording times of up to four hours per disc, and will be able to record from television and camcorder. The stumbling blocks with this format are the likely cost of discs — currently around £30-£50 — and that a significant increase in quality compared with VHS will only

be apparent if you record from a digital TV.

DVD-Ram:

A format restricted to PCs — many on the market now have a DVD-Ram drive which plays DVDs as well as CDs. It is not expected to be a major rival to other TV-based DVD formats. Hockley of Kenwood says, "The only advantage is being able to play a DVD on your computer."

SACD:

Or Super Audio CD to give it its full name. Using direct stream digital (DSD) technology, SACD's high-speed bit stream creates a greater disc capacity. "If you compare it with a CD, it is 64-times better," says Tom Gevers, manager of SACD product marketing at Philips. "When you go through the mastering process, each step introduces a bit of noise. With DSD technology there are fewer processing steps. SACD can also work as a hybrid disc, with a second layer of regular CD information. If you put it in a regular CD player, it will read the CD disc part." A significant rival to DVD-Audio, SACD has been developed by Philips and Pioneer. Kenwood and Denon have already applied for licences to make SACD players.

CONSUMERS BUY INTO A NEW FORMAT



in Britain... This protocol has been challenged by software hackers, and hardware manufacturers such as Alba, Mico, and Shinco have brought out players that can read discs from more than one region. Likewise, many stores offer to insert a chip

into players which bypasses any regional coding. While film companies have dominated the DVD software market so far, there are signs that the music and TV industries are waking up to the format's potential.

"Feature films are not the only DVD discs with extra bits," says Sony Music Video brand manager Fiona Ball. "All our new releases contain DVD extras that demonstrate the versatility of the format, including subtitles, exclusive footage, weblinks, biographies and discographies. We are currently working very closely with Warner Music in a campaign to educate the consumer that the DVD is the perfect format for the music video genre. This will involve a marketing campaign under the banner 'Music Has Never Looked So Good'."

The campaign was conceived by Warner Vision UK's marketing director Simon Heller, who says, "We are hoping that this campaign will educate a wide music fan base to the advantages of DVD video. In addition we wish to highlight the fact that music CDs can be played on DVD hardware."

"It's very important to educate the consumer about what DVD is all about," adds Ball, who says the public are not sufficiently aware that there are already 200 music DVDs on the market. The planned ads will feature visuals of Warner and Sony product.

At present, however, it is film studios who are exploiting the strengths of DVD to the full. "Added value is very important to DVD owners and we spend a great deal of time and money to make sure we exhaust the search for all possible elements before we release a title," says Armstrong at Columbia

Tristar. "We have a team of people based at the studio whose sole remit is to identify and/or create added value material for future DVD releases."

By sheer weight of product, DVD has become the priority for Warner, too. "Warner's is now putting out more than 40 DVD and VHS titles a month, but VHS is being squeezed more and more," says a spokesperson. "The plan to phase in DVD is happening very quickly, and the feeling is that there will be far less VHS product next year."

If there are to be major new entrants into the DVD software market, they are likely now to come from a non-film background. The BBC's release programme will encompass sci-fi, costume drama, comedy and classical music on its slate of releases.

"We believe there is a growing market in the non-film sector — the success of *Walking With Dinosaurs* and *The Planets* demonstrates the BBC has the ability and the opportunity to develop this area," says Vicky Thomas, press & publicity manager at BBC Worldwide. "Back catalogue titles may be a problem area in terms of added features, but on average our comedy discs contain six 30-minute episodes, and 180 minutes on a DVD represents good value."

Thus, as the content available to consumers expands, DVD's future as a mass format looks even more assured.

"We need to educate a wide music fan base to the advantages of DVD and highlight the fact that music CDs can be played on DVD hardware"
— Simon Heller, Warner

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OPTICAL DISC MANUFACTURING - PRE-MASTERING - MASTERING - REPLICATION - PRINTING - PACKAGING - LOGISTIC - CD ON DEMAND

KEY FUTURE RELEASES

MADONNA: The Ultimate Collection DVD/VHS double-pack (Warner Vision). Released September 28. This double-DVD package, which is released simultaneously with her new album *Music*, combines the original classic Immaculate Collection with last year's Video Collection, encapsulating the whole career of the Material Girl up to and including *Beautiful Stranger*. In terms of combining CD-quality sound with every video she has ever made, it adds up to the definitive Madonna retrospective to date. However, at a RRP of £34.99 (a full £20 more than the VHS package) the DVD offers no extras above the VHS version, apart from the facility to instantly access a particular track. Certainly, surround sound is notable by its absence. Highly desirable, but it could have been even better.

UNDERWORLD: Everything Everything (Visual Entertainment) Released October 9. Due to Underworld's relationship with ultra-cool design collective Tomato, this promises to be one of the first British-produced DVDs which truly exploits the interactive opportunities inherent in the format. On one level it's a concert film, presenting footage from various shows, including festivals such as Fuji Rock in Japan, Pink Pop and Glastonbury, all available in a 5.1 surround sound mix. There is also an alternative video track, called the Live Tomato Art Jam, that can be played to the live concert audio, and two extra tracks to Tomato visuals. And there is also a DVD-ROM section with several features such as the Dogboy head set — a sample player and mix generator which allow the viewer to activate sampled sounds — and Live, which offers exclusive downloadable audio and visual material via the internet.

The twin challenges of DVD Video — those of raising worthwhile product and mastering the technology behind the format — continue to dog UK record companies. Nonetheless, the busy release schedules show that all are keen to create a new type of music product at a time when the DVD feature film market has already taken off.

Certainly, quality music DVD product already exists, and there is clearly a lot of

quality of the domestically-produced material bodes well for the future of this peerless format.

Further good news comes with the launch of PlayStation 2 in the UK in November, as the upgraded games console also has the facility to play DVDs. To recognise the opportunity for massive growth of the format, one only has to note the effect of PlayStation 2's launch in Japan, when DVD disc sales went through the roof,

quadrupling in a single weekend. Clearly the music companies will want some of that action, even if there are currently still a few, such as Virgin, for instance, who remain mysteriously reluctant to test the waters.

In the light of Warner and Sony's generic music DVD campaign, it is not surprising that Warner Vision, which has already released some of the UK's biggest-selling music DVDs to date — including



Madonna: one of the UK's biggest-selling DVDs

work going on to complete more quality music DVDs this side of Christmas. But the difficulties of creating sparkling product for the UK market mean that release schedules have yet to settle into the comfortable pattern of the CD market.

For this reason, even while the skeletons of the majors' autumn release schedules have been set down, there is no knowing what gems might sneak out in the weeks before Christmas. And among the US-sourced product and the VHS transfers, the

The Corrs Unplugged, Cher Live At Las Vegas and Madonna's Video Collection — has a strong lineup of DVD product planned for the runup to Christmas. Its ongoing release policy sees a tranche of new product released today (August 21), from several opera bites including *La Bohème* and *Don Giovanni*, to REM's Parallel, Elton John Live in Barcelona, and the DVD version of Madonna's new single *Music*.

Rather than opting for a more common enhanced-CD format, the DVD single of *Music* features two versions of the video, which co-stars Al G, plus a link to Madonna's new website. It is followed in mid-September by the release of a real must-have, in the shape of Madonna's *The Ultimate Collection*. This is a double-DVD box set which combines the original *Immaculate Collection* compilation of Madonna's early material, with last year's *Video Collection*, bringing her story (almost) up to date (see review breakout).

As well as reissuing back catalogue previously released on VHS, such as REM's *This Film Is On* and *Tourfilm Live* and the AC/DC concert *No Bull Live*, Warner is also preparing brand new material for release on DVD and VHS. The Pretenders' *Greatest Hits* is a day and date release with the CD of the same name, out in October. Paul Weller Live At The Royal Albert Hall and The Corrs Live At Lansdowne Road — both due for release at the beginning of November — are recent-filmish shows released on DVD and VHS, and destined to be new hits for the format.

Sony Music Video have a diva-dominated schedule of concurrent VHS and DVD releases currently in the pipeline, starting with Jennifer Lopez — *Fresno* So Good in late October. This is a compilation of video clips interspersed with a specialty shot interview, which is presented on the DVD version in both English and Spanish, with Dolby 5.1 surround sound, a photo gallery and weblinks. These are becoming the staple extras in music DVD.

Sony is also releasing Celine Dion's *A Decade Of Song & Videos*, featuring both clips and live performances, a Gloria Estefan compilation of her Latin videos, Charlotte Church Live in Concert, and a Macy Gray performance video from her recent London shows. All will have sundry extras such as photo galleries and weblinks, and the 5.1 surround sound facility.

Sony Music Video brand manager Fiona

Bail contends that extras are necessary because, at the moment, the public is not sold simply on the improved sound and

vision. "The consumer has come to expect something extra from DVDs so you have to make them special," she argues. They could offer all but paying an appreciable amount more for a DVD than a VHS. This is by no means a universally-held view: Warner is happy to release music DVDs without extras, and so, for that matter, is Universal.

After the upheavals surrounding the merger last year, Universal Pictures Video is starting to make serious inroads into DVD, and its autumn release campaign begins with extremely collectible music DVDs featuring Elton John and The Doors in early September. The Very Best Of Elton John contains all the hits from the days of Rocket Man up to the Diana-tribute version of *Candle In The Wind*. Via music videos, live performances and rare TV appearances, including a vintage performance, in full regalia, on *Top Of The Pops*. Meanwhile, *The Doors Live At The Hollywood Bowl* is the only full document of a live performance by Jim Morrison and his seminal Sixties outfit, and has been completely overhauled in terms of sound and vision for the new format (see review breakout).

October should see the release of Shania Twain Live and the DVD version of her Come On Over album. There will also be a new Michael Ball live show to accompany his new album, as well as the DVD version of his massive seller on sell-through, *Live At The Royal Albert Hall*.

When it comes to translations of hits from musical theatre to video, which in terms of sales have been the backbone of music video sell-through for five years or

more, Universal has the advantage of its relationship with Andrew Lloyd Webber's Really Useful Company. October sees the latest transfer of a Lloyd Webber hit from stage to screen with the £5m production of *Jesus Christ Superstar*, released on DVD and VHS. The occasion is marked by the release of previous Lloyd Webber sell-through hits such as *Cats*, *Joseph*, and *Celebration on the new format*.

Furthermore, among Universal's movie releases, the DVD version of *Tommy*, released in late October, features interviews with members of The Who and director Ken Russell.

BMG Music Programming has released DVDs by Westlife and The Saturdays in the past few months. Both have been commended for their interactive elements, and The Eurythmics' *Pescetour* disc in particular has been heralded as a technological landmark in music DVDs. Offering a new way of viewing their world tour at London's Docklands Arena, it includes a multi-angle camera facility on two discs, and an additional 60-minute documentary (including the performance of

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VIDEO: A LITTLE NG EXTRA

has taken off, the race is on to create
Knight reports on what is coming up

six additional songs), special features that include a lyric sheet, discography, photo gallery and weblinks, and a Dolby 5.1 option.

In a similar fashion, BMG has shelved a DVD version of the successful VHS sell-through *Five Inside* in favour of a new concert-based product featuring the boy band. *Five Live* is released on November 6 on VHS, and with an array of extra features on DVD (see review breakout).

Forthcoming on Visual Entertainment is *Stereophonics: Performance And Cocktails - The Videos*, out in September, and *Everything Everything: Underworld Live in October* (see review breakout).

The *Stereophonics* release is a video collection from the Welsh trio's hugely successful album - basically a series of tributes to their favourite films, including *Apocalypse Now*, *The Italian Job* and *Easy Rider* - plus unseen footage of the band making their videos, interviews on set,

previously unseen stills in the photo gallery, and also the videos from their first album.

The *Underworld* DVD promises to be one of the most sophisticated and ambitious DVD releases to date, largely as a result of the dance act's collaboration with longtime associates, the award-winning design company Tomato.

Independents such as *One Little Indian* and *Palm Pictures* have championed DVD

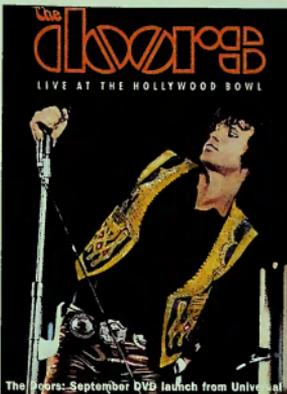
since the launch of the format two years ago, although their output in this area at the moment is restricted to non-mainstream genre movies put out by Palm. But *Pinnacle* is demonstrating a strong

commitment to DVD by releasing dozens of movie and specialist titles on a monthly basis, with several music titles among the latest batch, including *Santana - Supernatural Live* on September 11. The live version of the multi-Grammy winning album

also contains a limited number of extras, including four promotional videos of singles from the album. It will also be the subject of an extensive ad campaign. It is followed in September by some fascinating reissues: *ELP Pictures At An*

Exhibition Live (which is described as the UK's first DVD plus; one side is a DVD, the film of the original 1970 live concert and digitally remastered in Dolby surround, the other side a CD of the film's original soundtrack) and *Peter Frampton Comes Alive*.

According to Ball at Sony, it can be tempting fate to announce the release of DVDs too prematurely. Whether for technical or creative reasons, the production process of a DVD can be fraught, especially in comparison with the good old VHS sell-through. But do not be surprised to see some interesting additions to the schedules in the next few weeks. An *Oasis* live disc, shot at their recent *Wembley* show and featuring myriad extras such as backstage documentary and interactive camera-angle element, is currently in production for a projected November release. Meanwhile, *EMT:Chrysalis* is preparing a second *Robbie Williams* DVD, where *Egos Dare*, for release in November (see review breakout).



KEY FUTURE RELEASES

THE DOORS: Live At The Hollywood Bowl (Universal Pictures Video). Released September 4. The only full *Doors* concert ever committed to film has been digitally remastered and fully remixed - although not in Dolby 5.1 - to provide a stirring document of one of the 'Sixties' most important bands, and reveal what *Jim Morrison* was really like in performance. Familiar material such as *The End* and *Light My Fire* are the basis for wildly inspired improvisations, while *Morrison* pushes the shaman, pushing himself to the limits of endurance to communicate his "art". As well as an essential purchase for *Doors* fanatics, it is a fantastic snapshot from the past brought to life by new technology.

FIVE: Live (BMG Music Programming). Released November 6. A full-length concert filmed on the *Invincible* tour earlier this year in front of 12,000 highly enthusiastic fans, the DVD also contains several mouth-watering extras that will render the VHS release a pale also-ran for the *Five* fanbase. These include a bonus 25-minute documentary of the band, exclusive backstage footage, a gallery and weblink to the boys' official website, a bonus *We Will Rock You* promo video and for one track on the concert a multi-angle camera option, which allows fans to watch their favourite member of *Five*.

ROBBIE WILLIAMS: Where Egos Dare (EMT:Chrysalis). Released November 6. The heavyweight big brother of *Robbie's* DVD EP of last year, where *Egos Dare* features an edit of his *Slane Castle* show with multiple camera angles and backstage footage. Also included is documentary footage from the recording of the *Sing When You're Winning* album, the full *Rock DJ* promo and - possibly the biggest attraction of all - an entirely exclusive track. **DK**



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Wk	Label	Title	Artist (Producer/Publisher)	Label/CDC/Class (Distributor)	7/12
1	NEW	GROOVEJET (IF THIS AIN'T LOVE)	Positive Cuts/Universal (W) 7/12 New Special Edition/Universal (W) 7/12	Positive Cuts/Universal (W) 7/12 Parlophone CD/CS 65447/FR 6544 (E)	38
2	NEW	OUT OF YOUR MIND	Nulle/Arise 742178294/742178294 (BMG)	Parlophone CD/CS 65447/FR 6544 (E)	39
3	NEW	ROCK DJ	Chrysalis CDHS 511M/CTS 518 (E)	Parlophone CD/CS 65447/FR 6544 (E)	40
4	1	I TURN TO YOU	Virgin VSDXCD 1772Z/5S 1772 (E)	Parlophone CD/CS 65447/FR 6544 (E)	41
5	NEW	LUCKY	Just 52022/951024 (P)	Parlophone CD/CS 65447/FR 6544 (E)	42
6	4	FREESTYLE	Dancepop DPS 2D/DPS 2MC (FEN)	Parlophone CD/CS 65447/FR 6544 (E)	43
7	3	7 DAYS	Whitman 2003/10A/10W 30 (FEN)	Parlophone CD/CS 65447/FR 6544 (E)	44
8	5	TIME TO BURN	Data Data 16CDS/204 16MC (UMV)	Parlophone CD/CS 65447/FR 6544 (E)	45
9	6	DOESN'T REALLY MATTER	Dat Soul 56213/56283/14 (FEN)	Parlophone CD/CS 65447/FR 6544 (E)	46
10	8	THE REAL SLIM SHADY	Intercepte/Polydor 4572/3/4573/4 (E)	Parlophone CD/CS 65447/FR 6544 (E)	47
11	7	LIFE IS A ROLLERCOASTER	Polydor 56193/56193/1834 (E)	Parlophone CD/CS 65447/FR 6544 (E)	48
12	NEW	CAN HEAR VOICES, CANED AND UNABLE	Intercepte 4572/3/4573/4 (E)	Parlophone CD/CS 65447/FR 6544 (E)	49
13	10	WE WILL ROCK YOU	RCA 742178292/742178292 (BMG)	Parlophone CD/CS 65447/FR 6544 (E)	50
14	11	MARIA MARIA	Arise 742178292/742178292 (BMG)	Parlophone CD/CS 65447/FR 6544 (E)	51
15	12	NO MORE	Epic 66962/66962/30 (E)	Parlophone CD/CS 65447/FR 6544 (E)	52
16	13	JUMPIN' JUMPIN'	Columbia 66962/66962/30 (E)	Parlophone CD/CS 65447/FR 6544 (E)	53
17	14	TAKE A LOOK AROUND (THEME FROM M2)	Intercepte/Polydor 4572/3/4573/4 (E)	Parlophone CD/CS 65447/FR 6544 (E)	54
18	15	BATTLE	Soul 2 Soul/5P/52CD/S2SP/MC 261 (P)	Parlophone CD/CS 65447/FR 6544 (E)	55
19	16	SANDSTORM	NEO 0202/NEO/MC 020 (V)	Parlophone CD/CS 65447/FR 6544 (E)	56
20	17	I FEEL FOR YOU	Defected DRECT 18CDX/UMV (FEN)	Parlophone CD/CS 65447/FR 6544 (E)	57
21	18	BREATHLESS	Admiral AT 00402/AT 0386 (E)	Parlophone CD/CS 65447/FR 6544 (E)	58
22	NEW	MAKE IT RIGHT	London/London 4522/LNCS 452 (FEN)	Parlophone CD/CS 65447/FR 6544 (E)	59
23	NEW	OXYGEN	Lakota LAK 0016/101 (E)	Parlophone CD/CS 65447/FR 6544 (E)	60
24	19	2 FACED	1st Avenue/EMI CD/MS 270CEM 570 (E)	Parlophone CD/CS 65447/FR 6544 (E)	61
25	20	GOTTA TELL YOU	Wild Card/Polydor 561183/561182/4 (E)	Parlophone CD/CS 65447/FR 6544 (E)	62
26	21	AFFIRMATION	Columbia 66962/66962/30 (E)	Parlophone CD/CS 65447/FR 6544 (E)	63
27	22	CALIFORNICATION	Warner Bros/Warner 53MCD/LN 53C (FEN)	Parlophone CD/CS 65447/FR 6544 (E)	64
28	23	TRY AGAIN	Virgin VUSD 181/VUSD 181 (E)	Parlophone CD/CS 65447/FR 6544 (E)	65
29	24	REACH	Polydor 561183/561182/4 (E)	Parlophone CD/CS 65447/FR 6544 (E)	66
30	25	LANDSLIDE	Epic 66962/66962/30 (E)	Parlophone CD/CS 65447/FR 6544 (E)	67
31	NEW	THE LOST ART OF KEEPING A SECRET	Intercepte/Polydor 4572/3/4573/4 (E)	Parlophone CD/CS 65447/FR 6544 (E)	68
32	13	IT FEELS SO GOOD	Genesys/Universal MSTD 40221/MCSD 40223 (P)	Parlophone CD/CS 65447/FR 6544 (E)	69
33	14	BABYLON	Hit/East West EW 215CD/EW 215C (FEN)	Parlophone CD/CS 65447/FR 6544 (E)	70
34	15	YELLOW	Parlophone CD/CS 65447/FR 6544 (E)	Parlophone CD/CS 65447/FR 6544 (E)	71
35	16	I WANNA BE WITH YOU	Epic 66962/66962/30 (E)	Parlophone CD/CS 65447/FR 6544 (E)	72
36	17	WOMAN THROU	Public Enemy/FFCD 380/FFCS 380 (E)	Parlophone CD/CS 65447/FR 6544 (E)	73
37	NEW	REVELATION	Data Data 16CDS/204 16MC (UMV)	Parlophone CD/CS 65447/FR 6544 (E)	74

Wk	Label	Title	Artist (Producer/Publisher)	Label/CDC/Class (Distributor)	7/12
38	26	WILL I EVER	Positive Cuts/Universal (W) 7/12 Alice Deary (Phonogram) Universal (W) 7/12	Positive Cuts/Universal (W) 7/12 Parlophone CD/CS 65447/FR 6544 (E)	38
39	27	I CAN ONLY DISAPPOINT U	Parlophone CD/CS 65447/FR 6544 (E)	Parlophone CD/CS 65447/FR 6544 (E)	39
40	28	SINCERE	Tekton Loud TLCD 607/LMD 60 (E)	Parlophone CD/CS 65447/FR 6544 (E)	40
41	29	WHEN I SAID GOODEBYE/SUMMER OF LOVE	604/Live 520118/520118 (E)	Parlophone CD/CS 65447/FR 6544 (E)	41
42	NEW	EVERYTHING YOU WANT	RCA 742178292/742178292 (BMG)	Parlophone CD/CS 65447/FR 6544 (E)	42
43	30	SING A LONG	Pepper 923022/923023 (E)	Parlophone CD/CS 65447/FR 6544 (E)	43
44	31	FOR SURE	Accolade CDACS 095/TCAC 095 (E)	Parlophone CD/CS 65447/FR 6544 (E)	44
45	32	SPINNING AROUND	Parlophone CD/CS 65447/FR 6544 (E)	Parlophone CD/CS 65447/FR 6544 (E)	45
46	33	YOU	General WEA 2901/WEA 290C (FEN)	Parlophone CD/CS 65447/FR 6544 (E)	46
47	34	HOME	WEA WEA 290C/1 (FEN)	Parlophone CD/CS 65447/FR 6544 (E)	47
48	35	PURE PLEASURE SEEKER	Echo ECDSD 99/ECSD 99 (E)	Parlophone CD/CS 65447/FR 6544 (E)	48
49	36	SHACKLES (PRAISE YOU)	Columbia 66962/66962/30 (E)	Parlophone CD/CS 65447/FR 6544 (E)	49
50	NEW	GOOD FRUIT	Pure Pure WEA 100C/1 (FEN)	Parlophone CD/CS 65447/FR 6544 (E)	50
51	37	UGLY	Universal MCD/MS 40232/MCSD 40232 (P)	Parlophone CD/CS 65447/FR 6544 (E)	51
52	38	SET THE RECORD STRAIGHT	SET 86959/86959/14 (FEN)	Parlophone CD/CS 65447/FR 6544 (E)	52
53	NEW	CHANGE (HOUSE OF FLEES)	Warner/Warner Bros W 53/CDX/1 (E)	Parlophone CD/CS 65447/FR 6544 (E)	53
54	NEW	LIFE GOES ON	Neo NEOD 020/1 (E)	Parlophone CD/CS 65447/FR 6544 (E)	54
55	39	GIRLS LIKE US	Reinless RELENT 30CSD/RELENT 30MS (UMV)	Parlophone CD/CS 65447/FR 6544 (E)	55
56	NEW	OPUI SCUMBAGE	Defected DRECT 20CDS/1 (UMV)	Parlophone CD/CS 65447/FR 6544 (E)	56
57	40	AMAZED	Grappavine BMG 742178292/742178292 (BMG)	Parlophone CD/CS 65447/FR 6544 (E)	57
58	41	OVER MY HEAD	Capitol 88993/88993/14 (E)	Parlophone CD/CS 65447/FR 6544 (E)	58
59	42	YOU SEE THE TROUBLE WITH ME	General WEA 2901/WEA 290C (FEN)	Parlophone CD/CS 65447/FR 6544 (E)	59
60	43	I WOULDN'T WANNA HAPPEN TO YOU	Hut/Virgin HUT/CS 133 (E)	Parlophone CD/CS 65447/FR 6544 (E)	60
61	44	I TURN TO YOU	RCA 742178292/742178292 (BMG)	Parlophone CD/CS 65447/FR 6544 (E)	61
62	RE	IF I TOLD YOU THAT	Arise 742178292/742178292 (BMG)	Parlophone CD/CS 65447/FR 6544 (E)	62
63	45	I NEED YOUR LOVIN' (LIKE THE SUNSHINE)	Positive Cuts/Universal (W) 7/12 New Special Edition/Universal (W) 7/12	Positive Cuts/Universal (W) 7/12 Parlophone CD/CS 65447/FR 6544 (E)	63
64	46	I THINK I'M IN LOVE WITH YOU	Columbia 66962/66962/30 (E)	Parlophone CD/CS 65447/FR 6544 (E)	64
65	47	HOW'S YOUR EVENING SO FAR	FFCD 384/FFCS 384 (FEN)	Parlophone CD/CS 65447/FR 6544 (E)	65
66	48	ARE YOU READY TO PARTY	Nulle/Arise 742178292/742178292 (BMG)	Parlophone CD/CS 65447/FR 6544 (E)	66
67	49	I'LL NEVER STOP	Genesys/Universal MSTD 40221/MCSD 40223 (P)	Parlophone CD/CS 65447/FR 6544 (E)	67
68	50	IT'S MY LIFE	Marcy 962782/962782/14 (E)	Parlophone CD/CS 65447/FR 6544 (E)	68
69	51	MORE & MORE	Manifeste FESCD 72/FECS 72 (E)	Parlophone CD/CS 65447/FR 6544 (E)	69
70	52	I DISAPPEAR	Hollywood 0113875/HWRV (V)	Parlophone CD/CS 65447/FR 6544 (E)	70
71	53	TASTE IN ME	Hut/Virgin FLOOR 11/FLOOR 11 (E)	Parlophone CD/CS 65447/FR 6544 (E)	71
72	54	NEW SUNDOWN	Public Enemy/FFCD 380/FFCS 380 (E)	Parlophone CD/CS 65447/FR 6544 (E)	72
73	55	CALL IT FATE	Public Enemy/FFCD 380/FFCS 380 (E)	Parlophone CD/CS 65447/FR 6544 (E)	73
74	RE	WHY DIDN'T YOU CALL ME	Public Enemy/FFCD 380/FFCS 380 (E)	Parlophone CD/CS 65447/FR 6544 (E)	74
75	56	GOT YOUR MONEY	Elektra E 7077C/E 7077C (E)	Parlophone CD/CS 65447/FR 6544 (E)	75

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MUSIC WEEK 26 AUGUST 2000

26 AUGUST 2000

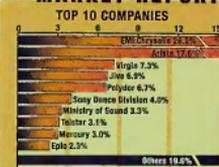
CHART COMMENTARY

by ALAN JONES



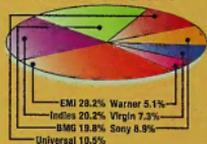
The Spiller Vs Posh showdown captured the media's imagination last week more than any dual since Oasis (Roll With It) Vs Blur (Country House) did five years ago this week. The saturation coverage sent punters scuttling to the record shops in pursuit of the records, with singles sales soaring by 24%. After a brave fight which saw it lead the chart for much of the week, The True Steppers & Dane Bowers feat. Victoria Beckham collaboration *Out Of Your Mind* was emphatically brushed aside on Saturday, with the eventual chart champ *Spiller* selling more than 202,500 copies of *Groovejet* (If This Ain't Love) while *Out Of Your Mind* sold just short of 180,000 copies. The Spiller single therefore narrowly takes the record for highest weekly sale of the year, beating the 199,000 mark set by Robbie Williams' *Rock DJ* a fortnight ago – and the True Steppers single is not only the biggest-selling number two of the year by a huge margin (43%) but also sold enough copies last week to have

MARKET REPORT



Figures show the % of total sales of the Top 75 and corporate groups share by % of total sales of the Top 75

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: +24.0%
YEAR TO DATE VERSUS LAST YEAR: -20.7%

PERCENTAGE OF UK ACTS IN THE CHART

UK: 50.7% US: 34.7% Other: 14.7%

been number one in all but five of the 33 chart weeks so far in 2000. And joining in the bonanza which saw sales rise by 24%, Rock

DJ sold more than 74,500 copies in their place, the fourth biggest total for a record in that position this year. The Spiller single,

Incidentally, is the second number one of the year for the *Positiva* label after *Toca's Miracle* by Fregma, and the label's fourth number one in all, with a higher first-week sale than any of its other hits, which total a staggering 1,023,000, a little over seven years. *Positiva*'s seemingly endless stream of hits will be extended in the next few weeks by new releases from the Vengaboys, Aloe De'Jayz, Tru Faith, Sarina Paris, Frisky and Inaya Day, to name just a few – and if that is not enough, the label currently has no fewer than 47-singles in the Top 200, many of them re-entering this week as part of a three-for-£10 campaign on *Positiva*'s back catalogue.

Britney Spears falls in her attempt to become the second female solo artist to have three consecutive number ones (the first was Geri Halliwell), with Lucy Dubaty coming at number five. On a positive note, it stretches *Spiders'* opening streak of Top Five hits to six, including three this year. The latter fell previously only performed by Oasis.

INDEPENDENT SINGLES

This Week	Title	Artist	Label (Distribution)
1	LUCKY	Britney Spears	Job 525102 (P)
2	OXYGEN	JJ72	Lakota LAK 901501 (SMV/P)
3	BATTLE	Waka Flocka feat. Lari	Soul 2 Soul/PLAS 32300 90 (V)
4	SANDSTORM	Darude	Time Pure PURE100CDS2 (V)
5	GROOVE FRUIT	Hefner	Papper 823022 (P)
6	SING A LONG	Shanks & Bigfoot	Now NECCO 638 (V)
7	LIFE GOES ON	Georgia Porgie	Ebu/Job 5201162 (P)
8	WHEN I SAID GOODBYE/SUMMER OF LOVE	Steps	Meloko Echo ECD30 98 (P)
9	PURE PLEASURE SEEKER	Meloko	Echo ECD30 98 (P)
10	SUNDOWN	Ewood	Pain Pictures PFCO 7042 (SMV/V)
11	I DISAPPEAR	Metalica	Hollywood 0113875 (HWR/V)
12	CALL IT FATE	Richie Dun	Pure Six COPS1 (AM/DJ)
13	KEMNKRFT	Zombie Nation	Tonak TRANS002 (PM)
14	AMAZED	Lonestar	Grapevine/BMG 742474582 (RMC/BMG)
15	YOU CAN KISS MY	Condor	Addive 12A092 (V)
16	SUNDAY MORNING CALL	Oasis	Big Brother BKDSCD 004 (SMV/P)
17	BIG ROOM EP VOL. 1	Various	Nakizee NUKP283 (ADD)
18	WHEN THE WORLD IS RUNNING DOWN	Different Gear Vs The Police	Pagan PAGAN 820035 (V)
19	BITS & PIECES	Armenia	Nebula TDY1480 (ADD)
20	HERE COMES THE FUTURE	World Party	Papillon BTLY93006 (P)

All charts © CIB



This Week	Title	Artist	Label
1	GROOVEJET (IF THIS AIN'T LOVE)	Spiller	Positiva
2	OUT OF YOUR MIND	Spiller/Dane Bowers/Victoria Beckham	Positiva
3	ROCK DJ	Robbie Williams	Chrysalis
4	I TURN TO YOU	Melanie C	Virgin
5	LUCKY	Britney Spears	Job
6	FREESTYLE	Brandy	Mercury
7	DAVE NAVY	Dave	Walters
8	TIME TO BURN	Stone	Data/Ministry Of Sound
9	DOESN'T REALLY MATTER	Real Jackson	Daf Jam
10	THE REAL SHINY SHADY	Ministry Of Sound	Ministry Of Sound
11	LIFE IS A ROLLERCOASTER	Real Jackson	Polygram
12	BREATHELESS	The Roots	102/Amigo/IMP
13	MUSIC	Melanie C	Mercury/Ministry Of Sound
14	IT FEELS SO GOOD	Stone	Stone/Ministry Of Sound
15	SHACKLES (PRAISE YOU)	Mary Mary	Columbia
16	GOTTA TELL YOU	Santitas	World Circuit/Job
17	JUMPIN' JUMPIN'	Destiny's Child	Columbia
18	LADY	Angie	Mercury/Ministry Of Sound
19	MARIA MARIA	India.Arie	Project 8/Ministry Of Sound
20	WHEN A WOMAN GOALS	Go Back To The Top	Mercury

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26 AUGUST 2000

CHART COMMENTARY

by ALAN JONES

It is turning into a wonderful year for Craig David. Having sold more singles than any other artist, he now turns his attention to the album market, and is an instant success, with his debut album *Born To Do It* cruising to the top of the album chart after selling more than 225,000 units last week. That is the second highest weekly sale of the year, trailing only the 319,000 units Oasis's *Trailing On The Shoulder Of Giants* sold on its first week in the shops in March. David is further the first black British male to have a number one album since Seal in 1994. Born To Do It outsold the number two album - Ronan by Ronan Keating - by a ratio of more than seven to two last week, sold only slightly fewer copies than all of the rest of the Top 10 added together, and accounted for one in every seven artist albums sold last week. Whitney Houston's *The Greatest Hits* surges 11.5 this week, a 66.9% increase in sales week-on-week being primarily due to a renewed TV advertising campaign, and a



MARKET REPORT



Figures show top 10 companies by % of total sales, and corporate groups share by % of total sales of the Top 25 artist albums

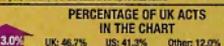
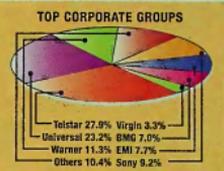


£9.99 price tag in WH Smith. Even at a time when discounting is commonplace, placing a frontline double CD on sale in the

ALBUMS FACTFILE

Nineteen-year-old Craig David was only one when *Telstar Records* was launched in 1982, and was just eight when the company had its last single when album, courtesy of the *Legendary Roy Orbison* 1993, but he restores the company to number one this week via his *Wildstar* joint venture imprint with *Capital Radio*. David's debut album *Born To Do It* sold more than 225,000 units last week, the highest first-week sale for any artist on

their debut. David also becomes the youngest artist to complete the double of number one single and album. He is not, however, the youngest artist to have a number one album - that honour belongs to Neil Reid, an 11-year-old Scot who came to fame via TV show *Opportunity Knocks*. Reid's self-titled debut album spent three weeks at number one in 1972, following the number two success of his single *Mother Of Mine*.



High Street for less than £10 is unprecedented, and, unless due to generous discounts, must represent a loss for Smiths.

Without discount, the album costs dealers £11.63 including VAT. Now 14 weeks into its life, *The Greatest Hits* has sold more than 490,000 units and is, incidentally holding up a lot better here than in America, where it dropped out of the Top 50 two weeks ago.

A fortnight after the introductory single I Can Only Disappoint U reached number eight to become the second biggest of their 12 hits to date, *Mansun's Little Kix* album debuts at number 12, with sales just short of 17,000. Considering the group's previous albums *Attack Of The Grey Lantern* and *Six* peaked at one and six respectively, that is somewhat disappointing. *Attack Of The Grey Lantern* sold 48,000 units on its first week in the shops in March 1997, while *Six* sold nearly 21,500 in September 1998.

Those fendishly clever North Europeans land two new entries to the chart this week. Iceland's *Sigur Ros* debut at number 52 with *Ágætis Bygjun*, while in Stereo by Denmark's *Bombunk* MCs enters at number 33.

COMPILATIONS

While the artist album sector enjoys a significant boost from the release of Craig David's debut album, the compilations sector gets that sinking feeling for the third straight week, as sales of multi-artist albums slide back below the 500,000 mark just three weeks after hitting 722,000. The main cause, of course, is the diminishing frequency of the number one album *Now That's What I Call Music! 46*, which continues to head a completely log-jammed Top Five in which every album suffers a decline. Now 46 dips by 30%, while *The Best Ibiza Anthems Ever 2K* and *Latin Fever* both fall 7%. *Ibiza Euphoria* slips 15% and *New Woman Summer 2000* shrinks 9%. It is a tribute to its strength that despite having by far the biggest slippage, *Now 46* is still outselling its nearest rival by a margin of nearly five to two. In four weeks

in the shops so far, *Now 46* has sold almost 516,000 units, including more than 58,000 last week. At the same stage of their lives, 1999's comparable album *Now! 43* had sold 456,000 units while 1998's *Now 40* was nearing 391,000. It is interesting to speculate what would have happened if *Spiller's Groovejet* (If This Ain't Love) had fallen short of the number one singles slot, as its failure would undoubtedly have been done to the fact it appeared on several compilations prior to its release as a single, most notably *Now! 45* and *Smash Hits Summer 2000*, which have sold nearly 600,000 units between them. While there are 43 different tracks bringing business to *Now 46*, the *Spiller* track is surely one of the most significant, not least because for several weeks it was the only way to get it.

MARKET REPORT



INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	PLAY	Moby	Mute COSTUAM 172 (V)
2	2	OOPS! I DID IT AGAIN	Britney Spears	Jive 8220382 (P)
3	4	THINGS TO MAKE AND DO	Moloko	Echo ECHD3 31 (P)
4	5	RELOAD	Tom Jones	Gut GUTD3 00 (V)
5	6	ART OF INTELLIGENCE: MUSICAL THUMB	De La Soul	Tennor Boy TRCD 198 (P)
6	7	NO STRINGS ATTACHED	N' Sync	Jive 8220272 (P)
7	8	AGÆTIS BYRJUN	Sigur Ros	Fax Car FATCD 11 (V)
8	9	PERFORMANCE AND COCKTAILS	Stereophonics	V2 VVR 100402 (3MV/P)
9	10	THE HOUR OF BEWILDERBEAST	Buddy Draven Boy	XL Recordings TNLXCD 133 (V)
10	7	STANDING ON THE SHOULDER OF GIANTS	Oasis	Big Brother BRKD CD02 (3MV/P)
11	12	WORD GETS AROUND	Stereophonics	V2 VVR 100403 (3MV/P)
12	9	STEPTACALOR	Steps	Euroline EURCD 192 (P)
13	14	WHATEVER	Osiris	Big Brother BRKD3CD04 (3MV/P)
14	15	BUENA VISTA SOCIAL CLUB	Ry Cooder	World Circuit WCD 050 (P)
15	12	SHOWBIZ	Muse	Meltdown MUSH 962 (3MV/P)
16	17	YOU'VE COME A LONG WAY, BABY	Fabrizio Stin	Skint BRASSIC 110 (3MV/P)
17	18	RAGING SPEEDHORN	Raging Speedhorn	Green Island GIR 063 (3MV/P)
18	13	TRUE LOVE - A COLLECTION	Al Green	Music Collection MCD 378 (DISC)
19	11	BABY ONE MORE TIME	Britney Spears	Jive 822172 (P)
20	15	LIVE AT THE GREEK	Jenny Page & The Back Covers	SPV Recordings SPV 9917022 (K0)

THE YEAR SO FAR... TOP 20 ALBUMS

TW	UW	Title	Artist	Label
1	1	PLAY	MOBY	MUTE
2	2	THE MAN WHO	TRAVIS	INDEPENDIENTE
3	3	RELOAD	TOM JONES	GUT
4	4	THE MARSHALL MATHERS LP	EMINEM	INTERSCOP/POLYDOR
5	5	SUPERNATURAL	SANTANA	ARISTA
6	4	RISE	GABRIELLE	GO BEAT/POLYDOR
7	7	COME ON OVER	SHANIA TWAIN	MERCURY
8	8	STANDING ON THE SHOULDER OF GIANTS	OASIS	BIG BROTHER
9	9	THE GREATEST HITS	WHITNEY HOUSTON	ARISTA
10	9	ON HOW LIFE IS	MELANIE C	EPIC
11	16	IN BLUE	THE CORRS	13/VA/VANTAGE
12	11	WESTLIFE	WESTLIFE	RCA
13	14	WHITE LADDER	DAVID GRAY	EAST WEST
14	12	BABY ONE MORE TIME	BRITNEY SPEARS	JIVE
15	13	OOPS! I DID IT AGAIN	BRITNEY SPEARS	JIVE
16	16	RONAN	RONAN KEATING	POLYDOR
17	15	2001	OR DRE	INTERSCOP/POLYDOR
18	17	CLUB 7	S CLUB 7	POLYDOR
19	20	NORTHERN STAR	MELANIE C	VIRGIN
20	17	BRAND NEW DAY	STING	A&M/MERCURY

© NCR Last week's position represented chart from three weeks ago

26
august
2000

THE OFFICIAL CHARTS

100%
music week

26
august
2000

albums



- 1 **GROOVEJET (IF THIS AIN'T LOVE)**
Positiva Splitter
- 2 **OUT OF YOUR MIND** Tina Turner & Dime Dola feat. Victoria Beckham
- 3 **ROCK DJ** Robbie Williams
- 4 **I TURN TO YOU** Melanie C
- 5 **LUCKY** Britney Spears
- 6 **FREESTYLER** Bomfunk MC's
- 7 **7 DAYS** Craig David
- 8 **TIME TO BURN** Storm
- 9 **DOESN'T REALLY MATTER** Janet Jackson
- 10 **THE REAL SLIM SHADY** Eminem



- 11 **LIFE IS A ROLLERCOASTER** Roman Keating
- 12 **I CAN HEAR VOICES/CANED AND UNABLE** Hi-Gate
- 13 **WE WILL ROCK YOU** Five & Queen
- 14 **MARIA MARIA** Santana feat. The Product G&B
- 15 **NO MORE** Ruff Endz
- 16 **JUMPIN' JUMPIN'** Destiny's Child
- 17 **TAKE A LOOK AROUND (THEME FROM MI 2)** Limp Bizkit
- 18 **BATTLE WOODIE** feat. Lain
- 19 **BATTLE WOODIE** feat. Lain
- 20 **THE REAL SLIM SHADY** Eminem



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1 BORN TO DO IT

Craig David

- 2 **ROMAN** Roman Keating
- 3 **IN BLUE** The Corrs
- 4 **THE MARSHALL MATHERS LP** Eminem
- 5 **THE GREATEST HITS** Whitney Houston
- 6 **WHITE LADDER** David Gray
- 7 **PARACHUTES** Coldplay
- 8 **AFFIRMATION** Savage Garden
- 9 **PLAY** Moby
- 10 **OOPS! I DID IT AGAIN** Britney Spears



- 11 **SUPERNATURAL** Santana
- 12 **LITTLE KIK** Mansun
- 13 **CALFORNICATION** Red Hot Chili Peppers
- 14 **7 S Club 7**
- 15 **THINGS TO MAKE AND DO** Moloko
- 16 **THE WRITING'S ON THE WALL** Destiny's Child
- 17 **NORTHERN STAR** Melanie C
- 18 **RELOAD** Tom Jones
- 19 **THE SLIM SHADY LP** Eminem



Delicteed

Atlantic

London

Lakota

1st Avenue/EMI

Wild Card/Polydor

Columbia

Wamer Brothers

Virgin

Polydor

Epic

Mercury

RCA

Epidrome

Positiva

Polydor

Talkin Loud



Mercury

RCA

Epidrome

Positiva

Polydor

Ebul/Line

Polydor

Tommy Boy

Eternal

Capitol

Mercury

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Ebul/Line

Polydor

Tommy Boy

Eternal

Capitol

Mercury

RCA

Epidrome

Positiva

Polydor

Ebul/Line

CLASSICAL ARTIST

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	SACRED ARIAS	Andrea Bocelli	Philips 402602 (U)
2	2	I WILL WAIT FOR YOU	Lesley Garrett	BBG/BMG Conifer 750515342 (BMG)
3	NEW	VIVALDI: NISI DOMINUS	Schell	EMG Classics 0268862 (E)
4	3	CLASSIC KENNEDY	Kennedy/English Chamber Or	EMG Classics 0268862 (E)
5	4	PIECES IN A MODERN STYLE	William Ortel	WEA 398428972 (U)
6	5	FROM THE HEAT	Lesley Garrett	Siva Sireena 5343424 (KOD)
7	6	CHARLOTTE CHURCH	Charlotte Church	Sony Classical SK 9090 (TEN)
8	7	VOICE OF AN ANGEL	Charlotte Church	Sony Classical SK 9090 (TEN)
9	5	DREAMCATCHER	Philips 5024962 (U)	
10	8	FILIPPA GIORDANO	Entra 39842862 (U)	
11	10	CHERUBINI: REQUIEM	Swiss Radio Ch & Orchestra/Fassola	Naxos 855428 (S)
12	11	A SAPPANO IN LOVE	Lesley Garrett	Siva Sireena 5343424 (KOD)
13	12	ARIA - THE OPERA ALBUM	Andrea Bocelli	Philips 4023210 (U)
14	13	VIAGGIO ITALIANO	Andrea Bocelli	Philips 4023210 (U)
15	16	BRUCKNER: SYMPHONY NO 1	Naxos 855440 (S)	
16	14	WITH A SONG IN MY HEART	Mario Lanza	Canden 74214082 (BMG)
17	18	CLASSIC WILLIAMS - ROMANCE OF THE GUITAR	John Williams	Sony Classical 5029141 (TEN)
18	17	WAGNER: TRISTAN UND ISOLDE DUETS	Domingo/Wiigt	EMG Classics 02627002 (E)
19	NEW	GREATEST HITS 1989 - 1999	John Williams	Sony Classical 5295133 (TEN)
20	19	VIVALDI:GLORIA/MAGNIFICAT	Concerto Italiano/Alessandrini	Opus 111 0P51951 (S)

JAZZ & BLUES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	RIDING WITH THE KING	BB King & Eric Clapton	Reprise 532474122 (TEN)
2	NEW	ONION DRIVE	Various	Jazz FM JAZZFCD23 (BMG/P)
3	2	TOURIST	St Germain	Blue Note 523292 (E)
4	4	KIND OF BLUE	Miles Davis	Columbia 61 9835 (TEN)
5	4	GREATEST HITS	Jerry Jaye	Columbia 8203230 (TEN)
6	7	ABSOLUTE BENSON	Gregg Benson	GRP 548482 (U)
7	3	THE GREAT	Nina Simone	Music Collection MCD0312 (DISC)
8	5	THE VERY BEST OF	Nina Armstrong	Wave 542812 (U)
9	6	URBAN JAZZ GROOVES	Various	warnersap WMMCD006 (TEN)
10	10	FINE & MELLOW - THE BEST OF	Billy Holiday	Columbia 496482 (TEN)

R&B SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	7 DAYS	Craig David	Wildstar CDWVLD 30 (TEN)
2	2	ISBENT REALLY MATTER	Janet Jackson	Def Soul 522912 (U)
3	3	THE REAL SUMM SHADY	Enimem	Interscope/Epic 402792 (U)
4	3	NO MORE	Ruff Redd	Epic 609202 (U)
5	4	MARIA MARIA	Santana feat. The Product G&B	Arista 18M02 (U)
6	6	JUMPIN' JUMPIN'	Destiny's Child	Columbia 669292 (TEN)
7	7	TRY AGAIN	Aaliyah	Virgin V50CD 167 (E)
8	8	WOMAN TROUBLE	Antai Dary & R Craig feat. C David	Public Domain/FFCD 308 (TEN)
9	9	SHACKLES (PRAISE YOU)	Mary J Blige	Arista 669402 (U)
10	10	CALL IT FATE	Richie Dan	Pure Silk CDPSR 1 (AM/D)
11	12	GO YOUR MONEY	Elkele 2 707JCD (TEN)	
12	11	WHOGA	Black Rob	Puff Daddy/Arista 742178731 (BMG)
13	14	FORGET ABOUT DRE	Dre feat. Eminem	Interscope/Polydor 67342 (U)
14	NEW	INCOMPLETE	Sicco	Def Soul 522842 (Import)
15	13	LIGHT	Phaouze Monch	Ravulus RWK 255CD (P)
16	15	GHEETO ROMANCE	Damage	Afterlife/Coltrane/CDC0015 347 (E)
17	16	WHY DIDN'T YOU CALL ME	Mary J Blige	Epic 669402 (U)
18	15	THONG SONG	Sicco	Def Soul 50892 (U)
19	15	DOOH	De La Soul feat. Redman	Tonney Bay TBEO 21928 (P)
20	NEW	ROOTS	LSK	S2 462445 (TEN)
21	17	DANCE TONIGHT	Lacy Pearl	Virgin V50CD 177R (E)
22	21	BIG PIMPIN'	Jay-Z	Def Jam 802831 (U)
23	23	WHEN A WOMAN	Gabriele	Go Beat/Polydor GDLCD 27 (U)
24	22	THERE YOU GO	Pink	LaFace/Arista 742175162 (BMG)
25	20	FILL ME IN	Craig David	Wildstar CWVLD 28 (TEN)
26	24	COME AND GET ME	Clayceps	WEA WEA 21101 (TEN)
27	35	STILL	Macy Gray	Epic 668822 (TEN)
28	27	GET OUT	Busta Rhymes	Elektra E 7075CD (TEN)
29	31	CLIMAX	Slum Village	Worldplay W0R0V9 (U)
30	29	HIP HOP	Dazed Prez	Epic 668822 (TEN)

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CLASSICAL SOUNDTRACKS & COMPILATIONS

This	Last	Title	Artist	Label (Distributor)
1	1	GLADIATOR (OST)	Hans Zimmer & Lisa Gerrard	Decca 467042 (U)
2	2	HALL OF FAME 2000	Various	Classic FM CFMCD 31 (BMG)
3	4	THE CLASSICAL ALBUM	Various	Universal/Wing/EMG 467142 (U)
4	5	RELAX...	Various	Classic FM CFMCD 30 (BMG)
5	6	BEST CLASSICAL ALBUM OF THE MILLENIUM...DEB	Various	Virgin/EMG VTDCCD 298 (E)
6	8	THE TITANIC (OST)	James Horner	Sony Classical SK 63123 (TEN)
7	10	100 GLOUBIOUS YEARS	Various	Castle PRCDD101 (P)
8	9	THE YELLOW GIGLO TO CLASSICAL MUSIC	Various	Deutsche Grammophon 457442 (U)
9	7	THE BEST STORM (OST)	James Horner	Sony Classical 509522 (U)
10	16	ALAN TIGHAMASH - IN A COUNTRY GARDEN	Various	Sony Classical 509522 (U)
11	11	HARMONY - THE MUSIC OF DREAMS	Various	Sony Classical 509522 (U)
12	13	100 POPULAR CLASSICS	Various	Castle Music MBSS0512 (U)
13	12	RELIVING CLASSICS	Various	Cinco MIDD00089 (EUK)
14	15	BRAVEHEART (OST)	LSU/Horner	Decca 46292 (U)
15	14	STAR WARS - THE PHANTOM MENACE (OST)	John Williams	Sony Classical SK 61616 (TEN)
16	17	THE ONLY OPERA ALBUM YOU'VE EVER HEED	Various	NCA Victor 750551352 (BMG)
17	20	THE CLASSIC MILLENIUM COLLECTION	Various	Virgin/EMG VTDCCD 312E1
18	19	DISCOVER THE CLASSICS	Various	Castle Music MBSS0512 (U)
19	17	DISCOVER THE CLASSICS	Various	HMV HMVCD7112 (E)
20	NEW	DISCOVER THE CLASSICS	Various	Cincoan CRIM043 (EUK)

ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	PARACHUTES	Coldplay	Parlophone 527782 (E)
2	3	STANDING ON THE SHOULDER OF GIANTS	Blind Faith	Big Brother 8000 CD002 (3M/P)
3	4	ENEMA OF THE STATE	Link 162	MCA/In-land MCD 1195 (U)
4	2	HARD TO BE SOBER (OST)	Various	Hollywood 01032829 (P)
5	5	LIVE AT THE GREEK	Jerry Jaye & The Black Crowes	SPV Records SPV 012322 (KOD)
6	7	SUPNKT	Slightstep	Roadrunner RR 8055 (U)
7	NEW	DOOKIE	Green Day	Reprise 582457952 (TEN)
8	NEW	CROSS ROAD - THE BEST OF	Ben Jovi	Mercury 522623 (U)
9	NEW	APPETITE FOR DESTRUCTION	GFN 34 Roses	Geffen/Polydor 602544 (BMG)
10	6	RESTRUCTION	Halford	Metal 15 MISC004 (U)

DANCE SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	GROOVE/LET THIS AIN'T LOVE!	Spiller	Positive 1271V 137 (E)
2	NEW	I CAN HEAR VOICES/CANED AND UNABLE	Hi-Gate	Incentive CENT 31 (3M/TEN)
3	NEW	LIFE GOES ON	George Porgie	Neo NEO1239 (V)
4	NEW	OPHUM SCUMBAGZ	Alva Naxos	Defected DFECT 298 (3M/TEN)
5	NEW	REVELATION	Electricque Boutique	Data DATA 147R (3M/TEN)
6	NEW	TIMBER TO BURN	Storm	Data DATA 167 (3M/TEN)
7	1	I FEEL FOR YOU	Bob Sinclar	Defected DFECT 18 (3M/TEN)
8	7	BATTLE	Wookie feat. Lain	Soul 2 Soul/PIAS 525901 (V)
9	NEW	HOME	Chakra	WEA WEA264 (U)
10	NEW	OUT OF YOUR MIND	Steve Steppers/Bowers/Beckham	NuLife/Arista 742178201 (BMG)
11	2	HOW'S YOUR EVENING SO FAR	Josh Wink & Li Louis	ffrr FX 384 (U)
12	8	SINCERE	MJ Cole	Talkin Loud TLD010 (U)
13	9	MORE & MORE	Spalied & Zigo	Manhattan FSK376 (U)
14	NEW	WHAT DO YOU WANT	Artica Blues	Higher Ground/Hard Hands 661626 (TEN)
15	NEW	BIG ROOM EUP - VOL 1	Nukleuz	NUK9P43 (ADD)
16	17	YOU CAN KISS MY MOUTH	Condor	Additive 12A059 (V)
17	10	NO MORE	Ruff Redd	Epic 668626 (TEN)
18	9	ARE YOU READY TO PARTY	Shrink	NuLife/Arista 742178371 (BMG)
19	NEW	GIRLS LIKE US	B15 Project feat. Chislay D & Lady G	Mindcity B15 Sound RELENT 21 (3M/TEN)
20	4	BITS & PIECES	Armenesia	Nebula T10Y447 (U)

DANCE ALBUMS

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	BORN TO DO IT	Craig David	Wildstar -CAWVLD 22 (BMG)
2	1	ORIGINAL INTELLIGENCE - MOSAIC THOMP	De La Soul	MJ Cole
3	2	THE MARSHALL MATHERS LP	Eminem	Interscope/Polydor 49825 (U)
4	5	ARTFUL DODGER PRESENTS RE-BREWIND	Various	London 4957384404 (TEN)
5	6	WELCOME II NEXTASY	Next	Arista 07822146431/07822146434 (BMG)
6	9	WHO IS JILL SCOTTY	Jill Scott	Epic 498625 (U)
7	NEW	ADVANCE	Total Science	Vinyl CML011 (P)
8	NEW	INCREDIBLE SOUND OF THE DREAM TEAM	Various	INCREDIBLE -JING 180 (TEN)
9	4	PURE GARAGE II	Various	warnersap -WRMCM07 (TEN)

MUSIC VIDEO

This	Last	Title	Label/Cat. No.
1	2	STEPS: The Next Step - Live	Jive 930105
2	3	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor	Universal Video 0191803
3	1	ORIGINAL CAST RECORDING: Cee	FoXVideo Home 47950
4	NEW	CLIFF RICHARD: As Audience With	Video Collection 010794
5	5	CLUB B: It's As A Club Thing	Warner Music Vision 853308 (U)
6	6	FRANK SINATRA: My Way	Video Collection VU4127
7	NEW	DOMINIC MONYAK: Live In Galaxy	Riz 42629
8	1	ORIGINAL CAST RECORDING: Burn The Floor	VW 525963
9	11	BRITNEY SPEARS: Live Out With	Jive 932353
10	7	ORIGINAL CAST RECORDING: Oklahoma	Universal Video 253873
11	9	CLIFF RICHARD: Live In The Park	Video Collection VU1139
12	14	WHITNEY HOUSTON: The Greatest Hits	Arista 74233023
13	6	BOYZONE: Dublin - Live By Request	VW 012483
14	10	LED ZEPPELIN: Song Remains The Same	Warner Brothers 591388
15	17	METALLICA: SAN	BMG Video
16	NEW	CLIFF RICHARD: Live In Miracles In Concert	Warner Music Vision 85342923
17	19	MICHAEL BALL: Live At The Royal Albert Hall	Video Collection VU1679
18	NEW	MANIC STREET PREACHERS: Leaving The 20th Century	SAM Columbia 201102
19	16	KISS: 2nd Coming	Direct Video 100276 (U)

26 AUGUST 2000



RADIO ONE

Pos	Weeks on chart	Artist	Title	Label	Pos	Weeks on chart	Artist	Title	Label
1	7	GROOVEJET (IF THIS ANIT LOVE)	Spiller	Positiva	2891	+18	103.82	+14	
2	1	ROCK DJ	Robbie Williams	Chrysalis	2749	+5	98.24	+5	
3	7	7 DAYS	Craig David	Widstar	2794	+6	95.49	+5	
4	12	LIFE IS A ROLLERCOASTER	Ronan Keating	Polydor	2581	+2	80.38	-9	
5	3	DON'T REALLY MATTER	Janet Jackson	Def Soul	1697	+21	78.90	+38	
6	4	I TURN TO YOU	Melanie C	Virgin	2411	+19	73.94	+5	
7	4	MUSIC	Madonna	Maverick/Warner Bros	1758	+69	71.33	+29	
8	2	OUT OF YOUR MIND	Trusteppers & B Dowers feat. V Beckham	NuLife/Arista	1874	+31	68.29	+30	
9	3	LADY (HERE WE TONIGHT)	Modjo	Sound Of Barclay/Polydor	1332	+56	55.72	+58	
10	11	BREATHLESS	The Corrs	143/Lava/Atlantic	1809	-8	55.08	-15	
11	4	LUCKY	Britney Spears	Jive	1691	+27	51.19	+17	
12	4	FREESTYLER	Bombfunk MCs	Dance Pool	986	+13	48.68	+9	
13	15	SHACKLES (PRAISE YOU)	Mary Mary	Columbia	1584	+1	47.52	-7	
14	10	IT FEELS SO GOOD	SeniQue	Serious/Universal Island	1560	-2	46.86	-7	
15	20	TRY AGAIN	Aaliyah	Virgin	739	-8	45.74	-9	
16	14	WHEN A WOMAN	Gabriella	Go Beat/Polydor	1369	-9	35.95	-9	
17	17	JUMPIN' JUMPIN'	Destiny's Child	Columbia	821	-6	34.19	-16	
18	10	BABYLON	Rihanna & Gray	IHT/East West	1195	-5	34.19	-17	
19	4	BANG	Robbie Rivera presents Rhythm Bangers	Multiply	928	+58	33.31	+25	
20	4	I FEEL FOR YOU	Boi Sincir	Defected	638	+45	31.97	-2	
21	10	THE REAL SHIM SHADY	Enimem	Interscope/Polydor	782	-4	29.68	-3	
22	4	TIME TO BURN	Storm	Data/Ministry Of Sound	531	-4	29.63	-18	
23	20	WOMAN TROUBLE	Artful Dodger & R Craig feat. C David	Public Demand/ffrr	739	-39	29.31	-19	

HIGHEST TOP 50 CLIMBER									
24	10	BILLS 2 PAY	Glamma Kid	WEA	423	+60	29.13	+51	
25	30	AFFIRMATION	Savage Garden	Columbia	798	-1	28.63	+3	
26	11	GOTTA TELL YOU	Samantha Mumba	Polydor	1128	-8	28.58	-14	
27	20	SKY	SeniQue	Serious/Universal Island	509	+36	27.05	+28	
28	19	DON'T CALL ME BABY	Madison Avenue	VC Recordings	945	-11	26.81	-22	
29	27	UNFORGIVABLE SINNER	Lene Marlin	Virgin	649	+44	26.55	+27	
30	4	CMON PEOPLE (WE'RE MAKING IT NOW)	Richard Ashcroft	Hut/Virgin	687	+37	26.52	+42	
31	27	MARIA MARIA	Santana feat. The Product G&B	Arista	754	-6	26.76	-7	
32	4	COOCHY COO	En-Core feat. Eska & Stephen Emmanuel	VC Recordings	495	+23	25.05	+22	
33	11	2 FACED	Louise	1st Avenue/EMI	1172	-11	24.37	-20	
34	11	SPINNING AROUND	Kylie Minogue	Parlophone	1353	-20	24.04	-31	
35	4	I WANNA BE WITH YOU	Mandy Moore	Epit	291	+17	23.80	+28	
36	23	MAKE IT RIGHT	Christian Falk feat. Demetres	London	354	+18	22.70	+9	
37	10	SANDSTORM	Darude	Neco	475	-5	22.00	-4	
38	19	WE WILL ROCK YOU	Five & Queen	RCA	616	-25	20.39	-40	

BIGGEST INCREASE IN PLAYS									
-BIGGEST INCREASE IN AUDIENCE									
39	2	IN DEMAND	Texas	Mercury	392	+31	19.67	+33	
40	4	UNLEASH THE DRAGON	Sisqo	Def Soul	382	+122	19.35	+41	
41	30	YELLOW	Coldplay	Parlophone	580	-10	17.99	-31	
42	10	SAV IT ISN'T SO	Jon Jivry	Mercury	547	+51	17.92	+33	
43	17	ORDINARY WORLD	Aurora feat. Naimee Coleman	Positiva	488	+21	16.88	+45	
44	3	I CAN ONLY DISAPPOINT YOU	Manston	Parlophone	458	+11	16.44	+35	
45	6	SUMMERFLING	k.d. lang	Warner Bros	132	-8	15.11	-10	
46	2	BAD HABIT	AT-20 presents Onephat3eewa feat. Lisa Millitt	Defected	276	+62	15.73	+5	
47	17	TAKE A LOOK AROUND (THEME FROM M.I.2)	Limp Bizkit	Interscope/Polydor	193	-16	15.73	-13	
48	19	SEX BOMB	Tom Jones & Mousse T	Gut	796	-6	15.50	-7	
49	21	I TURN TO YOU	Christina Aguilera	RCA	100	-47	14.14	-37	
50	3	OVERLOAD	Sugababes	London	100	+67	14.45	+49	

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TOP 10 GROWERS									
1	MUSIC	Madonna (Maverick/Warner Bros)	1758	715					
2	LADY (HERE WE TONIGHT)	Modjo (Sound Of Barclay/Polydor)	1332	478					
3	OUT OF YOUR MIND	Trusteppers & B Dowers feat. V Beckham (NuLife/Arista)	1874	462					
4	GROOVEJET (IF THIS ANIT LOVE)	Spiller (Positiva)	2891	423					
5	I TURN TO YOU	Melanie C (Virgin)	2411	363					
6	LUCKY	Britney Spears (Jive)	1691	361					
7	BANG	Robbie Rivera presents Rhythm Bangers (Multiply)	928	346					
8	IN DEMAND	Texas (Mercury)	392	341					
9	DON'T REALLY MATTER	Janet Jackson (Def Soul)	1697	294					
10	BULLET IN THE GUN	Pamela Anderson (Parlophone)	294	230					

© Music Control UK. Chart shows tracks building greatest increase in plays

TOP 10 MOST ADDED									
1	TELL ME	Melanie B (Virgin)	6	1					
2	MUSIC	Madonna (Maverick/Warner Bros)	8	2					
3	UNLEASH THE DRAGON	Sisqo (Sound Of Barclay/Polydor)	6	1					
4	COOCHY COO	En-Core feat. Eska & Stephen Emmanuel (VC Recordings)	6	1					
5	7 DAYS	Craig David (Widstar)	5	1					
6	ON A NIGHT LIKE THIS	Kylie Minogue (Parlophone)	4	1					
7	IT'S GONNA BE ME	N Sync (Jive)	4	1					
8	COULD I HAVE THIS KISS FOREVER	W Houston & I (Iggy & Leslies) (Arista)	4	1					
9	DISMISSED!	Baddy Good feat. Twisted Nerve/VC Recordings	4	1					
10	CMON PEOPLE	Richard Ashcroft (Hut/Virgin)	4	1					

© Music Control UK. Chart shows tracks building greatest number of addition this week

TOP 10 PRE-RELEASE									
1	MUSIC	Madonna (Maverick/Warner Bros)	71.33						
2	LADY (HERE WE TONIGHT)	Modjo (Sound Of Barclay/Polydor)	55.72						
3	BANG	Robbie Rivera presents Rhythm Bangers (Multiply)	25.19						
4	COOCHY COO	En-Core feat. Eska & Stephen Emmanuel (VC Recordings)	25.05						
5	UNFORGIVABLE SINNER	Lene Marlin (Virgin)	26.55						
6	IN DEMAND	Texas (Mercury)	19.67						
7	UNLEASH THE DRAGON	Sisqo (Def Soul)	19.35						

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TOP 10 PRE-RELEASE									
1	GROOVEJET (IF THIS ANIT LOVE)	Spiller (Positiva)	57.02						
2	ROCK DJ	Robbie Williams (Chrysalis)	57.02						
3	LIFE IS A ROLLERCOASTER	Ronan Keating (Polydor)	50.27						
4	7 DAYS	Craig David (Widstar)	49.02						
5	I TURN TO YOU	Melanie C (Virgin)	42.02						
6	BREATHLESS	The Corrs (143/Lava/Atlantic)	39.00						
7	LUCKY	Britney Spears (Jive)	31.02						
8	OUT OF YOUR MIND	Trusteppers & B Dowers feat. V Beckham (NuLife/Arista)	31.02						
9	IT FEELS SO GOOD	SeniQue (Serious/Universal Island)	26.07						
10	DON'T REALLY MATTER	Janet Jackson (Def Soul)	22.27						
11	MUSIC	Madonna (Maverick/Warner Bros)	34.12						
12	SHACKLES (PRAISE YOU)	Mary Mary (Columbia)	31.04						
13	WHEN A WOMAN	Gabriella (Go Beat/Polydor)	29.61						
14	SPINNING AROUND	Kylie Minogue (Parlophone)	19.03						
15	BADLY IN LOVE	David Gray (1HT/East West)	18.01						
16	2 FACED	Louise (1st Avenue/EMI)	13.01						
17	LADY (HERE WE TONIGHT)	Modjo (Sound Of Barclay/Polydor)	24.93						
18	GOTTA TELL YOU	Samantha Mumba (Polydor)	19.72						
19	DON'T CALL ME BABY	Madison Avenue (VC Recordings)	24.23						
20	AFFIRMATION	Savage Garden (Columbia)	19.30						
21	FREESTYLER	Bombfunk MCs (Dance Pool)	18.04						
22	BANG	Robbie Rivera presents Rhythm Bangers (Multiply)	25.09						
23	SEX BOMB	Tom Jones & Mousse T (Gut)	13.02						
24	MARIA MARIA	Santana feat. The Product G&B (Arista)	15.05						
25	UNFORGIVABLE SINNER	Lene Marlin (Virgin)	14.08						
26	WOMAN TROUBLE	Artful Dodger & R Craig feat. C David (Public Demand/ffrr)	12.04						
27	WE WILL ROCK YOU	Five & Queen (RCA)	13.04						
28	PAUSE SMOG	Robbie Rivera presents Rhythm Bangers (Multiply)	12.02						
29	JUMPIN' JUMPIN'	Destiny's Child (Columbia)	15.01						
30	THE REAL SHIM SHADY	Enimem (Interscope/Polydor)	11.04						

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by Andrew Stewart

UNIVERSAL CLASSICS BUDGET SERIES IN UK

A new budget line drawn from the constituent labels of Universal Classics rolls out in the UK on October 16. The Eloquent range offers 250 titles (retailing at £4.99 each), setting an attractive choice of back catalogue material in competition with classical budget market leader Naxos.

It is expected that around 60 to 100 new titles will be added to Eloquent annually, a schedule of expansion based on its proven success elsewhere in Europe and overseas. The series has sold more than 2m units since its launch in Germany in March 1998 and has the potential to perform well with price-conscious UK classical consumers.

Universal Classics and Jazz divisional director Bill Holland, says Eloquent represents a vehicle for catalogue exploitation rather than a direct challenge to Naxos' market dominance. "We're not attempting to tackle Naxos head-on, since we have no chance in getting into the budget market with new recordings of neglected repertoire. Eloquent offers a very traditional, broad range of core repertoire performed by big-name artists and orchestras drawn from the catalogue."

The £4.99 price point and marketing tag of "not just any budget label, but the budget label", however, clearly signal that Eloquent is intended as a serious competitor to Naxos. "We now have opportunities to go into other areas of distribution, such as supermarkets, where we've never been before," says Holland.

He points to the recent appointment of Graham Southern as catalogue manager for Universal Classics, explaining that Southern will be able to concentrate on marketing back catalogue lines. The UK launch of Eloquent will be supported by a heavyweight radio campaign on Classic FM,

a three-page gatefold ad in Gramophone's awards issue, brand identity advertising in the national press and lifestyle magazines, and a national poster campaign.

Barry Holden, marketing director of Naxos distributor Select Music, is unconvinced that the Eloquent mix of back catalogue releases, albeit remastered in digital surround-sound and packaged under coloured genre headings, will attract the necessary critical sales mass to sustain a budget label. "We've been here before with budget lines like Belart, which presented material from Universal's classical labels. What amuses us about this re-release series is that it's the same old trick, offering the same old records. They obviously think the buying public is going to be hooked because it's advertised on Classic FM, but they haven't realised the game has moved on."

He adds that he is suspicious of intentional catalogue series, suggesting that best-selling titles in Germany or France do not automatically appeal to collectors in the UK. "The question is whether Eloquent will appeal to the occasional buyer, the person who might buy a disc alongside a book. Naxos covers all the bases, so it appeals to newcomers with its range of standard repertoire and to connoisseurs with more obscure works. That's why it's successful."

Both Holland and Holden agree that distribution represents the key to the performance of Eloquent. "I don't believe that Eloquent will have a huge impact on Naxos sales," says Holland, "but it will deliver strong incremental sales in what has been an under-exploited area of the market for Universal. That should broaden the market and benefit everyone."

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

Eloquent



ALBUM of the week

TWENTIETH CENTURY PIANO: Works by Castiglioni, Grieg, Stanchinsky, Kurtág, Busoni, Janáček, Stravinsky, Nancarrow. Adas

(EMI Classics CDC 55708512). The talents of Thomas Adas (pictured) place him among that rare breed of classical composer-performers as an artist capable of playing his own technically challenging music or that of others. This piano recital draws on a wide range of repertoire, offering a collection of miniatures that include everything from Grieg's folk-rooted Norwegian Peasant Dances to the mind-boggling rhythmic complexity of Conlon Nancarrow's Three Canons for Ursula. Tonal and textural variety also contribute to the programme's attractiveness. The disc will be advertised in the specialist classical press.



REVIEWS

For records released up to September 4 2000

JAMES MACMILLAN: Epitaphs; Nisan. Wallace, Cushing; RSNQ/Lazarev (BIS BIS-CD-1069). Scottish composer James MacMillan's concertos for trumpet and clarinet, given superb world premiere recordings here, were dedicated to trumpeter John Wallace and clarinetist John Cushing, who both produce bold, characterful performances.

MESSIAEN: Turangalla Symphony; L'ascension. National Polish Radio SO/Wit (Naxos 8.554478-79). Antoni Wit's National Polish Radio Symphony Orchestra has supplied Naxos with a rich source of 20th-century orchestral works, moving here to Messiaen and introducing the French composer's often ecstatic Turangalla Symphony to the budget-price catalogue.

MOZART: Clarinet Concerto; Clarinet Quintet. Thea King; ECO/Tea. (Hyperion CDA20199). One of a special limited edition of Hyperion's Top 20 best-selling recordings, Thea King's survey of Mozart's two great works for clarinet has been a

mainstay of the label's catalogue since its release in 1985. Advertising for the disc will run in the specialist classical press.

A GREAT PANORAMA OF

CLASSICAL MUSIC: Music by Vivaldi, Bizet, Verdi, Grieg, Handel, Mozart, J.S. Bach, etc. Mutter, Karajan, Böhm, Abbado, Previn.

Domingo, Michelangeli, etc. (Deutsche Grammophon 469 100-2). The first 25 mid-price line, Panorama, are introduced by a budget sampler disc that should appeal widely beyond the collectors' market.

Panorama draws on the archives of Universal Classics' constituent labels and the performers include Vladimir Ashkenazy, Alfred Brendel, Sir Neville Marriner, Herbert von Karajan and Claudio Abbado. Universal is targeting the lower mid-price Panorama series at its key retail accounts, specialist outlets and hypermarkets, supporting the August 28 roll-out with extensive advertising, a dedicated internet site, and PoS material.

ANDREA BOCELLI Verdi

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Advertising and Promotion

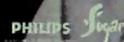
- TV advertising:** GMTV; Channel 4; Great North; Central; ITV & Westcountry
- Radio advertising:** Classic FM; Magic 8; LBC/1NR
- Press:** The Daily Mail; The Mirror; OK Magazine; Gramophone; Classic FM Magazine; Classic CD Magazine
- On-line:** Targeted banner ads
- Direct Mail:** Poster & sampler package to Italian restaurants
- Promotion:** First ever Andrea Bocelli documentary to be broadcast peak time on Channel 5 in December; Andrea Bocelli is taking part in the opening ceremony of 2000 Olympics in Sydney (14th September); Appearance at the Elizabeth Taylor Gala to be broadcast on BBC 1 (1st December); More TV performances etc; Classic FM Mag. covermount (Nov. issue) for 'Verdi' and 'La bohème' (6th November release); A new book about Andrea Bocelli to be released by Virgin Books (19th October)

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Exclusive UK only packaging contains two limited edition photographs of Andrea Bocelli

SINGLE of the week

SUGARBABES: *Overload* (London LONCS449). This hooky and infectious pop/R&B crossover song proves that Sugababes are not just another girl band. With a smart set-up and an unusual visual



approach, this trio are already setting themselves apart from most other "teen" outfits. *Overload* is both original and credible, mixing a memorable chorus with soulful verses and hard-hitting radio support including a Radio One B-listing and Capital A-listing. The best news is that *Overload* is not an isolated gem, but just a taste of more fine things to come from Sugababes.

SINGLE reviews

RECOMMEND **BADLY DRAWN BOY:** *Disillusion* (XL Recordings) **THX1000S.** The third single from Damon Gough's Mercury Music Prize-nominated album is a breezy, uplifting affair featuring Dave on backing duties. Currently on Radio One's *Clash* and enjoying rotation on MTV, this has every chance of cracking the Top 40.

NIGO: *Freediving* (Mo Wax MWR 128). The second single taken from Nigo's forthcoming debut album *Apeusunds*, *Freediving* is an addictive breezy guitar pop number which has a similar appeal to labelmate *Money Man*. It features Grand Royal artist Ben Lee on vocals and is boosted by a remix by the Stereo MCs.

THE LOVE BITE: *Take Your Time* (AM:PM CDAMP1134). This hot Italian house track is licensed from the Rise/Time label, home of Black Legend. Based around a hook reminiscent of Orbital's classic *Chime*, it has already topped *MW*'s Club Chart.

ECHOBY: *The first recording EP* (Mute CDMU256). The first single from the forthcoming Volume 2 album, *Telstar Recording* is a throbbing aggressive Krautrock-influenced track with a robust sound. Echojay has recently completed tours with *Elastica* and *Doves*.

RECOMMEND **RICHARD BLACKWOOD:** *1234 Get With The Wicked* (East West MICKY0501). This follow-up to Blackwood's number three hit *Who Da Man* will surprise those who wrote off the TV comedian as a one-hit wonder. With neat production and a chokey chorus, it looks set to follow its predecessor into the charts after a B-listing at Radio One.

10CS: *Music Pour Enfant Jouet* (Virgin/Soupe DINS212). Rob's debut British release is a typically louche French trip-hop number, complete with cinematic ambience and effortless cool. Fresh from contributing to the Phoenix project, Rob will release his debut album early next year.

SUPERDENSE CHILD: *Superfunky* (Mable Bar MAR 12010). Funky fresh uptempo beat driven folios from Southampton outfit Superdense Child. They have been picking up support from Mary Anne Hobbs on her Breezebox sessions. **DELERIUM:** *Silence* (Network 5 037703 130827). Another crack at the whip for Delerium, whose original version of *Silence* seems to have been around for eons. Sarah McLachlan's haunting vocal again provides

the mainstay, and is backed by strong new mixes from Airscape and Tiesto.

RECOMMEND **MOQDJ:** *Lady (Here Me Tonight)* (Sound By FISH MOJ002). Heavily backed by Radio One's Pete Tong, this smooth club track looks set to become one of this summer's dance anthems. Its soulful production from French duo Modjo combined with plaintive vocals have led to Ibiza support. It is a B-listing at Radio One.

CURTIS LYNCH JR FEAT. KELE LE ROOC & RED RAT: *Thinking Of You* (Telstar SUNK101). Licensed from Tony Humphries' Yellowjag label, this uplifting garage track finally sees a UK release on Telstar imprint Decode. Having created a club buzz since debut March's Winter Music Conference, it should now achieve crossover success.

IN SYNC: *It's Gonna Be Me* (Jive 9251082). Another Max Martin co-write, this former US chart-topper has all the hallmarks of a Top 5 smash: uber-melodic chorus, feel-good production and great vocals. It is *Clashed* at Radio One.

ABRAHAM: *All The Top EP* (JBO 5013726). This vinyl-only release highlights Abraham's jazz-influenced, downbeat style. Brimming with smoky atmospherics and cinematic strings, the four tracks show plenty of promise for JBO's South Coast act.

SPLITKID: *All The Top EP* (Roadrunner RED2090-3). Already well established as a live act in this country — they are high up the bill at the Reading and Leeds festivals — singles sales have never quite been the point for Splitkid. Split it Out has only to beat number 27 to become their biggest hit, and with the current vogue for US metal, one cannot knock its chances.

RECOMMEND **NEAT:** *Wifey* (AR18 074321 7909123). Huge in the *AR18* club charts, this follows in the footsteps of tracks such as *Ruff End*. No more. Although currently not receiving much mainstream airplay, it could even creep into the Top 40.

MANCHILD FEAT. KELLY JONES: *The Cliches Are True* (One Little Indian CICH0095). This baffling rock-hybrid features the Stereophonics vocalist sitting uncomfortably atop a guitar-driven breakbeat from Marshid. Caking in chemistry or charm, this does nothing but prove that the clichés regarding ill-advised

RECOMMEND **SONIQUE:** *Sky* (Serious/Universal MCS10400). With *I Feel So Good* still in the Top 40 three months after its release, chart-topper *Sonique* unleashes the follow-up. Epic production is topped by *Sonique*'s soaring vocal to create an instant radio smash. With airplay growing rapidly (including A-listings at Radio One and Capital), it's only hindrance may be the lingering grip of its predecessor on the Airplay Top 20.

ALBUM of the week

UNDERWORLD: *Everything Everything* (JBO 012 JB012542). Recorded during the past two years at various venues around the globe, *Everything Everything* captures the band at their very best. Including classics *Born Slippy* and *Rez* for the first time on an album, this collection — essentially a greatest hits round-up — is likely to be snapped up by both dance and rock fans to ensure a healthy chart placing. A DVD version of *Everything Everything* follows in October.



collaborations could be true after all. **PLANET PERFECTO:** *Bullet in the Gun* 2000 (Perfecto PERF030CD). Paul Oakenfold's trance anthem receives another outing courtesy of new mixes from Solar Stone, Rob Sevier and Rabbit in the Moon. Having reached the Top 20 late last year, it should at least match that success this time around thanks to a B-listing at Radio One. **AMMO TOBIN:** *4 20 Mantis* (Ninja Tune ZENCD1294). Brazilian funk-inspired experimentalist Tobin's latest release is an excursion into stoner rock rhythms and strings. A guest appearance from rapper Roots Manuva and a remix from downbeat act Bonobo add variety to the package.

organ and even bouzouki. **CUT LA ROC:** *La Roc* (Skint BRASSIC 100). Like labelmates Midfield General and Fatboy Slim, Cut La Roc specialises in uptempo rubbery grooves mixed with big beat and electro influences. Cut La Roc is an accomplished DJ and this album thrums and flows like one of his sets. Indie band Snow Patrol pop up on two tracks which add a commendable diversity.

RECOMMEND **SIZZLA:** *Bobo Ashanti* (Greensleeves GHLED259). Sizzla's unique blend of ska/dancehall rhythms and rootsy vocals and philosophy have been gaining him worldwide respect and recognition including two Mobo nominations. There is a genuine sense of strength and intent contained on this album which should continue the work of his original artist. **THE KINGSBURY MANX:** *The Kingsbury Manx* (City Slang 20169-2). Debut album from North Carolina-based quartet is the US underground pop discovery of the year. Their organ-driven, elegiac songs are hypnotic and utterly

ALBUM reviews

MADE IN LONDON: A Perfect Storm (RCA 7432177649). Two female rock/pop hits release albums in the same week... Whereas Madusa had a softer, introspective approach, Made In London are more uptempo, gritty and cocky. Their particular brand of rock and soul is best witnessed on the *WMI* Madusa-arranged *Ain't Another Love Song*, the cracking single *Dirty Water* and the heavy guitar-infused opener *I'm Not*. Produced and co-written by Peter Ibsen, this is a decent debut, even if it does tend to rust out in its second half.

CHRISTIAN FALK: *Quel Borel* (London 857384752). This is the debut album from a Swedish producer who has worked with Notorious B.I.G. and Neneh Cherry. The polished set blends house, soul and jazz ballads. With the *Make It Right* single about to storm the charts, *Quel Borel* should perform well in the coming weeks.

10CS: *Buggin' Out* (We Love You AMOUR30CD). This is the first full album release on Wall Of Sound offshoot We Love You. Capitalising on the positive reaction to their contribution to the compilation *We Love You...So Love Us*, 10CS' debut is an appealing mix of solid songwriting with shuffy beats and slide guitar. The album is produced by the Dust Brothers (*Beck*).

BLUE STATES: *Nothing Changes Under The Sun* (Memphis Industries M111CD). Following four well-received EPs, Blue States' debut album is a confident affair. It breaks away from the restrictive nature of trip hop by incorporating guitars, Hammond

RECOMMEND **TWO LONE SWORDSMEN:** *Tiny Reminders* (Warp WARP077). Andrew Weatherall and Keith Remiswood continue their sonic adventures on their second album for Warp. A typically uncompromising collection of deep groove grooves and fried effects, it will no doubt hit their more open-minded listeners.

DEEJAY PUNK-ROC: *Spilling It For Everyone* (Independente ISOM17CD). The much-delayed follow-up to Punk-Roc's debut *Chickeneye* sees a return to the breakfast adventures and old-school references of yore. A fun listen, *Spilling It For Everyone* nevertheless sounds a little stale in today's post-big beat environment.

ESKOBAR: *Til We're Dead* (V2 VVR1009423). Swedish group Eskobar's melancholic guitar-based pop has won them rare reviews for their European festival appearances. *Til We're Dead* is a set of carefully-crafted songs sung in English which take influences such as Mazy Star and Nick Drake to form a moody yet hopeful whole.

Hear new releases

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

This week's reviewers: Simon Abbott, Dugald Baird, David Balfour, Jimmy Brown, Chris Finn, Mary-Louise Harwood, Owen Lawrence, Ajax Scott and Simon Brown.



RECOMMEND **MADUSA:** *The Way It Is* (V2 VVR102402). Following the number 14 hit *Don't You Worry and Walking On Water* earlier this year, the debut album from British female trio Madusa is a heady mixture of guitar-driven pop and well-crafted R&B. Its best moments are the anthemic *Walking On Water* and the patented torch song *The Way It Is* and the marvellous orchestral swayer *Get Away* — which would make a great future single. The album was largely produced and written by Wayne Hector and Mickey P in London and Stockholm, with the girls co-writing three of the tracks.

NEW RELEASE

Key album releases scheduled for the next six weeks

September 4
Fury Callaghan What Colour Is Love (Tahiti) Loud
Christian Falk Joy Borden (London) Gamma Kid Volody (WWE)
The Lovelies Hello Pig (East West)
Madsaus The Way It Is (2) Storm
Be In London A Perfect Storm (RCA)
Teach & Go I Find You Very Attractive (V2)
Underworld Everything Everything (J&R)

September 11
Alpinistas B.S.I.C.I. (Faith & Hope)
Erykah Badu (Motown)
Barenaked Ladies Maroon (Reprise)
Dum Dum Goes Without Saying (Good Behaviour)
Goldfrapp Folk Motion (Mute)
Lily Pink 'n' Mix (Polydor)
Wendy Brubaker Maroon (WEA)

September 18
Dave Arnold Shaft (DST) (Epic)
Block Storm Songs (One Little Indian)
Black Blackwood 'You & Love To Hate This (East West)
Cam'ron Sports Drugs And Entertainment (Epic)
Dope Smugglers Dope Rap (Perfect) Ice-T
Grzeskowiak His (Reprise)
Madonna Music (Maverick)
Barna Stretches Timesless - The Concert (Columbia)
Various Danish Tenaglia London (Global Underground)

September 25
Dave Coverdale Into The Light (Chrysalis)
George Abandoned Shopping Trolley (Hush) (DST)
Kylie Minogue Light Years (Polygram)
Van Morrison & Linda Gail Lewis You We Aght (Virgin)
Pearl Jam Live (Epic)
Sweet Female Attitude (Mink/WEA)
Whiteboys A Rock In A Milky World (RCA)

October 2
Shade Area In Return: Remix (WEA)
Melanie B Hat (Virgin)
Green Day Warning (Reprise)
McAlmont Be (Epic)
Billie Piper Walk In Line (Innocent)
Finley Guys Young (Epic)
Roadhouse Rock A (Parlophone)
Repräsent In The Move (Virgin Loud)

October 9
Agnetta & Nelson Hudson St (Chrysalis)
Alisa's Act (Mercury)
The Beautiful South (Mercury)
Erasure Lovest Me (Blue)
Made In Hackney Everything To Me (Island)
Cristina Locicci Miss Jane (Jazz)
Picabo Black Market Music (Hut)
Wooke Wookiee (Soul 2 Soul)

1	WARRIEST YOU EVER	Simply Deep	1P	5262	24	1105
2	MONTEAZAR	THE BEST OF MONTEAZAR Metal In	1P	5242	24	1105
3	THE GREAT WHITE DRIVE
4	NATIONAL TRUST	CHICK ORCHESTRA	TRUST	5230	24	1105
5	THE TORONTO SUNDAY MORNING NEWS
6	THE GREAT WHITE DRIVE
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RELEASES THIS WEEK: 155 • YEAR TO DATE: 3,953

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INDEPENDENTS HOLD ON STRONG AS BIG GUNS BRING OUT THEIR FRONTLINE NAMES

The majors' aggressive pricing strategies with frontline back catalogue artists has failed to dent the confidence of the independent sector. Colin Irwin reports

It has been yet another eventful year so far for the mid- and low-price markets. After the various boardroom upheavals of last year, observers might have expected a quiet period of transition with the balance of power tipping firmly towards the majors, who are now giving the lower price points the kind of care and attention which used to be reserved purely for full-price. Warner is the new major not yet involved in the budget arena, which is now featuring more mainstream artists than ever. Meanwhile, mid-price is increasingly seen as an important strategic vehicle for key acts, and major frontline albums are frequently reduced in price — often for limited periods — to kick-start campaigns and galvanise careers.

In the days when the majors regarded most of their own back catalogues as an irritating waste of space, it was the independents who grew the market, creating ever-more ingenious outlets through which to sell their product. Now, even in the face of the majors' concerted intervention, independents are refusing to lie down and die. Castle Music and Music Collection, whose outlet has been an integral ingredient of a market that has developed enormously during the past decade, have held their corners remarkably well in the face of the onslaught from the big guns. Both have bullishly taken steps to protect their business with fresh strategies on the product and boardroom fronts.

Castle went through a particularly unsettling period when Alliance cut it

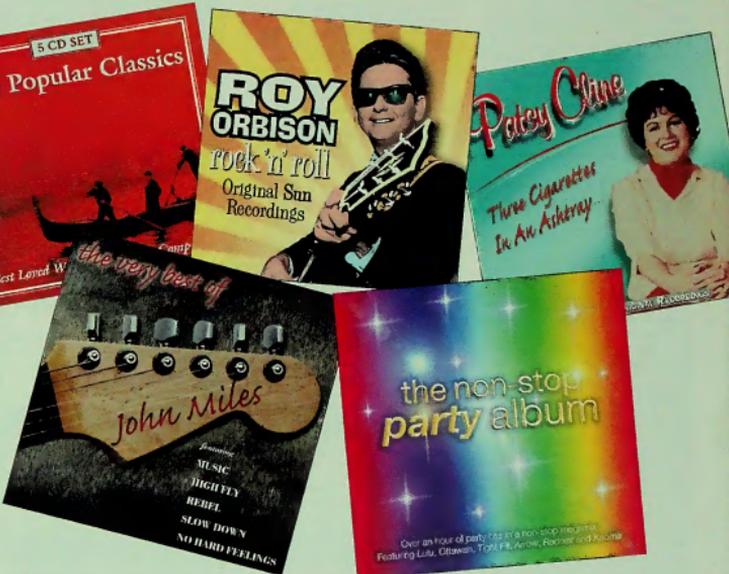
"It is always tough when the majors are dropping the price of their frontline product. It is difficult to counter" — Danny Keene, MCI

up for sale in 1998. In July 1998, it was acquired for £17.8m by venture capitalist Rutland, which oversaw profits of £3.4m the following year — the first time Castle had been in the black for several years. Three months ago, the company was sold on by Rutland to the Sanctuary Group for £46m. The deal seems to have energised the whole of Castle, now renamed Sanctuary. Not only has it enjoyed an outstanding second quarter, it has discovered that licensing deals and product acquisition have become easier now that the company's long-term future has been secured. Sanctuary has even moved into the full-price market and is originating its own product in the wake of the change. It has retained the Castle branding on much of its product, in the shape of the fast-growing Castle Pie budget label and the Pulse and Select imprints, which have been renamed Castle Pulse and Castle Select.

On September 18 Castle Select unveils its controversial first release by Mr Methane — a novelty entertainer from Macclesfield called Paul Oakfield — who practices "petomania", creating tunes with his own natural gases. Unsavory or not, Sanctuary head of budget Les Simmonds is convinced he has a hit on his hands with no shortage of promotional opportunities or advertising slogans falling into place to coincide with the release of the album, Mr Methane.com.

"We've had amazing interest in this project," says Simmonds. "Coming up to Christmas there will be a big market for it. Kids love it, there's lots of media interest and at a £3.57 dealer price it looks like really catching public imagination."

Music Collection has also undergone a cosmetic change. Kingfisher bought the VCI Group, including the various Music Collection labels for an undisclosed amount



Forthcoming releases from Sanctuary (top) and MCI

in the autumn of 1998, creating three separate audio divisions under one umbrella — MCI, budget label market leader Crimson (dedicated to producing product for Woolworths and other EUK-distributed outlets) and the fast-rising Demon. The collective title for the three divisions is now the Demon Music Group, although marketing director Danny Keene attaches no great significance to the new branding.

"It has made no difference at all," says Keene. "We're still out there trading as MCI with our own place in the market. It is always tough when the majors are dropping the price of their frontline product down to mid-price and their mid-price down to budget. That is bound to have an impact on our business and it is difficult to counter, but as an independent company we have always had to have a creative edge and the quality of the titles we've got coming out proves we still have that creativity."

Those titles include a new Don McLean Collection, which is among the first fruits of a new licensing agreement with Universal, and Daniel O'Donnell's Heartbreakers, the first release under a similar deal with Ritz Music Group.

ABM, meanwhile, is steadily rebuilding the vast catalogue of former budget market

leader Hallmark, having bought the company in the wake of the collapse of previous owner The Point Group early this year. ABM, which was originally set up to trade in audio books through book retail outlets, is not content to rest on its laurels after gaining the Hallmark catalogue and managing director John Cooper is full of plans for further expansion and new label

"We hauled Hallmark out of the grave and we've kept our market share. We've had a lot of support from retail and I'm very happy" — John Cooper, ABM

launches as he identifies untapped areas of the market.

ABM plans to reactivate the specialist jazz label Coolnote, the RMP and Hallmark Classics labels. It will also launch a new soul label, as well as re-launching Hallmark's old low-price stalwart Pickwick as a mid-price MOR outlet. One of its

boldest moves is the reissue of the old Top Of The Pops albums, which were sold primarily through Woolworths in the Sixties and Seventies, featuring session musicians copying the hits of the day-for-note. It already looks as if the albums — released on CD for the first time and recreating the famous original covers featuring scantily-clad models — will become a cult collectible. Both traditional and non-traditional outlets are enthusiastic about the series, which will retail in a two-in-one format with a £4.95 dealer price.

"At one stage some of these albums were doing 1m units," says an incredulous Cooper. "Pickwick released about 200 of these albums across 10 years. They were copying the hits note-for-note and people bought them because they were so cheap, yet they were so good you could hardly tell the difference between the covers and the originals."

Cooper is also confident that his gamble in buying Hallmark will pay off. "We hauled it out of the grave and we have kept our market share. We have had a lot of support from retail and I'm very happy with the way things are working out."

Former Hallmark managing director Marcello Tamaro, meanwhile, is not >

▶ letting the grass grow under his feet either. Having lost out to ABM in his bid to lead a management buyout at Hallmark, Tamamo is busy setting up a new operation he has named Bianco.

Another independent making its mark against the odds is the Delta Music Group. Its Delta label, which has been going less than a year, is planning eight new releases in September, including collections by Sham 69, Petula Clark, Jonathan Richman, Lonnie Donegan, John Renbourn and Harold Rocks, and expects to establish a catalogue of 50 albums by the end of the year.

"It takes a while to put a catalogue together and convince people you are a serious label, but we have worked hard at it and we are very happy about the performance so far," says label manager Peter Jamieson. "We have even licensed some product for Castle. That shows how far we've come."

Prism, too, is in good shape, enjoying notable success with budget category catalogue. A Susan McCann budget double

album has sold more than 30,000 units and Prism has several more hefty autumn promotions planned to consolidate its success.

"A lot of the major stores are now offering promotions of albums retailing at under a fiver and we're nicely positioned to provide the product," says licensing manager Steve Brink.

"If you can offer quality product for retail at £2.99 you are going to get a lot of re-orders." With new releases including classic artists such as Edith Piaf, Kathleen Ferrier, Dean Martin, Van Morrison, Patsy Cline, Woody Guthrie, Tammy Wynette and Buddy Holly, Prism is anticipating a strong last quarter.

The majors, though, still hold a tightening grip on the market. EMI, for example, is TV-advertising a new budget Wurzels compilation in the West Country in a campaign strongly supported by the band. It is not above taking advantage of high-profile acts by its rivals, either, shrewdly mirroring Sony's TV-advertised Music To Watch Girls By collection of Andy Williams tracks with its Standing On The

Corner, showcasing Dean Martin and Tony Bennett, which has sold 5,500 units in about a month. "It pays to keep an eye on the full-price stuff coming out," says EMI Gold label manager Steve Woolf. "A TV ad, a new album or a tour can always focus attention on a particular artist and bring you success."

It is a sign of the times, however, that one of its biggest budget sellers leading up to Christmas is a karaoke collection of the hits of 2000.

Meanwhile, ever bigger names are entering the mid- and low-price arenas, courtesy of the majors. BMG already has a formidable roster of talent at these price points from Elvis Presley to Boney M. Its best sellers of the past year have been Lou Reed's Best Of at mid-price and Perfect Day at budget. It is now poised to introduce relatively recent titles such as Beth Orton's Central Reservation, Spiritualized's Ladies & Gentlemen We Are Floating In Space, Kenny G's The Moment, Toni Braxton's Secrets and Eurythmics Greatest Hits, albeit for a limited period.

"It is an opportunity to strengthen retail

campaigns but also to generate some sales for the artist," says BMG catalogue marketing manager Linda Nevill. "We've found it works. It is not harmful, especially if it is a classic artist, and the albums will continue to sell when they go back to full-price. Beth Orton has a new album out next year, so it is a chance for people who would not have normally bought the album to hear her and possibly be attracted to her new album catalogue."

"It pays to keep an eye on the full-price stuff coming out. It can focus attention on a particular artist" — Steve Woolf, EMI Gold

BMG's low-price specialist Camden has now been going for three-and-a-half years and has sold 8.5m units from its 250-album catalogue. Unusually, it is an international imprint, selling in 32 territories. A year ago it spawned a new mid-price sister label, Camden Deluxe, which has also had prominent success.

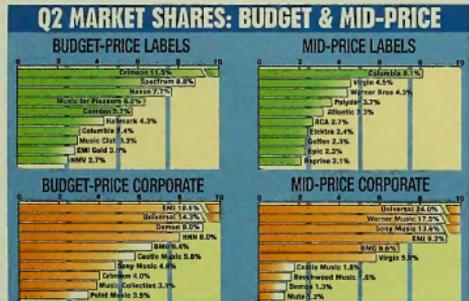
With BMG, Universal, Warner, EMI and Sony all proactively pursuing the strategic potential of the price point — and extensive catalogues of frontline artists with which to do it — the already intense competition is likely to get hotter yet. So far the indies are holding their own, but can it last? Watch this space.

EMI AND UNIVERSAL TIGHTEN GRIP ON THEIR SECTORS

EMI remained the top low-price company in the second quarter, warding off the challenge of Universal, which has come into the frame in a major way since acquiring the Spectrum catalogue. EMI holds the top spot with an 18.6% market share, more than 100,000 units ahead of Universal on 14.3%.

The biggest gains are made by Demon, now revitalised as a catalogue company under the Kingfisher umbrella with Music Collection and Crimson, the quarter's biggest loser, slipping from second to eighth spot with its content specifically for Woolworth and other EUK-distributed outlets. Music Collection also slips from sixth to ninth, beaten only narrowly by its sister company Crimson. HNH has done well to hold on to its hard-fought fourth spot from the first quarter, underlining its well-established strength in the classical field as one of the few low-price companies originating fresh material. Its move into jazz and world music has clearly also helped its reputation at retail.

There are more budget gains, too, for BMG, whose well-performing flagship Camden imprint has helped lift it to fifth spot with a 6.4% market share, just ahead of Spectra Music, whose fortunes have revived dramatically under its new owners. It is likely to be the last time Castle's name appears in



Source: CIN

the corporate charts, however, with Sanctuary now the official title of the group, even if various Castle brand names have been sustained.

It will also be the last time we see The Point Group, which charts at 10th place here but has now disappeared from the market

altogether, to be replaced next quarter by Hallmark's new owner ABM.

The Crimson label maintains its hard-won position as top budget label, but Universal's Spectra Music is closing in, just 70,000 unit sales behind after enjoying its best year ever. Spectrum edges out the primarily

classical Naxos range (191,370 units, 7.7% share), followed by EMI's Music For Pleasure, BMG's Camden, ABM's Hallmark, Sony's Columbia, Music Collection's Music Club, EMI Gold and another dedicated classical range from HMV.

It is a different story in the mid-price sector, where the majors have predictably taken a firm grip on the market. Universal retains its top spot with some ease, enjoying a formidable 24% market share which translates into 771,897 units sold, giving a commanding 200,000-unit lead over nearest rival Warner.

"We are determined to stay there and we won't rest on our laurels," says Universal's senior product manager Silvia Montello. "It's a very competitive market and we've got to keep coming up with the goods to stay at the top."

Sony slips to third spot, but has a comfortable lead over fourth-placed EMI, with BMG at fifth completing a clean sweep for the majors. With vast catalogues at their disposal and an understandable reluctance to countenance too many licensing deals to the indies, this situation is unlikely to change in a hurry. Virgin and Castle/Sanctuary hold on to sixth and seventh places respectively, but there is more movement below them as Breakthrough, Demon and Mute all make breakthroughs into the Top 10.

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SRG telesales just about coping with the demand for the new Castle Pie releases.

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EVERYONE WANTS A PIECE OF THIS PIE!

CASTLE PIE, the UK's fastest-growing deluxe superbudget label, celebrated its first birthday this month on the crest of a sales wave with summer promotions in Our Price, HMV, Safeway and Kwiksave, as well as being featured in a joint promotion with Grimsun in Asda. Now part of leading independent Sanctuary Records Group, Pie looks set to continue the upward trend, with strong pre-Christmas release schedules including the launch of a 3-CD box set range.

The doors are opening for Castle Pie thanks to industry recognition of the step-change in quality that the label has introduced to the superbudget market. "Quality music and quality packaging is an absolute prerequisite for success at this highly competitive end of the market" explains SRG's Chief Operating Officer, Roger Semon, whose initiative early in 1999 led to the label's launch last August (see story on right). Semon says, "Despite what some people think, budget consumers who shop at major branded retail outlets are becoming more discerning. Sooner or later, consumers get frustrated by poor sound quality and re-records that don't sound anything like the original hit. There will be no disappointed consumers with Castle Pie. For price and quality, it can't be beaten".

With a range of 200 CDs, including more than 20 doubles, the label's unique attractions include over 80% of the range consisting of "Original Artists - Original Recordings" material, most of which is unavailable elsewhere at this price point (RRP: £3.99, doubles £5.99). This has been secured thanks to the

availability of repertoire from Sanctuary's own vast reservoir of copyrights, which includes UK labels as diverse as Pye (one of the "Big Four" major labels throughout the 50s, 60s and 70s), Immediate, Piccadilly, Transatlantic, Dawn, Bronze, plus USA labels Sugarhill, All Platinum, Solar, Bearsville, Chelsea, Invictus, Hot Wax, Berserker and many more. In addition, valued licensors such as Trojan, Charly, Network, Ace, Nestshare, Cooking

Vinyl, K-Tel and many others have contributed a wealth of original material. Regular monthly releases maintain the profile of the label, whose activity is proving complimentary to the existing company business such as with Castle Pulse getting into Asda. Forthcoming releases include albums from Nina Simone, The Searchers, Django Reinhardt, Uriah Heep, The Goodies, Petula Clark, The Fatback Band and Charlie Parker.

CASTLE PIE

THE STORY BEHIND THE SUCCESS

IN JANUARY 1999, Castle Music recruited Norman Jopling, Terry Chappell and later, Lynn McPhilemy to the company. This was the team behind Hallmark which at the time was the UK's most successful superbudget label (RRP £2.99). Their brief was to create a new deluxe superbudget label at a new price point (RRP £3.99), thereby instigating a step change in the market. The new label would feature repertoire and packaging more closely associated with upper-tier budget ranges carrying an RRP of £5.99. SRG Catalogue

"There are some fantastic lines within the Castle Pie Catalogue that rival other companies' Budget and Mid-Price titles but at a far superior price. A very exciting and timely avenue for Sanctuary to be entering."

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Marketing Manager Lynn McPhilemy then commissioned an extensive market research survey to ensure the end product met the varied needs of today's impulse purchasers. Armed with market data, Jopling and Chappell, working closely with McPhilemy and SRG's Head of Budget Division Lee Simmonds and Label Manager Sam Szczepanski, proceeded to ready 100 releases for the August 1999 launch. There are now in excess of 200 titles available to order.

For a copy of the latest Castle Pie catalogue, ring Customer Services at Sanctuary Records Group on 0800-328-4376.

REDUCED PRICE SECTORS KEEP CLASSICAL AFLOAT

The classical market has reaped huge benefits from mid- and low-price product, reports Andrew Stewart

Bargain-basement recordings of classical music and other specialist genres were once greeted with suspicion by dedicated collectors — especially so in the early days of CD when premium quality product was almost invariably presented at premium price. The second edition of *The Penguin Guide to Bargain Compact Discs*, published in 1998 as the definitive guide to the best buys in classical music, dwarfed its slimline predecessor at more than 1,350 pages, reflecting the remarkable rise of budget-label Naxos and the proliferation of new and affordable mid-price lines drawn from the back catalogues of the majors.

Classical and specialist markets have responded positively to the flood of mid-price material now on offer, with customer choice boosted in recent years by the release of highly-credible recordings at considerably less than full price and newly-recorded Naxos

discs offering rare repertoire at a retail price of £4.99. According to Barry Holden, marketing director of Naxos' UK distributor Select, discount record pricing has had an overall benefit for the classical market.

"The market has been heavily influenced by non-full-price product," says Holden, "in fact, the market is now being led by that

'The classical market is now being led by non-full-price product' — Barry Holden, Select

product, which is a very new and unusual situation. In the case of Naxos, we're doing that with new recordings rather than reissues."

Although the classical majors are unlikely to produce freshly-minted interpretations at budget price, Universal last week unveiled its budget Eloquence series as a first serious rival to Naxos (see Classical News, p26). Meanwhile, EMI Classics has attracted critical acclaim for its mid-priced Debut series, regarded as an intelligent response to the problem of nurturing young or little-known talent. Debut was launched to mark EMI's centenary year

and has since given opportunities to artists such as pianist Haesun Paik, natural horn player Andrew Clark, the Adelphi Saxophone Quartet and soprano Rebecca Evans. New releases this autumn include a disc of the Belcea String Quartet playing works by Debussy and Ravel.

Barry McCann, marketing director for EMI Classics UK, says that Debut represents a cost-efficient way of investing in new talent. "The costs of marketing classical are the same as for pop, but Debut represents a good investment," he says. "The series leaves a very good taste in the mouth within the company, since it is about looking towards the future. Sales are modest overall, but there have been exceptions, with two albums from Thomas Adès and another featuring mezzo-soprano Katerina Karnélus. These have sold on a par with full-price releases from recognised artists."

For Barry Holden, brand identity is all-important in establishing the credibility of a budget-price classical range, a view supported by the present price of Naxos as market leader.

"It is about brand rather than about artists, therefore it's about creating a form of packaging that works en masse," says Holden. "The product has to work in corporate terms, and it helps that it is going together in store. Needless to say, at its price point a Naxos disc has to move at least three times as many as a full-price CD. Given that we keep increasing the amount of linear footage in store, we can comfortably assume that that is happening. A budget or mid-price line has to work very well or retailers will, rightly, want to address the square footage it occupies and ask if it could be working harder for them."

The classical majors have successfully addressed mid-price brand identity and its in-store visibility. The attractive packaging of mid-price lines such as Deutsche Grammophon's Originals and EMI's Great Recordings of the 20th Century, both of



EMI Classics' Thomas Adès (l) and releases from his new double-disc Panorama range.

which use original artwork from LP sleeves as part of their design, and of DG's new double-disc Panorama range, has helped generate considerable retail support. In addition, the artistic worth of these recordings greatly adds to their marketability. Philips Classics celebrates its 50th

EMI gold

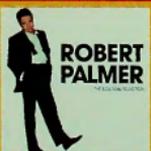
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Universal's Decca legends and DG Originals series

anniversary next year with a mid-price survey of its back catalogue, branded as Philips 50 and weaving original LP artwork into the design.

"We have the catalogue to develop very strong new mid-price lines, such as Panorama, Decca Legends and Philips 50,"

says Universal Classics catalogue manager Graham Southern.

He adds that the performance of mid-price classical sales has been affected by attention to the details of packaging, sleeve notes and remastered sound. A mid-price Decca Operas series, including full librettos and translations, is due for the second half of next year, together with Decca The Singer, an ambitious project to mine the vocal archives of Universal's three classical labels.

"It makes commercial sense for us to take the best crop of singers from Decca, DG and Philips, remaster and repackage their finest recordings, add genuine rarities and put them together on the same series," says Southern.

The costs of remastering and repackaging for most mid-price series issued by the classical majors are spread across international budgets, with individual territories contributing A&R suggestions and developing local marketing initiatives.

"Just as it has become popular over the past 10 years for concert halls to market series of individual classical concerts under the umbrella of a particular theme, so too has it made sense to repackaging classical music on disc under one overriding brand," says Holden.

The marketing trend has created highly-visible entry-level products and outstanding bargains for collectors, with Philips Duo, Decca's Ovation, EM's Forte and other mid-price two-for-one packages introducing great recordings to new audiences.

Matthew Cosgrove, general manager of Warner Classics UK, pioneered the Ultima double-disc budget line, making recent full-price material available to those with shellow pockets and offering unusual and neglected repertoire from the back catalogues of Warner's constituent classical labels.

Does the proliferation of mid-price lines represent a reaction to dividing full-price sales, or are they a means of converting and keeping new classical customers? "The two

exist side by side, clearly, but it is more a case of the latter than the former," says Mark Wilkinson, head of Deutsche Grammophon and Philips in the UK. He suggests that the mid-price market has appealed to long-standing classical collectors and also to those seeking an entry point to the genre. "Series such as Deutsche Grammophon's The Originals and Panorama have always been part of the make-up of the business — reinvigorating the catalogue is nothing new. But we have been genuinely surprised by the open-market reaction of the trade to the first 25 releases of Panorama.

It's given us great confidence to put a heavyweight campaign behind it, including radio advertising on Classic FM, which is very unusual for a back catalogue series."

In a mature market, it has clearly become necessary to find sophisticated ways of selling recordings that might already have been available in redundant mid-price lines or bargain compilations.

"That's the creative challenge," says Wilkinson. "The Originals, for me, is one of the simplest, yet most creative and effective ways of presenting analogue material to a new audience. It has been a phenomenal success."

Since its launch in 1995, Deutsche Grammophon's Originals has sold more than 2.5m discs worldwide and built a list of more than 130 titles. Selling archival jewels at a knock-down price was not universally welcomed within the famous yellow label's Hamburg headquarters, although the consequent sales figures certainly were.

"There are award-winning titles in there, and discs that have already sold extremely well over the years," says Wilkinson. "This is

about West End goods at Southern prices. The choice of budget classical is huge for the consumer, so being able to use the Deutsche Grammophon brand identity and those original cover shots was a marketing man's dream."

McCann stresses the importance of marketing and image in generating high-volume sales for mid-price product. "We have invested heavily in marketing our Great Recordings of the 20th Century," he says.

"It's an international range, so that investment has been extremely worthwhile. Worldwide sales stand at well over 1m and

UK results have been much higher than forecast. It's perhaps the most successful mid-price series EMI Classics has ever done."

McCann believes the market for mid-price classical recordings has grown as a result of EMI's Great Recordings range, even if the main contribution of the series has been to encourage other labels to follow EMI into the price point.

"It is difficult for one company, even a major, to grow the market on its own. We are always very happy when others help increase the market alongside us. We do know that we've increased our own market in terms of mid-price sales, and I suspect that people who have bought our Great Recordings have also bought similar product from other companies."

And if a market led by discounted core product is not quite what classical purists envisage for the sector, they can take comfort from the fact that the quality of the releases is instilling discerning buying habits in the classical consumer.

'It's difficult for one company to grow the market on its own. We're always happy when others help increase the market alongside us' — Barry McCann, EMI Classics

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PRODUCT GUIDE

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TO FOLLOW...

THE WURZELS: The Wurzels (EMI 527 0462) Out now. TV-advertised in the West Country, EMI has discovered the Wurzels retain a unique position of affection in our hearts. It anticipates even more support over the next few weeks for a definitive collection that inevitably includes their biggest hit *Combine Harvester*.

TOM JONES: The biggest 5+CD collection (Prism PLATBX 705). Out now. The success of Tom Jones' *Reload*, one of the best-selling albums of the past year, will give rich impetus to this impressive boxed set. It includes 26 Country Hits, 26 Classic Pop Hits, 26 Love Songs and Duets to reflect most sides of the Tom Jones experience. Attractive value at a £4.76 dealer price.

JOHNNY CASH: *The Man In Black* (Prism PLATCD121). Out now. Above average recording of Cash in concert that includes some of his most famous tracks including *Folsom Prison Blues*, *Ring Of Fire*, *Boy Named Sue*, *Orange Blossom Special*, *Sunday Morning Coming Down*, *If I Were A Carpenter* and *I Walk The Line*.

VARIOUS ARTISTS: *100 Popular Classics* (Castle Pulse MBSDCD17X). August 28. A range of classical collections that have already been hugely successful for Castle/Sanctuary, selling a million across the range through the Nineties. The five-CD boxed sets are being re-launched with alternative packaging in new slimline boxes to encourage easier display. Other collections cover Romantic, Relaxing, Heavenly and Piano Classics.

VARIOUS ARTISTS: *BeBop Spoken Here*

(Proper PROPERBOX 10), August 28. Proper, now a key distributor after acquiring Direct, is also rightfully acclaimed for the quality and cheapness of the boxed sets produced by its house label. It has enjoyed outstanding sales for previous jazz, folk and country collections and this four-CD collection detailing the history of bebop is one of the best. It features 97 tracks and includes a 56-page illustrated booklet.

SHAM 69: *Lead Up Boots And Corduroys* (Delta 47 036). September 4. Sham 69 never fall too far out of fashion — if The Kids Are United was recently featured in a TV ad, for example. This 20-track compilation, including five live cuts, marks the group as "the only true punk band". It opens



with *If The Kids Are United* and includes the hits *Barstol Breakout*, *Hersham Boys* and *Joy's On The Street Again*.
PETULA CLARK: *This Is My Song* (Delta 47 035). September 4. Eighteen-track collection featuring most of the famous Sixties hits such as *Downtown*, *Colour My World* and *Don't Sleep In The Subway*, plus other songs written by Tony Hatch.
LONNIE DOWEGAN: *Putting On The Style* (Delta 47 040). September 4. Interest in the king of skiffle has been reignited by his recent full-price album with Van Morrison.

This 20-tracker illustrates the early folk blues style that Donegan adapted to skiffle with such influential results in the late Fifties. Arguably classic *Cumberland Gap*, *Pick A Bale Of Cotton*, *Putting On The Style* and *Little Liza Jane*.

MR METHANE: *mr.methane.com* (Castle Select SELCD 579). September 18. Sanctuary has high hopes for this novelty release featuring the unusual talents of Mr Methane (aka Paul Oakfield) from Macclesfield, with his flatulent interpretations of the classics, including *Swan Lake* and *Greensleeves*.

ROY ORBISON: *Rock & Roll* (Castle Pulse PLC CD373). The Big O's early Sun recordings heads a series of high-profile



releases on the Sanctuary imprint that also includes Marilyn Monroe's *I Wanna Be Loved By You*. Dealer price £3.57. September 18.
ANIMAL NIGHTLIFE: *The Best Of Animal Nightlife* (Music Club MCCD436). September 18. The "cappuccino cool" Andy Poulis-fronted band of the Eighties who at one point specialised that decade's style. It includes all their hits including *Mr Solitaire*, *Nature Boy* and *Love Is The Great Pretender*.
DANIEL O'DONNELL: *Heartbreakers* (Music Club MCCD437). September 25. Music

Collection is delighted with what it regards as a coup in licensing O'Donnell to budget for the first time in a deal with Ritz. O'Donnell has sold half a million albums at full-price for Ritz during his long career so Music Collection, which has other O'Donnell releases planned, justifiably has high hopes for this one.

DIANCO REINHARDT: *Guitar Genius* (Castle Pie PIESD 233). September 25. There will always be a new audience ready for the great gypsy Hot Club guitarist and this 22-track collection, including popular tracks such as *Crazy Rhythm*, *I'll See You In My Dreams*, *Sweet Georgia Brown* and *Limousine Blues* represents remarkable value in Castle/Sanctuary's hugely successful super budget range.

ASIA: *The Best Of Asia* (Music Club MCCD443). September 25. A surreal new illustration was commissioned to ensure the Roger Dean logo appears on the cover. The album itself includes the supergroup's best recordings between 1988-1997.

PATSY CLINE: *Three Cigarettes In An Ashtray* (Castle Pie PIESD 217). September 25. Now firmly entrenched as a "classic" artist, a quality Cline collection at super budget is guaranteed to perform well at retail and support campaigns. This 24-track collection includes *Walking After Midnight*, *Lovessick Blues* and *Crazy Dreams*.

VARIOUS ARTISTS: *Top Of The Pops* (Pickwick, PIMACD 1000 TOTP1). September 25. A series of releases of the original covers albums that became a British institution through the Sixties and Seventies with garish sleeves, bionde models sprawled on the covers and not-for-note copies of the hits of the day by accomplished session musicians. The releases also mark the re-launch of the Pickwick label.

VARIOUS ARTISTS: *Karaoke 2000* (EMI 528 6942). September 25. Confirming the amazing popularity of party and karaoke albums, EMI firmly expects this one to be

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HARRY NILSSON: Nilsson Camille Deluxe (Camden Deluxe 743221); Harry Nilsson (743221); Skidoo & The Point (74321); 757432); Harry and Nilsson Sings Randy Newman (74321); 757442); Son Of

Camille (74321); 757462). August 21. This is a major BMG campaign — the first — to establish Nilsson as a frontline legend with the reissue of his catalogue from 1967-

1973. The series features five CDs containing nine complete albums plus numerous rarities and bonus tracks with extensive sleeve notes, deluxe slip cases and foil stickers. BMG booked a full-page ad in *MjO* and with plenty of press interest in the campaign it is confident it can convert Nilsson from a cult hero remembered mostly for Without You and Everybody's Talkin' to one of the great eccentric icons of his age.

RAGE AGAINST THE MACHINE: Evil Empire (Sony 481028). August 21. There is much dealer excitement about the mid-price debut of RATM, currently one of the most credible bands around. Originally issued in 1996, this reached number four in the UK album chart and also produced a Top 10 hit, Bulls On Parade.

BLACK CROWES: Shake Your Money Maker (Sony 499653 2). August 21. Currently touring the US and promoting a new full-price live album featuring ex-Led Zeppelin axe legend Jimmy Page, the Crowes hit the big time with this album in 1991 on the American Recordings label. Released at mid-price for the first time. It includes the singles Hard To Handle and Jealous Again.

BABYFACE: MTV Unplugged (Sony 489069

2). August 21. Babyface remains an influential figure both as a recording artist and producer. Extra attention will undoubtedly be focused on this album as a result of two instrumental performances with Eric Clapton and two vocal tracks with Steve Wonder.

OMARA PORTUONDO: La Colección Cubana (Nascente NSCD 045). August 28. A collection that has already inspired excitement at High Street retail chains. It is bound to sell well from a cult of the great Cuban singer's appearance as the only female artist on the million-selling Buena Vista Social Club album and the recent Wim Wenders movie of the same name. It covers three decades of Omara, who recently released a new full-price

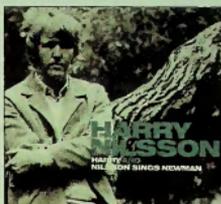


album on World Circuit.

DAVID BOWIE: The Derram Anthology 1966-1968 (Decca 8447842). September 4. One of the flagships of Universal's relaunch of the famous old Decca label concentrating on key catalogue items. The Bowie collection, with a £5.55 dealer price, includes the original version of Space Oddity, as well as London Boys and Love You Till Tuesday. The first batch of releases and compilations in the new launch of Decca also includes Billy Fury's Anthology, the complete catalogue of Camel, two Marianne Faithfull collections

and Engelbert Humperdinck's Greatest Hits. Universal also reissues two early Rolling Stones albums, Beggar's Banquet and Let It Bleed, the soundtrack to the band's 1968 Rock 'N' Roll Circus show and the Hot Rocks two-CD compilation, with dealer prices ranging from £8.93 to £12.99.

SHELBY LYNNE: Tough All Over (Sony 495148 2). September 4. Sony has been quick to seize the opportunity of promoting the Lynne back catalogue in the wake of her success after signing to Universal. It is the first UK release for this album, originally made in 1990. Sony also releases two other old Lynne albums *Surprise* (438547 2) from 1983 and *Soft Talk* (498149 2) from 1991.



783222). September 4. Twenty-two tracks including most of the early Cooke hits after he had controversially left the Soul Stirrers gospel group to pursue a pop career, all remastered and given lavish packaging, including a detailed 12-page booklet with rare pictures.

VARIOUS ARTISTS: The Sound of Music (BMG 07863 679652). September 4. First major CD upgrade of the Rodgers/Hammerstein soundtrack featuring Julie Andrews as Maria Von Trapp which has sold 20m units. BMG is also releasing a deluxe

version featuring tracks not included on the original and additional packaging.

MARVIN GAYE: Midnight Love (Sony 495162 2). September 4. The album is regarded as the final masterpiece of the soul star, now converted into a single CD-version, newly remastered with a bonus version of *Rockin' After Midnight*. It also features the classic *Sexual Healing*.

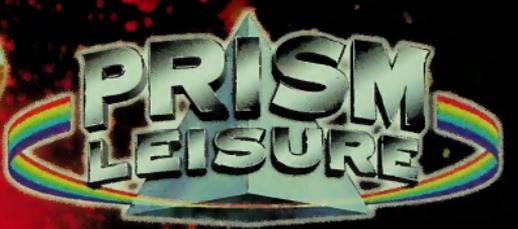
VARIOUS ARTISTS: The Only Classical Album You'll Ever Need (BMG 756055 13322). September 4. A double album that sold more than 150,000 units after a TV ad campaign a year ago. BMG sees this as a key release in making inroads into the classical market at mid-price.

VARIOUS ARTISTS: A Tribute: The Songs Of Jimmie Rodgers (Sony 498163 2). September 11. Some heavyweight names on these covers of the great country pioneer who called the Singing Brakeman, including Bono, Bob Dylan, Steve Earle, Alison Krauss, Van Morrison, Willie Nelson and Mary Chapin Carpenter.

BRIAN WILSON: Brian Wilson (Rhino 8122799602). September 18. A reissue of the Beach Boys mastermind's first solo album for Sire in 1968. Newly enhanced, it includes 12 extra tracks from demo sessions, alternate takes and previously unreleased material.

ALISON MOYET: Singles/Live (Sony 480663 3). September 7. A double CD version of Moyet's massively successful Singles album that includes *You'll All Cried Out* and *That Ole Devil Called Love*. The value-for-money package also comes with a bonus 11-track live disc including *Falling*, *Is This Love* and *Chain Of Fools*.

LITTLE FEAT: Hotcakes & Outtakes: 30 Years Of... (Atlantic 8122799122). September 25. A four-CD boxed set covering most of the band's finest moments in their Atlantic career between 1970-85. Warner is planning a big campaign for the collection, which includes one disc of rarities and out-takes never before available on CD.



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 240 Centennial Park, Elstree Hill South, Elstree, Borehamwood, Hertfordshire WD6 3DE. Tel: 0208 236 2310. Fax: 0208 236 2312. E-mail: abm@ablmlabel.co.uk
Mid-price: Coolnote (jazz), RMP (classical), Soul Disgression. **Budget:** Hallmark, Pickwick. **Key product:** Frank Sinatra, Nina Simone, Bob Marley, karaoke, country, jazz, soul, Sixties, Seventies collections. The Audio Book & Music Company overnight became one of the biggest players in the budget market as the surprise purchaser of the perennially successful Hallmark brand following the collapse of The Point Group. Now ABM controls one of the biggest catalogues on the market.

BLANCO MUSIC & ENTERTAINMENT
 1 Great Cumberland Place, London W1H 7AL. Tel: 020 7724 4425. Fax: 020 7535 3563. E-mail: marcello@blancomusic.co.uk
 The new label of former Hallmark MD Marcello Tammaro specialises in mid-price and budget releases from genres including country, blues, jazz and dance. The company also offers third-party distribution, and will shortly expand into full-price and DVD product.

BMG
 Bedford House, 69-79 Fulham High St, London SW6 3JW. Tel: 020 7384 7500. Fax: 020 7371 9298.
Main mid-price labels: Camden Deluxe, RCA, Budna, MCA, Low-price: Camden. **Key product:** Elvis Presley, Boney M, Lou Reed, Iggy Pop, Aretha Franklin, Motown, Nilsson, Rory Gallagher, country catalogue. BMG has made steady progress since its first serious entry into the low-price market with the launch of the Camden label five years ago and has played a significant role

in upgrading public expectation with the introduction of mainstream artists such as Elvis Presley and Lou Reed to the price point. It has also made big inroads with its classy Camden Deluxe mid-price imprint.
DELTA MUSIC
 222 Cray Avenue, Orpington, Kent BR5 3PZ. Tel: 01689 888888. Fax: 01689 888800. E-mail: info@deltamusic.co.uk
Key product: Reggae, blues, country, jazz, hard rock, rock & roll, Latin, compilations, Les Perry, Ian Gillan, Billie Holiday, Taj Mahal, Elton John, Miles Davis. Less than a year old, the Delta label has made great progress as a licensing company looking to establish new niches with its mystical and Latin collections.

DEMON
 Marple House, 6 the Green, Richmond, Surrey TW9 3PL. Tel: 020 8948 0011.
Companes: Demon, Music Collection, Crimson. **Main product:** Hits compilations, Irish music, jazz, reggae, country, folk, karaoke, soul, world music, blues, grmnicks, orchestra, spoken word. Music Collection, Crimson and Demon operate independently with Music Collection vigorously pursuing the path of inspired licensing and imaginative marketing that has made it one of the top specialist Indies of the last decade. Crimson has made a huge impact over the past two years creating specific product for Woolworths and other ELM outlets which has made it the top budget label in the past 12 months.

EMI
 EMI House, 43 Brook Green, London W6 7EF. Tel: 020 7605 5000.
Mid-price labels: EMI, Parlophone, original labels. **Low-price:** Music For Pleasure, EMI Gold, Tito, Classics For Pleasure, Eminence, Red Line, EMI Comedy. **Key product:** Classic artists Cliff Richard, Nat King Cole, Dean Martin, Deep Purple, country, classical, orchestra, Fifties, Sixties, Seventies, Eighties hits, reductions of front-line full-price acts such as Radiohead.

The long-established market leader in the budget arena, EMI was one of the first majors to note the potential importance of the low-price market and the sense in developing its own catalogue instead of licensing it out. It is less successful in the mid-price area.

HNH
 Distributed by Select Music and Video Distribution, 34a Hollethorpe Avenue, Rothli, Surrey RH1 2NH. Tel: 01737 760020. Fax: 01737 766316
Main labels: Naxos, Naxos Jazz. **Key product:** New recordings of the classics with strong branding, jazz, world music. HNH continues to impress with the performances of its vast and distinctive range of quality low-price classical product, and is one of the few companies at the price point initiating new product. It continues to grow with the successful launch of a jazz range and, most recently, world music product.

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Main labels: Essential (mid-price), Castle Pulse (jazz), Castle Sequel (budget), Castle Pie (super budget). **Key product:** The Kinks, The Searchers, Status Quo, Louis Armstrong, Sixties, Seventies, Eighties hits, folk, jazz, country, blues, reggae, punk, heavy metal, film, compilations. In its previous incarnation, Castle established itself as one of the most important and progressive of the specialist indie companies, acquiring its own strong catalogue and zealously working new outlets for its product. The recent purchase by Sanctuary after an

unsettled few years looks likely to re-state its importance with several key pop catalogues as well as considerable licensing muscle.
SONY MUSIC
 10 Gt Marlborough St, London W1V 2LP. Tel: 020 7911 8200. Fax: 020 7911 8600.
Main labels: Columbia, Sony Nice Price, Epic, original imprints. **Key product:** Simon & Garfunkel, Andy Williams, Willie Nelson, Bob Dylan, Roy Orbison, jazz, classical, country. Sony's strong catalogue, prominently marketed through its Nice Price campaigns, keeps it at the forefront of both the mid- and low-price markets. It has no dedicated labels for budget or mid-price, but pursues a policy of limited period reductions.

UNIVERSAL
 1 Sussex Place, Hammersmith, London W6 9XS. Tel: 020 8910 8000. Fax: 020 8910 5039
Mid-price: Decca, Debutante, original labels. **Low-price:** Spectrum, Half Moon, Gelfin Goldline, MCA Budget. **Key product:** David Bowie, Rolling Stones, Tom Jones, Abba, orchestral, MOR.

The top mid-price company and closing in on EMI at budget, too, the remorseless rise of Universal was predictable at both price sectors since its acquisition of PolyGram and the strong performing Spectrum catalogue. It is beginning to plunder the vast reserves of Decca material, practically documenting the entire history of British pop.

WARNER MUSIC
 The Warner Building, 28 Kensington Church St, London W8 4EP. Tel: 020 7368 2500.
Labels: Elektra, Warner Brothers, Atlantic, EastWest, Reprise, other original imprints. **Key product:** Tracy Chapman, Otis Redding, Frank Sinatra, The Eagles, classic hits, US rock, jazz. Warner has an envious mid-price catalogue with untold riches still to be mined, amid rumours that the US office is less keen to allow access to its vaults. If the EMI merger goes through, it is likely to trigger an explosion of top quality product launches.



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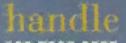
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